Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/moviwor07chal

FL
PER

FL
2736

SON FILM

TRADE MARK

ILMS OF QUALITY

A WEEK—Th "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, ...id

Mr. Exhibitor: Have you exhibited our last two "Bison" Classics: "THE SEA WOLVES" and "A MEXICAN LOTHARIO"? If not, demand these two reels at once and at the same time have your exchange book you for the coming releases: "HER TERRIBLE PERIL" and "THE RANCHMAN'S SIMPLE SON." Without a doubt this week's releases far surpass anything previously released, the acting, staging and photographic quality being perfect.

Released Tuesday, June 28th: "HER TERRIBLE PERIL." In this "Bison" production we show the daring rescue of a young girl, who loses her balance on the edge of a steep precipice and falls below. Clinging to a rock, and about exhausted, she is aided by cowboys, who tie their lariats together and after difficult manoeuvering manage to land her safely at the bottom of the cliff. This picture is full of thrilling situations.

Released Friday, July 1st: "THE RANCHMAN'S SIMPLE SON." If Simon, the ranchman's simple son, had a weakness, it was to torment the different animals about the ranch; and for this he is severely reprimanded and dismissed from service. Simon later on plays an important part in the rescue of the ranchman's daughter from a cowboy who is seeking revenge, and is greatly rewarded for his brave deed. This is a western picture with plenty of snap and vim, as well as good horsemanship.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

"BISON"—Release—Friday, June 28th

"HER TERRIBLE PERIL"

"BISON"—Release, Friday, July 1st

"THE RANCHMAN'S SIMPLE SON"

"BISON"—Release, Tuesday, June 29th

"THE SIEGE OF SARAGOSSA"

"ITALA"—Release, Saturday, July 2nd

"CATHERINE, DUCHESS OF GUISA"

MADE BY YANKEE

Dealers to a theatre this week need be sa...

YA... Sold Through The Motion Picture Distributing and Sales Co. 111 East 14th Street, New York City

YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG. UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Phone 980-1-2 Stuyvesant Cable Address: Nosib

Films Hold World

ATLAS BI

A Good American Re

FOR WEDNESDAY FOUR REELS

THAT LITTLE GM

One of those rip-roaring, slap-dashing comedies poke laughs to the inch. And with it, on the same reel, is

Manouvres of the N

This is a genuine surprise, especially posed; the finest exhib aini

Length, about 900 Feet; both cts

DID YOU GET | Settling a Boundary Dispute
Grandpa's Will
The Tenderfoot Parson

? Three Hits

"BISO

"

Atlas Film Company

FILMS SOLD ONLY THROUGH
Motion Picture Distributing & Sales Co.

1 E. 14th Street New York Ci

Decks Cleared and all i Re

RELIANCE I

Will take first place among the Indenden gratu
beginning with the first reases

WATCH FOR THE ATE S

Reliance ilm

gh just ima

Our films will be sold ugh the
Picture Distributi d Sale

111 East 14th Street ::

OWERS PICTURE PLAYS

no commendation from their makers and those exchanges and exhibitors who have handled them. To
ve would say if you want drawing cards get our films.
e Motion Picture Business has progressed. Audiences nowadays want to see dramas that are thri
ies of real people in scenes of heart interest, and comedies that make everybody laugh—and th
e give you in POWERS PICTURE PLAYS, which are different from all others.
r photography is not excelled; no jumps, no spots.
have the best lighted studio in America and a plant that is complete in every respect. We employ
h-grade professional actors in our pictures.

OUR NEXT RELEASES

JULY 2d

n Behind the Curtain — A powerful drama

The Lady Doctor — A unique sparkling comedy

JULY 5th

On the Border — A drama of the Southwest. Great acting; great riding

POSTERS FURNISHED FREE BY YOUR EXCHANGE

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

THE POWERS COMPANY
241st Street and Richardson Avenue
New York City

Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

SAM FILMS TRADE MARK NEW YORK FILM COMPANY

Getting Yankeeized?

YANKEE FILMS ARE DOING IT

On Monday, July 4th, We Release

The Ghetto Seamstress

(LENGTH ABOUT 800 FEET)

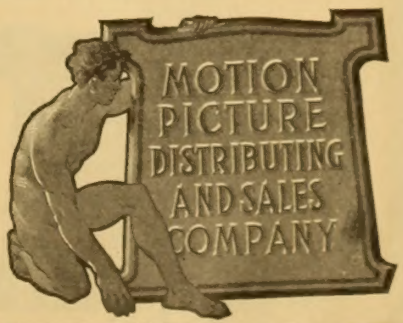
't you know that there are a lot of people who are willing to pay for going just to have a good cry? There are millions of 'em. That's why we offer a picture that will bring the glistening drops out in torrents. Not a word about it.

GET IT

NKEE FILM CO.

344 E. 32d ST., NEW YORK

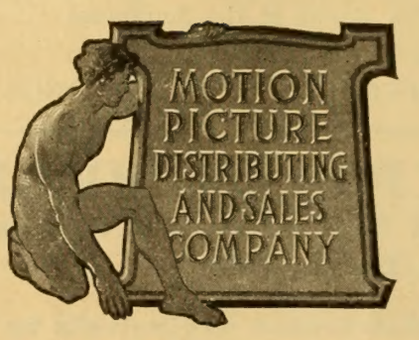
Sold only through Motion Picture Distributing and Sales Co., 111 E. 14th St.



Owl Films

THE gentlemen of the trade may set back, smack their lips and prepare for the biggest treat ever given an Independent Exhibitor. We are working like Trojans, and as soon as you see our first Release Date announced take out your pencil and figure into your program.

An Owl Reel Every Week



OUR PRODUCT WILL BE HANDLED BY THE

Motion Picture Distributi & Sales Co.

111 East 14th St. **NEW**

SWAMPED, B'GOS

28, 31, 26, 54 and 62 !!

These are not football code signals, but the count for five days of the letters that have come in for

Defender Film

Don't that mean something ?

Now for our next, Friday, July 1st

SAVED FROM HIMSEI

A great story on the theme of the Cigarette Fiend—can' opportunities ?

INSIST ON GETTING THIS

Length about 800 Feet

Sold through

Motion Picture Distributing and

111 EAST FOURTEENTH STREET, N

Your Pudding's a Failure!

Even the world's finest cooks occasionally forget an important ingredient in making up their "puddings"—or try to substitute something handier or cheaper—and the pudding is **RUINED.**

It's a Lack of Judgment!

Liken yourself to the cook, Mr. Moving Picture Theatre Manager. If **YOU'VE** fitted up a handsome theatre; if **YOU'VE** made every preparation to **"GET THE BUSINESS"**, would you consider it **GOOD** judgment to take on an insignificant, unknown, unreliable film service, simply because of a **"FANCIED"** saving in price?

We say **"FANCIED"** because you **DON'T** save—you **DON'T** get the subjects—you **DON'T** get the crowds—if you **DON'T** get a licensed film service.

And even among licensed services see that **YOURS** is a

Premier Film Service

The Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Des Moines, Ia. Rochester, N. Y.
Wilkes Barre, Pa. Cincinnati, Ohio.
Omaha, Neb.

ELECTRA
·TRADE MARK·

The reason why

Pink Label

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway New York City

COMEDIES

Three This Week
Three Next Week

BOOK THESE NOW

THERE IS A SCREAM TO EACH

Hot Weather Antidotes

THE KIND THEY :: ALL WANT ::

PATHÉ FRÈRES

NEW YORK: 41 West 25th Street
CHICAGO: 35 Randolph Street

Paramount Film Co.

Handles the product of the Associated Independent Film Manufacturers exclusively.

Is not connected in any way with any combination in restraint of trade or quality.

For an

Exclusive Independent Service

Call or address

PARAMOUNT FILM CO.

61 West 14th St. New York City

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of PROVEN QUALITIES essential.

Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

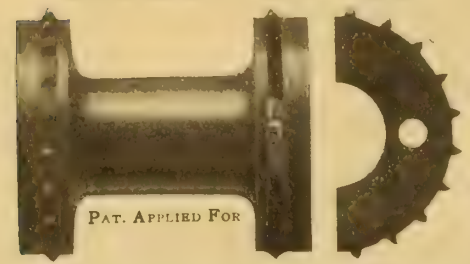
Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

HERE IT IS



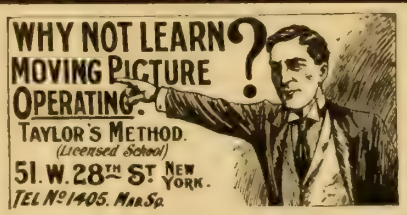
TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your sprockets, replace them with our Interchangable Sprocket Disk.

Write for circular and prices.

Interchangable Sprocket Co.

Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City
Phone 1405 Madison Square

UNIFORMS AND CAPS FOR

Moving Picture Theatres

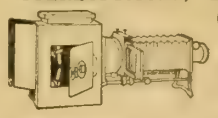
Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.

Jackson Boulevard
CHICAGO.

MOVING PICTURE MACHINES

STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.

Large Line of Edison Goods. Established 1899.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

OPERA CHAIRS $1.00 and up

Nothing Like This Ever Offered

FOLDING CHAIRS $5.60 doz. and up

The DeWolf Furn. Co., Dept. A. Garnett, Kas.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E.H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

INDEPENDENT

We rent new Films. Handle all the leading Makes, both AMERICAN AND FOREIGN; beautiful Posters; exclusive Feature Service. Write for prices.

CINCINNATI FILM EXCHANGE, 315-317 West 4th Street, CINCINNATI, O.

Imitators will always trade on the reputation of the best

"AGFA METOL"

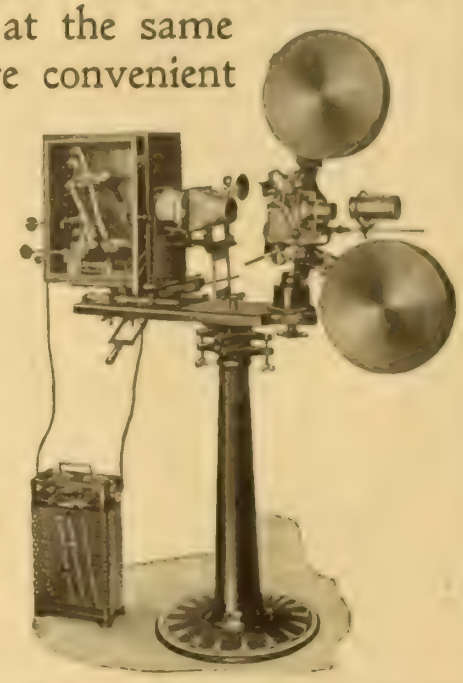
has many imitations, but none near enough to warrant your discarding "AGFA." Quality uniform and of a guaranteed chemical purity.

ASK

BERLIN ANILINE WORKS, 213-215 Water Street New York

It's Easy to Decide

what machine to buy when there's no other machine to be had that is *anywhere near its equal,* when the ***PATENTED DOUBLE CONE SHUTTER*** used in the Motiograph saves about 25 per cent of the illumination and ***PROJECTS A 25 PER CENT. BRIGHTER PICTURE*** than with other machines, and at the same time ***ELIMINATES FLICKER,*** is far more convenient and ***WILL WEAR MUCH LONGER WITH LESS ATTENTION,*** there's but one thing to do and that is



Install the Motiograph

The ***IMPROVED MECHANISM*** is a wonder for simplicity and accessibility. The ***IMPROVED ARC LAMP*** is by far the heavier, strongest, has the greatest capacity and is most convenient.

Our 1910 catalogue will tell you about the 22 improvements for 1910 and HALF A HUNDRED REASONS why 1910 Motiograph No. 1-A is the machine you need to

Improve Your Pictures and Your Receipts

WRITE FOR CATALOGUE AND TESTIMONIALS TO-DAY

THE MOTIOGRAPH IS MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agt. **J. F. BROCKLISS, London Agt.**

GET INTO THE WAGON THE BAND IS GOING TO PLAY

GOTCH = ZBYSZKO

The World's Championship Wrestling Match Picture

made by the Selig Polyscope Co., is now ready for distribution, showing both Gotch and Zbyszko in training and every detail of the match from the time they step into the ring until the last fall—about eleven hundred feet ; **price 15 cents per foot.** State rights now selling, and believe us, they are going like chaff before the wind. Wire us your proposition quick.

KLANK & HERMAN

45 Randolph Street - - - Chicago, U. S. A.

GEORGE KLEINE FILMS

The Pick of the Output of Two Recognized European Firms

URBAN - ECLIPSE

Posters — One for Each Reel. We will be glad to furnish if your exchange does not.

Bulletins — Published Every Ten Days. Keep in touch with our importations. Mailed Free.

A Feature The Eclipse Kind — **FOR JUNE 29** "ST. PAUL and the CENTURION" Read about it in Film Stories

A SCENE FROM "ST. PAUL AND THE CENTURION"

AND GAUMONT

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

52 State St. CHICAGO

George Kleine

19 E. 21st St. NEW YORK

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763
JOHN M. BRADLET, Manager. CLARENCE J. PERFITT, Representative

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 2, 1910 No. 1

Summary of the Week.

The Morals of the Picture Maker....13
Klaw & Erlanger on Moving Pictures....14
A Liar and His Lies....15
The Mission of the Picture....16
Picture Personalities: David Horsley....17
Moving Pictures in the Classroom....18
The Qualitative Picture....18
Teaching by Pictures....19
"Lux Graphicus" on Technical Matters....20
"Man-About-Town" on the General Film Company....21
George K. Spoor Back from Visit to Europe....22
What is a Good Picture? by F. H. Richardson....23
Comments on the Films....24
Operators' Column: Focusing Troubles—Reply to an Operator—A Water Rheostat—Lens Change—A New Shutter, etc....28
Surgery Taught by Pictures....30
Broadway's Mistake....23
Correspondence: The Morals of the Picture—The H. & H. Transformer—W. E. Greene Declares Himself—An Open Letter and a Rejoinder—Some Film Manufacturers Slow to Rise to the Standard of Modern Exactitude....31
Steiner Bankruptcy Case Dismissed....32
Chicago Notes....33
Notes of the Manufacturers....33-34
Among the Exhibitors....35

Favorable Comment on Moving Pictures By Civic Authorities.

It is our well-known policy to give full publicity to anything and everything concerning the attitude of all classes of people toward moving picture exhibitions. There is always profit in a proper consideration of the opinions of critics, which, when favorable, encourage to better efforts; and, when unfavorable, enable the quicker discovery of weak spots and if wisely used strengthen and improve the conditions assailed. Several times during the last few weeks we have recorded various authoritative strictures, commenting upon them, we trust to the profit of our readers.

It is our pleasure here to record the opinion of the Chief of the Bureau of Licenses, Francis Oliver. At a Board of Trade meeting in this city Mr. Oliver told the members "that the motion picture theaters which were just now being condemned by a great many people, were a potent factor in the education of the foreign element and therefore an advantage to the city."

Mr. Oliver said that he had made a study of them through his department and he was convinced they did a great deal of good. He did not approve of the kind of pictures that suggest bad ideas, neither did he favor the opening of moving picture theaters in residential sections.

He further said "that many foreigners who could neither read nor write were enabled through the proper kind of pictures to get a good working idea of the customs of this their adopted country." While we are glad to publish Mr. Oliver's words we are especially pleased in doing so to call attention to the same as an official endorsement of a prediction made in our issue of June 4, when in a contributed article the use of the moving picture was described as "teaching humanity through the universal language of the eye, no matter how varied the languages of the people or how unlearned"; we did not look for so early a fulfillment in these expressed advantages, and are glad to know from such an authority as Mr. Oliver that moving pictures when used as we suggested "are a potent factor in the education of the foreign element, and therefore an advantage to the city."

Coincident with this we also find Mr. Oliver using sound judgment in granting an opposed license after personally inspecting the place and neighborhood, besides consulting the Police Captain of that precinct. When moving pictures in this way satisfy the authorities and cause them to say they are helpful to the people, we are compelled to add that they are filling the ambitions of the MOVING PICTURE WORLD.

The Morals of the Picture Maker.

In last week's MOVING PICTURE WORLD we defended the moving picture from some recent attacks upon it, which permitted of the inference that the picture, *per se*, was more or less necessarily immoral. We write "inference" advisedly. Those of us who are in the moving picture field, know that the inference is erroneous; on the other hand, the majority of people who are not in the moving picture field, and who have, therefore, only a remote interest in the picture and its progress, would be quite justified in drawing that inference from the utterances printed in last week's paper.

The time is coming, if it has not actually arrived, when the picture may be allowed to take care of itself, or nearly so. The press, boards of censors, public opinion, may be trusted, if not to prevent the production and dissemination of unsuitable pictures, at least to interpose obstacles to their continued exhibition. In other words, the unclean and unsuitable picture, like everything else that is unclean and unsuitable in this world, will be driven out of sight and kept there. Unfortunately we cannot eradicate evil of any kind from the affairs of life,

but at least we can treat it as we do the refuse from our houses. We can put it out of sight and thus minimize its effect.

The picture, as we have said, is in a position to take care of itself. In other words, this matter of the alleged obscenity or unsuitability of moving pictures will right itself. Just like a ship in a storm, when the wind subsides. But what of the morals and morality of those who make the pictures? We write with reference, of course, to commercial morals and morality. One of the commonest complaints made against the moving picture business is that it is largely in the hands of a number of people whose commercial principles, or lack of them, retard the progress of the business. We do not wish to be too specific or too precise in this matter. If we were, we should lay ourselves open to the charge of utilizing these pages for the purpose of making personal attacks. This we have neither the right nor the desire to do. But as the representative trade paper of the moving picture industry of this country, we do claim the right to insist that the business should be in the hands of men who shall carry on the business according to the recognized fixed principles of commercial morality.

The moving picture business, in many of its branches, has not yet reached this desirable stage. There are hundreds, nay there are thousands of exhibitors, large and small, throughout the country who handle their business with disregard to public requirements, without any respect for the picture as such, without the necessary ability to discriminate between the good and the bad, the elimination of the good from the bad,—who conduct their houses, to put it mildly, in far from an ideal manner. It is only fear of the law that keeps them from violating it. It is only ignorance of public requirements that prevents them from doing the public justice. Such people as these have no right in the moving picture business. Then, again, in the renting end of matters we are at the present time confronted by a state of affairs of such a chaotic nature that it is difficult to pass an opinion upon it. The renter man has had a hard time, but in many cases he has only himself to blame, for, speaking generally, he does not seem to have considered it essential to get down to the moral method of conducting his business.

Still, there is so much intelligence in the renting field that ere long we fully expect the undesirable element to be eliminated from it. Then we come to the manufacturing end. We are not going to indulge in any wholesale denunciation of manufacturers. That would be absurd. There are straight-forward, honorable business men on all sides. But on, at least, one side of the several sides into which the American manufacturing end is, at present, divided, there are certain elements of instability and unreliability and lack of commercial integrity which hardly make for the progress of the business. We would like to see those elements eliminated. We are not discussing men; we are discussing principles, and that is why we are drawing attention to the subject in this article. Only this week we were talking over this matter with one of the men most prominent in the civic life of New York City, a man in touch with all branches of industry, and he deplored the fact that the moving picture business had attracted to it, and was apparently retaining the presence of, many, many men who are no credit to it. It pleased him to have the assurance, that, besides ourselves, there were many others who are desirous of purging the moving picture business of all these undesirable elements.

What is there, we wonder, about this little picture, that in recent years it has attracted the commercial patronage of thousands of men whose personal and commercial characters are the reverse of favorable? Why should such a beautiful entertainment factor as the picture be handicapped in public esteem and progress by being made the riffraff plaything of the other professions,—the offscourings of other businesses? We suppose that it is because the picture looks such a simple and ready-to-hand vehicle for money making. It was the same years ago, we recollect, with stationary photography. The collodion process attracted all sorts of wastrels from other businesses. So did gelatine photography. But time has eliminated many of these. The doctrine of the survival of the fittest is going into play, and, generally speaking, to-day in stationary photography, there is a far higher commercial standard than there was years ago. This is what we desire to see with regard to the moving picture. It must advance, it must progress, and it must prosper; but it can only do so in the ratio of the commercial morality and integrity of those who make the exploitation of the picture their business. .

The Writing on the Wall.

Mr. Marc Klaw, of the firm of Klaw & Erlanger, is a clever man. He is one of the heads of the greatest theatrical trust in the world, which is being attacked and attacked on all sides by those who stand for freedom of trade in theatrical matters. Klaw & Erlanger are having a pretty hot time of it; but we suppose that Klaw & Erlanger have made, or will have made, enough money out of their Klaw & Erlanger tactics to last them this life, should their trust be disintegrated by the Independents. The other day a writer in these pages noted the fact that Mr. Erlanger did not think the picture would last. Mr. Erlanger's opinion is, no doubt, the wish that is father to the thought. Mr. Erlanger and his organization are directly responsible for the present rotten condition of the American stage, and no doubt Mr. Erlanger sniffs danger in the progress of the picture,—danger to the continuance of vapid, stupid, idiotic plays.

After Mr. Erlanger, Mr. Klaw. Mr. Klaw it seems, and we devoutly hope that we are quoting him correctly, has been talking to a *New York Herald* interviewer in London. In one of London's most famous restaurants moving pictures are shown gratuitously to the diners. "Ah," says Mr. Klaw oracularly, "this is the beginning of the end. When you give them the pictures for nothing, the public won't much longer pay to see them."

This is about as ridiculous a specimen of the mental process known as argument from the particular to the general, that we have recently come across. Because rich people at a notable restaurant have a few pictures projected by way of novelty, therefore the poor man in the Bronx, or the lower East Side, or Brooklyn or Jersey City, will no longer pay five or ten cents for an hour's entertainment in a moving picture theater!! Rubbish.

This utterance of Mr. Klaw is only another indication of the ostrich-like attitude of the theatrical manager towards the moving picture. They won't see it. They can see it but they don't. For seeing it, and noting its progress, they must know why it is that day by day, and night by night, millions of people are deflected from the ordinary theater to the picture house. It is simply this: that the picture house gives value for money; the ordinary theater does not. You can get a splendid entertainment in a picture house at the rate of ten cents per hour; in the theater you pay at the rate of fifty cents or one dollar or even more an hour. People are asking themselves, have asked themselves, and will ask themselves, why they should pay fifty cents an hour for an

article, when they can get it for ten cents. It is all a matter of supply and demand. Moreover, the stage has been robbed of all its illusions, all its glamor, all its mystery. The rising generation does not go to theaters. There are no illusions about the ordinary theater planted in its mind. Adults have no illusions. So they are not going to the theater. The only people who have illusions are women and girls. If *they* lost their illusions with regard to the ordinary theater, as they seem to be doing, then the ordinary theater is still further driven away from public favor and financial success.

Under the caption, "Will It Last?" we recently printed an article in these pages which answers every possible objection to, or rather argument against, the continued popularity of the moving picture. We adduced evidence which, without a doubt, places the moving picture theater in a position of almost unassailable popularity. This article should be read by Mr. Klaw, Mr. Erlanger, and other gentlemen of the kind, if they are not too busy wondering why the ordinary play is not so popular as it used to be, and casting about for remedies for a state of things which would never have existed if the ordinary theater had been properly administered, and the public were given their money's worth. If the public had been given their money's worth, there would not be to-day in this country, 10,000 or more moving picture theaters, which, whatever their defects or drawbacks may be, certainly cannot be said to give the public under value. For surely enough in all conscience an hour's or more entertainment for five or ten cents cannot be considered expensive. Will theatrical managers note this!

A Liar and His Lies.

The only vestige of truth in the appended article, which we are reluctantly obliged to quote from a publication styling itself The Moving Picture "News" (*sic*), is contained in the first four lines. The other parts of the article between the brackets [ ] are Lies; inspired by Liars; edited by a Liar; circulated by Liars, and only believed in by Liars—who lie anywhere and everywhere; whose lives are lies; who live by lying; who lie to live and who will lie till death.

Confirmation of the "News" Attitude (?)

Saturday, June the 11th, in the offices of the Sales Company the editor of the Moving Picture World was closeted with the heads of the Sales Company for a period of three hours or more* [and during this time he fully coincided with the attitude of The News regarding the present status of the Independent section of the film industry. He acknowledged that the editor of the Moving Picture News had handled the matter in a common-sense, logical and truthful manner. He admitted that he was in error in opposing the methods of the Sales Company. He apologized for the wrong done them in editorials that he had written against the movement. He acknowledged that the only sane solution to the troubles of the film renting faction was through them being fully and absolutely allied to the Sales Company.

He further stated that he would write an editorial for the coming issue of his paper eulogizing, explaining and confirming, in its fullest sense, the action taken by the Sales Company.]

Lies; lies; lies. Those who are familiar with the facts will agree that a more glaring specimen of journalistic impudence and imprudence was never penned. Still, to give it the lie direct may not be sufficiently convincing to those who are unfamiliar with the details.

Yes; an editor of the MOVING PICTURE WORLD was invited to attend a full board meeting of the Sales Company—a privilege not even granted to their Ananias. We are sure that the Sales Company would not like to see a published report of that conference. We have violated no confidences and as we did not attend the meeting in an official capacity the fact that the press agent of the Sales Company made capital of our visit in his advertisements was, to say the least, an indiscretion on his part. To assume our wholesale approval of the Sales Company was a presumption and its publication demands a public reply.

We do believe in *a* sales company, but not *the* Sales Company, although, as we stated to them, we would not refuse to market our goods through them if we were manufacturers. This on the supposition that all the advantages presented to us at this meeting were to be carried out. Any independent manufacturer would be a fool who did not. Cash on delivery for all films sent to them; an allotment of the stock and a seat on the board of directors, fair competition on quality and access to the books of the corporation—what more could a manufacturer ask? But these concessions, made one by one to stem the tide of disapproval, only lay bare the fact that they could not carry out the proposition as they originally intended.

It is better in this matter to be frank once and for all. The Sales Company is a selfish proposition. It is an attempt to line up a lot of people, Independent manufacturers and Independent importers, who do not want to be lined up. It is imposing terms upon them which are ridiculous. Fancy A going to B and saying: "Look here, old boy, I want to sell your goods for you and I am going to charge you so much a week. You are incapable of managing your own affairs. You are a mere mechanic, not to say automaton. I want you to sell your goods through me, and though I don't tell you so, my scheme is to control the business."

It does not concern us so much who are interested in this movement as what is their motive. Are they afraid of competition on quality? They say that they are intent on securing their investments. They want to establish a sound and constant market for the independent manufacturer. Why this outbreak of philanthropy? Are they really at heart concerned for the success of the independent cause or do they want to corral the whole independent side of things for themselves? These are the questions that are agitating the minds of their opponents, the Associated Independent Manufacturers.

The Associated Independent Manufacturers have another difficulty staring them in the face and that is the luke-warm interest of the exchanges. More than that, they have to contend with contemptible business methods on the part of their customers. Shipments are refused, standing orders cancelled while the goods are in transit and other abuses practised which are distracting to the manufacturers and all of which the Sales Company sought to alleviate. That they have not succeeded is not chargeable to their motives but to their methods.

If we criticise the Sales Company on the grounds that their principles are not broad enough, it is for the general good. If we say they have no right to the position they assume we but re-echo public sentiment. True, they point to their contract—the form of contract which was signed under protest in Chicago and which was printed in a former issue of the MOVING PICTURE WORLD. But the exchanges whom they claim to control are some of them openly, some of them secretly, breaking this contract. Can they enforce this contract? Any form of contract to be binding must be based on equity or legal rights. The Associated Independent Manufacturers have at least seen to it that their organization is based on certain legal rights. We refer to the Bianchi patent and the Columbia rights in the Armat-Jenkins patents. Whether these patents are tenable is not the point at

* Here endeth the truth.

issue; but having these rights makes the position of the Associated Independent Manufacturers logical.

It would have been no less impudent for us to officially endorse the Sales Company than it is for their press agent to try and convey that impression. It is not the function of a trade paper to try to mould public opinion. In the matter of factional disputes our duty ends when we present the facts clearly and impartially and allow our readers to form their own conclusions. This we did in our issue of June 18 and previous issues. Last week we gave the subject a wide berth and told our readers how to make, sell and exhibit good pictures—which is what we are here for. It is with regret that we touch upon the political side of things again this week, but to pass such a challenge with silence might be taken by some to signify consent.

As a business proposition we wish the Sales Company collectively, and its promoters personally, all due success. If they can carry through their project they deserve all credit for their perspicacity. If they hold together as a unit they will not only make money for themselves but they will upset all preconceived notions of independent disloyalty.

But for the MOVING PICTURE WORLD to publicly endorse the Sales Company or any other business scheme in the process of evolution—NEVER.

The Mission of the Picture.

The fact that this week the interest of the MOVING PICTURE WORLD was invited in aid of the campaign for the extinction of that dreaded disease, tuberculosis, has started us in a train of thought of which the reader will get an inkling from the title of this article. What is the mission of the picture? What is the mission of the moving picture theater? Not alone in respect of this tuberculosis campaign, if we may so term it, has this question been raised to us. Many men just now are raising the question and it is asked by inference all over the world. Is it the mission of the moving picture to educate, to instruct, to amuse? Is it its mission to teach religion, morals, ethics? Is it its mission to uplift humanity in any way, direct or indirect? What *is* its mission?

Students of literature, periodical and otherwise of the regular stage, will know that similar questions have from time to time been raised with regard to the ordinary theater, and are being raised at this moment. The older readers of this article will probably bear us out that such questions were never raised in their childhood. To our recollection they were not heard thirty years ago. But in the early eighties the drama began to assume a new phase. Modern ideas began to enter into the theater. You had such men as Ibsen, Pinero, Maeterlinck, Sudermann, Bernard Shaw and others introducing what is known as The Problem Play. The Problem Play, as the reader knows, wraps up in the form of a comedy or drama some great life lesson, or moral lesson, or ethical lesson. It seeks to teach and aims to preach. You get in the theater practically what you get in church—a discourse or thesis, but you get it in more agreeable surroundings than in a church where eternal punishment and other great truths are propounded.

Then, again, besides problem plays, you have plays with a purpose. You have quasi-religious plays, you have plays showing the evils of intemperance, of other vices, you have to some extent educational influences, as well as the moral influence.

It is curious to reflect that since the modern movement, if we may so term it, took possession of the stage of the world, the theater has ceased to be as popular with the masses as it was in the days when pure comedy, pure farce, pure drama—the purely dramatic form of entertainment without any problems or theses or theories or purposes being interwoven into them—it is curious to reflect that under the later influences the stage has ceased to be as popular as it was. The moving picture play, in the minds of the rank and file of the people, the common people beloved of Lincoln, has taken its place. So much for the ordinary theater.

Is it likely that we may witness some such decadence in the moving picture theater? Frankly, we think it is. Not for identical but possibly for similar reasons. For example: we notice there is a tendency on the part of manufacturers to release great religious subjects. These subjects are of course popular with many. But do the majority of the moving picture theater patrons appreciate them? It is open to doubt. Our idea is this: that if a man, woman or child wants or needs religious teaching, they can get it in the proper places, namely the churches, chapels and Sunday schools. Then, again, we have the demand for educational subjects. Are these properly placed in a moving picture theater? We think that having regard to the inclinations of the majority, this is open to doubt. We have this recent instance of the desire on the part of some people to utilize the moving picture theater as a means of inculcating a knowledge of the dangers of tuberculosis. Frankly speaking, for ourselves as patrons of the moving picture theater, we would not go to a moving picture theater to study tuberculosis. We think that we bespeak a popular sentiment here. There are those who think the moving picture theater should be utilized for the purpose of teaching morals and ethical lessons. Again we arrive at a point of difference—a point as to which opinion may fairly be divided. Other uses of the moving picture theater are to teach geography by scenic films, to teach history by properly prepared subjects, etc. Each of the advocates of these sets of pictures think that the moving picture theater exists for the purpose of carrying out one particular mission, whatever it may be.

This is a subject upon which we should like to have the opinions of our exhibiting readers. What films most attract their patrons? We have asked this question before, but now we want to put it in another form. What sort of programme is generally popular with mixed audiences: that in which the purely dramatic, comedy or humorous elements predominate? or that in which the scientific, the religious, the moral, the geographical, the educational, are present in greater or less proportion?

We saw the other day what a number of children thought of the moving picture theater. These were somewhat exceptional children, we should say; most of them rather beyond their time. We find it difficult to believe that there are many wholesome children of tender years who look upon the moving picture theater as an adjunct to the school room. Unquestionably there are such juvenile phenomena, but they do not exist in any considerable numbers, as every man of the world knows.

We want to put it quite clearly and plainly that in our opinion there is danger of obscuring the real, the chiefest, the most lucrative mission of the moving picture theater, that is, to entertain and amuse its patrons. It will be within the recollection of our more careful readers that some eighteen months ago when the press agents of the newly formed Motion Picture Patents Company were publishing their advertising literature, we deprecated too great an insistence upon the "moral, educational and cleanly interesting" aspects of the associated manufacturers' films. By all means, we said, let us have morality and education, but let us have them in their proper places—that is, the church and the schools. We pointed out that in our opinion the moving picture theater had no

religious or educational mission. We pointed out then, as we point out now, that it is the mission of the picture in our opinion to entertain and amuse—of course by clean methods—but not to include the sacred teachings of religion and the like in a purely secular programme.

Why do we, who write this article, go to a moving picture theater? Why do we occasionally believe in going to an uptown theater in New York City? To get a little change and recreation from the day's work. So we believe in all sincerity do the vast majority of people. We go to a theater—an ordinary theater—for a similar reason, or we go to a vaudeville house for the same purpose, namely, to be entertained and amused. So we believe do most other people.

We believe that what applies to the ordinary theater, namely, its decaying popularity amongst the masses, may arise in the case of the moving picture theater if the pendulum of modernity, or whatever you like to call it, is allowed to swing too far. All these problem or religious and other plays have depressed the ordinary theater and made it uncommonly dull. We do not want dulness in a moving picture theater. We want lightness, brightness, movement. We want comedy, humor, and, writing personally, we do not want much drama, we do not want to be sent out of the theater in a worse mood than that in which we entered it, and above all things, we do not want to be preached at, nor do we want to be asked to look too much upon the seamy side of life. We want to laugh and smile with the little ones; we want them to laugh and smile with us. Hence the fewer somber themes of robbery, hatred, envy, jealousy, deceit and the sexual scenes that we see on the screen, the better for our individual peace of mind, and we think the better for the entire audience and therefore for the business of the picture.

It will be seen, therefore, that if we were to attempt to define the mission of the picture, we should place in the very forefront of our reply these words: "Above all things it is the mission of the moving picture to entertain and amuse." It should do this in the ratio of something like ten to one, or, putting it in another way, it should be nine-tenths entertainment and amusement, and one-tenth educational, uplifting and all the rest of it. Deadly dulness should never be allowed to permeate the picture. We all know that the "ologies" and "isms" are deadly dull, the best of times, either at the university, college or the school. Do not, therefore, brethren, make the moving picture dull or you will jeopardize its continued popularity with the masses of people.

GENERAL FILM COMPANY PROGRESS.

During the last two weeks a number of exchanges have been offered to The General Film Company and the company has bought the exchanges named below:

Actograph Company, New York, N. Y.
Actograph Company, Albany, N. Y.
Pittsburg Calcium Light and Film Co., Rochester, N. Y.
Motion Picture Supply Company, Rochester, N. Y.
Buffalo Film Exchange, Buffalo, N. Y.
C. A. Calehuff, Philadelphia, Pa.
Electric Theater Supply Company, Philadelphia, Pa.

On Wednesday, July 22, a special Vitagraph release was announced. This was a healthy baby girl born to Mrs. J. Stuart Blackton. We are pleased to learn that both are doing nicely.

We learn that J. Stuart Blackton, of the Vitagraph Company, leaves for Reno, Nev., early next week to superintend the making of the pictures of the Jeffries-Johnson fight on July 4. There will be nine cameras on the job constantly in relays of three at a time to prevent any slip or miss by any one camera. In this way every move and every blow of the fight will be shown, and as these are to be the only pictures of this much heralded contest, it is evident from the above that the licensed manufacturers are thoroughly alive to their responsibility.

Picture Personalities.

DAVID HORSLEY.

David Horsley enjoys the distinction of being the oldest Independent manufacturer of moving pictures in this country and may reasonably be proud of it. It seems, oh, such a long while ago, but, as a matter of fact, it is only sixteen months, since both of us, whose names are on the front page of this paper, penetrated into the wilds of Bayonne, N. J., to witness the first "Centaur" release. As the late Lord Beaconsfield puts it, "many things have happened since then." A great Independent movement has sprung up. Like the tideway it is ebbing and flowing, chopping and changing. But through all these troubled sixteen months, David Horsley has pursued the "noiseless tenor of his way" and has hung on to his work with commendable tenacity. The result is, that besides turning out pictures which show the best possible kind of advancement, in our opinion, that is, slow, steady progression, he has won the respect of his competitors in the business on both sides, and now stands out a picturesque and interesting figure in the Independent field. Interesting and picturesque because, during the recent spli on the Independent side, he came out with unexpected force and decision, and put his foot down, with such quiet determination, that we felt that in Horsley we at least had a man who knew his own mind.

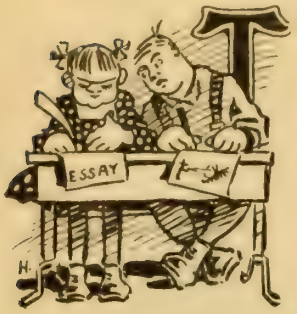
In a recent conversation with Mr. Horsley he especially commended himself to be in virtue of the fact that he is a close student of the technique of moving picture making. He and we were recently standing and watching a new release and Horsley's comments on the technical merits and demerits, defects and excellencies of the picture showed him to be, not merely a moving picture *manufacturer*, but a moving picture *photographer*, one well versed in the technique of the subject. Quietly self-restrained, the reverse of blatant, but nevertheless determined to keep up his end of the stick in moving picture making, we are sure that our readers will be glad to see this photograph of the man who is responsible for Nestor and Centaur films.

Last week we complimented Geo. Graff on the photographic quality of his pictures. To this he has now added strength of story and action in the release of this week, "All's Well That Ends Well." In the language of the salesman, all he wants now is orders.

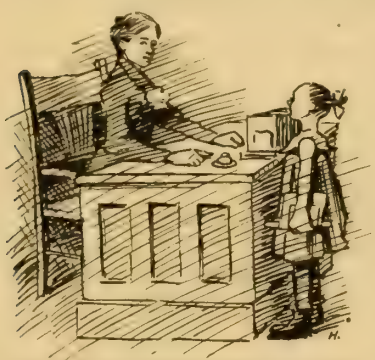
The Essanay Company have published for their Berlin agents catalogues containing descriptions of Essanay films in the Russian and German languages.

Moving Pictures in the Classroom.

By H. F. Hoffman.



THE page of children's essays on moving pictures in the issue of June 4 brought home to me with sudden force a topic on which I was once going to write but didn't. That page of children's talk contains chunks of wisdom, delivered in that frank, simple, blunt and impressionistic brevity of which only a child is capable. Did you ever, as a stranger, stand the inspection of a very young child? If you have, perhaps you've noticed that the younger the child the more deeply those wide open eyes seem to search your very soul. Having gazed at you unflinchingly, sizing you up from head to foot, the child either smiles and extends its hands to you or turns away and hides its head on its mother's breast. It makes up its mind.

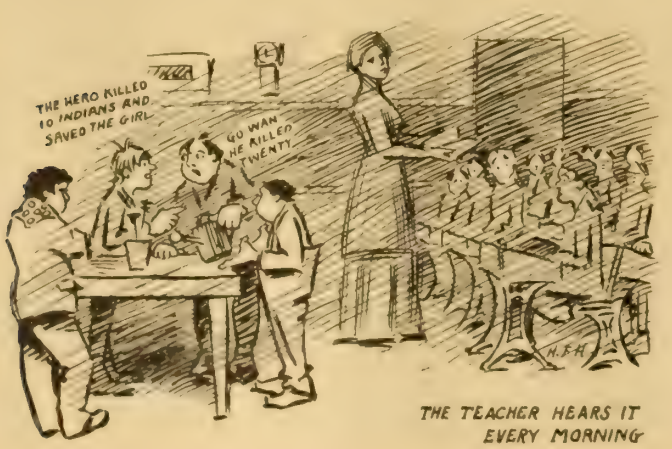


Wasn't George Washington rich, teacher?
Yes, my child, how did you know?
'Cause he died in a brass bed.

All children are impressionistic, and some of their impressions when related are certainly laughable. Sometimes, also, childish impressions have an effect that is harmful because they produce bad digestion and bad dreams, and by interfering with the child's sleep they interfere with its health. I never realized what an enormous part moving pictures played in a child's mind until I had been at a couple of meetings that aimed at the regulation or suppression of moving pictures.

The exhibitor and manufacturer of to-day is inclined to forget the days he spent in the school-room. He does not remember the little talks between teacher and pupils about outside matters; how a child is asked to describe in words or in essay some incident, and how the childish impressions are reflected in these descriptions. At those meetings directed against moving pictures it was noticeable that the majority present were school teachers. I learned quickly in talking to them that a new problem had crept in since the days I spent at school, that problem being moving pictures.

Next to the mother, the school teacher is in closest touch with the children of our land, and it is to her they come with their tales of wonder and surprise. It is the most natural thing in the world that she should feel that here has come a great evil for her to battle against if it is conducted wrong, or that a great help has arrived if used aright. I was amazed to learn from these teachers what a tremendous part the moving picture plays in every classroom every day. The pictures furnish either the topic or the final judgment of many a discussion. The child visits the picture show to-night; in the morning the child wants to tell of it, especially if it pertains to some subject that has been under discussion by the class before. The children swear by the pictures and sometimes the teacher has a hard time correcting wrong impressions gained from them. Time and again the pictures are referred to during the history or geography lesson; they are cited by way of illustration many times a day on all topics.



THE TEACHER HEARS IT EVERY MORNING

The teacher of to-day has a rival that was unknown to the teachers of us of an older generation. A new oracle or authority has come to vie with her, at least that is what she thinks, and that is why she sets herself against it. She in her way is powerful and can harm the moving picture as much as it can harm her children. So far the teacher has been its open and avowed enemy, and has instilled into many a young mind that the moving picture is altogether improper, unreliable and unprofitable. Nor can we blame her altogether when for many mornings past she has heard little Abie Goldstein or Denny Kelly or Giovanni Paoli or Henny Schmitt relate some harrowing tale of murder in the first degree, seen at the picture show the night before, and later on found scenes from the same scrawled in their copy books.

In those little essays of that week's issue, is it not easy to derive that the scenic and educational picture is what the children like, in spite of what exhibitors may say to the contrary? Is it difficult for the manufacturer to read between the lines and see the work of the teacher? We see reflected there her struggle against the morbid, the obscene, the violent, and all that is unwholesome. We believe that the teacsher could be made the champion and enthusiast for moving pictures instead of the one to warn against them. All that is necessary for it is to give the children what they call for in those little letters. *They don't like cheap melodrama.* I always said it and now I know it.

The Qualitative Picture.

II.

Influence of Orthochromatism.

Our last week's article on the qualitative picture has attracted such widespread attention that we are induced to treat of another phase of the subject, viz., the technical means for assuring correct tone values. We find that early in the present year we printed an article on Orthochromatic Moving Pictures. It is by orthochromatizing the film; giving it a properly timed exposure through a yellow screen and correctly developing it that true tone values are obtained in the positive film. At the request of many interested readers we reprint the article:

Orthochromatic Moving Pictures.

A great number of moving pictures made and projected on the screen to-day are fundamentally false. Public taste, we know, favors black and white pictures. Then the tinted picture has a vogue; so has the hand-colored picture. The photographically accurate picture is, however, rarely produced. Perhaps the Gaumont pictures more nearly approach correctness in the photographic sense, because they strike one as having accuracy of tone rendering. By accuracy of tone rendering we mean orthochromatism; and by orthochromatism, we mean correct translation of the luminosity values of the original subject, whatever they may be.

This may seem a somewhat formidable indictment to make against the moving picture, but anybody who gives the matter a moment's serious thought, will see that it is not an unjust one. In recent years the stationary photograph has very largely become orthochromatic, because people are realizing that, while photography cannot lie in the ordinary meaning of the term, that is to say, the camera shows that which is in front of it the moment of exposure, yet essentially it may easily be made to falsify the tones or the lights and shades, or, as we may prefer it, the luminosity values of the subject. For example: An ordinary photograph of a fair-haired lady in a blue dress with golden ornaments is commonly rendered in the print as showing the hair dark and the dress light. In other words, the relative lights and darks of the original are misrepresented in the print.

Roughly speaking, it is the mission of orthochromatic photography to correct this, and to represent in the printing the relative depths, if we may so call them, of the lights and shades. For example: Yellow would be somewhat light, and blue, of course, would be dark; red, too, of its proper depth or tones, and so on throughout the whole range of tones and half-tones of a picture.

If any reader of this article will examine the majority of moving pictures from the point of view that we are attempting to make clear, he will realize what a tremendous amount of falsification exists. Nature is not merely black and white; it has an infinite range of colors and shading of colors. So in the picture on the screen there should be a monochromatic representation of the values of those colors. In other words, the scale of tones or tints or shades in the picture should correspond with the depths of the scale of tones, tints or shades in the original. We trust we have made this simple explanation perfectly clear.

In order that your moving picture should be orthochromatic, it is necessary that the film should be especially sensitized, so as to render it proportionately sensitive to all the rays of the spectrum, or, in other words, to all the shades and tones in nature. If that be done, then the positive made from the negative will register the scale, and, so in the picture on the screen, we shall see accurate tone renderings. It is, therefore, in behalf of accuracy of tone rendering, or, rather, orthochromatism, that we are making this suggestion in this article. Generally speaking, the makers give little or no attention to this point, but we believe it is worth their while to do so, having regard to the fact that a large number of the public is looking at the moving picture from artistic and technical standpoints. This question of orthochromatism is a question of pure technique, however, and one which intelligent film makers can easily master. In the making of the picture a screen is necessary which lengthens the exposure. This interposes a difficulty, as, of course, all moving pictures are more or less instantaneous, and therefore it is a risky matter to prolong the exposure. Nevertheless, as instantaneous orthochromatic photographs of the stationary kind are made, there seems no insuperable reason why they should not be made with a moving picture camera. We commend this little refinement of practice to those most interested. The universal production of orthochromatic moving pictures is, we feel, only a matter of time. Once they are seen and appreciated by the public they will always be demanded, we have no doubt.

Those of our readers who desire to go deeply into the scientific aspects of orthochromatic moving pictures should consult a book entitled "The Photography of Colored Subjects," by C. E. Kenneth Mees, obtainable at Tennant & Ward, 122 East Twenty-fifth street, New York City. Price, 50 cents; postage, 5 cents.

TEACHING BY PICTURES.

[The following editorial appeared in the Pittsburg "Press." It is a valuable public endorsement of the educational moving picture and was sent to us by Mr. James B. Clark, president of the Pittsburg Calcium Light and Film Company. We are indebted to Mr. Clark for his kindness and glad to note this evidence of his alertness for whatever will advance and elevate the business.]

A proposition recently made to the Central Board of Education to install motion pictures in the public schools to illustrate the teaching of geography, history and other subjects merits careful consideration.

It is offered to furnish both pictures and operators free of charge, in pursuance of the motion picture organization's plan to demonstrate the educational value of such pictures.

It is urged that the use of these pictures will bring about a greater degree of interest in the pupil, and that the lessons will be more clearly impressed than under the present system.

On the face of it this seems to be a meritorious proposition. It impresses itself on us as worthy a trial, because it gives promise of being productive of satisfactory results to our educational institutions.

Should the experiment be made, however, it will be necessary to surround it with the proper safeguards, all of which, we presume, are thoroughly understood by the principals to the offer.

It has been urged heretofore that moving pictures in the schools would involve extra and hazardous risks to the pupils, but great strides have been made within recent months in the perfection of films, methods of operating them and other protections.

So thoroughly developed has the industry become that its dangerous element—fire—has practically been eliminated.

The motion picture as a means of entertainment has become one of the most popular institutions of our time.

Millions of dollars have been spent in bringing the enterprise to its present state, and large sums are annually being expended to further develop it.

Seldom has any form of amusement had so great or rapid extension as the motion picture business.

It is a form of entertainment enjoyed equally by the young and old. It presents a means of recreation through which even the person in most humble circumstances may enjoy himself.

The nickelodeon has become the favorite theater of millions of men, women and children. It will continue to grow in popularity so long as the far-sighted promoters of the enterprise give their best efforts toward maintaining a high standard.

Nothing has done more toward bringing motion pictures to their present exceeding popularity than have the films which show the scenery, people and customs of foreign countries.

Some of these pictures practically obviate the necessity for travel. They take the place of a jaunt through lands and scenes of which we have heard and read, leaving the mind impressed precisely as would the actual visit.

Then there are the pictures which deal with commercial subjects, giving the layman a wide understanding of things which hitherto have been extremely hazy.

He is shown in a few striking illustrations the mysteries of lacemaking, the intricacies of rubber production, the manner in which foreign industries of importance are carried on, the making of food products, the fisheries, the fruit-growers, the operation of large plants and a thousand and one other things equally instructive.

One need only refer to the high-class illustrated lectures that are annually given in this city to establish the educational value of the motion picture.

Men spend the best years of their lives amid the scenes of which we are eager to learn, and they bring to us the animated reproduction of these things in the motion picture.

We gather within an hour, perhaps, what it has taken them years to accomplish, and at the outlay of enormous sums of money.

The cost to ourselves is but an inconsiderable fraction of that amount.

Next to actual travel the motion picture is one of the greatest educational institutions at our service.

This being true, then, it seems that its installation in the public schools cannot be productive of anything but good.

The geography lesson, which sometimes is the dryest of subjects to the pupil, would take on additional interest and force if illustrated with a motion picture, showing scenes characteristic of the country or city under discussion.

The pupil would more readily grasp the details of commerce, manufacture, exports and imports, local industries, etc., if they were placed before his eyes as only the motion pictures can reproduce them.

He would more readily and comprehensively understand the customs and manners of the people who live in these foreign lands if he could see with his own eyes how they dress, meet, converse, work, play and subsist.

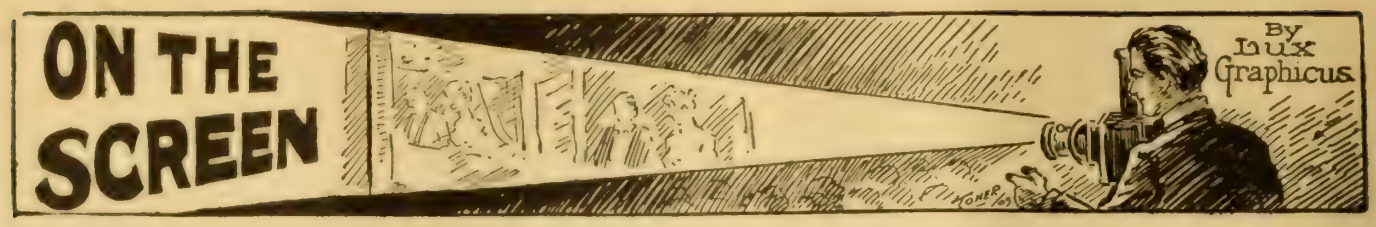
Much of the monotony of routine school work would be eliminated by the motion picture, and the day would be all too short instead of dragging out its weary length until the hour of dismissal comes around.

School would take on added attractions, even for the most studious pupils. They would be afforded advantages that they have never before enjoyed, perhaps.

As a means of easing the strain of too close application to study the motion picture seems to have much in its favor.

The psychological advantages of the motion picture in the school room ought not to be overlooked.

Altogether it is a many-sided proposition, but in the final analysis the sum total of merits seems to be vastly greater than anything which might be raised against it.



Last week I discussed for myself and for the benefit of those readers of the Moving Picture World who are interested in the technique of the picture—I discussed the question of the alleged impermanency of moving picture negatives. Of course, what was then said about the negative applies equally so to the positive. Both are, as the reader knows, deposits of pigmentary silver in gelatine on a support of cellulose, either aceto-cellulose or nitro-cellulose. The nitro-cellulose, it may be roughly said, is the inflammable film; the aceto-cellulose, which is the non-inflammable stock of the Eastman Company and, I believe, the Lumiere Company, is the modern non-inflammable substance.

* * *

In the non-inflammability of both negative and positive film stock we have, of course, a distinct contribution towards the permanency of the picture. One element of danger is removed or averted. **Tempis fugit.** Time flies; and it is astonishing how rapidly it **does** fly, and how extraordinary are its influences. It is fair to ask what the probable condition in ten years' time will be of the moving picture films on the manufacturers' and renters' shelves to-day. Will they, to repeat my question of last week, be permanent? Will the images of them all be preserved? Will all the films in educational, scientific, bibliographical and national collections be in good condition ten years hence? To come right to the point, there is a fine collection of pictures at Washington in the possession of the Government, dealing with national subjects. I wonder what state these will be in ten years hence?

* * *

Since writing the little sermon on moving picture permanency in last week's "On the Screen," my mind has been diverted into the technical end of matters. My friends of the Sales Company have not troubled me. I have not been on Twenty-fifth street, so I have had some opportunity of immersing myself in that chemical laboratory which I always carry under my hat. Gentle reader, I wish you could see that laboratory. It is full of picturesque equations such as $C_{11}H_{12}O_{11} + H_2O$, plus a little bit of lemon peel and a little bit of sugar at a temperature of 212°. This is a very agreeable liquid. Forgive me, reader, I am inclined to be frivolous. To be quite serious, however, I have and always have had a very strong leaning towards the chemical side of moving picture making and the making of stationary photographs.

* * *

The chemistry of the moving picture is but imperfectly understood to-day. Very little attention seems to me to be given to it, and that is why last week, in the course of my screen sermon on permanence, I interjected a little simple chemistry, as to the washing and fixation of the picture. The moving picture makers of the United States to-day are so busy, they are so full of work, that they do not, and perhaps cannot, be expected to handle the purely technical end of matters with as close attention as the subject requires. But they will have to come to it in time. Just as they are getting to the highest possibilities in the producing and dramatic ends, as well as the acting ends. The best producers, the best writers, the best actors and actresses are doing that work; probably not the best photographers, and most certainly not the best chemists, are at the technical end.

* * *

I am thinking and speaking generally. Leaving the photographer out of the question, and by the photographer I mean the man who supervises the developing work,—leaving him out of the question, I am probably well within the mark in saying that if there were a good technical, photographic chemist in charge of each plant in the country, the saving in the wastage of material would more than pay his salary. Only this week I heard of some very heart-breaking cases, where thousands and thousands of feet have been wasted by photographic incompetents. A trained photographic chemist, a man familiar with the physics and chemistry of sensitized celluloid, would have prevented all this. In the making of moving pictures at this very moment, in this very country, there is far too much rule-of-thumb and empiricism. Far too much reliance is placed upon conjecture by camera men, photographers and developers. We must get down to scientific exactitude of working if the picture is ever going to be put upon the plane of the highest technique, as well as the highest art.

* * *

I started in to write about sensitized celluloid just to show the intelligent reader,—I mean the man who takes a real interest in the technique of moving pictures,—just to show him, what a diversity of material exists for the making of photographs. It might be mentioned that celluloid is not at all essential as a support of the sensitized emulsion. I wonder that some enterprising manufacturer does not use paper. What is that I think I hear somebody say, **Paper? Yes, paper!!** This reflection came into my mind the other night, when I was watching the presses of the New York "Herald" at work. The first photographic negatives were made on paper. I used paper for making negatives five and twenty years ago; I have used paper in the hand camera; and I have used it in rollable form and got perfect prints from negatives on paper that has been rendered translucent.

* * *

Paper is stronger than it seems when properly chosen. If it is pure cellulose, it is not deleterious to the image. It is easily developed; it is easily handled; you can make it translucent, it works readily and it does not contain any chemical bodies which react on the image. You can get moving pictures on it as sharp and as well defined as on celluloid. You can get other good qualities. You do not get halation. It is lighter than celluloid, and we know by direct evidence that in the form of pure cellulose, when made from linen, it is a permanent product. I should not be surprised if the ignoramus, who abounds in the moving picture field, smiled at the idea of paper moving picture negatives, but the intelligent may take it from me that this is a perfectly feasible proposition. My older photographic readers will bear me out in saying that some of the finest photographic work ever produced was made on paper negatives.

* * *

Just as I conclude this article, I see a paragraph written by a pathetic charlatan, stating, after a series of falsehoods on another subject, that it has always been his attitude to "uphold the industry." I wonder why, with all the knowledge that this individual boasts of possessing, and in his anxiety to see his friends at 80 Fifth avenue go out of business,—I wonder why he does not tell his supporters at Fourteenth street, how much cheaper they could make their pictures if they would get together, ignore Mr. Eastman, Mr. Lumiere and other people with their celluloid films, and put up a factory for sensitized paper negatives and positives. For you could print positive on paper, make it translucent and get a most beautifully soft image on the moving picture screen. I make the Independent bunch at Fourteenth street a present of this highly valuable suggestion.

William Wright, of the Kalem Company, returned to Chicago Monday morning after completing a trip which included visits to Pittsburg, Pa.; Toledo, Columbus, Cincinnati, Ohio, and Chicago. He reports business as being good both from the standpoint of the licensed exchanges and licensed exhibitors. The cold Spring we have had has been advantageous to the exhibitors. The sudden change, however, to the extremely warm weather is having more or less effect, causing the sizes of the audiences to grow smaller. After people become accustomed, however, to the change business will no doubt improve.

Ogdensburg, N. Y.—C. W. Marceau, of Ogdensburg, N. Y., has purchased from J. H. Hallberg, New York City, a complete machine and Economizer equipment, including, one Motiograph, 1910 model, double dissolver, with moving picture machine, and one Hallberg double lamp A. C. Economizer. This Economizer gives 30 amperes to each lamp for song slide and lecture dissolving stereopticon and 50 amperes for the lower lamp when used for moving picture machine. Mr. Marceau will open his new theater within two weeks. The order also included a complete Hallberg exhaust and ventilating fan equipment and two flaming arc lamps.

Here is one of many letters I received during the past week:

"I have carefully read all papers devoted to the moving picture business and fail to find anything bearing upon the effects of the purchase of certain film exchanges by the corporation known as the General Film Company. I am very much interested in this matter and ask that you tell us something. Are the people who sold out satisfied with the results? Have any exhibitors suffered through the deal? What is the general sentiment concerning the deal? Has it been for the welfare of the business as a whole, or for only a few men seeking selfish control? If you are in a position to do so I should greatly appreciate a reply."

* * *

Unfortunately I am not in a position to reply as fully as the correspondent evidently would have me. There are few men in the business who can size up the situation with a satisfying degree of accuracy; but I am convinced that many of the opinions expressed in connection with the deal are not such as to invite confidence. There is one certainty, if any of the exchange people who sold out to the General Film Company feel they made a mistake in doing so they are keeping remarkably quiet about it. None of them have been talking much since the deal. Those to whom I have heard questions addressed have been brief in their replies: "I am satisfied."

* * *

Of this I am certain: There has been a decided change in the sentiments of a number of film exchange owners during the past two weeks. Some of them are openly declaring that, after all, the plan of the General Film Company is the best step thus far taken for the motion picture business as a whole and they are prepared to fall in line with it when opportunity is afforded. I met a couple of these men one night this week and bluntly asked them what had changed their sentiments, well knowing that but a short time ago they viewed the advent of the General Film Company as a horrible nightmare. Both men answered frankly and earnestly. They admitted that for weeks they felt the time was fast drawing near when the monopolistic hand would wrench from them the exchanges they had built up with hard earned money and years of incessant toil; they also admitted that this fear was born of impressions that had no paternity other than the general anti-monopoly sentiment. Their idea was that when the General Film Company had perfected its arrangements the film exchanges would have the alternative of accepting an arbitrary price or fight against extermination. In this, they say, they were mistaken. At least the deals thus far made have shown that the purchasing company has been quite the reverse in its overtures.

* * *

One of the two exchange men I refer to stated that he was not at liberty to give the source of his information, but he was convinced the exchange people who have already sold out received entirely satisfactory considerations. The best proof that they were such is the promptness with which the deals were closed.

* * *

I suggested that this pecuniary feature had changed the sentiment, but this was refuted with some warmth. It was asserted that while this very naturally would carry some weight, it could not supplant the sound business doctrine that the future must be reckoned, and it is the future with which the policy of the General Film Company deals the most. The sharp competition that exists in the film exchange field to-day is gradually undermining the stability of the business. What has been true in all other great line of manufacture and trade is true with respect to the motion picture business, in which millions upon millions of dollars are invested. The amount of money already spent, and which is being spent daily by manufacturers, film exchanges and exhibitors is enormous, and it would seem that most of the people vitally interested have no idea of the future, but concentrate all energy and thought upon what can be gained to-day. My exchange friend said this had great weight with him and he was sure that the General Film Company was on the right road to a solution of the problem, which must be faced in the very near future.

* * *

I remarked that his ideas were no doubt very good, but his expression of them was not sufficiently definite as, for instance, bearing upon the salvation of the business. I asked if the wiping out of the competition would mean the jumping up of rental prices, thus putting the burden on the shoulder of the exhibitor. That is another tale of terror having no foundation in common sense, was the reply. It is ridiculous to assume that the General Film Company intends buying up all the licensed exchanges in the country and then cripple the business of the licensed manufacturers by driving all the rental business to the opposition. The competition spoken of is not the kind now most generally referred to. It is a question of regulating service. Many exchanges are offering what it is impossible to give in order to gain customers and taking advantage of the situation, exhibitors are asking for more than they can reasonably expect. The bane of the picture business has been the constant increase of the number of reels and frequent changes of programs. The manufacturers have in the past been unable to keep up with the first run demand. Day after day they have enlarged their plants, increased their working forces, poured in more capital, and extended their efforts in all directions to meet the issue. And what is the result? The film exchanges are unable to toe the scratch. To purchase the increased output the exchange men must get more money from the exhibitors, and of course the latter object. The point then becomes clear that a system of education must follow. There must be a regulation of service with mutual satisfaction for the manufacturer, the exchange and the exhibitor. This is indeed a hard nut to crack, but it is by no means impossible. Let an example be taken: Here are two exhibitors, each worrying himself to death and the respective exchanges over the selection of subjects. Day in and day out they run identical programs. So far as the public is concerned it is immaterial which is patronized. If the various film exchanges could get together and see the benefit each would derive by agreeing upon programs how nice it would be. But no such arrangement can be carried out. It has been tried, but the almighty dollar is too tempting. Now the General Film Company steps in and secures the exchanges that supply the two exhibitors I have cited as an example. The first step is to stop the exhibitors from eating off each other's head, show them a sane policy. Let each give a different program and let them be kept apart, as it were. I know for a fact that this is what a majority of the exhibitors want. They are even willing to pay an advance in price for it.

* * *

Again I prodded the exchange man and said I thought it would be very difficult to successfully carry out such an arrangement because some exhibitors are so tenacious in the preference of certain makes of films. To this I received a reply that from a business standpoint all must concede something when mutual interests are involved. It then becomes a matter of routine to supply each exhibitor with all the makes of film in rotation, giving each an opportunity to secure the patronage of such people as may have preferences as to subjects.

* * *

As the exchange man walked away and I thought over what he had said my mind reverted to an afternoon I spent in visiting the picture shows on Fourteenth street, New York. There were two houses located close to each other and the competition between them was exceedingly sharp. The programs were identical. In curiosity I stood near the places to see which was doing the most business. Before I continued my journey I discovered that time and again people came out of one of the places and passed on to the other to read the program. After doing so they walked away and entered a picture show on the next block. I became interested to know why the second place was passed by. Do you know why? I'll tell you. Upon reading the second program the people said: "Why, we just saw those pictures. Let us see if we cannot find something else."

GEORGE K. SPOOR.

MR. SPOOR BACK FROM EUROPE.

Mr. George K. Spoor, president of the Essanay Company, returned last week from a month's sojourn in Europe, looking after his business interests there. Mr. Spoor spent a few days at the Essanay's London office, which is managed by his brother, Mr. Harry Spoor, then continued on to Paris and through to Berlin, where he spent several days in consultation with his Berlin agents. This agency has now arranged to handle the major portion of the Essanay Company's European business. Mr. Spoor expressed himself as pleased with the foreign market outlook. Concerning his trip Mr. Spoor said that although he has been exceedingly busy he had an enjoyable time.

"Our office in London," said Mr. Spoor, "is doing a big business, as are the American manufacturers. The arrangements we have made with our Berlin agents are quite satisfactory and most promising."

THE VITAGRAPH PICTURES OF THE ROOSEVELT RECEPTION.

Two private Vitagraph steam yachts, one special tug, two official tugs, twelve cameras and twenty-four camera men are no small parade in themselves. This was the Vitagraph staff sent out to meet and secure pictures of Mr. Roosevelt on his return, last Saturday, from foreign conquest and fete. They were right in the front and the thick of it from the first toot of the "Kaiserina Auguste Victoria" in salutation to the committee boat "Androscoggin" to the end of the procession, when the Colonel said farewell and started for his home in Oyster Bay.

Five thousand feet of negatives was taken all along the line. From this amount a 450-foot film was selected showing the choicest bits of the reception in the harbor and all along the line. Especially fine are the pictures of Roosevelt secured at close range.

STAFF OF THE BIJOU AMUSEMENT COMPANY.

Springfield, Mass.

A visitor to the office of The Moving Picture World last week was Mr. H. F. Jackson, of the Bijou Amusement Company, operating theaters in Fitchburg and Springfield, Mass. The accompanying picture shows Mr. Jackson, surrounded by his uniformed employees, and he paid The World the compliment of saying that it was our articles on uniformed employees that had been the inspiration. Mr. Jackson is greatly interested in the educational future of the moving picture and is at present endeavoring to interest the Tuberculosis Society in the preparation of a special film which will be freely distributed to the exhibitors.

WHAT IS A GOOD PICTURE?

By F. H. Richardson.

A New York operator writes asking what my definition of a good picture is. He intimates that in his opinion I ask too much—that I expect more than can be done, even with the best equipment.

In this the gentleman is mistaken—altogether mistaken. Given proper equipment and the requisite knowledge any operator can satisfy me fully, but he will have to attend strictly to business to do it.

My idea of a first class picture is: white, brilliant light, distributed evenly all over the screen, with absolutely no shadows except the shadows of the photograph. There must be no jump or vibration save that due to bad perforation and each scene of the film must be run at a speed calculated to bring out its action to best advantage. In starting, the lights must go off and the picture on at one and the same instant, and at the close the film must not be run clear through, showing a white, blank curtain, but the machine must be stopped just before the final ending—on the last foot of the film. The light must be on the instant the picture is off.

This, in brief, is my idea of good projection. I haven't mentioned sharp definition, sharp focus and such things as that, but have merely outlined the main points and I believe every one must admit that, to the operator of knowledge none of them are at all impossible, though very careful, intelligent work would be required to produce such results and produce them all the time.

RANCH LIFE IN THE GREAT SOUTH-WEST
GREATEST ENSEMBLE OF THE FAST PASSING MEMORABLE CHARACTERS OF THE WEST.
PAT LONG
ABSOLUTELY THE GREATEST WESTERN PICTURE EVER FILMED.
S

The above represents a beautiful poster of a remarkable film shortly to be issued as a special by the Selig Polyscope Company. For hair-raising escapades this film of the real Wild West caps the climax. So does the price that it cost Mr. Selig. The figures are not for publication, but "Ranch Life in the Great Southwest" to produce cost as much as would buy a 1,000-acre ranch, and the picture will be worth to the exhibitor just whatever he can afford to pay.

BROADWAY'S LATEST MISTAKE.

We have noticed for some weeks past that the popular little Bijou Theater on Broadway at Thirtieth street has been converted into a picture house, and we have waited for a convenient opportunity to pay the theater a visit and see for ourselves whether those who are responsible for putting on the pictures have grasped the opportunities which Broadway offers, and which nobody, not a single soul, between Twenty-third and Sixtieth streets, seems to realize; that is, of giving Broadway a real picture house. We mean a house in which the picture is made the predominant feature, plus good music and the like. The Bijou has not risen to its opportunity, although it is a comfy little house, we might say an almost ideal house, for the purpose of studying the picture leisurely and amidst agreeable surroundings.

To begin with, it seems to be felt that at the Bijou there is no necessity for excluding superfluous and extraneous light from the screen. The result was that on the occasion of our visit one afternoon last week some excellent Gaumont, Pathe and Selig pictures were almost, nay, we might say absolutely, spoilt by too much light being thrown on the picture. Then again, a little to the right of the proscenium opening there was visible all through the piece the shadow of the revolving arm of the operator, who was working in the gallery. Also the operator seemed to us to work too fast. We feel that if these little defects are seen to in future and greater care be taken to show the picture at its best, the Bijou Theater still has a chance of becoming a first-class picture house. And in order further to increase that chance, it must cut out the stupid vaudeville which we saw. Also the very indifferent singing. The vaudeville end of matters was only redeemed from absolute failure by some very clever dancing on the part of a boy and a girl.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

"The Face at the Window" (Biograph).—A drama with an evident purpose, told in a masterly way and acted with all the dramatic fervor the capable company can command. It is one of those heart stories which have such a direct appeal that one cannot escape from its fascination, nor forget its impression. The downward course, suggested by its results, rather than told direct, the relenting of the grandfather and the final dramatic scene where father, son and grandson meet, the son to face recognition as the grandson is admitted to the University Club. Description conveys no adequate conception of the power and beauty of this unusually satisfactory picture. Not only is it an entertaining story; it is a powerful incentive to right living in that it illustrates too graphically to be mistaken the influence of evil associations. It will rank as the best film of the week, and one of the best for many weeks.

"Red Eagle's Love Affair" (Lubin).—Whether this picture was so intended it conveys a number of interesting suggestions, or possibly one might say, comments, upon the attempt by well meaning individuals and organizations to educate Indians, or others, as well, to a comprehension of what is beyond their semi-savage condition. The weakness in this proposition lies in the fact that the whites can never be induced to accept them upon equal terms, no matter how well educated they are. This love story, worked out with care, conveys this impression very forcibly. The Indian discovered to his discomfiture that the gulf between him and the white girl was not bridged by education, and adopted a sensible course in going back to his Indian sweetheart. While this film does not say the last word on this subject, it suggests it, and will perform a considerable part in convincing students of this complicated problem of the hopeless impossibility of changing the relations between races.

"A Central American Romance" (Edison).—Revolutions are common in Central America, and so are romances. This picture develops a very pretty one which is worked out with a good deal of care in details, and with appreciation of the dramatic requirements of the subject. It is an interesting film, well acted and excellently photographed, using characteristic scenery and staging as a background against which the story is worked out.

"Poor, but Proud" (Pathe).—A love story growing out of the desire of a young man to assist a girl whom he observes in distress. And they lived happily ever after, could be written over this picture. Probably the assumption is not ill placed in this case. At least that is the inference to be drawn from the conclusion of the picture.

"Max Makes a Touch" (Pathe).—Perhaps this film has a reason for existence, but to the writer it seems unworthy of the house from which it comes. It has little point, and almost no interest. It merely adds one more to a program.

"The White Captive of the Sioux" (Kalem).—An Indian story, representing a frontier home, an Indian raid, the capture of Mary and the belief that she is dead for fifteen years. Then she is found, and the film ends with a pretty example of the power of mother love. These pictures are all valuable since they preserve the Indians' manners and customs which will shortly disappear. The stories are all rather dramatic, but they are well sustained, and this one, apart from being a valuable Indian study, has merits of its own as a story. The interest never flags while the film runs.

"Davy Jones' Landladies" (Vitagraph).—Another interesting and funny film, depicting the adventures of Davy Jones and his parrot. He makes love to a number of women this time, and things proceed with a good deal of unction until his wife appears and takes him away with her with considerably more force than elegance. The ending is a hair-pulling match between the two women who were with him when his wife appeared. There is a whole barrel of fun rolled up in this film, and the audience is not slow to discover it.

"The Bandit's Wife" (Essanay).—A dramatic Western picture, containing more tragedy than usually appears in these films. Two really diabolical schemes are hatched, and one succeeds. Because it does succeed a woman dies at the hands of her lover after she has arranged to betray her husband. Even though this picture has qualities which stamp it as unusually good, one rises after seeing it with a feeling that it would have been better if one had not seen it. Undoubtedly such instances are common. Indeed, it may be safely assumed that they are too common, yet after all one does not like to face the unpleasant fact and see such a disagreeable scene worked out before one's eyes. Perhaps this feeling is a tribute, unconsciously paid to the picture. If it were not good, if it were not made real, it would scarcely cause such an impression. Only the best of them succeed in accomplishing that.

"Esther and Mordecai" (Gaumont).—A second picture illustrating the book of Esther in the Bible. The first one closed where Mordecai, uncle of the new queen, Esther, is appointed to sit at the palace gateway. Haman becomes exceedingly jealous of him, and to be rid of him concocts a scheme for a massacre of the entire Jewish race. He prepares a special gallows for Mordecai, but because of Queen Esther's intercession, and her declaration that she is a Jew, the king reverses the decree and Haman is hanged upon the gallows he prepared for Mordecai. This is the dramatic story, and the thread of it is admirably worked out by the actors, while the setting is so sumptuous and the accessories are so nearly historically accurate that one enters into the picture as though one were a spectator of the actual occurrence. It scarcely seems like a picture. The two together form a valuable commentary upon the book of Esther, making the characters described in it actually live before the audience. The house deserves commendation for producing such an excellent work.

"The Spanish Frontier" (Gaumont).—A pictorial excursion to the Basque country, comprising the provinces of Biscay, Alava and Guipuzcoa, which is bounded on the north by France and the Bay of Biscay. The principal distinction between this and other portions of Spain lies in the sharp contrasts between mountain and ocean scenery and in the peculiarities of the inhabitants. The film graphically presents both the wild, picturesque scenery, comprising both ocean and mountain views, and in sharp contrast the beauty of some of the towns. The technical work is admirably done, and the operator chose his view points with intelligence and discretion.

"White Fawn's Devotion" (Pathe).—A dramatic story, with native life and customs as accurately depicted as possible. It is an improvement in this respect over some of Pathe's previous attempts at illustrating Indian life. The dramatic appearance of the supposed dead wife just in time to prevent the man's execution is cleverly managed, and the effect is all that could be wished. Technically the film has no flaw. It is, apparently, as near perfect in this direction as it could be made.

"Ito, the Beggar Boy" (Vitagraph).—A sweet child picture, the scene of which is laid where Buddha reigns. The storm, the child's protection of "Clover Blossom," and the subsequent safety and rejoicing of all concerned combine to make a film of more than ordinary human interest, appealing direct to the emotions through the love of children, which has been implanted in every heart. One's eyes become moist in spite of one's strongest endeavors to prevent it.

"How Championships Are Won—and Lost" (Vitagraph).—Just at this juncture this picture is peculiarly interesting. In it the one-time champion, James J. Corbett, takes the public into the training camp and shows exactly what occurs there. There will be fight pictures aplenty, but none will tell the preliminary story but this one. Here are laid bare all the secrets of the professionals and here are illustrated all the training and the trouble required to put a fighter in condition. The technical work is admirably done and the picture has proved satisfactory.

"Never Again" (Biograph).—Don't butt in could be written down in heavy black letters as the title of this film, and it would be correct. If one does butt in and gets the worst of the argument, as this gallant who got tangled up in another's love affair did, then he has only himself to blame. It is, all things considered, a delightful comedy of love's young dream. While it is not great and will not make a lasting impression it is amusing and will help to while away a few minutes very acceptably.

"May and December" (Biograph).—A love comedy of the months which speedily straightened out the tangles in four lives. Conditions were mixed, due to the mismating, but since affinities will sooner or later discover their soulmates, it is said, regardless of conventions and other restrictions, it was a foregone conclusion that something would upset the calculations and put Cupid in control. And that is exactly what occurred. They got together in the proper sequence at last and everybody was happy ever after.

"The Road to Happiness" (Lubin).—A pretty little story, representing a shop girl on a vacation who discovers that the road to happiness is down the path of love. It is as pretty a picture as one would care to see, and is a constant reminder of the possibilities of love for even a working girl.

"Reconciliation of Foes" (Pathe).—A Roman story, photographed among actual Roman scenes, and developing the old story of the Romans carrying away the Sabine women. Later the same women are shown joining the hands of the Sabines and the Romans and stopping a battle. It is a graphic illustration of the old story, and will make an impression not easily forgotten once it is seen.

"Opening an Oyster" (Selig).—An interesting educational film, representing some of the most graphic features of the oyster business. While the film is short, it is of more than ordinarily good quality and represents careful work in the selection of the scenes which would convey the most information. It is a fitting addition to the growing list of good educational films.

"Bootles' Baby" (Edison).—An entertaining picture admirably adapted from an entertaining story. Bootles is surprised, as he naturally would be to discover a baby in his arm chair at the barracks, but adopts the wise course and determines to care for the foundling which he succeeds in doing satisfactorily. Later he falls in love with the little one's mother without knowing who she is, and to make a somewhat long story short eventually he marries her. Her husband, with whom she does not live, very accommodatingly gets himself killed, which helps the story admirably and adds to its dramatic features. One cannot help but say that this is an extremely entertaining picture. The story contains much of interest, and develops some intensely human features. How anyone can see it without having his interest excited and his attention closely held is a question which seems difficult to understand. Any program will be greatly strengthened by this picture. Artistically no fault can be found with it. Technically it is quite up to the standard. Dramatically it holds the interest of the observers unbroken.

"Hercules and the Big Stick" (Gaumont).—A comedy representing Hercules with a big stick making merry at the expense of a considerable number of old Greek myths. He tans the skin of that Nemean lion, he slays giants and he performs a long list of amusing stunts much too numerous to mention. This picture is recommended to those who accept with more or less seriousness the old Greek legends. After seeing them so ruthlessly disposed of much of the respect which has attached to them in the past will vanish.

"The Little Mother at the Baby Show" (Vitagraph).—A stepmother story that is different in that the stepmother afterward repents of her misdeeds and takes good care of the children. There is much of pathos in it and too much of childish innocence and disappointment. But these defects can be overlooked when the ending develops so pleasantly.

"A Victim of Hate" (Essanay).—A somewhat disturbing story, representing a perfectly innocent girl lured into an evil resort, where her lover, by a cruel stratagem, is made to find her, and an estrangement naturally follows. Then come remorse and a determination to undo the wrong he has committed on the part of the perpetrator, and reconciliation follows. While this picture possesses no great qualities it is true that it is suggestive and indicates what possibilities for evil may reside in a degenerate mind. No fault can be found with the acting, and the various situations appear to be sufficiently dramatic to satisfy all the requirements of the story, but the story will not be remembered as long as some others this firm has told in the past.

"The Wanderers" (Kalem).—A melodramatic picture full of the pathos which brings tears to the eyes, even though one realizes full well that it is only a story. When the girl gives up, and after the closing scene the lonely wanderer starts on his weary way the picture is very pathetic and cannot fail to moisten the eyes. Like all the Kalem plays, the acting is excellent, quite in keeping with the spirit of the story. The actors, too, are sympathetic and impart much of their own personality to their interpretation.

"Perseverance Rewarded" (Pathe).—A bit of comedy, purporting to illustrate the delightful result of a courtship begun under sensational circumstances and continued with all the glamor of romance. Enter the old people, who are speedily outwitted by the young folks. Then they forget their dissension over the younger generation and devote their attention to their own situation. Apparently they decide that dissension shall cease. At any rate, as the film closes the signs all point in that delectable direction.

"Riding School in Belgium" (Pathe).—Its title is sufficiently explanatory. But the excellent photography must be commended. Some of the feats performed by the riders deserve attention, too, since they are little short of marvelous.

"A Child of the Squadron" (Urban).—A dramatic story of how a boy performed a distinguished military service and is adopted as the child of the squadron. It is one of those stories which is pure fiction, but the pleasant ending is an important factor in making it popular. From cruel abuse to the high honors conferred by the squadron almost immediately is surely sufficiently exciting and melodramatic to satisfy the most exacting individual.

"An Excursion into Wales" (Urban).—The outdoor pictures made by Urban all deserve commendation, and this illustration of the Welsh scenery easily takes rank with anything previously offered in this department. Old Chester and its cathedral is particularly pleasing, and other scenes are quite on the same plane. The operator selected his viewpoint with discretion and a thorough appreciation of the artistic possibilities of his subject. The result is a series of pictures hard to equal, and possibly impossible to surpass.

INDEPENDENT.

"The Sea Wolves" (Bison).—A strongly melodramatic picture, yet marred by the fact that a girl is roughly handled by pirates and only barely escapes. A fight in which men are the combatants need not be deprecated, but a fight in which a girl is made to suffer at the hands of some brute is not desirable, and that portion might well be omitted. The escape into the dory and the arrival safe on shore partially compensate for some of the disagreeable features. The objectionable portion had better be taken out.

"The Story of Lulu Told by Her Feet" (Ambrosio).—A novel picture, introducing a method of story telling which is new, but so graphic that it cannot be mistaken. There is no misunderstanding regarding what the story of Lulu is. Her feet are sufficiently eloquent to make it all clear.

"An Interrupted Courtship" (Electrograff).—The story is not particularly strong, but the photography is excellent. Indeed, if the producer succeeded in the future in making the story as good as the pictures the film would be a subject for praise only.

"The Mesh of the Net" (Imp).—A complication arising over the eternal triangle, a pretty girl and two men who want her, a stolen picture and lost money. The young man who has the picture refuses to be searched for the money, but that difficulty is speedily removed and then begins a battle of wits for the young woman's hand well worth seeing. Of course there is a winner in the contest, and one feels very much like offering hearty congratulations when he succeeds in his efforts. It is a pretty story, well told and admirably photographed. There is plenty of action and excellent arrangement of details in working it out.

"The Boss of Circle E Ranch" (Nestor).—This isn't the first time a baby has been a factor in the reconciliation of families. When grandfather hears of his estranged son's hurts and in hurrying to his bedside falls over his grandson's crib, and the aforesaid chubby grandson is ready to make friends the estrangement of years ceases and there is a happy reunion. Perhaps it doesn't matter what caused the difficulty at first. The important matter is the reconciliation. And that is so naturally brought about that it seems quite like the thing to do. The local color in this picture is admirably worked out, and is an important portion of its attractiveness. It is materially strengthened by good acting, which is very sympathetic in some of its phases.

"Fort Du Bitche" (Sales Co.).—A romance of the Franco-Prussian war that ends disagreeably when it might end pleasantly without marring its artistic features. The picture of the blowing up of the fortress is startling in its realism, and the romance that develops is also interesting. But to allow the young officer to throw his life away, or to permit the tragic ending which involves the lack of forgiveness of the girl and her brother for an act of his for which he was in no wise to blame seems unnecessary. All these details can be worked out and the thread of the story carried through to conclusion without accentuating war's horrors by permitting this ending. Technically the film is a success. It is only marred dramatically, as suggested.

"The Devil's Wand" (Lux).—A small boy's experience after an overdose of blackberry jam is graphically told. An application of the paternal slipper both before and after the presentation of the wand may seem a bit too much, yet the stunts performed by those under the influence of the wand are amusing enough to bring about almost any sort of calamity.

"A Cowboy's Race for a Wife" (Bison).—A Western picture, developing a very rapid and exciting race. It is a good addition to the series of Western pictures issued by this house. The setting is good and the acting is snappy and natural.

"Thelma" (Thanhouser).—An adequate reproduction of Marie Corelli's famous novel of the same name. Practically everybody has read the novel, hence no long explanation is required. The picture is admirably staged and acted and maintains the interest from beginning to end. Of course the picture does not contain the detail of the novel, but it is a distinct improvement upon the play. It deserves a long run.

"A Policeman's Son" (Imp).—A love story which includes the complication of a miserly father who objects to the marriage of his daughter with a policeman's son. He frames up a scheme to blame the young man for the alleged robbing of a safe; but the whole scheme is frustrated, because the girl saw her father hide the valuables. The main proposition is that the young folks are married and presumably live happily ever afterward.

"Legend of the Holy Chapel" (Sales Co.).—A picture of great dramatic power, and worked out with some magical appliances and apparatus for making sudden changes. The acting of Jehan is calculated to maintain the interest through the picture. His simulation of frenzy, when he sees the spirit of the man he has murdered appear at almost every turn, is well done. Aside from this one character the action amounts to but little. The scenic qualities are interesting and develop as the picture proceeds. The first prayer, the greatest honor the king could bestow, is tragically transformed into a suicide by which the usurper confesses his guilt.

"Her Lesson" (Centaur).—The results of what appears to be a harmless flirtation are often so serious that they seem out of all proportion to the mere fact of flirting. Perhaps if all girls got a lesson like this one flirting would cease to be popular. Anyhow, girls could take a hint from this dramatic encounter with advantage to themselves and profit to all interested.

"The Old Maids' Picnic" (Centaur).—The story of a picnic made humorous by the complications introduced by the village bad boy. His addition of whisky to the tea created a situation unprecedented in Oldmaiddom, and when the snakes appeared there was an exodus of old maids which never ended until the shelter of the village was reached again. Perhaps some of the humor is a bit broad, but however that may be, everybody laughs when they see it, thus accomplishing its object.

"McNab Visits the Comet" (Lux).—The dream of a man who is comet mad. It permits the introduction of a pretty ballet, and an enchanting fairy vision in a diaphanous gown. Aside from these features it has no particular interest.

"Nevada" (Powers).—A Western drama which contains a suicide that looks like a murder. Fortunately the girl discovers the mistake in time to prevent a lynching. The most attractive feature is the girl's horseback riding. It has the Western snap and go, and even though there is a suicide and almost a lynching these features add to the film's strength.

"The Little Hero of Holland" (Thanhouser).—A graphic illustration of the old love story every schoolboy has heard of the little boy who saved the dyke by thrusting his finger in a hole and staying there until nearly exhausted before he was found. And then he is taken home to fame as the boy hero of Holland. This story has fired the imagination of more than one schoolboy, and adequately produced in motion pictures it will fire the imagination of countless thousands more.

"How Brother Cook Was Taught a Lesson" (Great Northern).—A humorous subject, sufficiently explained in the title and it only remains to say that the actors have performed their parts with discretion, and what Brother Cook got is apparent to everyone.

"Lake of Luzerne" (Great Northern).—A beautiful sheet of water up among the Swiss mountains, combining all the picturesque features imaginable in bewildering confusion. A feature which makes it particularly attractive is the stereoscopic quality of the pictures, making the objects stand out in sharp relief and adding materially to the beauty of the subject.

"The New Sign of the Globe Hotel" (Itala).—A picture containing much action and developing a good deal of interest as it runs. Photography clear and acting convincing combine to make the picture attractive.

"The Distractions of Foolshead" (Itala).—Once again Foolshead appears, and his humorous stunts in developing his distractions are certain to keep the audience roaring. Foolshead is one of the most active knockabout comedians in moving picturedom, and whatever he graces with his lively presence is certain to be above the ordinary, so far as his part is concerned at least. And this one is no exception to the general rule.

"Her Dad's Pistol" (Powers).—A homely drama, representing old Pop Warren assaulted and robbed of his pistol by a bad man, but old Pop's daughter, Nell, recognizes the pistol by the initials carved on it, and by coquetting with the bad man succeeds in having him brought to justice. Not a great story, but well acted and clearly photographed.

"The Phrenologist" (Powers).—The old-time phrenologist was quite content to tell you what your character was at the present. This one introduces a new game by offering something which changes the character. The transformation scenes introduced are funny, and are so admirably acted that they do not seem far fetched.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Focus Trouble.—Bellows Falls, Vt., writes: "I am running a ——— machine and one side of my picture is out of focus about 2 feet. I have tried other lenses but all seem to be the same. If I draw a sharp focus on the side the other part is then out of focus."

Your trouble might be due to the machine setting over to one side of the house instead of facing the curtain squarely. It might be due to the aperture in the gate being too close to the edge of the aperture on one side thus causing a sort of blur on one side of the picture. In this case I think you could not focus that part of the picture at all, however, nor do I think the blur would be 2 feet wide except on a very large picture. It might also be caused by your shutter blade being too short and not reaching clear across the aperture; but, again, you could not focus that portion of the picture at all. It might be caused by one side of your aperture plate being worn more than the other and perhaps not being worn quite level, too. Look up all these items and if none of them proves to be the thing, why come again and I'll try again.

* * *

The Editor is "Handed One."—"I have had quite a number of people hand me articles regarding operators and their work. Now I would like to answer same of these wise (?) peopre who are constantly going around with the 'Hammer,' knocking the hardest worked and poorest paid man in the motion picture business. Now, on or about the 30th of April, a paper published an article written by an Expert (?) from the Windy City (whose sole aim seems to be knocking all the men who learned the practical end, and to boost those that have learned what little they know from an operators' school (?). This expert (?) has visited a few places in New York, so he says, and therefore considers himself well enough informed to pass his opinion on New York operators in general but not about Chicago operators **(they are friends of his).** Well, the sum and substance of his opinion is that all places that run poor pictures is the operator's fault, due to his neglect and carelessness. Not so, my friend, Mr. Expert Wiseguy. Let me tell you something, go into the booth or operating room, introduce yourself (and if the operator, on hearing your name, does not throw you into the street) ask him any of the following questions, or open your own eyes, and you will see the truth of what I say. To start with, we will take the booth or sweat box. The size of the booth is generally about 3½ to 4 feet square and from 5 to 5½ feet in height, in very few instances you will find them 6 feet. The window or peephole, is placed about 2 feet away from the machine, or just about enough to prevent the operator from being able to keep a watchful eye on machine and picture at the same time. There is little or no regard paid to the operator's health. He has to plod through, from one year's end to the other, in a stuffy hole, with little or no ventilation, and if the business gets poor the Boss wants to cut his salary. But no matter how good the business gets, he never gets a cent more. He

starts off in the morning about nine o'clock, to change reels, and he must hang around the Exchange three or four hours before the nobility in charge of the place will deign to notice him, then he must gobble a bite to eat, and hustle for all he is worth to get to the theater on time. He must work from nine to fourteen hours a day for the munificent salary of $12 to $15 for seven days. Now the majority of Nickelodeon proprietors imagine that a machine should last a lifetime, and, as far as supplies are concerned, they (the props.) have got the idea that all operators are crooks. When an operator asks for carbons the Prop. is very apt to say, 'Why, I gave you 50 just about a month ago.' They pay 40 or 55 cents for a cheap condenser. Should it crack in the mount on its first subjection to the heat, the operator is at fault, and he is requested to buy another at his own expense. They send their machines to some **'near machinist,'** because he repairs it a few cents cheaper than a reliable one would do. Result, ten times more work for the operator. Cheapest oil, poorest carbons, bum second hand machines, bad condensers, rotten burners, rheostats, etc. This is merely breaking the surface, and I have neither the time nor the space to go any deeper at the present time.

"JAMES GARVIN,
"Operator, Academy of Music, Jersey City, N. J."

The above brilliant article, which fairly scintillates with wit—and slang, was printed in the "Statue of Liberty" (enlightening the Independents) recently. It was shown to me and I had one good, hearty laugh. It was so plain on the face of it that someone's toes had been trodden on! It was also so self-evident that Neighbor Garvin is one of those brilliant minds to whom the only argument that appeals is the "throw 'im in the street" one. There is one thing, however, about his letter which I really do admire. That is the fact that he has signed his own name. At any rate he is not a coward. For Friend Garvin's benefit let me say that I have visited many New York operating rooms and have in every instance been cordially received. As to my "Chicago friends," if he will examine the files of The World he will find that I handed out some pretty hot roasts on Chicago operators before I left there, though the performance, viewed as a whole, is far better in Chicago than it is in New York City. The operating rooms are, as a whole, no better, so far as I have seen. And as to Mr. Garvin's plaint, what he says concerning conditions in many operating rooms is quite true. But if any operator puts up with such conditions I don't see that he has any kick coming. If a manager, while I was operating, attempted to introduce me to a 4 x 4 operating room, with a 5-foot ceiling it required just three-fifths of one second for me to tell him to go plumb to the devil. I didn't have to work in such a place, **nor do you, Friend Garvin!** When I am operating **I run the operating room** and it is up to the manager to get me the supplies I want, within reason. He will get them, too, or he will get another operator real sudden. More than this, I **don't** get any film from the exchange. That is **not** the operator's business. The whole sum and substance of the matter is that operators have gradually let themselves in for conditions that are, as Friend Garvin says, damnable, and now, after it is done, they are howling about it. Every condition Garvin sets forth is present in many houses, but I cannot find it in my soul to pity the man who can be forced to put up with them. The managers have discovered that you are E Z marks and, in the language of the street, they have "handed you a bundle." But since I have heard three men in succession, who have been operating right here in this city for more than three years, tell the examiner they would refuse to hitch up to a No. 1 or No. 0 wire because it "was too strong," and one of them reply to the question, "What is the rheostat for?" by declaring it "was to regulate the heat," I am beginning to wonder how many New York operators are equally well posted. Please understand once and for all that I, for one, accept absolutely **no excuse** for the operator (except possibly temporarily) putting on a poor show. If he is my kind of an operator he **won't work in a house where conditions are such that he cannot produce the best results.** If operators took such a stand it would not be long until conditions complained of would vanish. Please understand, also, that my roasts are intended only for those they hit. If the operator is the "hardest worked, poorest paid man around the show" he has but himself to thank for it. But even though that be true I would gladly do anything in my power to improve his condition since he seems to be too much afraid of losing his job he roasts so roundly to do it himself. As to operators' school I certainly am friendly to rightly conducted ones. In fact I lecture at one an hour each day. But I would far rather see the old operators themselves taking the course than to see new men doing it. In my humble opinion it would be the best money the operators of this city ever expended, but that is, of course, up to them. But Garvin makes a mis-statement when he says I "boost for school men." I boost for any man who is able to and does put up a first class performance, regardless of who he is, where he comes from or how he arrived

More from Homer, Ill.—Homer writes as follows: "I took time to-day to try out the water rheostat, illustrated recently in the Column, and find it works fairly well. It might do if it was only to show a night or two, but for use right along it don't seem exactly the right thing. With it I found I could hardly control my light at all when the car passes by. Having no instruments with which to measure current I use various size fuse wires and find with water rheostat about 15 or 20 amperes is the flow, 15 ampere fuse holding for ten to fifteen minutes while 20 carried it all right. (Fuses carry 20 per cent. overload.—Ed.) Now for the rheostat as I have them hooked up. I proceeded in the same way with fuse wire, taking five rheostats of 15 amperes capacity at 110 volts. I hooked them in series as per Fig. 1 and found that a 15 ampere fuse would not carry the combination for any length of time. A 20 was all right, however. It gave poor, yellow light, but steady most of the time. Next I hooked up as per Fig. 2. It took a 25 ampere fuse to carry it, the 20 blowing out in five to eight minutes. Even the 25 fuse became quite warm. Light much better than in any of the other tests. Easier to control and not so much drop when the car passed. Have used the same style rheostats on 110 volts and found them to deliver about 15 amperes. Am now using them as above on 550-volt D. C., or that is what it should be. What it really is I'm blessed if I know."

Now here is something interesting for our readers Frankly, I don't know just what to make of it. I would like some of our friends to explain why Homer gets more

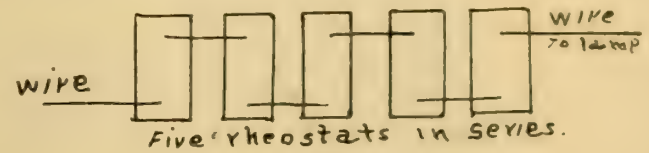


FIG 1.

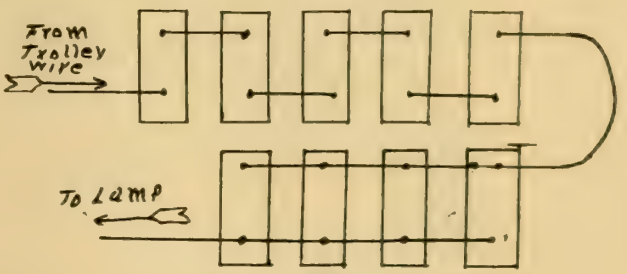


FIG 2.

current through Fig. 2 than through Fig. 1—if they can! I can't. As to the water rheostat, I hardly think Homer gave it test enough to be quite fair. One would have to, I imagine, learn by experience just how to handle such a contrivance.

Lens Change.—Kansas City, Mo., wrote under date of June 11, but the letter was mislaid. Apologies, K. C. I used to run an engine into your village, on the Wabash, but that was many years ago. The letter runs as follows: "I have been in one house one and a half years. Have 70-foot throw. Recently we remodeled and increased the throw to 80 feet. Had a 5-inch E. F. projection lens, giving a 12 x 14-foot picture at 70 feet. On the longer throw it spread about 10 inches so I got busy and changed my lens, setting the forward lens clear out to the extreme end of the tube and the rear lens likewise. That of course brought the rear lens nearer the aperture and shutter. Does that have any tendency to increase the flicker by reason of the lens being closer to the shutter? The lens now cuts just as sharply as ever and just fits the screen. Have a Motiograph machine and you know the kind of shutter it has. Have had no previous experience in such matters and would like to know what some of our brothers think of the matter."

In the first place, Kansas City, you are lucky; in the second place you are wrong! Making a change such as you did will accomplish the desired result all right, since it has the

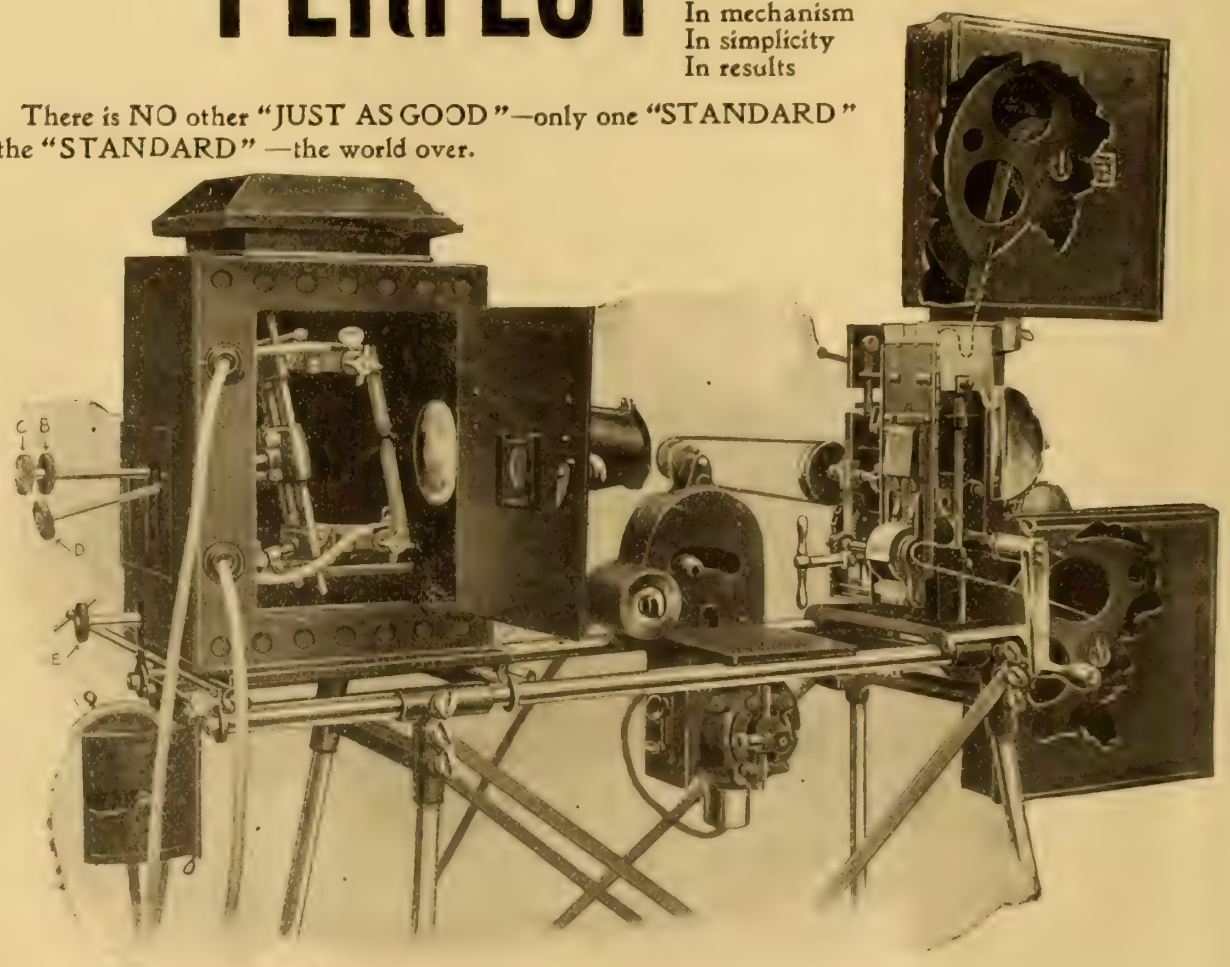
"STANDARD" means PERFECT

IN MOVING PICTURE MACHINES

PERFECT

In non-flicker
In fireproofness
In motor and hand power
In light brilliancy
In attractiveness
In construction
In mechanism
In simplicity
In results

There is NO other "JUST AS GOOD"—only one "STANDARD"—the "STANDARD"—the world over.



Our Exceptional Offer

During the next sixty days, we will ship a machine PREPAID to any responsible house, anywhere, ON APPROVAL—you to set up the machine, USE IT FOR ONE WEEK, if it is not PERFECTLY SATISFACTORY to YOU, and does not give you BETTER RESULTS than ANY OTHER MACHINE on the market. box it up and return it to us CHARGES COLLECT—if the machine gives you the results we claim for it, send your check at the end of the week's trial.

CAN WE OFFER YOU ANYTHING FAIRER?

Everything is left absolutely to YOUR own JUDGMENT; we DO NOT ask you for a deposit—we DO NOT BIND you IN ANY WAY, SHAPE OR MANNER. We KNOW our machine is the best on earth, and we want to PROVE it TO YOU before we ask you for your money.

THE "STANDARD" IS FULLY GUARANTEED FOR ONE YEAR

R. E. TAYLOR COMPANY

MARBRIDGE BUILDING HERALD SQUARE

NEW YORK

effect of lengthening the E. F. of the lens. But usually it will injure its sharpness to some extent at least therefore you are lucky. Anything that lengthens the E. F. (equivalent focus) of a lens also lengthens its back focus. Now the rear lens of a projection lens must be away from the film exactly the distance of its back focus. At no other point will your lens focus. As you have lengthened the back focus of your lens it is therefore, perforce, further from the shutter and aperture than it was before. In other words, the whole lens sets slightly further ahead in relation to the aperture. Therefore you are wrong. But the job shows that you have ability and ingenuity and you are therefore to be congratulated. Come again, K. C., the latch string is always out.

Portland Replies.—"Editor Operators' Column: You invited answer from Portland concerning conditions in the moving picture field in this city, as applied to operators. Portland is a first class picture city, strictly union and every operator is obliged to pass a rigid examination as to his ability in order to operate a machine. There are about fifty (50) first class operators in Portland, all of whom are members of the local, all working and receiving good wages. The writer has worked over Washington, Oregon and California and can say that Portland is the best picture city on the entire coast. The operators in the small towns receive from $12 to $15 per week. Possibly our friend, E. J., has tried to get into the union and failed, consequently being forced to work in one of the smaller places, and is seeking revenge. —P. G. R."

Now right here let me caution our readers that in writing it is absolutely necessary that the **name be attached to the letter.** This one had only the initials of the writer, but as it is the first case of the kind I let it pass with a warning. No man should be ashamed to sign his name to his letters. It is **not** for publication, however. Now as regards the letter itself: Are we to understand that Portland operators have to "pass a rigid examination" by the union or by the city authorities? Personally the writer don't think much of union examinations. His experience is that they are merely a device, as a rule, to keep out men who are not personally welcome. In other words, when a man who is objectionable to the members applies the examination is such that no man on earth could pass it, but when men who are desired as members apply the examination is largely a bluff. Now mind you, I am **not** saying that is always the case, but I do say that I have personally known such a state of affairs to exist. The writer is a firm believer in labor unions, but he is of two minds concerning the advisability of obliging applicants to pass anything more than a nominal examination, just sufficient to determine that he really has sufficient knowledge of his business to hold the lowest class job. I am well aware that many will dispute this contention and I have merely set forth my own individual views without asserting that they are right. If the union is in a position to control the field and prevent incompetents from obtaining positions then I would most heartily agree to a most rigid (but perfectly honest) union examination.

In explanation let me say that the foregoing letter is in answer to one by Aberdeen, Wash., in June 4 issue. J. E.'s letter did not impress me as from one seeking revenge, still I was loath to believe it set forth conditions exactly as they were in fair Portland of the Golden West.

Clean 'Em Out.—Denver, Col., asks what causes his carbons, both top and bottom, to get red hot near the carbon arms. The carbon arms often show red also and break frequently. Is using about 35 amperes.

Your carbons do not make good contact with the carbon arms. With a file clean out the inside of the arms, being careful not to remove much metal and to keep the surfaces so that the carbons will set square with each other. Merely clean off the scale and roughness until the inside of the arms and clamps are bright. The carbons and metal will then make good electrical contact and you should have no further trouble. Be sure the inside of the arms are flat clear through so that the carbon will make contact the full width of the metal. The inside carbon arms should be cleaned out quite frequently.

Grease Them.—Tampa, Fla., writes as follows: "The Column is the finest thing that ever happened for theater managers and operators. We have much trouble with the screws which tighten the clamps that hold the carbons in place twisting off. They work all right for a time and then work harder and harder and finally stick altogether. We grease them with vaseline but it don't seem to do much good only for the first time or two after greasing."

This one is easy, Neighbor Tampa. The vaseline you put on burns off almost at once, leaving the screw tight as ever. Grease the screws with vaseline and wipe it off and drop into **a box of plumbago** (graphite). Shake off the surplus and screw it into place. Do this every day before the machine is used you won't have the least bit of trouble. It takes but a moment and saves lots of aggravation. But you want to look out for one thing. If you've been using dry screws you will have to be very careful or you will break your clamps. Just a little pressure on the screw will now exert three times the pressure on the clamp that a whole lot did formerly. Get the powdered plumbago **of good quality,** not the flake. A quarter's worth should last you a year.

Lenses.—Portland, Me., asks if there is any way of telling which way the lenses of a projection lens go in after they have become mixed up?

Presumably what Portland means is that he has taken the lenses from their mounts and he doesn't remember which is which. Yes, you may tell as follows: The front lenses, one very thick and one very thin lens, are, or should be, soldered together with balsam. The two rear lenses, on the other hand, are not so soldered but are separate and are separated in their mount by a ring. Place all lenses in their mount so that their heaviest curve will bulge forward (toward the screen). The soldered lens goes in front, with the thin lens toward the screen. The thick lens goes in the back holder first, its curve bulging toward the screen, then the dividing ring, followed by the thin lens and the keeper. If you get the lenses wrong the picture won't be sharp or, in other words, it will have poor definition.

A New Shutter.—Smithport, Pa., writes as follows: "I would like to explain my way of testing a shutter. It is simple and perfect. I set the pin exactly central in the star wheel and look through projecting lens. If it is completely dark it is O. K. If light passes under the travel will be up, if over it will be down. I have just invented a shutter, on which patent is pending, which I believe has unusual merit. It is semi-transparent and gives the smoothest, brightest picture you ever say. You will readily see that with a metal shutter you have the two extremes of brilliant light and total darkness on the curtain. This sudden change, of course, causes a flicker. Now with my shutter I reduce this to a mere shadow, making a more even light on the screen all the time, giving a 75 per cent. exposure which means a much brighter picture. I think you will readily see the merit of this and, when it is on the market, it will be a Kerr shutter and no other. J. W. KERR."

Neighbor Kerr, I hate like thunder to seem to discourage you, but I'm afraid your scheme won't work out. Semi-transparent shutters were tried out years ago and even now one machine has such a blade and another has a perforated flicker blade. You say you propose giving a 75 per cent. exposure! The length of exposure is governed wholly by the rapidity of the intermittent movement and that usually gives from 50 to 58 per cent. only, while a movement of 1 to 6 is all the film will stand. Of course if you can eliminate the flicker blade you might get the 75 per cent. exposure all right, but——. Well, as I said, all that has been pretty thoroughly tried long ago. Maybe, however, you've struck a new scheme that will work out—let us hope so. As to your plan for setting the shutter, I can't see it at all the way you describe it. When the pin is central in the star the aperture would be far more than covered both ways and if any light showed either over or under, the shutter would be "out" very, very bad indeed.

Portland, Ore., June 9, 1910.

Editor Operators' Column:

Dear Sir—I see in your issue of June 4 a letter from Aberdeen, Wash., signed by "E. J. , in which the moving picture shows and operators of Portland are handed an awful "roast."

"E. J.", whoever he may be, declares that there is not one good show in Portland, and that he never saw such miserable work on the screen.

I note, also, that you invite answers to "E. J." in regard to the matter, and on behalf of the moving picture operators of Portland will take the liberty of "butting in" and making a few remarks myself.

You are right in your hope that things in the moving picture world of Portland are not so bad as "E. J." has set forth. In fact you are more than right, for the knocking letter, written by the man who has not nerve enough to sign his real name, is sufficient on it face to show that "E. J." has no real knowledge of what is going on in the moving picture business in this city.

I doubt very much, from the tone of his letter, if he has ever been in a lamp house of this city, and would not be surprised at all if his entire knowledge of the moving picture game in Portland had been gathered from standing around in front of the various picture houses and "rubber-

ing" at the posters telling of the pictures which were being exhibited.

No, Mr. "E. J.," whoever you are, you know nothing at all about the Portland moving picture business. You may have been in Portland, but you certainly never passed the examination required before admission to the local union, and undoubtedly you could not pass it.

Had you gathered together at one and the same time sufficient intelligence to pass this examination you would have had better sense than to write such a letter as you have sent to The Moving Picture World.

Also, had you sufficient ability in the operating business to pass the necessary examinations you would not be working in a back woods logging camp like Aberdeen at the present time, but would be right here in Portland, where good—that is, really good—operators are in demand.

Honest, now "E. J.", how much do you really know about this moving picture game?

Have you ever operated a really "good" film? Have you ever worked in a city of more than 10,000 people? Have you ever gotten any closer to a Portland lamp house than the box office down stairs, where you were refused permission to go up and visit the operator?

If you ever have done any of these things you certainly must know that "laziness" is not tolerated in any lamp house in Portland; that, considering the quality of film handed out in this city by the local moving picture trust, the Portland operators class among the best in the country; that perhaps nowhere else in the United States are the rules governing conduct of lamp houses so strictly observed, and also that there are no better paid moving picture men in the West than right here in Portland. Also very few better patronized houses.

Oh, no, dear friend "E. J.", your letter shows much more evidence of a bad case of "sorehead" than it does of the moving picture business in the finest city of the Pacific Northwest.

Thanking you in advance for the space which this will occupy, I am, Mr. Editor,

Yours most sincerely,
F. J. BEIER, Secretary,
Local No. 159, I. A. T. S. E.

441 Prescott street,
Portland, Ore.

Next week I expect to have a complete description of the kinemacolor machine in this column. This is the machine that projects moving pictures in natural colors and is about to be placed in some of the theaters in this country. Mr. Gilbert H. Aymar, general manager of the Kinemacolor Company, has agreed to arrange for a demonstration of the machine for the benefit of the Editor of this column. I will tell you all about it next week, provided nothing unforeseen arises to prevent.

SURGERY TAUGHT BY MOVING PICTURES.

The cinematograph may completely revolutionize many of the teaching methods now in vogue. Already moving pictures are being utilized in some of our schools—for zoological instruction more particularly at the present time—but now that the manufacture, exposure and reproduction of these pictures have been placed on a practical basis there is no reason, says "American Medicine," why this simple, but none the less wonderful, invention should not be used scientifically in many diverse ways.

For instance, a surgeon may be the originator of some special operation. Through special study, application and experience he soon becomes the recognized authority or expert in that particular operation. Heretofore medical men desiring to acquire facility with any particular method have been obliged to make pilgrimages to the clinic or hospital of the recognized expert. Soon this will be unnecessary, for each medical school can have its own collection of films showing classical operations by the world's master surgeons.

In a practical no less than a sentimental sense this will be a splendid thing, for every student will thus be able to study and observe first hand each famous surgeon's methods; not only coming in close relation with each operation itself, but under the most ideal conditions, that is, as actually performed from start to finish by the man best qualified to demonstrate his particular technic.

Other branches of medicine will receive similar benefit as the feasibility and practicability of the moving picture idea becomes an established detail of medical instruction. The consummation of the whole proposition is simply a question of time and the regulation of cost, but it seems improbable that business enterprise will long allow such a promising field to remain dormant.

Correspondence.

THE MORALS OF THE PICTURE.

Albion, N. Y., June 21, 1910.

Editor Moving Picture World:

Dear Sir—Replying for myself to the query in your editorial in this week's issue, my attitude on the question of the morals of motion pictures is the same as yours, as the following excerpt from my answer to L. H. B.'s communication shows: "Does not the same criticism apply with equal force to the best literature of all ages and nations, and to the stage as well—notably to Shakespeare's plays? . . . It is not showing criminal deeds on the screen, stage or printed page which corrupts the youth; it is glorifying the criminal and caricaturing justice which debases." The picture which Mr. Beach, the critic, denounced so forcibly, deserved it, and even more. tI was one in which a man and a woman go to their room in a hotel, and after preparing to retire, find that the bed is already occupied by the woman's husband. No possible excuse can be offered by any firm for issuing such a picture, nor by any exchange for buying it; still less by any exhibitor for including it in his program. I did not see that picture myself, but describe it as Mr. Beach, one of my regular patrons described it to me. However, I have seen pictures in that same house where this film was shown which were positively indecent.

Censorship, in my humble opinion, is positively essential to the welfare and advancement of the motion picture as a means alike of entertainment and instruction. Whether it be exercised—and judiciously and conscientiously exercised—in the studios of the manufacturers, by the exchanges in making selected purchases, by the exhibitors in refusing to show any improper picture even at the expense of losing the day's receipts, or by a National Board, as is the present method, it must be exercised somewhere, or attacks by broad-minded men and women will again become numerous. I cannot see by that Mr. Collier and his associates have done and are doing much to convince the public that the motion picture is eminently worthy of their respect and patronage. Certainly the standard of productions has risen by leaps and bounds in the past two years, although the manufacturers then claimed that they were doing their level best. While the Board of Censorship cannot by any stretch of the imagination be held chiefly responsible for the improvement, still it is an important contributing factor—a step in the right direction—if looked upon simply as an evidence of good faith on the part of the manufacturers. The public generally looks upon it as a real working force, and I think, with justice. It must be remembered that the manufacturers were not forced to abide by its rulings, and at first, looked upon it as merely an advisory board, until satisfied that full compliance with the suggestions of the Board would make for the advancement of the business as a whole.

Yours truly,
B. G. DRUMMON.

321 University avenue, Rochester, N. Y.

THE H. & H. TRANSFORMER.

Wausau, Wis., June 15, 1910.

Mr. F. H. Richardson:

Dear Sir—Under the heading, "Transformer," in the June 18 issue of The Moving Picture World, we note your inquiry and answer to Rosedale, Miss., and as we are the manufacturers of the H. & H. Current Reducer referred to can give you a little data on same.

The H. & H. Reducer referred to has a maximum output of 1,800 Watts so a 2 K. W. transformer will be needed to supply it without overloading.

Your correspondent states that he uses a few lights and fans, so his present needs could be handled by a 4 K. W. transformer, but this would be taxing it and gives no surplus for addition of more fans or lights which might be desired, so we suggest a 5 K. W. transformer.

We take it that your inquiry is from some power company wanting to know the proper transformer to set up for this theater.

Hoping this data will be of use to you, we are

Very truly yours,
HADFIELD-HALL COMPANY,
Per H. A. Hall.

[The above letter is printed for the possible benefit it may be to other users of the H. & H. transformer (Reducer).

W. E. GREENE DECLARES HIMSELF.

Boston, June 22, 1910.

Gentlemen:

After thoroughly investigating the plans of the Sales Company, I have decided that they are for the best interest of the exchanges and exhibitors. I wired you to-day to stop further shipments. If you decide to market your goods through the Sales Company I will place an order with you at once.

W. E. GREENE FILM EXCHANGE,
Per W. E. Greene, Manager.

The above letter was sent to the Thanhouser Company, the Great Northern Film Company and A. G. Whyte, agent for Nestor.

AN OPEN LETTER AND A REJOINDER.

160 Lake street, Chicago, Ill., June 20, 1910.

To Manufacturers:

Gentlemen—It appears that the only developments following the Cincinnati meeting yesterday was the further demonstration to the exchanges that their solidifying and standing by each other places in their hands a powerful club, and it is rumored around Chicago to-day that exchanges are not discussing the fact that the other Alliance, or whatever term they may use in connection with themselves, is developing into a boycott organization and further tension between the Associated Manufacturers and the Sales Company is bound to bring advancement to the Patents Company licensees with no ultimate benefits to the Independents.

Personally as an exchange man I have always been appreciative of an organization, the Alliance in particular, and regret that the fact seems to exist that the Sales Company is antagonistic to the Alliance, as this is without foundation.

The present strife has, however, demonstrated to the writer's opinion that there are a great many unreliable and undependable exchange men who are at the present moment extending allegiance to neither party and this letter is written in the hope from a personal standpoint only, that the two manufacturers' factions can at least agree upon a common ground upon the reliable and undependable exchanges and if there is no future harmony they be borne in mind. If there are not such results brought about that the Associated Manufacturers and the Sales Company should be in a position to command absolute loyalty, if this is not feasible nor desirable, the writer's opinion is that **there should be no restictions as to whom to sell.**

Trusting that these few expressions will be considered in the spirit in which they are written and with the further assurance that they are purely personal on the writer's part without consultation with either party, beg to remain as always for the best interests of the film business,

Yours truly,

W. H. SWANSON.

P. S.—This letter is going to the Sales Company and the Associaed Manufacturers.

27 Lexington avenue, New York, June 22, 1910.

Mr. W. H. Swanson,
160 lake street, Chicago, Ill.

Dear Sr—I received a circular letter dated June 21 from you, and although you may believe your information is correct, I supose you will be glad to learn that there were a great many more developments than you mentioned at the Cincinnati meeting. I am writing this letter from my own personal views, and not from any views of my associates, but I wish to say that I have every reason to believe that the Alliance, which you helped to create and of which you were made secretary, and in which you were placed in a position of trust by the other exchanges, felt sure that when crises similar to the Sales Company would arise, they could count on Mr. Swanon to fight any such destructive an organization. But of course there is not an exchange man to-day who would place any confidence in an this letter which you are sending out, inomuch that they have paid attention to your last letters and followed your advice and asked your counsel, and then fund that a directorship in the Sales Company was an inducement sufficient to warrant your deserting your fellow exchanges and leaving them without a head. Luckily we found other men and I feel confident that they will not be deserters. The only exchange men that are members of the Alliance to-day who are **undependable,** as you state, are the members who had the greatest confidence in you and were the first Alliance members we had at the time you were the leader, and you must personally appreciate their position and I trust that you will not blame them for not being **dependable** as they are a little more pessimistic than I am, and your treatment of them has helped make them mistrust any leadership. Their mistrust, however, within a few weeks, will be changed, and I look forward to a more loyal bunch of exchange men than the Alliance ever controlled, while you were at their head. You state that you regret that there seems to exist a feeling that the Sales Company is antagonistic to the Alliance. I will state, however, that one of your directors informed me the other day that the Sales Company would never recognize the Alliance. It is not antagonistic to the Alliance as a whole as it is to each and every member, and you may rest assured that each and every member realizes this fact. In your last paragraph you intimate that the Sales Company and the Association should cut off certain exchanges, as they are not **dependable** for either party. Now, for your own benefit, I will state that you yourself tried to sit on the fence, insomuch that I have seen letters in which you instructed Mr. Thanhouser to ship you direct, and I also had the pleasure of seeing his letter, as a loyal member of the Association, refusing to ship you. Now, if there is to be any cutting to be done, Mr. Swanson, I believe you had better not bring this about as you might be the first man to suffer thereby. As for the two factions in the Independent field agreeing upon a common ground, the Associated Independent Film Manufacturers, of which I am a member, have offered the company, with which you are associated, an agreement, and you, yourself, and only you, are to blame for its not having been signed. This entire fight, which has become disastrous to the exhibitor, could have been settled there and then, but you desired to continue this warfare, which is dangerous to us all. Now, I do not believe that such suggestions as these should come from a man with this blame resting on his shoulders.

I am yours for a better market and not for monopolists extinguishing the life of smaller exchanges by their strength.

Yours very truly,

A. G. WHYTE.

P. S.—This letter and a copy of your letter is being sent to all the interested parties.

SOME FILM MANUFACTURERS SLOW TO RISE TO THE STANDARD OF MODERN EXACTITUDE.

Washington, D. C., April 27, 1910.

Editors, Moving Picture World:

Gentlemen—A short time ago I visited several of the somewhat numerous "family" moving picture theaters in the northwest section of Washington with a view to ascertaining what sort of films they presented for their audiences, which were mainly composed of children and their parents. Their programs, taken as a whole, were pretty good, with two or three exceptions.

At one house a film was presented, however, which I think ought never to have got past the National Board of Censors. This film was entitled "In a Difficult Position." The theme of this film portrays the ridiculous efforts of a young man to cover up a wide rip in the seat of his trousers while at a ball, instead of going home as any gentleman with good common sense would have done; and the absurdity of the whole film is climaxed by the host calling the attention of his guests to the young man's plight, whereupon they all have a good laugh at his (the young man's) expense.

That this film was presented in a "family" theater does not necessarily mean that it was the fault of the manager of that theater that such a film was run there. It may have been handed to him by some careless or ignorant exchange clerk, who knew nothing of what he was giving the manager, and probably cared less. Still, in my opinion, the manager of that theater is not eliminated from all criticism for presenting this film to a youthful audience, as he ought to have been on the lookout for films of a more elevating influence and a more educational value.

Such subjects as "In a Difficult Position" are not in the least elevating, and are in no case a credit to the moving picture business. This class of films is the basis for the criticisms of the agitators that the moving pictures have a harmful influence. If a person, who is inclined to be a bit prudish, goes into a theater and sees this class of films (I could name several other films of this same class recently produced by prominent film manufacturers which should never have been released) it is very likely that that person will form an unfavorable opinion of not only the manufacturer of such films but will form an unfavorable opinion of the moving picture business as a whole. He will fail to appreciate the beautiful photography and fine acting and will more than likely overlook everything that can be said in favor of the other films which he happens to see on the screen. It is only too true that most people cannot see the great beauty and value in the moving pictures, but most

are sure to see their worst side; and observing that films based on, to say the least, indelicate subjects are released by one of the foremost film manufacturers, they form the erroneous opinion that such subjects are a matter of common release by all manufacturers, and will always be unfavorably impressed with the influence of the whole moving picture business.

At another house I saw the film "Scenes of Convict Life." While this film would probably be all right for presentation in a downtown theater, where the audiences are generally made up of adults, it is not at all the proper thing to present in a "family" theater, of which places, considering that they are patronized to a great extent by children, we have every right to expect more appropriate and more elevating subjects.

"Scenes of Convict Life," as its name implies, gives the observer an idea of the hardships that have to be endured by convicts in what I took to be a Russian prison. One scene shows the fettering and branding of the convicts. The men are firmly held while a red-hot iron is pressed against their breasts, disfiguring them for life. This scene is extremely revolting, and the audience showed its compassion for the convicts by murmuring remarks like: "Oh! those poor fellows!" and "Isn't that awful!"

Next we see the convicts hard at work. The following scene shows a convict being scourged as punishment for some misdemeanor. The man's back is bared and he is held by the guards across a bench, and is beaten by another convict. As the whipping proceeds the man's back becomes covered with blood. And to make the effect worse, the drummer, showing remarkably poor taste, reproduced a sound resembling the falling of the whip across the man's back, which was so realistic that a shiver passed through the audience. I have observed that the musical accompaniment in moving picture theaters has been criticized sharply during the past few months in The Moving Picture World, but I believe that a musician in a theater should have some judgment when to accompany the action of the picture and when not to do so.

The last half of the film shows where a convict makes his escape by sawing the bars in his window and overpowering his guard, but is recaptured after an exciting chase and brought back to be shot, the usual penalty for attempting to escape. Instead of allowing the audience to imagine the execution of the miserable man, we are presented with the full details of the horrible performance right in the screen. First, the soldiers with loaded guns march into the prison courtyard. The convicts are then marched in, and stand where they will witness the execution. Finally the man to be shot is brought in, and takes his place against a post in the center of the screen. An officer wants to bandage his eyes, but he will not permit it. Then the execution takes place, the soldiers shooting the victim, who falls forward in view of the entire audience, across the screen. The convicts are then taken back into prison, and as they pass the dead body, they shake their heads as though determined never to try their chances in escaping. The final scene shows the burial of the dead body wrapped in a canvas bag. It is carried by four convicts under guard to a point on the breakwater and dumped into the sea, the head sinking last. Then the four convicts march back to prison, and the film comes to an end.

There are two things which are never pleasant to witness, either in actual life or on the moving picture screen, namely, insanity and death. To witness the shooting of a man on the screen is, to say the very least, disgusting and revolting, even in the case of an escaped convict. Had the operator been "on the job" he could have darkened the screen at the time of the shooting, but evidently he failed to appreciate the effect of the killing on the audience. The last scene, "the immersion," might, in my opinion, have well been omitted from the film altogether, as it is a proceeding which no person cares to witness.

The film seemed to produce a nervous tension throughout the audience which lasted during the entire show, in fact, the audience seemed to be stupefied for a while. Were it not for a short comedy on the same reel, the effect might hav lasted longer than it did, but after laughing at the comedy everybody seemed to feel better.

In justice to the theater where I saw the above film, I feel it only proper to mention the other picture which they presented, one which contrasted sharply in plot with the convict picture. The film was the Vitagraph's "Wayside Shrine." This beautiful piece of work on the manufacturer's part is a film which might with propriety be shown in any theater in the city, family or otherwise. More films of this sort and less of the two classes mentioned above is, in my humble opinion, the sole means of elevation of the moving picture standard.

At another house they presented a foreign film without a title, which was full of indecency, that could have been omitted from the film without detracting from the interest of its plot. On the same reel was another foreign subject, "No Race Suicide," a comedy and trick picture combined, which, had certain indelicate touches been left out, would have been an enjoyable film for any audience.

I am a "lover" of the moving pictures, and my only interest in pointing out these faults is in the hope that it may bring about the co-operation on the part of the manufacturers in releasing cleaner and more educational subjects, and on the part of the theater manager in using discrimination in the selection of the films which he presents. It may perhaps be interesting to readers to know that the police authorities here have listed twenty-seven films, all of which were released during the past year or two, as questionable and have prohibited their exhibition in the moving picture theaters of Washington. These films were all released by ten of the leading manufacturers, and it surely is no credit to either the moving picture manufacturers or the National Board of Censors to release and pass films which have to be prohibited by the police authorities.

Respectfully,

R. J. W.

Should you find space to print this letter or any part thereof, I wish to request that you do not print my name in full. As a matter of good faith, I attach it below.

The list of prohibited films to which I refer in the last paragraph of the above letter is as follows:

Bank Messenger.	The Black Viper.
Vengeance in a Mine.	The Tramps.
Honor of Thieves.	A Lucky Husband.
The Vaquero's Vow.	Wrongfully Accused.
Concealing a Burglar.	Foiled.
Money Mad.	Romance of a Rocky Coast.
The Fatal Card.	The Villain's Wooing.
Gendarme's Honor.	Caught in His Own Trap.
In Hot Pursuit.	Brother and Sister.
A Victim of His Honesty.	A Pair of Gloves.
The Smuggler's Game.	Shadows of a Great City.
Maggie, the Dock Rat.	The Window Recess.
Bad Companions.	The Last Look.
	Night Duty.

With best wishes for the improvement of the moving pictures themselves, and for the success of The Moving Picture World, I beg to remain, Respectfully yours,

R. J. W.

STEINER BANKRUPTCY CASE DISMISSED

Judge Hough has dismissed, with costs, the petition in bankruptcy filed on April 26 against the Imperial Film Exchange, of 44 West Twenty-eighth street, vacated the appointment of Frank L. Crocker, and the fees and expenses are to be charged upon the petitioning creditors or such of them as moved for the appointment of a receiver.

The Judge said he was convinced that the principal business of the corporation was such as to exclude it from the class of either traders or merchants. Its principal occupation was to rent a patented article which it could not sell, and then hire that which it rented to other persons for limited periods. The articles sold, rented, hired or leased were always to go back to the person or corporation from which they had been obtained; the sole business of the alleged bankrupt was to get profit out of the temporary use of the same. The Judge also decided that the petitioning creditors did not prove the corporation to be insolvent, and also did not prove a fraudulent transfer or concealment of assets.

INDEPENDENT ENTERPRISE

The record scoop of the day was accomplished Saturday, when the Motion Picture Distributing and Sales Company placed on the market the picture of Theodore Roosevelt's arrival and reception in New York. The event was attended by the most unique methods ever attempted in the history of cinematography in this country. In the first place, five cameras were stationed along the route of the triumphal procession. As fast as an operator took his negative, he raced back to the factory, so that the scene at the Battery was being developed before the fourth man had turned the handle. The grand result was that in spite of very humid atmosphere the complete print was ready in time to be run at the American Music Hall at ten o'clock Saturday night. A great many people of the audience had seen the procession earlier in the day, and it was amusing to hear the remarks of wonderment that the pictures should be on view so quickly. The dispatch did not interfere with the unusually fine quality of the picture, both photographically and otherwise.

CHICAGO NOTES.

We recently received The Folio of Music from the Emerson Music Publishing Company, of Cincinnati, Ohio, and feeling that our knowledge of music was too limited to authentically pass upon the work, we submitted the valuable book to Mr. W. E. King, who is the director of the Orpheum Theater orchestra. Mr. King went over it very carefully and informed us that the Folio was replete with appropriate music for every class of picture. The book is exceptionally adapted for piano accompaniment and is all that its publishers claim for it and even more in Mr. King's opinion.

* * *

Mr. Goebel, who is editor of the valuable little pamphlet which is published in the interest of the Kleine Optical Company's high quality films, continues to make this interesting little booklet replete with his witty thoughts. The latest edition, which bears No. 67, is exceptionally good and much credit is due Mr. Goebel for his splendid efforts.

* * *

Mr. James, of this city, has taken over Mr. McIntosh's interest in the Three Star Slide Company and is rapidly building up this business by placing on the market an excellent quality of slides for all purposes.

* * *

The United States Factories Company will have a new novelty for use as souvenirs in moving picture theaters which they will soon be ready to spring. Their last offering in the way of spoons made such a big hit that we feel assured of the fact that the new one to come will also carry off the honors.

* * *

"And a Little Child Shall Lead Them" would be an appropriate title for the new Biograph picture entitled "A Child's Impulse." This picture, which is distributed through the Kleine Optical Company, of this city, is exceptionally rich in photography and carries through it a vein of child tenderness of heart that appeals to all. A child actress always appeals strongly to the theatergoers because every move or action is done naturally and unaffectedly. In this picture a little girl does some very fine work and much comment is due her for the part she takes in this film story.

* * *

The pictures of Jack Johnson in training have been getting big money at Riverview Exposition in the theater owned by Mr. Deshon. Mr. Deshon has tried almost every class of show for this building and last year resorted to the pictures of the "Passion Play," of Pathe, and made such a tremendous success with them that he was more than anxious to have the training pictures for this season. Mr. B. K. Hanafourde, who controls these pictures in Chicago, is well pleased with his bookings and claims that the pictures are "going big" everywhere.

White City, Chicago, has adopted a novel scheme; at one corner of the park they are exhibiting free motion pictures, which are used as an added attraction in a little tea garden.

At the Academy of Science in Paris, France, Professor Armand Gautier recently announced that Dr. Botrel had invented a process by which celluloid could be rendered practically non-inflammable.

SCENE FROM "THE KING OF THE BEGGARS" (Eclair).

A daring tale of love and adventure. The elaborate staging and splendid acting in this film story outpoints even some recent Eclair successes. It is something out of the ordinary and can be safely billed as a headliner by the independent exhibitor.

EDISON NOTES—COMING RELEASES

In "The Judgment of the Mighty Deep," to be released on the 24th, the Edison people claim to have one of the most superb sea pictures ever produced. The theme is the world's old story of man's fight for his right and the story is worked out to an intensely dramatic climax beside the breakers that beat upon the shores of a little fishing hamlet. The strongest of human passion, love, hate, revenge and remorse have full sway in its unraveling, with virtue triumphant at the end and retribution swift and sure, meted out to him who violated God's own laws. The principal scenes of the picture are supposed to take place during a storm off shore and fortunately for the general effect they were enacted during a violent storm that swept the Cuban coast. All the grandeur and sublimity of the mighty, restless ocean contribute a terrible realism to this tragic story, which will live long in the minds of an audience as one of the most powerful sea pictures ever thrown upon the canvas.

"The Little Fiddler," the dramatic release of June 28, is a pathetic story in which a man of wealth and fashion, lost to a sense of right and wrong through evil associations, deserts his wife and child and plies the trade of a common thief among the higher set. His restoration to a better life and reconciliation to his family are effected through the arrest of a little street fiddler whom the guest at a fashionable musicale had brought in to play for them and who was later accused of the theft of a purse which in reality the father had purloined. It is a picture that will strike a sympathetic chord in any audience.

The Edison people attempted a pretty big undertaking in the reproduction of the historic fight between the "Bon Homme Richard" and the "Serapis," about which their "Stars and Stripes," to be released on July 1, is built. A wonderful piece of stage setting was constructed for this film, which because of its elaborate effects and the great number of persons employed in its presentation is said to be one of the costliest films ever put out. With Paul Jones as the central figure the "Stars and Stripes" ought to be an ideal 4th of July film.

"Out of the Night," by Rex Beach, and "A Wireless Romance" both dramatic subjects, will be released in the immediate future. In the latter film an exciting and novel feature is a chase between two yachts under full speed. This is another one of the pictures produced in Cuba and for that reason it can be expected to be rich in photographic qualities.

The flip of a coin in the hands of a messenger boy is responsible for the screamingly funny climax in "The Tale of Two Coats," to be released July 5. A tall, thin and very angular public hero discovers a freckled "fresh" messenger "kid" to the railroad station with a suitcase containing his dress suit, which he instructs him to express to a hotel in a nearby city, where he is to be the principal speaker at a banquet in honor of the Governor of the State. On his way to the station the kid is waylaid by a very short and very fat clerk who commissions him to ship his dress suit case, also containing a dress suit, to a suburban home where he is to meet his "best girl" at a house party. The suit cases are identical in appearance, which fact escapes the messenger's attention until he reaches the baggage-room. Here he is nonplussed for a moment only, for a moment, however, for he quickly cuts the Gordian Knot with the loss of a coin.

The outcome of the resulting mix-up is shown in four scenes—two dressing rooms, the party, and the banquet, and it's hard to say which is the funniest.

"Equal to the Emergency" is the charming little comedy which concludes the reel of the 5th. It is a jolly little story which deals with a pair of "newlyweds," the even tenor of whose first few days of housekeeping is interrupted by the enforced absence of the bride. The husband gets lonesome, calls up some of "the boys" and starts a little poker party which so scandalizes the cook that she quits in a dudgeon. Then comes a message from Uncle Whatawad, who is coming on quite hungry to dinner, but "wifie" is away; for Uncle Whatawad objects most emphatically to his nephew's marriage, although he had never seen the girl. The situation is saved by the wife's return and her impersonation of the cook, but an embarrassing contretemps is precipitated by the Uncle's sudden attempt for the pretty cook (?) and his attempt to steal a hug and a kiss. The clever little wife is again to the rescue, however, and finally Eagleton reigns supreme.

LUBIN NOTES.

The Lubin release for July Fourth will not be a patriotic subject. It will offer the best run exhibitors with a valuable heart interest picture that we regard as one of the prettiest child stories we have turned out by such means. "His Child's Captive" is a really unusual story of an exiled father who is brought to a sense of his wrongdoing by his little son. There is no forced sentiment, just the simple, heart-gripping appeal of real life.

"Ferdie's Vacation" gives a new twist to an old story, a twist so new that you'll forget that the foundation situation is not entirely new when you see it July 7. Ferdie wants a vacation and he arranges to receive a telegram that his sister is seriously ill. The other chaps in the office agree to share his work between them and Ferdie is delighted with the success of his scheme until his sweetheart's employer writes that he will stop off to see how the sister is getting along. And Ferdie never even had a sister! The rest is where the most fun comes in.

Most of the heads of departments of the Lubin company are spending their spare time on the roof-top room watching the pocket of the new studio, which brings the interior scenes to a par with its splendid exterior work of the Lubin photographers. For an experiment the other day the studio was set to its full capacity and it was found that twelve big sets could be in position at once, enabling two of the directors to complete their interior scenes in a single day and the other two the next. This will greatly expedite production while improving it.

One of the cowboys attached to the Lubin Stock Company offered a scenario the other day in which the story carried so much funny riding and lock jumping that only a star cowboy could play it. There were numerous intense love scenes and the cat slipped out of the bag when the puncher offered to play the leading role himself and mentioned the leading woman he thought he would like to play opposite to.

That was not the only freak scenario of last week for a man wrote to say that he could play the cornet beautifully, and that he had written a story about his playing that would be very effective if he could go along with the film and play behind the screen. He appeared to be under the impression that but a single print had been sent out.

ESSANAY NOTES.

The Essanay Guide for the first two weeks of July, features another thousand foot comedy, under the title of "An Advertisement Answered." The Guide also contains descriptions of two Western pictures, "The Unknown Claim," and "Trailed to the Hills."

Those who have found the Essanay's full reel comedy subjects of interest will appreciate the Essanay's latest effort in "An Advertisement Answered," which is clever in story, full of wit and effectively produced. The story concerns a young farmer, prosperous and single, who resolves to get married. Having never paid any attentions to the ladies and being acquainted with but few he advertises for a wife. The advertisement brings a host of letters, out of which he selects twelve as possible candidates. Resolving that matrimony is a lottery anyhow, our young friend addresses letters to them all, then selects one from the bunch at random. Satisfied with this he sends one of his hands into the house for the letter and this latter posts all of them. The next day the elected arrive and the young farmer, seeing that something is wrong, starts a jolly Marathon for home with the ladies in pursuit. After a lively chase they overtake him and he is about to suffer violent injury at their hands, it seems, when the farmer's laborers come to his rescue and he is permitted to make a choice at his leisure. The result is most satisfying as is proven later when we have a glimpse of the young farmer's household two years later. There are many good laughs in the film. It is booked for release, Wednesday, July 13th.

The other two comedies described are "A Darling Confusion" and "The Other Johnson," two film stories, cleverly conceived and overflowing with the stuff that laughs are made of. The first tells the story of a wife's jealousy and the results thereof, when she finds a note, written by her husband and addressed to "Dear Darling." The note asks "Darling" to meet her husband at a cafe. The wife resolves to be on hand when the meeting takes place and at the cafe at the appointed time sees a young woman, apparently waiting for some one, whom she concludes is her husband's affinity. Pandemonium reigns for sometime while feminine wearing apparel is scattered about the place. Later the mystery is cleared up when her husband and "Darling," who is a business associate of her husband's appears on the scene. "The Other Johnson" tells of a young lawyer, who is supposed to be the heir of a large fortune from an uncle who died in California. The news is published and Johnson's many friends and relatives, come from all corners of the earth, and he is also harrassed by an army of borrowing friends, peddlers, beggars and charity solicitors. Johnson is almost happy when, after being cleaned out of all his ready cash, he receives word that he is the wrong Johnson. All his friends and relatives, of course, make a hasty departure.

"The Unknown Claim" and "Trailed to the Hills" are the latest from G. M. Anderson and his Western company in Colorado. Both are intensely interesting in their stories, intelligently acted, and superbly photographed. The first tells of a pair of swindlers who endeavor to rob an old ranchman of his rights to a rich and important, but unregistered claim. A young assayer, in love with the ranchman's daughter, saves the claim for them, when he learns of the trick and wins the girl as a result. "Trailed to the Hills" is a strong story, overflowing with heart interest, deep and rich in coloring, and highly dramatic. The wife of a young Easterner elopes with another admirer, who later leaves her. The Easterner finds his wife dying and makes a solemn vow to punish the man. He finds the trail and tracks him to the West

The Essanay Company's Saturday Western release of July 2, "The Bad Man's Last Deed," is an exceptionally strong human interest drama, picturesque in its scenic surroundings and splendidly photographed. It tells of a Western bad man who has won the title of "undesirable citizen" and is requested, after a shooting up affair, to get out of the community, with a warning that he will be instantly dispatched should he cross a certain boundary line fixed by the sheriff. Arizona Pete, the bad man, later accomplishes a good deed when he accompanies the son of one of his enemies across the dead line, when he had found the boy in a gambling dive in a neighboring city, drunk and fleeced of his money, but pays the penalty of death later when the sheriff shoots him down.

The two comedies coming next week are typical of the Essanay's Chicago product and of an ascending standard. "The Other Johnson" tells of a chap who receives word that he has fallen heir to an immense fortune. He is immediately oppressed by creditors, "touching" friends, beggars and charity solicitors, who make his life so much like a nightmare that he is only too happy when at the end of the day he receives a dispatch that he is not the right Johnson. "A Darling Confusion," which accompanies "The Other Johnson," is short but overflowing with the stuff that laughs are made of.

VITAGRAPH NOTES.

The Vitagraph always gives you a run for your money, a square deal and a full reel. You want what you want when you want it, and that is the reason and the answer to the whole matter and the Vitagraph is always there with the goods, to wit, "The King's Funeral," and "The Reception to Colonel Roosevelt," which prove the wide-awake up-to-dateness of the concern who are always awake while the others sleep.

Did you see "Roosevelt" last Saturday? You didn't miss anything. The Vitagraph was there with its eagle eye and took in the whole show for you, so you can see it at any time. Teddy is right there as big as life and twice as natural. He almost steps out of the picture as he extends his hand and says: "Dee-lighted to meet you." Never has a motion picture so thoroughly caught the view of an event and its central attraction as has the "Reception to Colonel Roosevelt." The beauty of it is that you can see "Teddy" as closely and fully as if you were talking to him personally.

When he takes his place on the reviewing stand with Mayor Gaynor of New York, they are lifesize, a real life portrayal of these two celebrated and remarkable men. The meeting of the "Kaiserina" by the Revenue S. S. "Androscoggin" and the attending steamships, is immense. You can almost step aboard as they pass before you.

This week will see a two ringed circus hustle at the studios of the "V". Everybody busy portraying some of the most originally novel and excruciatingly funny comedies, evolving a number of surpassing dramatic surprises bearing the thumb marks of the master hand of the irreproachable "Life Portrayals."

"Old Glory" has stood by the nation; it is a winning salutation. We will stand by "Old Glory" first, last and always; it stands for an open door, the more the merrier. Announce it now, get your people "Old Glorified" and then show them "Old Glory," the most bewitching, appropriate, patriotic display ever shown or has ever graced a screen.

The Fourth of July must be celebrated. A Fourth without a celebration would be like a man without a country. The most effective way to celebrate the day we celebrate is to keep "Old Glory" before your patrons and you will find the people will stand and sit before "Old Glory" all day long. "Old Glory," red, white and blue posters are ornamental as well as useful. "Old Glory" will be released Saturday, July 2.

On Friday, July 1, "Saved By the Flag," a South American drama with a thrilling plot and picturesque setting. On the same film "Wilson's Wife's Countenance" will make this day's release a double-header, two in one, with a total length of 997 feet. "Wilson's Wife's Countenance" is a bright little comedy, with a big laugh and sharp satire.

THINGS SAID ABOUT VITAGRAPH.

Words aptly spoken are fitly spoken, and these are to the point. The Vitagraph Life Portrayals speak for themselves, but in confirmation of this we reproduce the word of a few of those for whom they have spoken.

Johannesburg, South Africa, May 1.

We are showing your picture "Cupid and the Motor Boat." We have used several of your pictures, including "Betty's Choice," "For Her Sake," "The Evil That Men Do" and "He Tried on Handcuffs." We consider your pictures the best in the market at the present day. We use every maker's and know what we are about. We are the largest circuit in South Africa.

MANUEL M. VOSTER, Vaudette Theater.

Wheeling, W. Va., May 22, 1910.

We are users of all licensed films made and as a committee of one, representing twelve different houses, wish to compliment you on doing work that is soaring above the best pictures on the market.

E. A. YOUNG.

Chattanooga, Tenn., April 26, 1910.

Just a few lines to let you know that "St. Elmo" broke all records here, Saturday. As the plot was laid in the suburbs of this city it aroused a great deal of interest. I enjoy seeing the Vitagraph as my feature bill. Going to feature "The Vitagraph Girl" as soon as I can get orchestration for orchestra.

JOHN B. WETZEL, Bonita Theater.

Binghamton, N. Y., June 5, 1910.

Gentlemen—I have just received your Vitagraph Bulletin for this month and it's a peach. It is just like your pictures—the best. I run a small motion picture house and my patrons are crazy over Vitagraphs. Since seeing your films and your leading people there is nothing to it but Vitagraph.

DANIEL GARDNER, La Nue Theater.

Elwood, Ind., June 7, 1910.

Dear Sirs—We advertise all the Vitagraph productions because they are all features. I have failed to see a poor Vitagraph in six months. Kindly allow me to congratulate your company on your well earned efforts.

H. F. MOSIMAN, Lyric Theater.

Greenfield, Mass., June 8, 1910.

I wish to pay you a well deserved compliment upon your work and its grand results. The Vitagraph features are becoming, or I may safely say, have truly become the talk of the town, and I have the pleasure of hearing a great many glowing tributes paid the superb acting and quality of your valued pictures.

Therefore, I am highly gratified to find your subjects included in my program. "The Special Agent" created widespread favor among our people. I am now looking forward to showing your following success "The Closed Door," which is to be lectured by Ray Hope, a Vassar College Girl this Wednesday and Thursday. It will be an added feature. Wishing you continued success,

HERBERT STREETER, Bijou Theater.

ANOTHER FAMOUS PERSONAGE IN THE MOVING PICTURE RANKS.

Everybody knows Sam Loyd. From the smallest schoolboy to the oldest grandma, they know him as the famous puzzle man of the New York Evening Journal, The Ladies' Home Journal, and a dozen other leading publications. By his excellent work Sam Loyd has won an enviable place in the hearts of the American public; his name is a byword in millions of homes, and his puzzles are looked to with pleasure and delight by children and grown-ups alike. Realizing the great popularity of this famous genius, Mr. Joseph F. Coufal, proprietor of the enterprising Novelty Slide Company, has at a great expense entered into a contract with Mr. Loyd, whereby the well-known puzzle man will design and construct all Novelty Puzzlettes released from this date on. This is a valuable arrangement and another instance of the mighty efforts being made by up-to-date manufacturers to give the moving picture public the very best that money and brains can secure. If the leading papers and magazines admit the value of Sam Loyd's puzzles and use same regularly, surely the progressive exhibitor will quickly realize the value of Sam Loyd's Novelty Puzzlettes as an added attraction to his program. That picture patrons will appreciate this novel method of presenting puzzles is an assured fact, and it is equally positive that the exhibitor will benefit accordingly. For the present, one set of Puzzlettes will be released each week; later on the output will be increased. Each series will be strictly original and the subject highly interesting, instructive and amusing. The Novelty Slide Company, New York City, will be pleased to mail weekly descriptions of new releases regularly to all interested. The first set, "Changing Letter Series," is released this week.

THE THANHOUSER TWO-A-WEEK.

We mentioned the Thanhouser "Thelma" at some length in last week's issue, and this week we want to say a word about the second release of the week in question. On Tuesday, "Thelma" is issued, and on Friday is that second release which we feel will set a new standard for realism in motion picture production. It is called "The Governor's Daughter," and little Marie Eline plays the part of the daughter. And now to those scenes, the realism of which still stands out in our memory—which is the kind of realism that counts. The scenes were portrayals of a train crash and they gave you startling before-and-after wreck views. They made you shiver when they showed you the fate that came to a carful of passengers—sudden, cruel and without warning. They made you shiver; they brought a fear-stroke to your heart. You winced, you clutched the arms of your chair—you tried to feel that it was no car chair but only a handy seat in the inspection room of a moving picture establishment. And you thanked God that the thing before you was only a picture on a screen!

THE SECOND ATLAS RELEASE.

Following their excellent bow to the trade with "The Outlaw's Redemption," the Atlas Film Company (selling through the Sales Company) now offers "Settling a Boundary Dispute." To say that this is an excellent production is putting it but mildly. The film is even an improvement on the first picture, and judging from both, the Atlas brand will be ranked in the first division. Their actors know their business, and there is none of the jerky movement that unfortunately has been so evident in the work of beginners. The outdoor scenes are particularly deserving of mention. Notwithstanding anything that may be said of the fickleness of the public taste, the public will never tire of viewing beautiful scenery, in connection, of course, always with an interesting story. From the pictures, one cannot help but wonder whether the Atlas people purposely planned an effect with stunning scenery? If they did, they have succeeded. More Atlas productions are entirely welcome. The Sales Company may easily consider the Atlas a valuable acquisition to their program.

AMONG THE EXHIBITORS.

Milwaukee, Wis.—Steve Sulewski will erect a beautiful vaudeville and moving picture house at Wright and Fratney streets, which will have a seating capacity of 400.

Little Rock, Ark.—A new moving picture theater will be erected on Third street, between Main and Louisiana streets, which will cost the proprietor $25,000 and will have a seating capacity of 600.

Corydon, Iowa.—Knell Brothers have opened a new moving picture show here.

Buffalo, N. Y.—The Academy of Music here has been converted into a moving picture theater.

Marion, Ind.—P. Sumption has purchased from Roy Tudor the Majestic Theater.

Holyoke, Mass.—This town is to have a new moving picture theater, erected by Woods, and Kavanaugh will manage it.

Lowell, Mass.—A permit has been granted to Geo. White for the erection of a new moving picture theater, which will cost $60,000 and will have a seating capacity of 1,300. Its location is at Paige bridge and Brooklings street.

Baltimore, Md.—The Lubin Theater will again reopen to the public and will run vaudeville and moving pictures. A. Davis will manage it.

New York City.—Edmound Mairot and Jean Cazeillo have taken a lease on the property at 368 Seventh avenue and will convert it into a moving picture theater.

New York City.—The Saxe Amusement Company are having a new moving picture theater erected at 1446 Broadway.

Lestershire, N. Y.—The Happy Hour Nickel Theater here has been purchased by James C. Devine from George Roberts.

Wheeling, W. Va.—I. D. Russell has leased the McMillen block and will convert same into a moving picture show.

Washington, D. C.—Roland Wallace is having arrangements made for the establishment of a moving picture theater.

Rockford, Ill.—The New Colonial Theater has opened in the Camlin & Ellis building at 307 West State street, with a seating capacity of 325.

Kansas City, Mo.—The Lyceum Amusement Company have purchased the Auditorium Theater here and will run vaudeville and moving pictures.

Little Falls, Iowa.—The Vender building has been converted into a moving picture theater to be known as the Lyric.

Plattsmouth, Neb.—R. M. Shlaes has taken a lease on the V. V. Leonard building and will convert it into a picture palace.

Depew, N. Y.—Work has commenced on the construction of a moving picture theater on Sawyer avenue.

Macomb, Ill.—J. I. Norton has taken the management of J. D. Blume's moving picture shows.

Sioux Falls, S. Dak.—A new moving picture theater is being erected here for E. M. Valentine.

Islip, N. Y.—William Matthews is having a new moving picture show erected here.

Easton, Md.—This town has the largest and finest moving picture theater on the Eastern Shore, as Charles E. Cannon has just finished remodeling and refurnishing his theater on East Dover street. This house has a seating capacity of 300.

Duluth, Minn.—A. C. Rhodes, manager of the Orpheum Theater, has leased the entire Watson building on Third avenue and will put in an up-to-date moving picture theater.

Marquette, Mich.—D. E. Rice, proprietor of the Grand Theater in Calumet, has leased a building on Hecla street, just south of Fourth, and will convert it into a moving picture show.

Peekshire, N. Y.—E. L. Post has remodeled his store into a moving picture playhouse.

Wheeling, W. Va.—I. D. Russell has rented a store in the McMillen block and will convert it into a moving picture show.

New York City.—Edmond Mairot and Jean Caseillis have taken a lease on the property at 368 Seventh avenue and will erect a moving picture theater.

Wheeling, W. Va.—The Wonderland Moving Picture Theater at the corner of Jefferson avenue and Third street has been sold to Bert Hall. The former owners were Ashe W. Lewis and Oscar Manes.

Interlaken, N. Y.—Charles Harrington has sold his moving picture theater to some unknown parties.

Ossining, N. Y.—Work has begun on the construction of a moving picture house to be built on Main street for A. E. Meyers.

Willimantic, Conn.—The management of the Scenic Moving Picture Temple are contemplating increasing the seating capacity of the place, and hereafter will be able to seat about 200 more patrons.

Sacramento, Cal.—A moving picture show conducted according to Oriental standards, with joss sticks giving forth their odor from behind the curtain and tom-toms furnishing the orchestral selections, is being erected here, and will be under the proprietorship of Wung Wing and Chan Ho. It is to be situated on the northeast corner of Fourth and M streets and will cost, when the construction is finished, about $35,500.

Riverhead, N. Y.—Simmon Levitt will reopen the Lyceum Theater this week.

Mamaroneck, N. Y.—The Auditorium Theater, on Mamaroneck avenue, has reopened under new management.

Depew, N. Y.—A new moving picture theater is being established on the north side of Lawyer avenue.

Niagara Falls, N. Y.—A new moving picture theater is being established in the Brooklin Hall.

Louisiana, Mo.—S. G. Campbell has sold the Lyric Moving Picture Theater here to E. A. Parks.

Cincinnati, Ohio.—Harvout Brothers have secured a permit for the erection of a new moving picture theater to be located at 1319½ Central avenue.

Watervliet, N. Y.—Harry Hellman is preparing to erect a new moving picture theater here.

Rochester, N. Y.—The Genesee Theater Company will erect a new moving picture theater, to be located on Clinton avenue.

Chicago, Ill.—The Verdi Theater Company is preparing to open a new vaudeville and moving picture theater at 8037 West Thirty-fifth street.

Divernon, Ill.—Hatfield & Meachim are making arrangements to start a new moving picture show here.

Little Rock, Ark.—W. R. Stewart will erect a moving picture theater at 113 West Third street.

New York, N. Y.—J. Schelsin is having plans prepared for a new open-air moving picture theater on Macomb's lane, near 153d street.

Kewanee, Ill.—G. H. Omes, of Aurora, is making arrangements to open a new moving picture show here. It will be known as the Princess.

Milford, N. H.—William P. Buckeley has purchased the moving picture theater here.

Buffalo, N. Y.—John Schmittendorf will erect a new moving picture theater at 1932 Clinton.

St. Louis, Mo.—John P. Pensa & Sons will erect a $30,000 vaudeville and moving picture theater at the corner of Hamilton and Plymouth avenues.

Petoskey, Mich.—Walter G. Campbell is planning the erection of a new airdome here.

Menominee, Mich.—A. E. Atkinson has purchased the New Bijou Theater here.

Mishawaka, Ind.—Henry Kraker has purchased the New Mishawaka Theater.

Virginia, Ill.—Roy Creed and Frank Reilley have commenced the erection of a new moving picture theater here.

Anderson, Ind.—William Roush has purchased the Bijou Theater here from Howard Witt.

Pierce City, Mo.—Vernon Wright has bought the Star Theater here from Will Sevier.

Durand, Ill.—Thomas Gieldseth has commenced the erection of a new moving picture theater on Howard street.

Peotone, Ill.—Crawford & Harsh have purchased the Electric Theater here.

Joliet, Ill.—M. M. Quinn is making arrangements to open a new moving picture show here.

New York, N. Y.—The Saxe Amusement Company is making arrangements to erect a new moving picture show at 1446 Broadway.

Salt Lake City, Utah.—C. W. Midgley is planning to erect a new theater at 164 State street.

Long Branch, N. J.—Evans & Ryan are preparing to open a new moving picture show here.

Anaconda, Mont.—Frank Bailey and W. C. Parker, of Butte, have purchased the Lyric Theater here from D. C. Scott.

Mena, Ark.—S. A. Arnold has commenced the erection of a new airdome here.

Houghton, S. Dak.—Charles Burtch is making arrangements for a new moving picture theater here.

Youngstown, Ohio.—Renner & Deibel will erect a new moving picture theater in West Federal street.

Mansfield, Ohio.—Fred I. Spellman has purchased the interest of his partner in the Star Theater at 103 North Main street.

Mansfield, Ohio.—Mr. Flickinger has purchased the Dreamland Moving Picture Theater here from Mr. Hall.

Buffalo, N. Y.—John Smittendorf will erect a moving picture theater at 1932 Clinton street.

Arenzville, Ill.—Way & Weeks have opened a new moving picture show here.

Normal, Ill.—C. E. Morton, of Bloomington, will erect a new moving picture show here.

Wheeling, W. Va.—C. K. Welch has purchased the Lyric Nickelodeon on Marshall street from Mr. Spears.

Sheridan, Wyo.—Thomas Kirby and Antone Stagwell have purchased the Pastime Moving Picture Theater here.

Ada, Minn.—Joe Herringer is making arrangements to open a new moving picture theater here.

Zanesville, Ohio.—James Collins and Gus Albert are making arrangements to start a new moving picture show here.

Scranton, Pa.—A new moving picture theater is being erected here for Antonio Bineardi.

Sea Bright, N. J.—C. K. Powell has rented the Seaside Kitchen Annex and will convert it into a moving picture show.

Waterbury, Conn.—Charles D. McNeil has been granted a permit for the erection of a moving picture palace here.

Midland, Md.—The Star Electric Theater is a new moving picture house which opened here.

Newark, N. J.—Christ Kirias will open a new moving picture theater here which will have a seating capacity of 2,700.

New London, Conn.—Charles H. Cowan is having the Ryon Hall converted into a moving picture palace.

Kirkman, Ia.—S. B. States is having a new picture theater erected here.

Grisfield, Md.—A new moving picture theater is being erected here.

Springfield, Mass.—Work has begun on the construction of a moving picture theater, in Taylor street, which is being built for the Goldstein Bros. Amusement Company.

Lawrence, Mass.—The Berkland Theater is now under the management of Frank Dowd.

Berlin, N. H.—Andrews & Bell have leased the Bell Theater and operate the same as a moving picture and vaudeville house.

Morgan City, La.—Dreamworld, a picture house, is being remodeled.

New London, Conn.—Moran Bros. have sold their theater here to the Empire Amusement Company.

Watervliet, N. Y.—Another picture show is being erected here on Broadway. Its location is in Lennary's barn.

New York City.—A new moving picture theater is being erected here for Adolph Zucker. Its location is at the northwest corner of Delancey and Suffolk streets.

Lowell, Mass.—The New Empire Theater here opened last night. The situation of this amusement house is on Merrimack street.

Brooklyn, N. Y.—The Van Buren Theater, Broadway and Van Buren streets, has thrown open the doors to the public and reports excellent business.

Hoboken, N. J.—The Deitcher Amusement Company who for some time have conducted the Hippodrome, at 300 Central avenue, have constructed an open-air theater here.

Nashville, Tenn.—Tony Sudekum has purchased the Elite Theater from Capt. O. M. Ament.

St. Louis, Mo.—The Alps Amusement Company has been incorporated, with a capital stock of $4,000. Joseph and Louis Wagner, Robert D. Dickson and David Austyn each hold ten shares.

Shamokin, Pa.—C. B. Thomas & Sons will erect a moving picture theater at the corner of Rock and Independence streets.

Altoona, Pa.—The New Casino is a picture and vaudeville house, at 1411 Eleventh avenue.

Youngstown, Ohio.—The Dance Theater is a new picture house which opened on West Federal street.

New York City.—A moving picture theater will be erected at 408 East 116th street by R. Marrazzi.

Oneida, N. Y.—Misses Pearl Cooper and Irene La May have purchased the Novelty Theater.

Buffalo, N. Y.—Architect G. Morton Wolfe is preparing plans for the construction of a $100,000 moving picture and vaudeville theater on Broadway, near Wilson street. The structure will be 86 feet by 160 feet and will be entirely of fireproof construction. It will be occupied by the Metropolitan Amusement Company.

Shenandoah, Pa.—H. H. Jones, of Philadelphia, will take charge of the Dreamland Theater, corner Main and Lloyd streets.

Boise, Ida.—D. Nodel will soon open a new moving picture show at the E. P. C. Hall, on Washington avenue.

Fall River, Mass.—Chauncy H. Sears has begun work on his property east of the postoffice, at the corner of Bedford and Third streets, preparatory to the erection of a moving picture house.

Denver, Col.—Work was begun last week on remodeling the Schultze Building, 1616 to 1624 Curtis street, into a moving picture theater.

Red Bank, N. J.—MacDonald's Auditorium has been rented for a moving picture and vaudeville house.

York, Pa.—A new moving picture show has been started in the Magee building.

New Orleans, La.—The Athenaeum has been leased for the Summer months to a company which will conduct a moving picture show of a high order.

Brooklyn, N. Y.—An amusement hall is to be put up by Metcalf & Worden at Franklin avenue and Park place, to cost $5,000, and a moving picture theater, to cost $6,000, at 258 and 260 Bushwick avenue, for Augustus Thomas.

Plattsburg, Pa.—George Laundrie has opened his moving picture hall to the public for the Summer months.

Middletown, Conn.—The Crescent Theater, which has been shut down for the past few weeks, will open again within a short time.

Joliet, Ill.—The old Chinese restaurant on North Chicago street, opposite the Hotel Munroe, has been leased by the Colonial Amusement Company of Chicago, who will at once proceed to fit it up as a first-class nickelodeon.

Boston, Mass.—Boston's new moving picture and vaudeville house, the Savoy Theater, opposite Siegel's, was opened yesterday under the most auspicious conditions. The theater is one of the largest and handsomest of its class in the country. No effort or expense has been spared by its owner, Miss Lotta Crabtree.

Baltimore, Md.—T. Donkas and G. Konstant will build a moving picture theater at 2634 and 2636 Francis street, to cost about $2,500.

Philadelphia, Pa.—M. J. Walsh will build a one-story moving picture theater on the northwest side of Kensington avenue, 159 feet south of Allegheny avenue.

Wheeling, W. Va.—The Orpheum moving picture theater at the corner of Third street and Jefferson avenue is now being remodeled, by the owner, Miss Bertha Hall.

Peoria, Ill.—The Consolidated Amusement Company will open a new electric theater where formerly the Palace was operated. W. E. Kinney will manage same.

Holyoke, Mass.—Wood & Cavanaugh will open a new moving picture theater in Suffolk street.

Chicago, Ill.—A new picture theater is being erected on Archer avenue, near the southwest corner of Thirty-fifth street, which will have a seating capacity of 1,100 people and will cost $50,000. Mulvey & Ehrhart are the proprietors.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, June 27.

Biograph—A Child's Impulse (Dr.) 994
Lubin—Apache Gold (Dr.) 950
Pathe—Caesar In Egypt (Dr.) 456
Pathe—Save Us From Our Friends (Com.) 479
Selig—The Long Trail (Dr.) 1000

Tuesday, June 28.

Edison—The Little Fiddler (Dr.) 990
Gaumont—The Unlimited Train (Com.) 295
Gaumont—The Elder Sister (Dr.) 720
Vitagraph—When Old New York Was Young (Dr.) 950

Wednesday, June 29.

Essanay—Chickeneen Spells Chicken (Com.) 284
Essanay—Pat and the 400 (Com.) 716
Kalem—The Miner's Sacrifice (Dr.) 905
Pathe—Napoleon (Hist.) 916
Urban—St. Paul and the Centurion (Dr.) 955

Thursday, June 30.

Biograph—Muggsy's First Sweetheart (Dr.) 982
Lubin—Faith Lost and Won 960
Melies—The Ruling Passion (Dr.) 950
Selig—The Fire Chief's Daughter (Dr.) 1000

Friday, July 1.

Edison—The Stars and Stripes (Dr.) 1000
Pathe—Rebellious Betty (Com.) 397
Pathe—Inside the Earth 518
Kalem—The Colonel's Errand (Dr.) 935
Vitagraph—Wilson's Wife's Countenance (Com.) 427
Vitagraph—Old Glory (Dr.) 945

Saturday, July 2.

Essanay—The Bad Man's Last Deed (Dr.) 1100
Gaumont—On the Threshold (Dr.) 635
Gaumont—Motoring Among the Cliffs and Gorges of France (Scenic) 315
Pathe—Max Foils the Police (Com.) 571
Pathe—Riding Feats by Cossacks (Ed.) 338
Vitagraph—Saved by the Flag (Dr.) 570

THE EMERSON MOVING PICTURE MUSIC FOLIO

The Greatest Collection of Music for Moving Picture Theatres Ever Published

Over 125 pieces, adapted for any style or kind of pictures that may be shown. It has taken over six months to compile this great work. No Moving Picture Theatre should be without it. SEND AND GET IT FOR YOUR PIANO PLAYER, AT ONCE.

Special Cut Price

POSTPAID, $1.00

THE GROENE MUSIC PUBLISHING CO.
420 to 428 Race Street, Cincinnati, Ohio

AMERICAN FILM BROKERS
147 Fourth Ave., New York

Summer Bargains

Independent and Association Reels

First Class Condition

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JUNE 27th, 1910

A CHILD'S IMPULSE

How She Averted An Imminent Wrong

This Biograph subject shows the powerful influence of a child's pleading. A young man of wealth and position is allured by a designing ambitious widow into proposing marriage to her. His friends, learning this, warn him against the flirt and to cure him of the infatuation suggest a stay in the country. Here he meets an artless country girl, and a higher, nobler love is the result. However the widow finds him, and is determined to bring him back to her. They meet and the old infatuation possesses him, and he returns to the city with her. This almost breaks the poor country girl's heart, but her little sister, alone, goes to him and succeeds in bringing him back to the heart-crushed girl.

APPROXIMATE LENGTH, 994 FEET

RELEASED JUNE 30th, 1910

MUGGSY'S FIRST SWEETHEART

True Love's Course Ran Anything But Smooth

A delightful Biograph comedy showing the experiences of Muggsy and Mabel. After gaining her consent he calls, but, curse the luck! he sits in a chair just varnished and when he arises he leaves a portion of his clothing glued thereto. To beat it is his only recourse, and he thinks his dream of love is o'er. Not so, for Mabel writes and apologizes, asking him to call again. This time he encounters the National Uplift Committee, and thinking them burglars throws them out. When he learns their identity, he feels he is now dished for good, but he is voted a hero when they realize that the Committee had overstepped the bounds of reason in wanting to destroy many treasured articles, which they in the uplift deem sinful.

APPROXIMATE LENGTH, 982 FEET

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

EAGLE FILM EXCHANGE

143 North 8th Street, PHILADELPHIA, PA.

Best and Newest Independent American and Foreign Films

SUPPLIES——18 REELS PER WEEK——SUPPLIES

PROMPT AND RELIABLE SERVICE

Members N. I. M. P. Alliance

EAGLE FILM EXCHANGE

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	-	-	-	-	$1.25	20,000	-	-	-	-	$4.60	50,000	-	-	-	-	$7.50
10,000	-	-	-	-	2.50	25,000	-	-	-	-	5.50	100,000	-	-	-	-	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

MUGGSY'S FIRST SWEETHEART.—The most important age of the seven ages of life is the third. "The lover, sighing like a furnace, with a woeful ballad made to his mistress' eyebrow." This is the period at which we dare not call our soul our own. Love is life's game of draughts, with Cupid as vis a vis, and though we play with poignant perspicacity we are sure to succumb to the unerring skill of that little unclothed post-master. Muggsy has arrived at the third station, and of course is in a susceptible mood when little Mabel Brown passes. Kids together, they always experienced an attraction one for the other, and now, before he realizes it, Muggsy is in love, as is also Mabel. He braves the derision of his youthful companions, who have not as yet been stung by Cupid's dart, and escorts her home. Arriving at the Brown domicile, Muggsy asks if he might call in the evening; to this she gives consent. During the afternoon Mr. Brown, Mabel's father, has varnished a chair and set it in the reception room, he thinks, out of Mrs.'s way. At Muggsy's home there are great doings dressing Muggsy up in his new spring suit. He is mother's own dear boy and she wants him to look well. The girls conspire against poor Muggsy for he is ushered into the sitting-room and, of course, seats himself in the varnished chair, so when he arises he leaves his coat and a portion of his trousers flattened. The father helps him out with a suit of his clothes which are about three times too large for him. Thus attired, he reaches home gloomy indeed, for he feels that he has lost Mabel forever. However, there is a ray of sunshine in a letter from Mabel, for she sees that Muggsy has been cruelly victimized. On his way to the house he meets Mabel, and together they enter just after the National Uplift Committee has called. This Committee is on a crusade against all things that are degenerating, vulgar or harmful to the young, and Mrs. Brown joins the movement and consents that they remove anything of that character from her home. They have just started the uplift when the young lovers enter. Seeing these strangers packing the tabooed articles into baskets, they are mistaken for burglars and Muggsy throws them out bodily. When he learns the real identity of his victims, Muggsy feels he is in bad again, but the Browns, upon looking through the baskets and finding some of their most treasured articles lifted in the uplift, consider Muggsy the hero of the day.

A CHILD'S IMPULSE.—Many are the occasions where we are impressed with the egregious power of the little child in the affairs of life. They are indeed God's greatest representatives, for no agency has worked more good. The tiny hand of the child has ever pointed the way along the path of righteousness, and has ever been the powerful influence in our high standard of morals. In this Biograph subject is shown how a little child saves two souls—one from moral destruction, the other from mental anguish. Mrs. Thurston, a socially ambitious widow, is holding one of her famous Bohemian parties. To these functions are invited the leading lights of the several professions—actors, artists, musicians, etc. Surrounded by these men and women of art and letters, she was at first entertained, but they soon palled and bored. On this evening in particular, she is especially possessed of ennui, until the appearance of Raymond Hartley, a wealthy young bachelor, who is introduced into the circle by a newspaper man. An attachment immediately springs up between the widow and Raymond, and it must be said that the latter is more sincere than the former, for Raymond calls upon her and proposes marriage, which she is only too willing to accept. His friends, however, upon finding out the seriousness of the situation, go and warn him against her, accusing her of being a flirt. He, of course, will not believe until he himself later finds their accusation true. His friend and chum suggests a stay in the country to cure him of this ominous infatuation. Selecting a quiet out of the way place they go, enjoining the valet to keep secret their whereabouts. Almost upon their arrival, he meets Grace, the daughter of the farmer. Her simple, artless manners, with her rustic beauty, fairly captivate him and make him forget the widow entirely. He now experiences a higher and holier love, so he sends word to his valet to send on his trunks as he intends protracting his stay indefinitely, and later proposes to Grace and gains consent. The widow, meanwhile, has waxed uneasy, as she is most anxious to make this rich match, realizing what Raymond's wealth would do for her. At his residence she gets little information from the valet, but espying the trunk tagged, she slyly notes the address. Off she goes in her auto, and finds Raymond on the roadside in a state of elation over his prospects. Feigning illness, she elicits his sympathy, and soon the old infatuation possesses him. Back to the city he goes with the widow, after dispatching a note to Grace of his departure. What a shock this is to the poor girl, and her little sister, while she doesn't quite understand why, feels that the return of Raymond is urgent. The trunks have arrived and the little one finds the return stub still intact. Getting her toy bank, she extracts her savings and finds she has sufficient to pay fare to the city. Surreptitiously she starts, and when in the city a policeman directs her to Raymond, whose valet states he is at the widow's. Here the child enters into the midst of a Bohemian gathering. One look into the child's sweet face, so much in contrast to the features around him, and but the sound of one word of her pleading, is enough to decide him. So picking up the child in his arms he dashes from the place, hurling aside the widow, who would detain him. Back to the farmhouse he rushes and throws himself appealingly at the feet of the poor heart crushed Grace.

EDISON MFG. CO.

THE LITTLE FIDDLER.—The Little Fiddler plies up and down the street by day, playing his simple melodies and receiving whatsoever the passersby choose to bestow upon him, and at night comes home to his mother with his day's earnings, tired and worn but happy in her tender love. Far into the night the brave young mother sits sewing at her machine till her eyes ache and human strength gives way to the call of sleep. With weary head bent upon her arms she slips into dreams of the past.

Slowly the room fades into another in the luxurious home to which she was brought a bride. She is singing a cradle song over a baby's crib when her husband comes in drunk, and here follows that sad scene which is enacted in hundreds of homes every day. A woman's strong, brave love is pleading for the man of her bridal day, but still clinging to this drunken being of now, trying with her love to call back the gallant, handsome boy she loved so well. But drink has deadened all his memory of the past, and throwing her from him he goes reeling from the room.

The door slams and behold the room is changed again, and the sad, weary woman stands looking down at a basket of clothing where in her dreams a few moments before stood a tiny baby's crib. Sinking by the bed, she clasps her hands across her sleeping boy and pours forth her evening prayer to God.

A gay, fashionable musicale is in progress, and among its guests we can see the man of the dream now grown slightly gray but still handsome. His eyes shift from one piece of glittering jewelry upon a woman's breast to another string of pearls around the hostess' neck. Though among this crowd of fashion and music lovers, we instantly realize that he is not of them either in heart or feeling, but a common thief who plies his trade among surroundings of luxury and riches. There is a lull in the conversation, and through the open casement are heard the soft, sweet strains of a violin being played outside in the street. Nothing will do but the street musician shall be brought in and play for them. He proves to be none other than our little fiddler of the first scene, and it is there that father and son, unknown to each other, meet once again.

The "Little Fiddler" plays for the devotees of fashion, of whom the hostess in particular seems to take great interest in him. Sending for her silver purse she gives him money and also takes his name and address, with a view of looking after his future welfare. With presents of money and many compliments for his skill with the violin the thankful little fellow leaves the place. While the boy was playing his sweetest music the father had managed to steal the silver purse filled with jewels. Shortly after the lad leaves the purse is missed. The thief accuses his own son of the crime.

One hour later we are shown the thief in his own apartments. He takes out the silver purse and begins to count his gain, when a card falls from his pocket. As he sees written upon it his own son's name and address the truth comes to him—"The Little Fiddler" is his own boy! Back through the maze of crime and years comes into view the vision of the woman he once loved and honored. She stretches out her arms to him as in the days of long ago. He drives the sight from him and in its place his boy kneels before him, his hands fastened together with bands of steel. The thief stands staring into the dark future that yawns before him.

It is late that night when the anxious mother awaits the return of her little son. He comes and throws into her lap his gifts of money, and they are both rejoicing when suddenly the door is thrown open and the hostess and host of the musicale enter, followed by an officer of the law. The boy is accused of having stolen the silver purse and has just been torn from the arms of his mother, when in the door appears the father—the thief. He confesses his guilt and stands awaiting his punishment, when the small, soft hands of his own boy stretch forth asking for mercy and forgiveness. The appeal reaches the hearts of the hearers, and for the boy's sake the man is given his freedom. The door closes softly on the departing members of the world of fashion, and husband and wife once again look into each other's eyes. A soul is saved; and we feel sure that out of the darkness will come forth a MAN who will bring peace and happiness into the life of one woman and the little curly-headed boy beside her.

ESSANAY FILM MFG. CO.

CHICKEN SPELLS CHICKEN. Rastus wanders to a country store one morning and, eager to secure a box of beautiful posies [illegible] appetite for chicken sets him to speculating as to how he can obtain one of the hens. Rastus loves chicken and knows and when he arrives at the store he is asking for just one of the hens on the yard and his temptation is overpowering. Continually eyeing the old hen as about to pounce upon her, while the proprietor of the store dozes out, and leaves him to his fate.

Rastus hops away heartbroken when suddenly his interest is aroused again as he passes a young woman, who has purchased the fowl that he had contemplated appropriating for himself. He turns about and follows her stealthily, thinking. Maybe that chicken will break away. The young lady stops to chat with a neighborhood politician, who, seeing Rastus loitering, [illegible] on his way. Disappointed but hopeful, Rastus turns up an alley and stops just outside a tenement house when he hears the faint clucking of a hen, sounds suspiciously like chicken talk. He peers through a knothole in the fence and turns back slowly when one of the young pullets flutters up to perch on the fence, then hops down at his very feet.

Fortune has smiled on Rastus at last. He makes a wild scramble for the bird but it flutters out of his hands and starts wildly out of the alley with Rastus at its heels. The chase is a hot and furious one and in the end Rastus corners his quarry, and grabs it by the flopping wing. With a smile of triumph he holds it in his hands when suddenly, as though by magic it disappears. The frightened colored man stares in amazement. Evidently "dat chicken was cengered." He turns and runs out of the alley, anxious to leave this witch-ridden neighborhood.

PAT AND THE 400. The household of the fashionable Bradley Larkins is suffering an extremely bad attack of ennui, due, no doubt to a lull in social activities. Mrs. Bradley Larkin, racking her brain for some new method of excitement, is about to give up in despair when the following paragraph from the morning's paper catches her eye.

SLUMMING IS BECOMING MORE FASHIONABLE.

Members of the Four Hundred are being kept busy making calls upon and ministering to the poor of Carnegie Alley.

"Ah, just the thing," exclaims Mrs. Bradley-Larkin. And that afternoon, having enlisted a number of her fashionable friends and with [illegible] auto loaded down with hothouse grapes, sofa pillows and other unnecessary luxuries, they alight in front of the dingy shanty which is the property of one Patrick Murphy.

Now Pat and his family despite their poverty are happy. They have plenty to eat, a place to sleep, while Pat gets his customary "can" and his pipe of tobacco every evening. Pat is happily engaged in blowing off the "suds," with the children romping about him, when the door opens and in burst on this happy scene Mrs. Bradley Larkin, Mrs. Pink Pinkley, et al.

Mrs. Bradley-Larkin, assuming leadership of the party, offers her presents, then sees the beer on the table, and reprimanding poor Patrick for the use of the vile liquid while his children are in want, throws the contents out the door. She also finds a sprinkling of dust on the mantelpiece and lifts her eyebrows questioningly to Mrs. Murphy. Then reminding the Murphy family of how thankful they ought to be, the slumming party sweeps majestically out.

"Well, I'll be——," Pat begins.

"Did yez iver see the loike?" Mrs. Murphy interjects.

Again the door opens and a crowd of Pat's curious friends enter. After much discussion one of the crowd offers a paper which contains the following notice:

Grand musicale given in honor of Sr. Compannisky, the celebrated pianist, at the Bradley Larkin mansion at 2 P. M., to-morrow.

A happy thought comes to Pat. He suggests that they go slumming to the home of Mrs. Bradley-Larkin. This scheme is eagerly agreed to and Pat's guests depart to arrange for the swell affair.

The next afternoon, while Sr. Compannisky is seated at the grand piano in Mrs. Bradley Larkin's drawing room thrumming out crescendos and earsplitting fortissimos, a strange caravan, composed of dump carts, comes driving up the driveway and pauses under the port cochere. It is Pat Murphy and his delegation from Carnegie Alley on a little slumming expedition of their own.

The scene which follows is hilarious to the extreme. Pat and his friends, paired off in neat couples, stroll into the drawing room. Straightaway couples stroll into the drawing room. Straightaway Pat turns over the hothouse grapes, sofa pillows, etc., to Mrs. Bradley-Larkin, adding a few presents of his own choice. They forcibly persuade Sr. Compannisky to drink beer out of the pail while the goat, happy and contented, munches the music sheets which have dropped from the piano. Then Lizzie Murphy, pride of the alley, seats herself in the seat of the vanquished senor and rattles off a little Irish rag while Pat and his friends dance happily.

Then satisfied their revenge is complete, they bid Mrs. Bradley Larkin, Mrs. Pink-Pinkley and the others a fond adieu and go out.

Edison Film Releases

July 5th, 1910

A Tale of Two Coats

An excellent comedy, full of laughs App. length, 425 ft.

on the same reel

Equal to the Emergency

A comedy based on a rich uncle whose nephew marries against his wishes and the pretty bride's ingenious methods of changing Uncle's mind.

App. length, 575 feet.

July 8th, 1910

A Wireless Romance

A strong Dramatic Subject with beautiful scenes taken in Cuba--Showing a complete Wireless Apparatus in Actual Operation. A Charming Love Story with a Happy ending.

App. length, 1000 feet

COMING: Another by REX BEACH—"OUT OF THE NIGHT" Released July 12th

Get on Our Mailing List and receive the "Kinetogram" regularly

Use A. B. C. Co. Display Posters **Write Us About Lobby Display Posters**

EDISON MANUFACTURING CO.

71 Lakeside Ave., ORANGE, N. J. **90 Wabash Ave., CHICAGO, ILL.**

THE MIRROR SCREEN

Here is what exhibitors say regarding Mirror Screen since it has been installed, all of which are unsolicited testimonials.

Consolidated Amusement Co., Baltimore, Md.—(Great, better than we expected.)

B. H. Brunton, Springfield, Ohio.—(Mirror Screen is a great success.)

Orpheum Theater, Indianapolis, Ind.—(Pictures fine, receipts increased 20 per cent.)

Empire Theater, Detroit, Mich.—(Very satisfactory. Great improvement over ordinary screen.)

Frank S. Montgomery, Memphis, Tenn.—(Great and wonderful improvement. Send two more at once.)

Hix-Gravely Cigar Co., Montgomery, Ala.—(Mirror Screen installed to-day and proved great success.)

Arcade Theater, Richmond, Ind.—(Mirror Screen makes the pictures 100 per cent. better; receipts have increased very noticably.)

Garfield Theater, Chicago, Ill.—(Delighted with the Mirror Screen.)

EXHIBITORS IN

PENNSYLVANIA, NEW JERSEY, MARYLAND, VIRGINIA and WEST VIRGINIA

Address the sole representative for this territory.

P. P. CRAFT, 416 Ninth Street, Washington, D. C.

MONTGOMERY, the Moving Picture Man of Memphis, Agent for Tennessee, Louisiana, ArKansas and Mississippi

Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18. 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

THE BAD MAN'S LAST DEED.—The Western releases, described in this guide, are noteworthy in their strong plots and intensely dramatic situations. This story is keenly interesting from the first foot to the last. Like the others it is picturesque in its scenic settings and is superbly photographed.

Arizona Pete, typical bad man, is the hero of the story. The first scene shows him leaving his shack, after adjusting his pistol. He rides into town, enters a saloon and orders drinks for the crowd. A young chap, just out from the East, refuses to drink with him, but is finally persuaded by the cracking of Arizona's pistol aimed at his heels.

Pete, now happily inspired by a liberal quantity of "Old Henry," hearing that there is a dance in town, mounts and rides around to the dance hall. Here are gathered the young men and women of the town, dancing merrily to the tune of old Uncle Eb's squeaky violin. Pete enters and breaks up the dance, but during the melee that follows Pete is shot in the pistol hand and deprived of his weapon. A young girl, feeling sorry for the misguided fellow, offers to bind his wound and he consents. She is the sister of the young Easterner of a few scenes before.

The sheriff, who has been apprised of Arizona's latest misconduct, resolves that the bad man has held sway long enough in his county, so, organizing a posse of citizens and armed with a petition and plenty of horse-pistols, he rides off to Arizona's shack to inform the latter that there is one too many bad men in Mariposa County, and that he will find it healthier on the other side of the county line. In short, Arizona is threatened with instant death if he dares get in range of the gun of any citizen residing in the county. Arizona sees he is beaten and consents to leave the country. Accompanied by the sheriff and posse he rides to the boundary line, waves his hand and rides out of view. The boys congratulate themselves on having rid themselves of such a miscreant and turn about to ride back to town.

A few days later old Jim Wayman, the uncle of the two young Eastern people, asks Bob, the boy, to drive a herd of cattle across the county to the nearest market. Bob disposes of the cattle and is persuaded by a pal, accompanying him, to enter a gambling dive and take a hand at poker. Of course he is fleeced out of the entire roll which he obtained from the sale of the cattle and is about to leave despairingly when Arizona Pete enters. The bad man recognizes the boy and understands the situation, then forces the gambler who had fleeced the boy to return the money. In the exchange of the money, a locket which the boy had is turned over and Arizona recognizes in the face of the ornament the picture of the girl who had bound his hand when he had been shot at the dance hall. The boy explains that this is his sister.

Bob is thoroughly intoxicated and Arizona resolves to take him home.

An hour or two later they cross the boundary line and the bad man, aware that he is on deadly ground, trusts to luck to take him through without being seen.

They arrive at the ranch house and Bob is taken into the tender hands of his sister, who comes out later, followed by her uncle, to thank him for rescuing the boy.

The girl and her uncle, after shaking hands with the bad man, enter the house, and Arizona turns to leave. Just then the sheriff, stopping in the road, outside the yard, sees the trespasser and, raising his revolver, fires. Arizona whirls on his heel and falls in the dust. A moment later the girl runs out and is joined by the sheriff. She explains why the bad man broke his promise.

"I'm sorry, Pete—I didn't know," he says, taking the dying man by the hand.

"That's all right, sheriff," he answers, "it was comin' to me an' I got it. I was a bad man and you were a better shot."

Then he turns to the girl and says he will be happy if he can take just one good thing with him. She bends over and kisses him and he dies with a smile on his lips.

GAUMONT.
(George Kleine.)

THE ELDER SISTER.—Miss Dolly, the elder of three orphan girls, has taken upon herself the burden of keeping the household together and is finding it no small battle.

In spite of the hardships she persists in her efforts until she is observed by the wealthy Jean Dubois, who is immediately enamored and soon commences a series of investigations to obtain information regarding her.

He even attempts to make her acquaintance by introducing himself when he meets her on the street.

After meeting so many rebuffs that he is assured of her being worthy of his attention he finally contrives to become acquainted in a proper manner. He later marries the heroic girl, and gives her two little sisters a pleasant home with his wife and himself.

THE UNLIMITED TRAIN.—Suppose a seamstress should sew a bolt of cloth to the back of your skirt and you wore the array. Would it excite some comment on the street? Yes, it would.

This happens in the film. Everything is fearfully exaggerated, but it surely is funny all the way through.

ON THE THRESHOLD. This is a pretty story of the kindness of a child. She offers some food to a rough-looking man who comes to the house, but her nurse drives him away without it, and rebukes the child. In the night the child goes downstairs for her doll, and finds the visitor of some hours before, in the drawing room. He has come with intent to commit a burglary. The child, in its innocence, thinks the man has returned for the food, and gives him some. The burglar, touched by the kind action, takes the food and relinquishes his criminal intentions.

MOTORING AMONG THE CLIFFS AND GORGES OF FRANCE.—No description can give an adequate idea of the beauties of this narrow mountain pass. The road winds along the banks of a leaping mountain stream on either side of which rise high mountains covered with dense foliage.

URBAN-ECLIPSE.
(George Kleine.)

ST. PAUL AND THE CENTURION. Metella, the daughter of the Centurion Vicinius, loves one of her father's slaves, Caius by name. This youth is a Christian and in the habit of frequently visiting the meetings held by them in the hills outside the city walls. Paul has gathered about him a small body of the faithful and preaches to them often in this secluded part of the forest.

Metella, encouraged by her natural curiosity as to her sweetheart's secret excursions, one day follows him and learns her first lessons in Christianity.

She leaves her hiding place and hastens to her father's palace where she finds Vicinius, her stern parent, in great rage because Caius is absent from his task.

Vicinius now orders the slaves to take Caius to a nearby woods and there flog him.

After the cruel chastisement Caius is left lying alone in the forest where soon after Metella finds him. She assists her sweetheart to the camp of his friends where she is so impressed by their lives that she accepts the belief and is baptized.

When Caius has sufficiently recovered from his punishment he returns to his master and dutifully takes up his work in the household.

Soon Vicinius, the Centurion, receives orders from Nero to arrest all the Christians who have been meeting in the hills outside the city.

The soldiers are now called together and move upon the Apostle and his little band of followers. Although warned in due season Paul refuses to flee, but engages in prayer while awaiting the arrival of Vicinius and his soldiers.

Caius and Metella join their Christian friends, fully expecting to be imprisoned with them.

When the attack is made upon the unarmed worshipers they are astounded to see the soldiers stop with their weapons suspended while they listen to the divine words. Gradually the swords and spears are lowered and the entire company with their leader drop to their knees.

LUBIN MFG. CO.

APACHE GOLD.—John Mills, a young prospector, takes advantage of an accident to Spring Blossom, the daughter of an Apache chief, to win her affections and get himself adopted as a member of the tribe and is married to the Chief's daughter. His interest in the woman is on account of the apparently inexhaustible store of gold the Apache possesses and when as a member of the tribe, he is shown the location of the placer mine he loads himself down with the precious metal and returns to his own people, forgetful of the little Indian girl who mourns his going. Some years later Mills, his money gone, secretly returns to the mine to replenish his store and is overseen by a member of the tribe. He is captured and with true Apache cruelty he is tied to a tree with water and food within reach of his one free hand. But to take food or water will result in the discharge of a gun, giving him his choice of quick or lingering death, though the Indians know that he will suffer as long as possible in the hope of rescue. A little Indian boy sprains his ankle so badly that he cannot move and in response to his piteous pleas Mills reaches for the water, knowing that his action will cause the discharge of the gun and enable the boy to approach the water with safety. At that moment Spring Blossom appears and releases her husband, telling him that the sacrifice that he was about to make was for the sake of their child. The now repentant Mills takes them away with him and they settle upon a farm bought with Apache gold far from the Apache camp.

FAITH LOST AND WON.—Don Devereaux, returning suddenly to the home of his fiancee for a pair of forgotten gloves, is shocked to find her in the arms of another man. His faith in women destroyed, he becomes a woman hater and his dislike of the sex causes him to seek the west where on a ranch of his friend Jenkins, he feels certain that the hated sex will not be seen. He is delighted to find that even the cook is a man on the Jenkins ranch and he is enjoying himself mightily until he encounters Emily Grey, who owns the ranch adjoining the Jenkins place. Several times incidents force Emily upon his attention and at last when he loses his footing and slips over a precipice it is Emily who discovers the body of the unconscious man on a ledge far below and when she had summoned help it is Emily who, because of her lighter weight, makes the descent and fastens the rope about the still form. Shock and exposure have brought on a fever and again it is Emily who nurses the sick man through the weary watches of the night and brings him back to health and strength. And finally it is Emily who brings back to him his faith in love for he finds that he is again assured that true love is the most precious gift if only love be true. It's a pretty western story with beautiful scenic settings done in splendid photography.

G. MELIES.

THE LITTLE PREACHER.—The cowboys and gamblers of Cripple Creek are very much interested in a pleasant whose appears one day in the saloon giving the information that the Rev. A. E. Cole is due to arrive from Glue Creek, and that services will be held in the saloon. The cowboys plan to give the preacher a warm reception but are disappointed when the rev. proves to be a pretty woman. They embarrassedly apologize and agree that religion must be a good thing if taught by such a charming woman.

The attendance at the services is large, and the bartender is almost deserted. The bartender is in despair and is on the point of closing up his business. He is urged against this measure by one steady patron, Joe Lane, who tries his best to bring the deserters back into camp.

The Rev. Cole learns of the efforts against her by this young scoundrel and so she takes pains to meet him. Great is the surprise upon both sides. Joe proves to be handsome, debonair and polite; and not the deep dyed villain she had anticipated.

On the other hand Joe is immensely pleased with the young theological student; and an acquaintance springs up which ripens into a love affair in a few days.

Joe is a hopeless case, according to the good minister's mind, and she decides that it is her duty to reform him, even if she has to marry him. Joe swears that this is the only way in which he can be reformed, and when he convinces her of this, they take a trip to th local justice of the peace who ties the knot.

In the meantime, with Joe attending the services regularly, the bartender has no customers; and so he closes the saloon, posts a notice of the suspension of business and prepares to leave for more congenial surroundings.

The cowboys have been exemplary in their conduct, but, when they discover that the object of their admiration has become Mrs. Joe Lane, they decide to become "back-sliders." In a body they attend the saloon, with their appetites whetted for the fruits of the wine cup.

Alas, they are greeted by the sign of suspension. They find the bartender, and, at the point of their revolvers, force him to open up and quench their thirst. He is firm in his determination to move, however, and so each takes a flask along against a future drought.

The little minister notices that evening that they are in a somewhat hilarious condition, and so she lectures them severely on their habits, aided and abetted by her stalwart husband.

Ashamed and impressed, the boys finally agree to exchange their flasks for prayer-books, and sit down to study their Sunday-school lesson. Tired nature asserts itself, however, and they gradually drop off to sleep, while a picture shows a gigantic spider industriously weaving a web over the door of the deserted saloon.

PATHE FRERES.

RIDING SCHOOL IN BELGIUM.—Somersaults over six horses drawn up in line, trick riding, obstacle jumping and so on are all feats that require agility and strength and the tackling of precipitous ravines on a horse is ticklish business. The cavalrymen shown are past masters in the art of managing their horses, and the film is bound to excite a large amount of admiration and wonderment.

THE GREAT TRAIN HOLD-UP.—A company of noted bandits following their leader through the woods arrive at a clearing where they dismount and he explains the details of his plan to rob the limited. In pursuance of his instructions they quietly approach and surround a lonely, isolated wayside station, and quickly overcoming the agent, bind him securely and lock him in the cabin. Proceeding about two miles up the track the leader disguises as a railroad man, and taking a red flag signals the limited to stop whilst the rest of the gang remain secret under cover of the woods alongside. As the heavy engine and train comes to a sudden standstill the men rush out of the cover, and before the crew or passengers can grasp the situation, they hold them covered with their guns. Some climb up into the cab to the engine and take care of the engineers, while others proceed to the baggage wagon and after a short fight with the expressman secure the bags of valuable mail, which they carry to a spot in the woods a few yards distant. Meantime the agent's son and daughter, as was their custom, have proceeded to the station

FAITH LOST AND WON

RELEASED THURSDAY, JUNE 30th

Donald Devereaux finds his fiancee in the arms of another man and straightaway loses his faith in the entire sex. More than that he becomes a woman hater and avoids them whenever possible. But this is not often possible and at last he decides to go West to a ranch, where even the cook and chambermaid is a man. But it's no use. The next ranch is owned by a girl and a very pretty one at that and after many stirring scenes Don regains his faith. A romantic comedy abounding in pretty scenes and sensational incidents.

Length About 820 Feet

RELEASED MONDAY, JULY 4th

HIS CHILD'S CAPTIVE

After a lapse of years an actress again seeks to use her old time influence upon Banker Redmond and induce him to elope that she may share his large fortune. Redmond has become a lover of home but the actress regains her grip upon the man and he is writing his farewell note to his wife when his little son, "playing Indian," captures him and saves him from error. A charmingly told story with a real grip upon the heart interest.

Length About 950 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

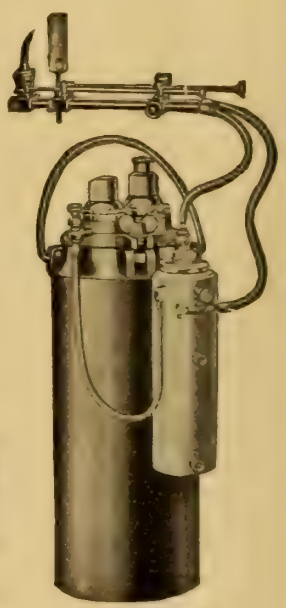
Edison Oxygen Generator AND Saturator

(GOODYEAR PATENT)

This portable Gas Making Outfit has been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders.

FEATURES

1. Compact (weighs 25 lb. Size 22 in. x 9 in. x 7½ in.)
2. Simple in operation.
3. Highest efficiency.
4. Safe during use.
5. Artistic appearance.
6. Minimum cost for repairs.
7. Durability.



PRICES

Edison Oxygen Generator and Saturator (without burner)	$42.00
Edison Generator (only) .	32.00
Edison Saturator (only) .	13.00
Dynamic High Power Calcium Burner . .	12.00
Oxone (Six cartridge cakes in tube)	1.35

Send for Descriptive Circular No. 415

Send for Information about Edison Films, and a Copy of the Kinetogram

---

Edison Manufacturing Co.

71 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON KINETOSCOPES:

BOSTON—General Film Co., 564 Washington Street.
CHICAGO—General Film Co., 52 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Avenue, N.E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.
NEW YORK—General Film Co., 41 E. 21st Street.
PHILADELPHIA—Chas. A. Calehuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Breck, 70 Turk Street.

with his dinner. They find him unconscious, and reviving him, soon ascertain what has taken place. It is the work of a few moments for them to see the bandits' tracks and following under cover of the woods, they arrive on the scene in time to see the mail bags being hidden in the woods. With the aid of his sister the boy takes his place inside an almost empty bag while she turns to get assistance. The mail having all been taken, the robbers line up the passengers and take their valuables, then bidding them re-enter the train and keeping all still covered with their guns, they order the engineer to put on full speed and get away. As soon as the train is out of sight they return for the mail and slinging it across their saddles proceed to their meeting place, a lonely log cabin in the depth of the dense woods. When there a quarrel arises between two of the bandits and during the excitement the boy cuts his way out of the mail bag, climbs on a horse and gallops back to the station. Here he finds the sheriff and his posse have just arrived and turns and leads them to where the bandits were hidden. Coming on them unawares, it is an easy task to surround them, and after a short skirmish to effect the capture of the survivors. After burning their log cabin they lead them off as captives to get the severe sentence they so richly deserve.

CAESAR IN EGYPT. Ancient Egypt has fallen into the hands of the mighty Caesar, who first meets Tagra and her daughters drawing water in their pitchers from the sacred river Nile. At the sight of the beauty of one of the daughters, Tsit by name, Caesar commands that Tagra and her daughters shall appear at the feast to be held that night in the palace. In the home of Tagra the Egyptians bitterly lament that they dare not disobey the tyrant's will, and in the evening the mother and the other daughter set out for the feast. Tsit remains behind, but Caesar, irate that his will should be thwarted, sends messengers to her to repair immediately to the palace. She obeys the command, but the Egyptians incensed resolve to burn the palace. Within the palace revelry runs high, and Tsit dances before the all-conquering hero and his guests. Suddenly an Egyptian glides in, the gleam of a lighted torch is seen, and the palace is fired. It soon becomes a burning furnace, the glowing walls fall and crush the hitherto victorious Romans, while the Egyptians save Tagra and her daughters. So ends the picture. The mise en scene bears the hall-mark of a consummate knowledge of the art and science of staging, and we present this film in the conviction that its indisputable merits will assure for it warm praise and a ready welcome.

SAVE US FROM OUR FRIENDS.—A village wedding is being celebrated in the garden of the hotel, and when the fiddlers strike up for a dance the bride and bridegroom retire to the quietness of one of the rooms to exchange confidences. Unluckily the best man detects them and calls upon the guests assembled to assist him in bringing their hosts back to the garden. What tricks are now played on the luckless couple you will have to look at the film to see; commencing with throwing cabbages at them down the chimney and directing water on them through a hose put against the window up to the time when they are taken to jail for assaulting the village constable the film is one continuous roar from beginning to end.

NAPOLEON.—It would be an impossibility even in three reels to give the complete history of this most wonderful man. In presenting this picture we have selected a few only of the best-known and most famous scenes in his life.

Commencing the story with a summer evening at Malmaison we see in progress one of the most magnificent fetes of the kind that took place only in France, during the height of Bonaparte's power, and at which are present Napoleon and Josephine.

Following this is the well-known scene when Napoleon on his rounds discovers a sentry asleep behind a haystack, takes up the latter's gun and continues his duties to the astonishment of the soldier when he awakes.

We next come to the battle of Austerlitz and the incident of the guard who was decorated by Napoleon for refusing to allow him to pass without the watchword. The battle itself is shown very vividly in all its varying phases.

The following scenes show the little King of Rome; Napoleon endeavoring to compel the Pope to sign an agreement annulling the latter's temporal power; the abdication of Napoleon and his subsequent farewell to his guards. Then follow scenes in connection with his imprisonment in St. Helena and finally his death in May, 1821.

The film is staged with the greatest accuracy as to detail in costume and setting. The magnificence of some of the scenes is marvelous, and where practicable the pictures have been taken on the spot. For instance, Napoleon bids farewell to his guards at Fontainebleau Castle, where the event actually happened.

REBELLIOUS BETTY.—We have already advertised the fact that Betty was coming, and now she is here and appears before you in the first of a series of comic films which should be a big feature in any house. Betty's antics and pranks are distinctly fresh and laughable, she is a mischievous and willful tomboy, who shrinks at nothing so long as she can get her own way. In this first film she succeeds in upsetting half a dozen people, destroys an artist's masterpiece, jumps upon and rides away with somebody else's bicycle, which she afterwards abandons for a horse and finally knocks off the head of the butler. All these things she does simply because she has been refused the privilege of accepting an invitation to go for a motor ride.

INSIDE THE EARTH.—A couple of Englishmen reach the middle of the earth accompanied by their guides. Here they find huge caverns covered with stalactites with gigantic mushrooms springing up spontaneously. Elephants innumerable, huge frogs, crocodiles and other monsters appear suddenly and the travelers flee in terror. After passing through streams of molten lava and fire they manage to return as if by miracle to the face of the earth again.

MAX FOILS THE POLICE.—With the aid of two friends Max carries off a damsel whose parents wish to force her into a distasteful marriage. Thereafter he checkmates the police at every turn and finally penetrates into the office of the chief of police. Here a struggle takes place between the two men. Max underneath his opponent is forced into a large chest, the struggle continues, the chief presently emerges, locks the box upon his captive, and gives instructions for the chest and the man inside to be incarcerated. The moment his subordinates have left the room to carry out his instructions, he removes his wig, and lo and behold it is Max, who calmly makes his way to the cell and turns the key upon the police and the real chief of the police inside the box. To inveigle his rival into stabbing a lifesize dummy of himself is Max's next act, and then having scared the guilty man pretty well out of his senses by his sudden apparition, this imperturbable outlaw finds time to turn his attention to the delights of lovemaking.

SELIG POLYSCOPE CO.

GO WEST, YOUNG WOMAN, GO WEST.—Mrs. Kelly runs a boarding-house in the western foothills, having principally as her clientele the cowpunchers that work thereabouts. She meets with no end of trouble in securing a suitable cook that is matrimonial proof, as the moment a fair queen of the pot and pan arrives she is besieged by the boarders, and invariably Cupid gets his work in. Finally Mrs. Kelly, growing desperate, sends to the city for a Chinese cook. This enrages the boarders, and when the cook arrives he is made to do a few hurried stunts to the tune of the six-shooter, and he likewise exits almost as gracefully as he entered.

About this time an out-and-out city girl writes she would accept the place, loudly denouncing Cupid and its darts. She arrives; the enemy reconnoiters the situation; she meets their proposals with scorn and derision, drives them away. But on second thought she decides Big Bill Parsons is her affinity, and again the trouble is rampant. Then, lo he came a busted actor. "Can you cook?" says Mrs. Kelly. He did—trouble brewing on every hand. To save the day Mrs. Kelly marries her new cook.

THE RED MAN'S WAY.—An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home; but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw; the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

THE HALL-ROOM BOYS.—In presenting the emperor of silent comedy, Mr. Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding house previous to preparing to attend the mask ball at the Union Club. Donned in their best, they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after brings a fresh supply of trouble, they are informed their places at the ribbon counter have been filled completing one of the best comedies ever offered in moving photography.

THE SHERIFF. Tow Lawton and John Mason were rival candidates for office of County Sheriff. The election was near at hand and excitement plentiful. Mason was in love with Lawton's sister, but the feeling existing between the two men rendered their marriage impossible. When votes are counted Boveder County had elected John Mason as their sheriff, who took oath to do his duty as he understood the law.

Lawton becomes involved in trouble and a war

[illegible]

A HUNTING STORY. [illegible]

VITAGRAPH COMPANY.

OLD GLORY. [illegible] Old Glory" [illegible] the emblem of Freedom. This is a marvellously realistic and impressive scene which presents the martyred President signing the Emancipation Proclamation, surrounded by Seward, Stanton, Johnson, and all the members of the cabinet, with a vision of slavery, suggestive of the spirit of the motive which leads us up to the surrender of General Lee to General Grant at Appomattox. "The Union Forever" and the reunion of the Blue and the Gray under the protecting folds of "Old Glory" and the brotherhood of man.

Once more we are reminded of "Old Glory's" progress and power at the storming of San Juan Hill, with Teddy Roosevelt in command the surrender of the Spanish outpost and the hoisting of the Grand Old Flag on the summit of the hill, a beacon of hope and cheer. At this point we are brought to the grand climax the Star Spangled Banner waving in all its majesty and glory o'er the land of the free and the home of the brave, calling forth responsive thrills of inborn patriotism that can only find relief in an outburst of irresistible and uncontrollable applause.

SAVED BY THE FLAG.—In the hot sun of South America the hands employed by Hampton, an American ship owner and planter, are lazily wiling away their time when the planter unexpectedly appears upon the scene and reprimands the foreman for neglecting his duty and not urging the men to get the cargo aboard the boat that she may start her voyage on scheduled time. The foreman answers back angrily and is at once discharged by the planter.

Embittered and embarrassed, the foreman decides upon revenge which is more fully aroused when he sees his sweetheart talking to the planter who seems to be attracted by the pretty Creole. While watching the loading of the vessel, a messenger arrives and hands the planter a message from an old friend, Captain Gillet, of the United States Cruiser, that he has just landed his steamship in port and will take dinner with him.

The Captain and the planter are seated in the latter's garden, and while smoking and talking, Paola, the pretty Creole whom we saw in the first scene, passes by the house. The Captain urges his friend to go speak to her, while he waits for his return. Hampton goes to her and they walk out in the grove for some distance. The discharged foreman, with murder in his heart, is watching the lovers from behind a tree, and unobserved, shoots the girl in the back. While the planter goes for help, the foreman rushes forward and throws the pistol beside the prostrate girl, then runs for the guards, with whom he returns and accuses the planter of having shot her pointing to the pistol as evidence.

The planter is arrested and put in jail. Paola is carried to her home and placed under the care of a nurse. The foreman spreads the news of the attempted murder by the American planter and tries to rouse his countrymen to hatred and vengeance against him. He then leads the mob to the jail where they overcome the guards and take the American out to shoot him.

Paola hears from her nurse of the plight of her lover. She insists upon getting out of her bed and going to his rescue. Sick and weak with hovering death she hastens to tell Captain Gillet of Hampton's danger. The Captain sends a messenger in all speed to the American Consul who gives orders to the captain to save the latter at all cost. With

KALEM FILMS

ISSUE OF WEDNESDAY, JUNE 29

THE MINER'S SACRIFICE

Length, 905 Feet

A great story of life in a Western mining camp, in which a young Easterner is accused of claim jumping, and escapes a lynching only through the devotion of his pal

ISSUE OF FRIDAY, JULY 1

THE COLONEL'S ERRAND

Length 935 Feet

A Story of Indian Fighting on the Frontier

An Indian story—and positively one of the most novel and thrillIng of the popular KALEM series. A rare combination of pathos and adventure.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

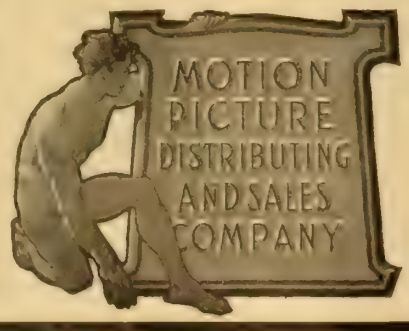
FILM D'ART

To be Released Thursday, July 7th, 1910

JEMMY

A wonderful dramatic story of a woman's heroic and heart-rending sacrifice, wherein is perpetrated one of those soul stirring wrongs that have made the history of the American frontier the most marvelous document in the progress of nations.

Never-to-be-forgotten acting by a cast of famous players, with settings that surpass even the grandest efforts of a Belasco.



(Length 800 Feet)

Motion Picture Distributing and Sales Company

(SOLE AGENTS)

111 EAST 14th STREET

NEW YORK

Now Let's Kill It

We can kill off that $104 "royalty" proposition sure pop—kill it so dead that it will make Old Mamma Ten Percent seem like a live corpse in comparison. To be brutally frank, any exhibitor who pays $104 in advance for a year's license to breathe is an unmitigated chump, and he knows it in his heart. Meanwhile, if you are good and sick of worrying and wondering what new stunt the trust will spring next, throw off your shackles, throw out your chest, stiffen up your backbone and become really independent. I'll give you the grandest film program you ever saw, heard or dreamed of.

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS

196-198 Lake St., Chicago

Minneapolis Portland Omaha
Salt Lake City Evansville

The biggest and best film renter in the world

Edison's Great Train Robbery

The most sensational film ever produced. Negative is destroyed

This and other reels in perfect condition

FOR RENT

UNIQUE FILM SERVICE

81 Clark Street Chicago

the American flag the Consul jumps in his automobile and starts for the place where the mob are preparing to shoot their victim.

The Captain of the cruiser, with a company of marines, goes to the rescue, two able bodied seamen carrying Paola. They arrive in time to place the flag across the breast of Hampton and defy the mob to shoot at their own peril. The crowd falls back in awe, and before they can recover themselves they are driven off by the Captain and his men. Hampton is released and clasps Paola in his arms amid shouts of the boys in blue and white.

WILSON'S WIFE'S COUNTENANCE. — Wilson glances at his wife, who returns his greeting with an expression like a piece of cheese. He takes his seat at the dinner table, opens his newspaper and reads with much excitement about a terrible explosion. Again she looks at him with jack o'-lantern stare and blank gaze. He becomes frantic and tells her if she does not change her face he will put an end to himself. She inanimately stops his hands, but retains the inane glare. He hurries from the room and sends a note to his old friend, Dr. Jackson, asking him to send something to relax his wife's fixed features and give him relief, a stimulus and nerve tonic to stir her to normal activity.

A messenger from the doctor brings a box of pills with directions how to use them as a sure cure for Mrs. Wilson's ailment. Wilson is delighted, and communicates his joy to his wife, who idiotically recognizes the cause of his ecstasy and agrees to submit to his ministration. Wilson thinks if one pill is good, three will be better and quicker. One, two, three—and then he awaits results.

The pellets begin to work: so does his wife's face. Oh! horrors! The man with a thousand faces would hide them all in shame. Wilson's wife's face has them all beaten a mile for rapid changes and funny grimaces until gradually her countenance assumes a sweet, natural smile and normal flexibility and intelligence. Wilson is jubilant and radiant in his joy and the restoration of his wife's health. A parting glance at the smiling face of Mrs. Wilson shows us that she shares her husband's happiness.

AMONG THE EXHIBITORS.

Jamaica, N. Y.—An open air moving picture theater is to be erected on a vacant lot on the north side of Treetor street, between Bergen and Grand avenues.

Rutherford, N. J.—Louis Botte was granted a license to conduct a moving picture theater here.

New Orleans, La.—The Dreamworld Theater, one of the best paying moving picture show houses here, is being enlarged and renovated by the manager, Earnest Ditch.

Nashville, Tenn.—The Fifth Avenue Theater Company purchased from Capt. Ament the Elite Theater, formerly the Crescent.

New York City.—Plans have been filed for the erection of a moving picture theater, at the southeast corner of Eighth avenue and 111th street, for the Penn Amusement Company .

Watkins, N. Y.—Charles Harrington is preparing to open a moving picture theater in the Piffet Building.

Elmhurst, N. Y.—An open air moving picture theater has been laid out on the east side of National avenue, opposite Spruce, for the Scheer Bros.

Atlantic Highlands, N. J.—Charles F. Bryne will erect a new moving picture theater here.

Calumet, Mich.—M. D. Silvey has leased the Hermann Building and will convert it into a moving picture theater.

Denver, Col.—The latest moving picture theater to be erected here is being built at 1616-18 Curtis street for the Princess Amusement Company.

Westfield, Mass.—The Rex Amusement Company have purchased the moving picture show on Elm street, opposite Bartlett street.

Richmond, Va.—William T. Kirby, manager of the Colonial Theater, will succeed Charles I. McKee as manager of the Bijou.

Worcester, Mass.—E. H. Herbert has received a license to conduct a moving picture show here.

Lancaster, N. Y.—William Bentley has opened a new moving picture theater here, to be known as the Gem.

Frankford, Pa.—A new moving picture theater is being built on Frankford avenue, below Unity street.

Elgin, Ill.—The Temple Theater, on Spring street, is being remodeled and converted into a moving picture show.

Jamaica, N. Y.—Francis E. Edwards is making arrangements for the erection of an open air nickelodeon .

New York, N. Y.—The Washington Amusement Palace, located at 1693 Washington avenue, near 173d street, will be open in the future as a high class moving picture theater.

Philadelphia, Pa.—Joseph F. McCartney will build a moving picture parlor at 1418-26 Point Breeze avenue, to cost $20,000.

Denver, Col.—The Cinematograph Amusement Co. are having a new moving picture theater erected on Seventeenth street.

Hastings-on-Hudson, N. Y.—The Dobbs Ferry Theater will open with high-class moving pictures.

Manassas, Va.—An open air moving picture theater is being erected on the vacant lot on the corner of Center street and Grand avenue.

NEW INCORPORATIONS

Hoboken, N. J.—Clinton Amusement Company, capital, $5,000. Directors: Andrew Fisher, Edward O. Smith, Sol Herschenstein, A. J. Cornwall and Walter Hanklin.

St. Louis, Mo.—Alps Amusement Company, capital, $1,000. Directors: Joseph Wagner, Robert B. Dickson and David Anslyn.

St. Louis, Mo. Aetna Amusement Association; capital, $2,000. Directors: William Urban and Sidney Fornoff.

St. Louis, Mo.—Maffett Amusement Company, capital, $2,000. Directors: Thomas J. O'Loughlin, S. E. Loehr and William Harkins.

Indianapolis, Ind.—The Lyric Theater Company; Capital, $750. Directors: F. E. Stouden, B. H. Barnett and W. J. Malle.

Little Rock, Ark. Majestic Theater Company; capital, $10,000. Directors: Warren Cotterline, F. L. Cotterline and Daniel Carrico.

Cincinnati, Ohio.—Toledo Theater Company; capital, $10,000. Directors: Charles Hartman, F. L. Mulholland and R. V. Philips.

Birmingham, Ala.—Newsome Amusement Company; capital, $5,000. Directors: H. M. Newsome, T. S. Abernathy and C. F. Bailey.

Indianapolis, Ind.—Sumption Theater Company; capital, $5,000. Directors: E. P. Sumption, P. M. Sumption and J. W. Baird.

Brooklyn, N. Y.—Mingert Amusement Company; capital, $10,000. Directors: Benjamin Newman, Lewis Simon and Gertrude Simon.

New York City.—Farms Casino Company; capital, $6,000. Directors: Louis Taterka, Otto Fryer and Edgar Reynolds.

New York City.—Moving Picture Advertising Company; capital, $10,000. Directors: Frederick Wiener, Frederik L. Guggenheimer and Bertha G. Holtzman.

Chicago, Ill.—Film Logue Company of America. Capital, 18,000. Directors: Joshua H. Lewis, G. H. Lewis, August Wickland.

New York City.—Southern Theater Circuit. Capital, $25,000. Directors: Jacob Ginsbaugh, Louis B. Fordan, Joseph Melcer.

St. Louis, Mo.—Avenue Theater Company. Capital, $2,500. Directors: J. B. Owens, August Blattner, Wm. E. Campbell.

Brooklyn, N. Y.—Bedford Amusement Company. Capital, $1,000. Directors: John Pitz, Jacob Pitz, Sophie Pitz.

Trenton, N. J.—Haring & Blumenthal Amusement Company. Capital, $5,000. Directors: E. J. Forham, G. F. Martin and H. P. Jones.

New York City.—Refac Amusement Company. Capital, $3,000. Directors: Robert F. Rice and Charles H. Baker.

Louisville, Ky.—Shelby Amusement Company. Capital, $1,500. Directors: Moses Bass, Herman Elson and David Washutsky.

Indianapolis, Ind.—Indiana Amusement Company; capital, $5,000. Directors: Adolph Powell, William H. Hansell, J. P. Flynn, Sigmund Shalman and Mary Powell.

St. Louis, Mo.—Manchester Amusement Company; capital, $2,000. Directors: George P. Leller and Charles Grimm.

Chicago, Ill.—Gale Amusement Company; capital, $15,000. Directors: Richard S. Folsom, Paul Folsom and William Burkhardt.

Brooklyn, N. Y.—Owl Motion Picture Company; capital, $10,000. Directors: Harris Horowitz, Bertrand Ettinger, Julius Minck and Louis Wallenberg.

New York City.—Carlton Moving Picture Laboratories; capital, $10,000. Directors: James L. Carlton, William H. Laurence and John J. Robinson.

New York City.—Exhibitors' Advertising and Specialty Company; capital, $1,000. Directors: Natman Jacobs, Arthur D. Jacobs and Benjamin Pitle.

Newark, N. J.—Metropolitan Amusement Company; capital, $10,000. Directors: Fred W. Watson, Byron C. Dorsey and Edward T. Reichert.

New York City.—Pioneer Amusement Company. Capital, $1,000. Directors: Harold C. Golden and Samuel Prussin.

Buffalo, N. Y.—Princess Amusement Company. Capital, $20,000. Directors: Albert J. Diebold, Fred W. Young, and Charles Moser.

New York City.—Longwood Theater Company. Capital, $50,000. Directors: George H. Fritzsche, gene Hansen, Henry W. Fried.

New York City.—Carlton Motion Picture Laboratories. Capital, $10,000. Directors: James L. Carlton, Wm. H. Lawrence and John J. Robinson.

New York City.—American Kinograph Company. Capital, $50,000. Directors: George H. Frietzsche, John C. Giesler and Franklin A. McKenzie.

New York City.—Galler and Shean Amusement Company. Capital, $10,000. Directors: Ed. Gallager, Herman L. Roth and Tobias A. Keppler.

Medina, Orleans Co., N. Y. -E. G. Cook & Co. Capital, $9,000. Directors: E. Grant Cook, Charles D. LeVan.

Lincoln, Ill.—Loper Theater Company. Capital, $1,000. Directors: Harry T. Loper and Harry T. Loper, Jr.

JEFFRIES JOHNSON

Slides, showing the big men preparing for the fight of JULY 4th.

Your patrons are looking for these pictures—they will

Help Your Show

CONDENSED CAPTIONS OF THE DIFFERENT SLIDES:

1. Signing Articles.
2. Jeff returning from fishing.
3. Jeff doing first training.
4. Jeff improving wind.
5. Jeff skipping rope.
6. Training quarters of Jeff.
7. Jeff and his Mascot.
8. Jeff, sparring partner and Farmer Burns.
9. Jeff demonstrating grip.
10. Jeff after wrestling.
11. Jeff's fighting pose.
12. Johnson, wife and auto.
13. Exceeding the speed limit—Johnson and his burros.
14. Johnson training—chopping wood.
15. Johnson and Kid Cotton training.
16. Close study of man who will face Jeff
17. Johnson and Little feeding their Mascot.
18. Johnson showing 72-inch reach.
19. Wonderful muscular development of Johnson.
20. Fighting attitude of Jack Johnson.
21. Johnson bidding his mother goodbye.
22. Jeff weighing in.
23. Johnson weighing in.
24. Composite picture of how the fight will actually look.
25. Jeff working out with medicine bag.
26. Johnson finishing a two hour run.
27. Johnson receiving word of Jeff's willingness to fight.

Set complete with Lecture Reading, 24 slides all hand colored - - - $12

Single slides, any selection, postage paid - - - - - - each 60c

Any Major League Baseball Player, 60c

Cosmopolitan Slide Makers
176 E. Madison St. CHICAGO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738

LICENSED RELEASES.

BIOGRAPH COMPANY.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982

EDISON MFG. CO.

June 3—The Piece of Lace (Dr.).....995
June 7—The Slyness of Shorty (Dr.).....750
June 7—Mr. Bumptious on Birds (Com.).....250
June 10—The Bell Ringer's Daughter (Dr.)...1000
June 14—United States Life Saving Drills (Educational) 250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic) 996
June 24—The Judgments of the Mighty Deep (Dr.) 1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000

ESSANAY FILM MFG. CO.

May 18—The Danger Line (Dr.).....1000
May 21—The Little Doctor of the Foothills (Com.) 935
May 25—Tin Wedding Presents (Com.).....560
May 25—Where is Mulcahy? (Com.).....400
May 28—The Brother, the Sister and the Cow-puncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000

KALEM CO.

May 18—The Aztec Sacrifice (Dr.).....950
May 20—The Seminole Halfbreeds (Dr.).....
May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935

LUBIN MFG. CO.

May 26—The Brave Deserve the Fair (Dr.)....700
May 26—The Sisal Industry in the Bahamas (Scenic) 300
May 30—A Veteran of the G. A. R. (Dr.)....930
June 2—Percy, the Cowboy (Com.).....925
June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960

GAUMONT.
G. Kleine.

June 7—A Night on the Coast (Dr.).....600
June 7—The Monastery in the Forest (Scenic)..400
June 11—The Marriage of Esther (Dr.).....695
June 11—Lerin's Abbey on St. Honorat's Island (Scenic) 285
June 14—At the Dawning (Dr.).....915
June 18—Esther and Mordecai (Dr.).....645
June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....165
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315

URBAN-ECLIPSE.
G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 29—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....960
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....985
June 14—The Russian Lion (Dr.).....948
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.).....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995

The Great Secret of the Magnetic Film Service

NEVER CLOSED

Write to-day; we have a secret left for you

MAGNETIC FILM SERVICE CO.
123 Shillito Place Cincinnati, Ohio

Exhibitors, Attention!

ADVERTISING SIGNS for All the Leading Pictures

PRICES RIGHT

BEN GEE, 149 East 15th Street NEW YORK

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/8 x 12 Pink Label Electra Carbons $4.00 per 100 Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only

Kindly quote figures on service of _____ reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over _____ days old.

NAME OF EXHIBITOR _____

THEATRE _____

TOWN _____ STATE _____

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

·Essanay Films·

"Smile With Essanay"

Two More Hilarious Comedies

RELEASE OF WEDNESDAY, JUNE 29

C-H-I-C-K-E-N SPELLS CHICKEN

(Length, Approx. 284 Feet)

A COON COMEDY

"Ah love mah wattah melon, but Oh, You-OO Chicken!

Release with

Pat and The Four Hundred

(Length, Approx. 716 Feet)

the funniest comedy ye iver did see, an' that's no blarney.

Scene from "PAT AND THE FOUR HUNDRED"

ONE GOOD THING AFTER ANOTHER!

We follow Last Weeks Western Hit With Release of Saturday, July 2

THE BAD MAN'S LAST DEED

(Length, Approx. 1000 Feet)

This is a picture which will make them sit up and look.

A picture, strong in story, intensly dramatic, photographically perfect.

Don't linger; book it now.

Do You Get Essanay Posters? If your exchange cannot supply you with our Posters, write to us for a price on a steady Poster Service. It will pay you to advertise "Essanays" and the way to advertise them is with Posters made from actual scenes in the pictures.

Essanay Film M'f'g., Co.

FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.
CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

SOUVENIRS

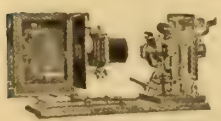
for Moving Picture Theatres
Pin Brooches, just the articles for your shows
SAMPLE 10c.
Illustrated List FREE
A. B. MOTT CO., 415 Dearborn Street, Chicago

Folding and Assembly Chairs

Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA



For Sale—1,000 ft. reels good film, $5, $10, $15 per reel; Optigraph $25; Edison, Power's, Lubin machines, $50; new, $100; Model B. gas outfit, $25; odd slides, five sets, $1; trap drums, bells, $35; overland living wagon, $100; paying moving picture theatres cheap.

For Rent—6,000 feet film, $6; 12,000 feet, $12, one shipment. Will buy film, machines, tents, show stuff.

H. DAVIS - - - Watertown, Wis.

You can save money by sending your sheet music orders to us
BECAUSE
We carry the largest and most complete stock in the United States!
BECAUSE
We are located in New York City, and can fill orders complete!
BECAUSE
We give you the benefit of the wholesale prices!
ENTERPRISE MUSIC SUPPLY CO.
149-151 West 36th Street New York City

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

ROLL TICKETS

Your own Special Ticket Numbering Guaranteed	50,000	Special	$ 6.50
	100,000	"	10.00
	500,000	"	35.00

Cash with Order. No C. O. D.
Plant Recently Enlarged. We can assure Prompt Shipments
TICKET SPECIALTIES

The Carter Press Corp.
Peabody, Mass.

NEW SLIDES

For the Following Songs—JUST OUT

Love Keeps the Whole World Young.
I Want Someone to Flirt with Me.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.
Curly Head.
You Can't Make Me Stop Loving You.
Play that Lovey Dove Waltz.
Shoes and Socks shock Susan.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Announcement Slides

$15.00 PER 100

Send for Catalogue and Complete List

Manhattan Slide Company
136 West 37th St. New York City
Phone 6759 Murray Hill

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Independent Film Stories.

ECLAIR.

JULIET WANTS TO MARRY AN ARTIST.—Juliet declares most positively to all her aspiring young beaux that she will condescend to marry no one but a real, live artist! Accordingly, our hero hastens to devise a means whereby he may make himself eligible, and finally decides to take advantage of an opportunity that is afforded him to become a comedian. The contract is speedily signed, and our sanguine friend retires to dream of the success which lies before him.

We next behold the Irrepressible in the midst of his perplexities "Behind the Scenes," in which mystic situation he has come to the conclusion that "Distance truly lends enchantment," and all is not quite so glittering as when gazed upon from the other side of the footlights. Still, he is borne up by the happiness which awaits him, and his tribulations assume the weight of a feather, until—some news is brought him—sad, sad news, his dear beloved Juliet has forgotten her vow to wed an artist, and has consented to become a countess. Then all is chaos—oblivion slowly closes in!

FAUST.—This entrancing story, drawn from the world-renowned tragedy of Goethe, opens in the mysterious working den of Dr. Faust, who, old and worn out with years of stern study, and on the verge of despair through longing for the pleasures of his bygone youth, all of which he has surrendered to his learning, thinks of resorting to poison in order to end the weariness of his declining days. He, however, dashes down the cup at the last moment, and calls upon the infernal powers to aid him. Immediately Mephistopheles appears and offers him youth and pleasure in exchange for the surrender of his soul. Faust, dazzled by the splendor of the vision which is shown to him by his alluring companion, accepts the compact, signs the fatal paper, and is at once transformed into a handsome young man.

Mephistopheles then shows Faust the beautiful Marguerite, and immediately he falls desperately in love with the innocent girl. Finally, aided by the perfidious suggestions of his companion, Faust succeeds in winning the heart of poor Marguerite.

Valentine, eager to revenge his sister's honor, is killed in a duel by Faust, who seeks safety in flight. Betrayed, deserted, demented from sorrow, the unfortunaate Marguerite is thrown into a dungeon and left to her grief.

Meanwhile, Mephistopheles endeavors to make Faust forget the unhappy girl, but in vain; love has overcome the powers of evil, and all his magic is in vain. Faust hastens to the prison and seeks Marguerite; his passionate words of love restore her for a moment to reason, but only for a moment, she is just able to offer him forgiveness, and then dies in his arms.

Rarely has there been a better representation of this wonderful drama. The pitiful story of Marguerite and Faust makes its appeal to all humanity, and words cannot add to its charm and effectiveness.

THE KING OF THE BEGGARS.—Under the porch of the Basilique, the King of Beggars is receiving the tithes of his subjects, all of whom come forward to hand over to their sovereign the products of their day's work, begging in the streets. We then follow the King home, under cover of the night. He enters a dark underground dungeon, he crosses the dingy cellar, enters what appears to be a cupboard, tugs at something, and ascends from sight. In fact, he has entered an elevator, and is carrid aloft where he alights in a magnificent apartment, and is received by his domestic attendants, who wait upon him with signs of deep attention—the King of Beggars is no other than the Duke of Amblois.

There is a feast at the residence of the Marquis of Monbarlin. The Marquis has lost all his fortune, and therefore refuses to give the hand of his daughter to the Squire of Valangis as his fortune is small, notwithstanding the fact that he and the young girl dearly love each other. The wealthy and pompous Duke of Amblois asks the Marquis for his daughter's hand, and is readily accepted by the father, but the young lady repulses him, as she will have none but the beloved Squire. The Duke becomes enraged and swears revenge. Later on Valangis endeavors to appoint a rendezvous for himself and Juliet, but all his plans are thwarted by the beggars over whom the Duke reigns supreme. The Duke succeeds in getting the girl to his apartment, but immediately he receives word that the house is surrounded by the police; he hastens to the underground regions, where he hides Juliet, and returns to his rooms, only to find the officers waiting to arrest him. In his surprise, he makes a false step backward and falls through the elevator shaft, landing at the feet of Juliet and her lover, the young Squire, who has succeeded in finding his dear beloved. A moment later the Marquis arrives, and realizing the worth of the Squire, unites his hand with that of beautiful Juliet. Then the men all uncover their heads before the dead body of the villainous Duke of Amblois.

THE POWERS COMPANY.

MOTHER AND DAUGHTER.—A mining engineer, Frank Noyes, marries a western girl and takes her to New York to live. After two years have passed the wife gets hold of a letter written to her husband by another woman. She goes back to her Western home, taking with her her little baby girl. The mother dies. The girl grows up under the care of her grandfather into a beautiful young woman.

Dave Hardy, a young farmer, loves May and in a very pretty scene in the woods they are betrothed. They come back to announce their engagement to the grandfather, only to learn that May's father, who has neglected her all of these years has become wealthy, and he is coming out to take her back East to be educated as a lady.

Noyes comes and takes his daughter with him, leaving poor Dave broken-hearted.

In New York a wealthy young swell falls in love with May and is about to propose marriage to her when the butler brings in to May a package containing her old sun bonnet and a letter which reads: "Dear May: I am sending your sun bonnet before Dave kisses it into shreds. We miss you terribly. Grand-dad." The girl is deeply touched. She leaves her swell admirer, puts on her hat and takes the train back to her old home.

THE MAN BEHIND THE CURTAIN.—George Roberts is a confidential clerk of a banking house. He is to sail for Europe in the morning on an important mission, and one thousand dollars in cash is given him to pay expenses.

He goes to a poker party and gambles away the money. Back in his room, he realizes the awful folly he has committed, which means loss of position and disgrace to him. He determines to get the money back from Johnson, who won heavily. Roberts enters Johnson's home. Johnson's wife enters. Roberts conceals himself behind the curtain. He writes on a cuff, "You must get one thousand dollars from your husband when he enters, persuade him to leave the room and give me the money. If you don't get the money, I will shoot your husband." He throws the cuff on the floor and Mrs. Johnson reads the message.

A terrible and dramatic situation follows when the terror-stricken wife tries to persuade her husband to give her the money which he has won without explaining to him. The husband surmises something is wrong. He gives his wife the money and starts to go out of the door. He sees the curtain move, pushes his wife through the door, grabs the arm behind the curtain, and, after a terrific struggle, he gets the revolver and unmasks the man. Roberts pleads with Johnson to release him. He shows the letter, and Johnson relents. He gives the boy his money and bids him go.

THE LADY DOCTOR.—Miss Julia May is a physician. She is also very pretty. She opens an office in a small Western town. The cowboys all fall in love with her and pretend various ills and aches in order to get next to Julia. Julia is wise to their game and the funny stunts she makes them do will win laugh after laugh from any audience.

ON THE BORDER.—Pedro Valdez has a ranch just across the United States border. He also has a beautiful daughter, Arnita. Some cowboys stop at the Valdez home and enjoy its hospitality.

After dinner, one of the cowboys, Ugly Ike, tries to get gay with Arnita. The father comes out, and sees the girl struggling in the ruffian's arms. He pushes Ike, who draws a pistol. Valdez stabs the cowboy, and believing him dead, the father and daughter mount their horses and ride away, to be pursued later by the cowboys, who swear vengeance. Here follows one of the best and most exciting horse-back chases that has ever been put into a picture. The riders are all experts, and the horses are real broncos.

Valdez and his daughter get away from their pursuers and take refuge with Dan Blake, the sheriff of the county, who saves them from the cowboys and escorts them back to their home, where they learn that Ugly Ike was not killed. The cowboys ride off. The sheriff falls in love with the beautiful Arnita. He is brave enough when it comes to fighting men, but in the love game he is very backward. He writes a letter to the girl telling her that he loves her, and saying that he will call for her answer the next day.

Here follows a pretty love scene with some delightful comedy, when the sheriff finds the girl being kissed and embraced by young Alvarez, her Mexican lover.

Back in his old home the sheriff removes all his finery and slowly tears up the first and only love letter he ever wrote.

THANHOUSER COMPANY.

TEMPEST AND SUNSHINE. Planter Middleton, of Kentucky, has two beautiful daughters, one of whom is known as "Tempest," and the other as "Sunshine," because of their different dispositions. "Sunshine" is wooed by Bill Jeffreys, the village postmaster, whom she does not love and rejects.

Later her heart is won by young Doctor Lacey from New Orleans. Soon after they become engaged, the Doctor is compelled to return to his home city on business. During his absence, "Tempest," who is in love with him, conspires with Bill Jeffreys to intercept the lovers' letters. They succeed in making Julia and the Doctor each think that the other is untrue.

The Doctor, in a spirit of pique, decides to marry "Tempest." Sunshine remains true, and confides to no one the sorrow she feels. Just as Tempest and the Doctor are about to be married, the ceremony is interrupted by Jeffreys, who confesses the plot—having left a sick bed to do so. The guilty ones are forgiven, and the lovers reunited.

THE FLAG OF HIS COUNTRY. Walter Scott [illegible] New York home, engaged to a Southern girl. At the opening of the play their baby daughter is christened, and the young couple are happily in their home in Baltimore. This is in 1861, at the opening of the Civil War.

At the first rumors of conflict Miss North's brother enlists in the ranks of the Confederates. When North refuses to follow his example and casts his lot with the Union Army, his wife bids him good-bye forever. She asks him to choose between his flag and her. He chooses Old Glory and goes to war.

Four years later when he returns he finds his old home deserted, and although he tries in every way to discover the whereabouts of his wife and child, he is unsuccessful. He moves to a Northern home and there becomes Commander of a G. A. R. post.

Mrs. North, who believed that her husband was killed in the war, comes North with her brother and her little grandchild to attend a reunion of the Confederate Veterans and the G. A. R. While out walking with her grandmother, the little girl is lost, and is picked up by North on his way to attend the reunion. Through the police the grandmother and uncle are notified of the whereabouts of the child, and when they come to claim her at the G. A. R. post, there are mutual recognitions, and Mr. and Mrs. North are reunited. There is but one flag now, the Blue and the Gray clasp hands beneath its folds.

LUX FILMS.

A QUIET PIPE.—Jones and his friend are taking a quiet pipe when they have a bet as to who will smoke the most tobacco in a certain time.

Smoke is seen coming from the window of the house and a general stampede takes place, causing roars of laughter to the spectators of this extremely funny film.

CHARLES THE FIFTH.—Charles the Fifth of France is soon to be pressed by his chamberlain to secure the throne for himself. Having an interview with the conspirators, they induce him to accept the crown. To secure the silence of the Queen, she is given poison by the chamberlain, which produces madness, but at the same moment, her lady in waiting enters and guesses the crime. Immediately she is overpowered and taken prisoner with the mad Queen. The loyal lady manages to escape by a rope from the window of her prison and rushes to the King, imploring him on behalf of the poor lady. He is about to accede to her wishes when the chamberlain appears and the lady is thrust into prison whilst the King is influenced.

But the voice of conscience is too great. We see him tormented by pictures of his prisoner's treatment and, stung with remorse, he rushes to her aid and in spite of all the chamberlain's efforts, craves pardon of the mad Queen.

THE WITCH'S SPECTACLES.—A lady of considerable wealth and personal attractions is anxiously seeking a husband. She is not gifted to love, and after considerable perplexity, she sends an advertisement to the effect that a certain sage will read the future.

Visiting the witch she obtains a pair of spectacles that enable her to peer closely into the future. Then as the lovers one by one declare their passion she is able to see what the days to come would be like with each of them as her husband. A series of amusing revelations follow that lead to her rejecting all of them. In despair she wanders into the neighboring park, where she encounters a young mechanic who has sustained considerable injury to his hand. She takes a fancy to the young fellow and reads the future she wishes for in the witch's spectacles. At first the young fellow resists her advances and is loth to declare himself on account of his poverty, but love laughs at locksmiths, as he always will, and they are seen wandering hand in hand to the land of Goo-Goo.

"IMP."

THE FALLEN IDOL.—A country girl who comes to the city is usually considered prey by her more sophisticated cousins. Flo Green, when in dire straits, is befriended by an artist and soon their acquaintance is more than a passing one. He goes so far as to place a ring on her finger, and when he asks her not to wear it she consents, not knowing the significance of the request. But her eyes are opened later, when she attends a party at his studio, and the Bohemian atmosphere so shocks her that she dashes out in a rage.

Some time later, her younger sister comes for a visit from the country. She arrives at the house while Flo is away, and Flo's bastard sees her. He immediately begins to flatter her, and finally induces her to accompany him to the studio. Here he resumes his advances, and suddenly seizes her. Flo, who had divined this when she found nobody at home, now enters. The anguish of a beguiled woman who is trying to save her sister now confronts the rogue in all its fury, and he is overwhelmed at Flo's vigorous denunciation. Before he can recover, both have hurried from the room.

The great city has been too much for the simple country girls, their only offense having been the possession of pretty faces. They pack their belongings and we soon see them back in the country, to the simplicity that they now hail as a haven of safety.

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

THE ONLY AUTHORIZED AND ORIGINAL PICTURES OF

Jack Johnson in Training

AND

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) Boston, Mass.

MACHINES SUPPLIES

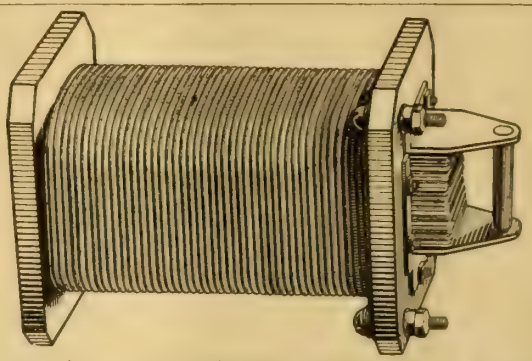
THE ALBANY FILM EXCHANGE

417, 419, 421 Broadway, Albany, N.Y.

PHONE, WIRE, WRITE or RUN for

The Best Independent Service on Earth

This service is getting the money for those that are using it. The proof of the pudding is in the eating, If it don't get you the money you can go back to "CAP'T. KIDD and his HIGHBINDERS," and there will be no questions asked. The days of cutting the Exhibitor off are over with; they now have a sign out "WELCOME TO OUR CITY."



Let us ship you a PULENSKY COIL. It will save you money with a better light. Order one on THIRTY DAYS' TRIAL—FREE of Charge. This Coil sells itself.

Price $30.00. GIVE IT A FREE TRIAL

CUSTER'S LAST STAND

ORDERS FILLED IN ROTATION

Original battlefield—Real Indians—Full of excitement from Start to Finish

DOES NOT RESEMBLE ANY PREVIOUS RELEASE

☞ LICENSED EXHIBITORS TAKE NOTICE ☜

This Film Produced by a Licensed Manufacturer

STATE RIGHTS FOR SALE

Ohio, Oregon, Washington and Idaho—SOLD

TWO REELS OF

Exciting Battle

Realistically portrayed in about 1800 Feet of Perfect Film

The only authorized and original moving pictures of JACK JOHNSON, Champion of the World, training for the BIG FIGHT of

JEFFRIES-JOHNSON

JULY 4th 1910

We own and control the exclusive rights for the states of Illinois, Nebraska, Colorado, Montana and Utah

All these pictures have Jack Johnson's Autograph. None others are Genuine. Get the Genuine or none at all.

WE HAVE THE ENTIRE EXCLUSIVE CONTROL OF THE ORIGINAL SEPT. 9, 1908 **NELSON and GANS** FIGHT PICTURES

COMPLETE FROM TRAINING QUARTERS TO KNOCKOUT?

4,000 Feet. 21 Rounds

Also of JULY 4th at GOLDFIELD, NEVADA. 42 Rounds. Including Foul Blow. 7 Reels about 7,000 feet of

CLEAR, CLEAN CUT PHOTOGRAPHY.

CHICAGO FILM EXCHANGE

46 Jackson Boulevard	14th and Douglass Sts.	401 Barclay Block	321 Atlas Block
CHICAGO, ILL.	OMAHA, NEB.	DENVER, COL.	SALT LAKE CITY, UTAH

THE CALL OF THE CIRCUS. A bad fall lays up Marie, the bareback rider, in the home of Rev. Strong, the parson in the little Western town. The quiet little sick-room sees visitors such as never were there before clowns, riders, ring masters, etc. Marie cannot recover in time to accompany the show out, and they leave her at Strong's house.

Strong takes a keen and kindly interest in her, and soon Marie recovers. She cannot yet join the show, so Strong helps her enjoy the quiet rural life. In doing so, however, he excites the gossip of a very circumspect element which takes a wrong view of his relations with Marie, and the affair culminates in a request that he either send Marie from the town, or leave it himself. He determines to stand by her, but she believes that he will sacrifice his career in so doing, so she awaits her chances, and when a traveling circus comes to town, the call of the tan-bark arena is strong—she steals out of the house and wanders out to the white tents. But Strong, missing her, guessed at her whereabouts and, following her quickly, not only finds her, but begs her to come with him to a place where none will point the finger of suspicion that springs only from evil minds. And she goes.

YANKEE.

THE GHETTO SEAMSTRESS.—The care-burdened souls that have struggled from out of the Czar's domain, only to encounter dire misfortune on these shores, are legion. But the future of Betsy Muscova looks bright, when with her aged father she leaves Russia, the only home she ever knew, and turns her face toward the Statue of Liberty, and David, her lover, promises earnestly that he will soon follow her.

Arriving here she settles down to work as a dressmaker, and true to plans, David comes through America's gates one year later. Will Betsy allow her lover to go to the sweatshops to grind out a living? No, not she. He must be a professional man a doctor. Accordingly he enters upon his studies, while Betsy toils patiently at the whirring sewing machine to meet expenses.

The new surroundings soon lose their novelty for David, and alas, he comes under new influences. His studies have thrown him into an environment far removed from the heroic Betsy and the machine that is yielding the wherewithal for his future.

A certain Clara Greenfield has entered into his life an accomplished girl of wealth and social position. He forgets Betsy, and soon preparations are under way for his marriage to Clara.

As if by fate, Clara's bridal gown is being made by Betsy and one day Betsy brings it finished to the fine Greenfield mansion. A chance glance through the portieres, she sees her David—a man who owes his all to her. She asks Clara who he is, and learning the truth, pours out her heart to her sister Jewess, as only a Jewess can.

The little Russian martyr has found a soft resting place for her confidences, for Clara is of lofty calibre, and one fine day when the thankless David stands under the wedding canopy, his love for his benefactress entirely forgotten, the ceremony is performed, and when the bride's veil is lifted, there stands—Betsy Muscova.

ATLAS.

THAT LITTLE GERMAN BAND.—Mr. Schmidt and several cronies are wont to meet in the back room of a neighboring saloon on Sunday evenings, at which time various brass instruments are produced and sounds unknown to musical ears drift out on the still night air. It's a good thing to have confidence in your own efforts—even if nobody else has.

Imbued with the desire to cultivate the musical taste of the public and incidentally earn a livelihood in the pleasing, easy life of the strolling player, the Little German Band invest their savings in startling uniforms and sally forth on their glorious mission. But things unforeseen are always happening their first adventure taking place in the backyard of a tenement.

Almost anybody can appreciate music, perhaps none better than the Irish, but one Casey, sleeping off the remnants of a last night's "jag" has no soul for music early in the morning—throws his mattress on them. Their discomfiture is but temporary and they start with renewed vigor a couple of blocks away, where a "lady of color" showers them with ashes; another neighbor throws the contents of a tub on the Germans; a gouty individual "peppers" them with a shotgun; a bartender has the street cleaner drench them with a stream of water; an ever increasing crowd frightens them so much they take to their heels and never stop until they reach the dock; missiles of every description follow them as they jump into the river, where they seek refuge from further persecution.

MANOEUVRES OF THE NEW YORK POLICE FORCE. A marvelous picture, showing over five thousand uniformed New York policemen in a perfect drill, before City officials and the heads of the Police Department.

How well trained a body of men these guardians of the peace really are, can only be appreciated when seen in the action depicted in this film.

This is not a chance picture, taken while on parade, but especially posed for the purpose of demonstrating a detail of the training of this wonderful organization, not generally realized by the public.

SALES COMPANY FILM D'ART.

JEMMY. A Choctaw chief whose attentions are repulsive to Jemmy, a sturdy and pretty frontier woman, determines to take her by force. He awaits a chance when her husband is away and entering with a band of Indians, tears her from her little son, and carries her off. When her husband returns the child tells what occurred and a posse goes out in search of the savages. They meet in a pitched battle, but the Indians secure their captive, and the husband returns home alone.

A year passes. He has given Jemmy up for dead, and now takes unto himself a new helpmate. Matters go along smoothly, and Lily is a good mother to the child. But the captive, thought dead, suddenly returns. Her husband fails to recognize her at first, but when he does he faces an ordeal. Lily, however, is a noble soul, and realizing that she is now in the way, places the child in Jemmy's arms and leaves the home forever.

CENTAUR

SHE WOULD BE A BUSINESS MAN.—Three failures in one morning's mail was more than Mrs. Manly could endure. Taking the telegrams from the hand of her husband she flaunted them in his face and derided him on his lack of business ability, claiming that were she the man she would meet with no failures. He answered her defi with a proposition that for a moment staggered her, but which she accepted in the same spirit as it was given. The proposition from her husband was that as she felt herself so capable a business man that she be the man in the family and he would take her place, even to the exchange of wearing apparel. Dressed as the man she at once proceeded to put into action her methods of business.

Her great difficulty in her man's garb was that when having an interview with a business man, that man seemed to not be able to concentrate his mind on business but wanted to take her out to lunch instead, with the result that she was obliged to order him out of the house, which action necessarily terminated the business deal with him. And so with every man she met in the course of her business, she either met with admiration consternation or ridicule according to the temperament of the man. In the meantime the husband in his female attire was having as difficult a time with the house domestics, canvassers, peddlers, etc., and when his wife came to him meek and humiliated, and asked him to change back again, as she didn't want to be a business man, he threw his arms about her and agreed that the return was as acceptable to him as it was necessary for her.

FOR HER SON'S SAKE.—Daniel Blake, with his mother, lived from early childhood with his wealthy uncle, his mother's brother; and naturally supposed that he was to be the heir in spite of the fact that the old man had a ward who was the daughter of a dead friend. Daniel had been strengthened in the supposition by his mother and when the old man lay dying and made his will, Mrs. Blake was dumfounded and near crazed to find that the money was to be left to charity. Denouncing the old man for his deception and arguing in favor of her son she was ordered from the room. The old man repented the next day and in a spirit of maliciousness wrote a new will but had it in a most unusual place. After his death when the will was read by the lawyer, it turned out to be a forged one, as it was dated three days after the old man's death.

The lawyer at once jumped to the conclusion that the mother had substituted a will for the original, leaving the money to her son. He accuses her and she pleads for her son's sake to let it stand as it is. The lawyer gives her one hour to return the stolen will and he will say nothing about the deception and crime, but if she refuses he will call in the police.

After deliberation, she refuses to give up the original will and defies the lawyer. Her son overhearing the accusation and defiance makes his presence known and in a fit of indignation against her, he denounces his mother, even though, what she did was for his sake.

Severely admonished by the lawyer the boy soon realizes that her sacrifice of honor was for nothing and in a burst of love he forgives her and offers to build a home for her away from the scene of sorrow.

The hidden will is discovered and all ends happily.

NESTOR FILMS.

THE CROOKED TRAIL. Amelia, Mrs. Howard's daughter by her first marriage was a girl after her mother's own heart. High spirited, extravagant and domineering, and as the neighbors wearily added absolutely heartless, was quite the reverse to her step-sister—gentle, modest little Jean, who so very meekness irritated her step-sister almost to desperation—the more she abused the girl the more Jean tried to please.

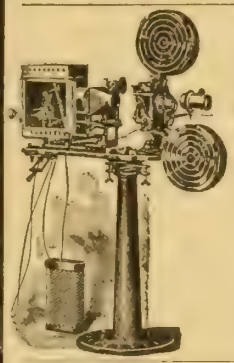
But to-day Mrs. Howard's thoughts were all concentrated upon her darling. Amelia had written she was coming home for a short visit and needed friends. the dear girl had such artistic tastes—and although she knew her husband had already [illegible] and [illegible] [illegible] [illegible]

Hallberg Goods

Satisfy the Most Critical M. P. Men

Hallberg Electric Economizer

is made for all circuits in any size required for one or more M. P. or stereopticon lamps, and is GUARANTEED TO LAST and **saves 60 to 90%** on current bill and gives the **best light.**



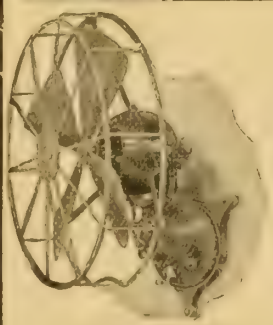
Motiograph

Flickerless M. P. Machine

produces the steady, brilliant pictures you have been looking for.

The 1910 Model

is now in stock, ready for prompt delivery.



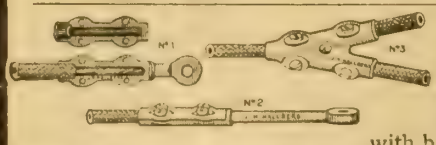
Hallberg

Exhaust and Buzz Fans

are the best on the market and prices are right. 24-inch A. C. Exhaust Fans and all sizes Buzz Fans in stock at all times.

•TRADE MARK•

Electra Pink Label M. P. and "EXCELLO" Flame Carbons give the best results. My stock is complete. Any size order filled on date of receipt.



Send **$1.50** for a set of **HALLBERG Terminal Connectors** by mail, postpaid. They do away with burned out lampleads.

Hallberg

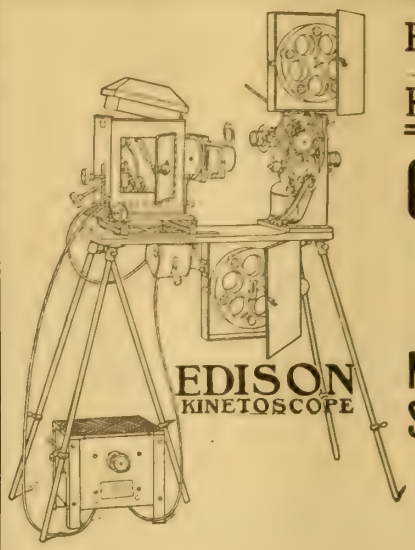
4,000 C.P. Flaming Arc Lamps

give a steady golden yellow or brilliant white light. The best for theatres.

Send 35c for Can of SPEC-OIL
The Best You Ever Used

My stock of Announcement Slides, Condensers and M. P. Supplies is the most complete. **Free Catalogue No. 35**

J. H. HALLBERG, 28 Greenwich Ave., New York



Edison Jobber
of
Kinetoscopes

C. Calehuff

LARGEST
LEADING Dealer
LICENSED in

Machines, Films, Song Slides, etc.

4th and Greene Sts.
Philadelphia, Pa.

THE best machine combined with the best service gives the best results and produces the most money. Be up to the times and get an

Edison Model B Kinetoscope,

the latest perfection of Moving Picture Machines, absolutely flickerless, will not hurt the eyes, shows a steady and brilliant picture, simplicity of operation, and guaranteed.

Agent for Florozone Perfume Disinfectant.

FILMS FOR RENT

NEW FILMS **HIGH CLASS SERVICE**

The Pioneer House, With 8 Years Experience
And $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

sea voyage with his vessel. His wife, who has accompanied him many times on various voyages, has to stop at home this time. During her travels she gained a good knowledge of navigation and after the Captain has left, one of her chief pleasures during the Winter evenings is to follow him on his voyage on the chart which she has in her little home. One night after having put the children to bed she has a vivid dream that her husband is wrecked. So impressed is she with this dream that she hires a ship and crew and goes to the place she saw in her dream. She finds her husband on the wreck on a desert island, and is just in time to save him from death.

THE CLOWN AND HIS DOGS.—The celebrated clown, Mr. Zekrto, shows us in this picture what he is capable of doing with his 20 dogs. He has them trained to perfection, and they perform wonderfully well, with a precision that is astonishing. The "stunts" they go through are numerous, and many highly amusing. This film is a vaudeville act in itself.

DEFENDER.

SAVED FROM HIMSELF.—Tom Atkins brings his college friend home to spend vacation. Tom's cigarette smoking is increased by idleness and causes consternation and sorrow among his friends. Steve, a fine, clean, manly chap, falls in love with Margaret, Tom's sister, who reciprocates his affection and accepts him on condition that he will save Tom from himself. The habit leads Tom into bad company, and whiskey adds its enslaving power to cigarettes. In such company Steve finds Tom, and after a fight drags him home. Tom's condition is serious, a doctor is called in, who announces the dread fact that Tom has consumption. Desperate measures are necessary, for even in the shadow of death Tom persists in smoking excessively. Steve calls in a professional hypnotist, who commands Tom, through the power of suggestion, never to smoke again. His work is successful, for Tom refuses a cigarette while in hypnotic condition. Tom goes away for his health. Two years pass. Steve and Margaret are married and a beautiful child is born. At a family reunion Tom returns, the victory won.

NEW YORK MOTION PICTURE CO.

THE RANCHMAN'S SIMPLE SON.—Simon, a poor fool, finds great sport in tormenting the animals about the ranch, and excites much amusement among the inmates. The ranch owner and his son-in-law laughingly follow him to see how he treats a pig and then mount their horses and ride away. They come to a camp in time to hear an argument among the cowboys. One has won by cheating and is being held to account. The ranch owner, when he learns of the facts, loses no time in sending him away. Simon, tired of milking, sticks the cow with a pin, which naturally ends the beast's quiet, so Simon's task is finished. He gets punished for his act and follows Rose, the ranchman's daughter. She rides away in a buckboard and leaves him behind. The cowboy who cheated sees her departure and decides revenge could be gained through her. Simon follows him, carrying a pitchfork; and when Rob overtakes the buckboard and grabs the reins from Rose, he secretes himself in the back. Rob takes his captive to a shack where he imprisons her, but imagine his surprise at being confronted by Simon, who pins him to the shack with his pitchfork. Simon then releases Rose, who goes for her father. When he, with his followers, reaches the shack, Simon is still holding Rob at bay, with his own gun, while the poor fool munches an apple. Rob is set free and taken away, and Rose takes Simon home. Though he is caressed and made much of for saving Rose, he asks only for pie and still holds on to it when the cowboys raise him on their shoulders and carry him off.

HER TERRIBLE PERIL.—Molly and Lawrence are basking in the sunshine and whispering sweet never old phrases of love to each other. They are interrupted by Esther, the jovial, who pours water on Lawrence's head. All three run out to the barnyard where the girls overwhelm their father with hugs. Seeing the horses about suggests a drive to the girls and they jump into the buckboard and ride away. At various places they stop to gather flowers, first one and then the other alighting. Molly sees a pretty blossom growing on the edge of a precipice and stoops to pluck it. She loses her balance and goes over. Esther, horrified, gets down to see where her sister is and finds her hanging on with her hands. Summoning all fortitude to her aid, Esther reaches the buckboard and drives off at a furious pace. Molly is losing strength and to stay in that position for a longer time seems beyond her endurance. Esther reaches the barnyard, tells of Molly's accident, and all follow her to the precipice. They tie their lariats together and the cowboys lower Lawrence. When Molly feels his arms about her she relaxes and faints. The boys continue to lower them to the bottom of the cliff, and then await the arrival of Lawrence with his beloved burden. He soon carries her into their midst. She revives and Lawrence is kissed by Esther and Molly, and heartily thanked by the father, while the cowboys show their appreciation by firing their guns.

READY FOR DELIVERY
Special Slides of either
Jeffries or Johnson
35c. Postage Paid
Metropolitan Slide Co., 149 E 15th St.

For Quick Sale

Best Motion Picture Vaudeville Theatre in Iowa, City of 35,000. Best reasons for selling. Hurry.

Address R. E. B. Care of Moving Picture World

CLASSIFIED ADVERTISING.

WANTED Passion Play, religious and educational film subjects must be reasonable. Address with particulars, Educational, care Moving Picture World, N. Y. City.

NEGATIVES WANTED. Will buy outright or any quantity. HERMAN, 49 West 8th Street, Bayonne, N. J.

SCENARIOS WANTED. Submit on postcard and addressed envelope for return. HERMAN, 49 West 8th Street, Bayonne, N. J.

WANTED One or two Fort Wayne or Hallberg Economizers for 220 Direct Current. Must be first class condition. BOX 258, Charlottesville, Va.

WANTED Seventy mete second-hand matinee drop curtain and screen for rear projection. Size 10 x 12. HOOVER & BOLLINGER, Mt. Union, Pa.

EQUIPMENT FOR SALE.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

FOR SALE at big bargain, at exchange for Fort Wayne or Hallberg Economizer in first class condition for 220 Direct Current, one Powers No. 6 1909 model, used ninety days; one Lubin 1908 machine complete; also some small accessories. LYRIC THEATRE, Charlottesville, Va.

THEATERS FOR SALE.

FOR SALE Largest and most popular picture theater in town of 25,000. Fine business. Seating capacity 350. Good proposition. Reason for selling, business in another city. L. O. W., care Moving Picture World, N. Y. City.

FOR SALE One of the finest theaters in Eastern Pennsylvania city of 15,000. Seating capacity 520. Up to date. Now running moving pictures and vaudeville. Will sell whole or part interest. FRANK I. WILSON, 31 East 3d Street, Williamsport, Pa.

HELP WANTED—MALE.

WANTED At once, smart singer and pianist for motion picture theatre. State wages wanted, etc. Wm. COMMON, Mgr., Opera House, Melville, Sask., Canada.

SITUATIONS WANTED.

FRENCHMAN knowing M. P. business from A. to Z. desires position in any department. Can handle M. P. camera perfectly. Knows all the details of European market. MAURICE BLACHE, 48 Pine Street, Flushing, N. Y.

MANAGER and singer at liberty to consider responsible offers; salary or percentage, or both. East of Pittsburg. Eight years' experience in pictures and vaudeville. Strictly sober and reliable; can operate. Best of references. Wife can sell tickets. C. W. LAWFORD, Boonville, N. Y.

Exhibitor Stop Just a Moment

Are you having trouble with your Projector Machine? Are you getting the best results on your screen? If not, don't hesitate to send me a postal or phone, I will be pleased to call anywhere within city limits and give you the benefit of my experience. No matter what the condition of your machine may be I can repair it and guarantee the best results and at reasonable prices in consistence with mechanical skill and workmanship. Your order given prompt attention.

New ideas developed, construction of motion picture machinery a specialty.

MOTION PICTURE MACHINE REPAIR WORKS
131 W. 24th Street Tel. 1922 Mad. Sq. New York City

COSTS YOU 100 TIMES LESS MONEY FOR A BETTER RESULT

Pictures thrown on a curtain covered with "Curtainyline" by absorbing the light and giving the picture depth are reproduced as reflected in a mirror, without the detraction of reflected light rays, and you can get a better focus on the whole scene. Thousands testify to the merits of "Curtainyline." Try it.

A $3.00 carton is sufficient to cover any ordinary screen.
All Exchanges Carry It in Stock.

Curtainyline Curtain & Producing Co.
22 Fifth Ave., Chicago, Ill.

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

WARNING!!

Do not cripple your superior programme during the hot period

Remember our High Class Song Slide Service at

25 Cents Per Set

CHICAGO SONG SLIDE EXCHANGE
Dept. 1, Ninth Floor
MASONIC TEMPLE :: CHICAGO, ILL.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.).....960
June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 7—The King of the Beggars (Dr.).....

GREAT NORTHERN FILM COMPANY.

May 7—The Somnambulist (Dr.).....
May 14—A Marvelous Cure (Com.).....
May 14—The Club of the Corpulent (Dr.).....
May 21—A Father's Grief (Dr.).....
May 28—The Eagle's Egg (Dr.).....
May 28—Roosevelt in Denmark (Scenic).....
June 4—The Jump to Death (Dr.).....
June 4—The Car Man's Dream (Com.).....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....

"IMP."

May 23—The Eternal Triangle (Dr.).....
May 26—A New Excuse (Dr.).....
May 30—A Reno Romance (Dr.).....
June 2—A Bachelor's Love (Dr.).....
June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950

LUX FILMS.

Apr. 28—Artist's Child (Dramatic).....602
Apr. 28—Tommy and the Powder (Comedy)...429
May 5—The Little Beggar Maid (Dr.).....672
May 5—They Would Roller Skate (Comedy)...268
May 12—A Mother's Grief (Dr.).....557
May 12—Her Two Suitors (Com.).....452
May 19—The Lacemaker's Dream (Dr.).....462
May 19—He Did Not Die (Com.).....432
May 25—A Sagacious Animal (Com.).....406
June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304

NESTOR FILM COMPANY.

May 11—The Indian Princess (Dr.).....980
May 18—The Fighting Parson (Dr.).....998
May 25—The Red Man's Honor (Dr.).....950
June 1—The Lily of the Ranch (Dr.).....950
June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Branch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....

NEW YORK MOTION PICTURE CO. ("Bison.")

May 6—Love and Money.....1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 990
May 17—The Feud 920
May 20—The Mexican's Jealousy 905
May 24—The Curse of Gambling.....915
May 27—Perils of the Plains.....900
May 31—The Tie that Binds.....910
June 3—Married on Horseback.....885
June 7—Girls 910
June 10—Saved from the Redmen.....967
June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 22—The Sea Wolves 932
June 24—A Mexican Romance.....978
June 28—Her Terrible Past 978
July 1—The Rancher's Scarlet Sin 951

ITALA. (By N. Y. M. P. Co.)

Apr. 30—The Fashionable Sport 615
Apr. 30—The False Fear 485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter.....935
May 14—Foolshead Learns to Somersault.....580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again 860
May 28—Foolshead Marries Against His Will..666
May 28—The Knot in the Handkerchief.....400
June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000

AMBROSIO. (By N. Y. M. P. Co.)

Apr. 20—Petit Jean Louis D'Or & Co.....425
Apr. 27—A Doctor's Revenge 540
Apr. 27—Fricot Is Learning a Handicraft.....460
May 4—Who Killed Her? 752
May 4—Blue Jackets' Maneuvers 220
May 11—The Secret of the Lake.....631
May 11—Fricot Gets in a Libertine Mood.....404
May 18—The Devil on Two Sticks.....846
May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger.....994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa .....app. 975

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.).....400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.).....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.).....1000
June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 7—Gone to Coney Island (Com.).....
July 7—Booming Business (Com.).....
July 10—The Girl Strike Leader (Dr.).....1000

CAPITOL

May 16—The Heart of Tessa (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

ELECTRAGRAFF

May 15—Love Your Neighbor as Yourself, Etc. (Com.) 1000
May 29—Proposing Under Difficulties (Com.)....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.)....950

SALES COMPANY—FILM D'ART

May 19—Werther (Dramatic) 960
May 26—Don Carlos (Dr.).....
June 2—Vitellius and Heliogabalus (Dr.).....
June 9—The Children of Edward the 4th (Dr.).1000
June 16—The Legend of the Holy Chapel (Dr.).990
June 20—Fort Du Bitche (Dr.).....1000
July 7—Jemmy (Dr.).....800

DEFENDER FILM COMPANY.

June 10—Russia, the Land of Oppression (Dr.)..
June 24—Too Many Girls (Com.).....
July 1—Saved from Himself (Dr.).....800

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 29—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Maneuvres of the New York Police Force (Scenic).....

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).500

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.).....870
June 29—A Millionaire Tramp (Dr.).....900
July 7—One Man's Confession (Dr.).....920
July 11—Aviation at Montreal (Scenic).....

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....850
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....

AMERICAN KINOGRAPH COMPANY.

June 21—Drowsy Dick's Dream (British & Colonial) 510
June 21—Tempered with Mercy (Hepworth)....475
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)..850
July 1—The Plunder (Com.).....525
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....528
July 2—The Fresh Air Fiend (Wrench).....445

PHOTOGRAPHER WANTED—capable of taking charge of Moving Picture Laboratory. Also a PRODUCER—experienced. Address: FREE LANCE, care of Moving Picture World

UNBREAKABLE SLIDES

Guaranteed *Patent applied for*

Song Slides, Advertising Slides, and Announcement Slides designed to order

Send for Catalogue of Latest Song Hits and Announcement Slides

Either Glass or Unbreakable Slides

THE PARIS SLIDE CO.

933 Chestnut Street Philadelphia, Pa.

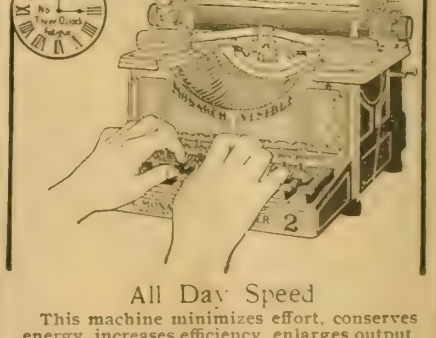
EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Monarch

Light Touch



All Day Speed

This machine minimizes effort, conserves energy, increases efficiency, enlarges output, and reduces cost per folio. Our literature explains WHY. Write for it.

The Monarch Typewriter Company

Showroom:
Monarch Typewriter Building
300 Broadway, New York
Executive Offices: 300 Broadway, New York

Look for the The Sign of a

Result Producing Program

BASED ON

An Open Market Quality Quantity Variety

SEAL PROGRAM

WEEK OF JUNE 27, 1910

Monday,	NESTOR	ECLAIR	
Tuesday,	THANHOUSER	LUX	KINOGRAPH
Wednesday,	ELECTRAGRAFF	MOTOGRAPH	
Thursday,	CENTAUR	CINES	
Friday,	THANHOUSER	LUX	KINOGRAPH
Saturday,	GT. NORTHERN	CARSON	CAPITOL COLUMBIA

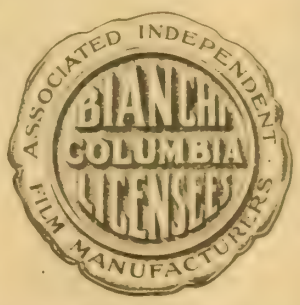
Wire Orders Direct to

THE THANHOUSER CO.	New Rochelle, N. Y.
GREAT NORTHERN FILM CO.	7 East 14th Street, New York City,
NESTOR FILM CO.	Bayonne, N. J.
ECLAIR FILMS	31 East 27th Street, New York City,
THE CARSON CO.	225 Dearborn Street, Chicago, Ill.
AMERICAN KINOGRAPH CO.	124 East 25th Street, New York City
LUX FILMS	10 East 15th Street, New York City
ELECTRAGRAFF CO.	2556 North 24th Street, Philadelphia, Pa.
LeLION FILMS	10 East 15th Street, New York City
CENTAUR FILM CO.	Bayonne, N. J.
CINES FILMS	31 East 27th Street, New York City
MOTOGRAPH CO.	202 N. Calvert Street, Baltimore, Md.
CAPITOL FILM CO.	405 11th St., N. W., Washington, D. C.
COLUMBIA FILM CO.	541 8th Avenue, New York City
WHYTE FILM CO.	27 Lexington Avenue, New York City

Insist On Seal Films
Write Us If You Are Not Getting Them

Associated Independent Film Manufacturers

124 EAST 25th ST., NEW YORK CITY



NESTOR FILMS
CENTAUR FILMS

Monday, June 27, 1910

The Crooked Trail

(NESTOR)

964 FEET

A Nestor Western Picture that you must insist on getting.

Thursday, June 30, 1910

For Her Son's Sake

(CENTAUR)

430 FEET

A pathetic little drama of a mother's sacrifice for the sake of her child.

She Would Be A Business Man

(CENTAUR)

560 FEET

An up-to-date comedy that is bound to be a hit.

OUR NEXT RELEASES

Monday, July 4, 1910

SPECIAL ! SPECIAL ! SPECIAL !

"A Soldier's Sacrifice"

(NESTOR)

950 Feet

The biggest feature of the year. All first run houses must get this picture for July 4th.

Thursday, July 7, 1910

"One Man's Confession"

(CENTAUR)

920 FEET

A magnificently acted drama that will stand out as a Centaur masterpiece.

Aviation at Montreal

(CENTAUR)

(JUNE 25 to JULY 5)

This is a special feature, absolutely exclusive, can be obtained only from myself. Order at once special display posters. Shipment about July 11, 1910.

Send Orders for Aviation Release to Bayonne

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

SOLD BY

91 Dearborn Street CHICAGO — **A. G. WHYTE** — 27 Lexington Avenue NEW YORK

MR. EXHIBITOR—The real exchanges have all ordered, and if your's has not, he isn't in the real class; put him next or shift to the man who buys Good Films. Get on our mailing list by sending your name on a postal, mentioning the name of your exchange.

EXCHANGES—To avoid confusion, I have decided to ship Centaur Films for the time being through A. G. Whyte; till further notice send your orders to him.

BIANCHI LICENSEE — **POSTERS FREE WITH ALL PICTURES**

DANDY FILMS

Have you heard the favorable comments upon our last release? Of course you have. They have extended fiom Maine to California. Watch for our next.

"ALL'S WELL THAT ENDS WELL"

RELEASED, JUNE 29th 1910

Approximate Length, 950 Feet

A "DANDY" with the superb photography of our past releases—not to mention the excellent acting.

DON'T PASS THIS UP, YOU CANNOT AFFORD IT

ELECTRAGRAFF COMPANY

A. G. WHYTE
SOLE AGENT

27 Lexington Avenue
NEW YORK CITY

91 Dearborn Street
CHICAGO, ILL.

If you want to know why Capitol, Centaur, Dandy and Nestor pictures are perfect

ASK FOR THEM

WILLIAMSON PERFORATORS mean Steadiness
WILLIAMSON PRINTERS mean Perfect Pictures

The factory that does not use WILLIAMSON machines cannot attain such results

ORDER NOW

A. G. WHYTE, SOLE AGENT

CAPITOL FILMS

Don't fail to get to-day's Release, your Exhibitors will surely demand it—without doubt the greatest Western Drama ever produced—look for Little Audrey, who is shipped.

"CASH ON DELIVERY"

Quality is demanded—we supply "Quality" pictures

RELEASED JULY 2nd, 1910

"TRAPPED BY HIS OWN MARK"

Length 900 Feet

Note the gradual unfolding of the great mystery in this masterly detective story

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

A. G. WHYTE

SOLE AGENT

27 Lexington Avenue
NEW YORK CITY

91 Dearborn Street
CHICAGO, ILL.

GREAT NORTHERN

Release for Saturday June 25th

THE CAPTAIN'S WIFE

A Realistic and Thrilling Dramatic Production

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

GREAT NORTHERN FILMS CO. — COPENHAGEN

Stands for Quality!

Release for Saturday, July 2nd

The SONS OF THE MINISTER

A Feature Film of Heart Interest

The GREAT NORTHERN Film is a Film Make of Universal Fame

(Pioneer of Independent Makers)

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

NOTICE!

GET RELEASE OF JUNE 29th

A Millionaire Tramp

A Heart-Story teeming with startling situations and sensational surprises. You've laughed and cried at the play for the last twelve years. Insist on having the film, it means a **Big City Show** for your house.

Length, 900 Feet. Posters Free.

Watch For Future Announcements

General Offices:
202 N. Calvert St.

MOTOGRAPH COMPANY OF AMERICA

Laboratories:
Dupont Park

BALTIMORE, MD., U. S. A.

Many Thanks

The support accorded us on the occasion of our first releases far exceed our expectations, and we take this opportunity of expressing briefly our appreciation. Our future releases

We Promise

will far surpass our first issues, and will contain many new and novel features. As heretofore such releases will be based on

QUALITY VARIETY SELECTION

TUESDAY, JUNE 28

UNDER THE REIGN OF TERROR Aquila 850 feet

A Dramatic Story of the French Revolution

FRIDAY, JULY 2d

THE PLUMBER—528 feet of laughs and novelties (Clarendon)
THE FRESH AIR FIEND—445 more feet of laughs (Wrench)

MORE SCREAMS COMING

TUESDAY, JULY 5—"BOXING MANIAC" AND "THE BOY AND HIS TEDDY BEAR"
FRIDAY, JULY 8—"PRINCE OF KYBER" AND "A NEW HAT FOR NOTHING"

GET YOUR ORDERS IN EARLY

AMERICAN KINOGRAPH CO.

124 EAST 25th STREET **NEW YORK CITY**

Eclair and "Cines" Films

Take the LEAD by their MERIT

COMING!

"CINES"—June 30, 1910

FAUST

(From Goethe's Immortal Tragedy)

Seldom has a finer representation of this wonderful drama been placed before the public

"ECLAIR"—July 4, 1910

THE KING OF THE BEGGARS

A daring tale of Love and Adventure that holds the attention from start to finish

FREE POSTERS ORDER AT ONCE

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph St. NEW YORK: 31 E. 27th St.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

LUX FILMS

Released June 28th, 1910

Witches' Spectacles

Comedy, Length 900 Ft.

A Full Description of These Subjects will be Found on Another Page.

Released July 1st, 1910

CHARLES THE FIFTH

Drama, Length 695 Ft.

AND **A Quiet Pipe**

Comedy, Length 304 Ft.

EXCLUSIVE AGENTS IN CANADA FOR THE

"LUX" AND "AMBROSIO" FILMS

POSTERS FREE WITH EVERY RELEASE Write for Weekly List of Descriptions of Films

R. PRIEUR

Member N. I.M.P.A.

10 E. 15th Street NEW YORK

Telephone Call: STUYVESANT 3124

Member of the Associated Independent Manufacturers. Licensee under the Bianchi, Armat-Jenkins Patent.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

Released July 4	A Western Comedy Full of Ticklish Things.	Length about 1000 feet. — Code word "Woman."

Released July 7	A Great Indian Drama,	Length about 990 feet. — Code word "Red."

Released July 11	Fred Walton the Emperor of Silent Comedy.	Length about 995 feet. — Code word "Walton."

Released July 14	A Drama of the Plains.	Length about 1000 feet. — Code word "Sheriff."

THE PHOENIX

Released July 17	Milton and Dolly Nobles in this great Drama.	Length about 1000 feet. — Code word "Phoenix."

SELIG POLYSCOPE CO.

45-47-49 Randolph St, Chicago

B I O
Carbons

GIVE
LONGER LIFE

B I O
Carbons

GIVE
ECONOMY OF CURRENT

B I O
Carbons

GIVE
A STEADY WHITE BRILLIANT LIGHT

B I O
Carbons

ARE PACKED IN
CONVENIENT DUST PROOF
PACKAGES

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

VITAGRAPH

"LIFE PORTRAYALS"

ROOSEVELT'S RETURN

MAGNIFICENT VITAGRAPH SPECIAL RELEASE

Fully illustrating the most stupendous demonstration ever seen in New York. The nation's welcome to the returning ex-President, June 18, 1910.

NOW READY

For Release Tuesday, June 28

WHEN OLD NEW YORK WAS YOUNG

Quaint Comedy Drama of life in New York in the days of the Dutch. A story of love humorously told. Approximate length, 950 feet.

For Release Saturday, July 2

Great Patriotic Picture

OLD GLORY

Our Country's Flag, from its birth to the present day. An allegorical, historical subject showing famous events in American history. A film of sensational national interest. Approximate length, 945 feet.

For Release Friday, July 1

SAVED BY THE FLAG

Thrilling with Interest—An exciting and absorbing story. An excellent subject for Independence Day. Approximate length, 570 feet.

WILSON'S WIFE'S COUNTENANCE

A Novel Comedy, bubbling with humor. Approximate length, 420 feet

NEW POSTERS A special poster showing the famous **VITAGRAPH GIRL** in many characters will soon be ready. Posters for all new issues of Vitagraph films and special poster of the Vitagraph Stock Players may be had of Exchanges or by writing us direct.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Vol. 7., No. 2. July 9, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

THE LITTLE PREACHER

One of the best Cowboy Comedies ever produced.

Released JULY 7, 1910

THE GOLDEN SECRET

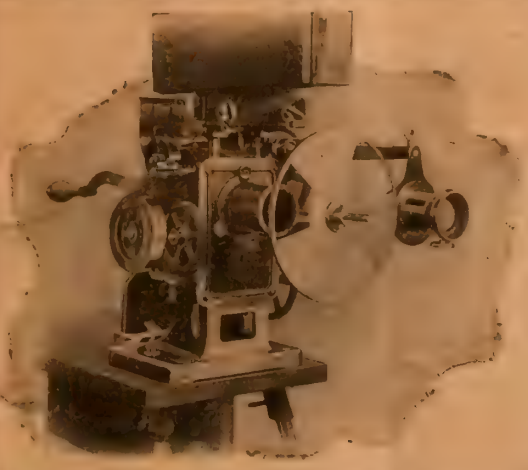
A tale of a lost mine, an Indian's gratitude, and a wild race to file a claim by a plucky little woman

Released JULY 14th, 1910

ALL MÉLIÈS FILMS ARE MONEY GETTERS; INSIST ON YOUR EXCHANGE SUPPLYING YOU WITH THEM.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B ROCK, 109 Randolph St., Chicago, Ill.



The Proof of the Pudding

Another unbiased opinion from a user of

Power's Cameragraph No. 6

"I am pleased to say that I honestly believe that in the manufacture of the No. 6 Power's, the maker has reached the epitome of construction in a machine to project moving pictures. The pictures shown are absolutely flickerless; anyone who says that pictures from a No. 6 Power's flicker, should have his eyes examined—his eyes are at fault, not the pictures."

Name and address furnished on request.

Insist on getting it—the best machine ever placed on the market.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

SEND FOR CATALOG "C" AT ONCE

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 104 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 101 FOR SYNOPSIS

THANHOUSER FILMS

"ASK THE EXHIBITOR"

Released Tuesday, July 5th

A Great Thanhouser Comedy Split-Reel

Gone to Coney Island *and* Booming Business

Thanhouser Funnyfilm—clean and infectious. Your patrons won't miss these two big laughs if you're a wise exhibitor. Order!

GONE TO CONEY ISLAND! Kate has been employed for a number of years as a maid in the home of Mrs. Greene. Her "young man," Henry, works down at Coney. He induces Kate to leave her place and take a situation as ticket seller at Luna Park. Kate tries to tell her mistress of her intended departure, but Mrs. Greene is busy and refuses to listen. Mrs. Greene goes out and during her absence, Kate takes French leave, leaving a note saying she is going to Coney Island.

Never having visited the Island, Mrs. Greene considers it a dreadful place, and when she gets Kate's note, thinks it her duty to immediately start in pursuit of the misguided girl. Not knowing how to get to the Island, she appeals to her old friend, Prof. Griggs. He also is ignorant of the ways of Coney, but in turn appeals to his friend, Casey, a ward politician, who of course knows the Island, and consents to act as their escort.

The three set out for Coney, and start on their search for Kate. The hunt is almost forgotten in the joys of Looping the Loop, Shooting the Chutes and the various other diversions of the Island.

When they finally find Kate, she is at her post, selling tickets at Luna. She laughs at Mrs. Greene's fears for her safety, announces the fact that she is happily married, and presents the lucky man. In a cool Coney corner, Mrs. Greene confesses that she found Coney wasn't as bad as it was painted, and that she is going to revisit it often.

BOOMING BUSINESS.—Jack is an industrious young business man, who has invested in a small stock of stationery, and set up shop. He unfortunately has no customers, and his various schemes to bring trade prove extremely unlucky but mighty laughable. What they are we'd better let the little picture tell.

Approximate Length 1,000 Feet. **No. 122.** **Code Word, Coney**

Scene from "GONE TO CONEY ISLAND."

Released Friday, July 8th

The Girl Strike Leader

A GREAT THANHOUSER UPLIFT FILM

Dealing with that momentous National problem—the labor question. Your patrons will like this solution. Please them!

Scene from "THE GIRL STRIKE LEADER."

Hal Stephens, a wealthy young man, devotes all his time to enjoying himself, and thereby earns the disapproval of his staid old father. The elder Stephens sees the young man start off on an auto trip with some gay friends, and decides to call a halt.

He notifies his son by telegram that it is time he went to work, and presents him with a factory. This arouses the merriment of his friends, but Hal declares that he will buckle down and go to work. He tells his father, however, that he desires to start incog., and the father consents.

Hal enters the factory and goes to work as an ordinary laborer, his identity being unknown to all. He meets Lou, a young working girl, and falls in love with her. The manager of the place, one Conners, tries to make love to Lou, and Hal protects her. There is an order put up reducing salaries ten per cent., and Lou induces the others to strike rather than to submit.

The strikers, starved out, finally return to work, with the exception of Lou, who is defiant to the end. Hal finds her weeping on the steps of her home and tells her of his love. She agrees to marry him.

After she has accepted him, he leads her to the factory, announces his identity, assumes possession, and restores wages to the old scale, after having discharged the rogue Conners.

Approximate Length 1,000 Feet. **No. 123.** **Code Word, Strike**

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Affiliated with the Associated Independent Film Manufacturers *Licensees under the Bianchi, Armat-Jenkins Patents*

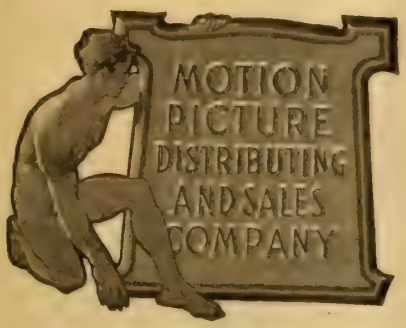
WE HAVE A MAILING LIST. GET ON!!

BISON FILMS

TRADE MARK

FILMS OF QUALITY

FOUR REELS A WEEK—Tuesday, a "Bison"—Wednesday, Ambrosio—Friday, a "Bison"—Saturday, Itala



One of the many letters we receive daily. Read and then be convinced that what we claim of our productions is the whole truth:

BIJOU THEATRE, Walter McNeish, Prop.
1107 South C Street

Tacoma, Wash., June 24, 1910

GENTLEMEN:—I cannot keep from you any longer what is due you. This last six weeks back there has been such an improvement in your films that I can hardly believe my eyes. Your films run so steady, the acting is so good and the photographic work so well taken, that you deserve credit. I have run mostly every film you manufactured and think they are the "WORLD'S BEST—BAR NONE." Keep up the good work; the exhibitors out west are all saying, "Bison for me." With best wishes, I remain,

Yours truly,
(Signed) WALTER McNEISH

Released Tuesday, July 5th: "A SINNER'S SACRIFICE." An intensely interesting dramatic production.

Released Friday, July 8th: "THE SHERIFF OF BLACK GULCH." A western picture and in all respects up to the "Bison" standard.

These two subjects are photographically perfect.

"BISON" Release—Tuesday, July 5th

"A SINNER'S SACRIFICE"

"BISON"—Release, Friday, July 8th

"THE SHERIFF OF BLACK GULCH"

"AMBROSIO"—Release, Wednesday, July 6th

"THE TAMER; ALFRED SCHNEIDER AND HIS LIONS"

"ITALA"—Release, Saturday, July 9th

"THE ABYSS"

All Our Releases Sold Through The Motion Picture Distributing and Sales Co. 111 East 14th Street, New York City

NEW YORK MOTION PICTURE CO.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BLDG., 1 UNION SQUARE, (Cor. 14th St.), NEW YORK CITY

Phone 980-1-2 Stuyvesant **Cable Address: Nosib**

Something Doing

"DANDY FILMS"

FOURTH RELEASE—July 6th

"NO QUESTIONS ASKED"

THEY MUST HAVE THEM Length, Approximately 900 Feet **SURE FIRE HIT**

RELEASED JULY 13th

"THE POWER FROM ABOVE"

INTENSELY DRAMATIC Length, Approximately 900 Feet **STRONG AND POWERFUL**

ELECTRAGRAFF COMPANY

A. G. WHYTE
SOLE AGENT

27 Lexington Avenue
NEW YORK CITY

91 Dearborn Street
CHICAGO, ILL.

TUESDAYS **FRIDAYS**

REMEMBER THESE RELEASE DAYS

Kinograph Films

Bring Something Novel, Funny or Interesting.

TUESDAY, JULY 5

Boxing Fever. A Sure Hit. 600 Ft.
The Boy and His Teddy Bear. 290 Ft.

FRIDAY, JULY 8

From Gypsy Hands. A Boy Scout Picture. 570 Ft.
A New Hat for Nothing. A Good Laugh. 350 Ft.

TUESDAY, JULY 12

Prince of Kyber. A Story of India. 600 Ft.
A Deal in Broken China. Good Comedy. 336 Ft.

FRIDAY, JULY 15

A Hindoo's Treachery. A Stirring Story of India. 810 FT.

Write Us If You Do Not Get Kinograph Films. You Need Them.

AMERICAN KINOGRAPH CO.

124 EAST 25th STREET **NEW YORK CITY**

TO MEET INCREASING DEMANDS FOR

POWERS PICTURE PLAYS

We have Increased the Facilities of our Plant in every Department

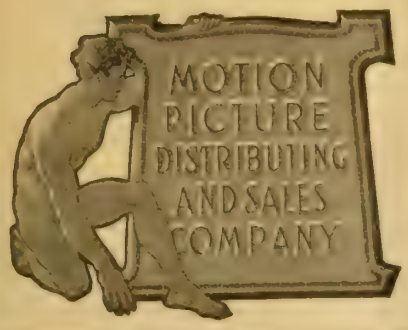
New Plays by Professional Playwrights
New Actors and Actresses added to our Company of High-grade Professionals
New Scenery for our Indoor Studio Scenes

Note the beautiful landscapes and house exteriors in our out-door scenes

Saturday, July 9th
THE BURGLAR AND THE BABY
A unique story of a burglar who becomes the nurse of his old sweetheart's baby

Saturday, July 9th
SALLY'S BEAUX
A roaring Western comedy

Tuesday, July 12th
A MIGHTIER HAND A POWERFUL DRAMA OF THE WEST AND EAST
Unique, Interesting Stories. Superb Acting
OUR PHOTOGRAPHY IS NOW SECOND TO NONE



THE POWERS COMPANY
241st Street and Richardson Avenue
New York City
Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Atlas Films Hold the World

ATLAS FILMS

A Good American Reel Every Wednesday

FOR WEDNESDAY, JULY 13, 1910

THE CLERGYMAN AND HIS WARD

You don't need to look to fiction for tales that move, astound, enthrall. All the pathos of a good soul that silently sacrifices a love that has grown to be life itself—what's the use! Read the story in this issue, and then make your renter hand it over the counter.

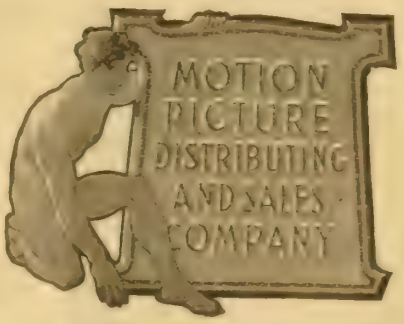
Length, 950 Feet

DID YOU GET | Settling a Boundary Dispute
The Tenderfoot Parson
That Little German Band
? Three Hits

SOLD THROUGH

Motion Picture Distributing and Sales Co.

111 E. 14th Street New York City



ECLAIR AND CINES FILMS

The Films that are DEMANDED by the PUBLIC

COMING!

"CINES"—July 7, 1910

GIORGIONE

1,000 FEET

A Life Story Teeming with Human Interest. A story that will tug at the heart-chords of the most passive audience

"ECLAIR"—July 11, 1910

JOHN THE USHER

820 FEET

A Point-de-Vice Exposition of a Pathetic Situation resulting from a "Marriage of Convenience"

FREE POSTERS ORDER AT ONCE

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph St. NEW YORK: 31 E. 27th St.

LUX FILMS

RELEASED JULY 8th, 1910

The Money Lender's Son

Dramatic. Length 586 Feet and

Must Be Without Incumberance

Comedy. Length 429 Feet

EXCLUSIVE AGENTS IN CANADA FOR THE

"Lux" and "Ambrosio" Films

POSTERS FREE WITH EVERY RELEASE Write for Weekly List of Descriptions of Films

R. PRIEUR

Member N. I.M.P.A.

10 E. 15th Street NEW YORK

Telephone Call: STUYVESANT 3124

Member of the Associated Independent Manufacturers. Licensee under the Bianchi, Armat-Jenkins Patent.

GREAT NORTHERN

Release for Saturday, July 2nd

The Sons of the Minister

A Powerful Feature Film of Heart Interest

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

ASSOCIATED INDEPENDENT FILM MANUFACTURERS BIANCHI COLUMBIA LICENSEE

The GREAT NORTHERN Film is a film make of Universal Fame

(Pioneer of Independent Makers)

No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

UNCLE SAM FILMS MADE BY YANKEE FILM COMPANY NEW YORK TRADE MARK

Getting Yankeeized?

YANKEE FILMS ARE DOING IT

We're going to release a 950 ft. picture on July 11th that will make you a Yankee booster of the hottest calibre. We call it

The PIRATES DOWER

If you ever were in that condition of mind where you wouldn't hear a 12-inch gun if it went off beside your ear, you'll be there again when you see this picture. Photography? Don't mention it.

Do you hear them talking about **"THE GHETTO SEAMSTRESS?"** That means **YANKEE** to you.

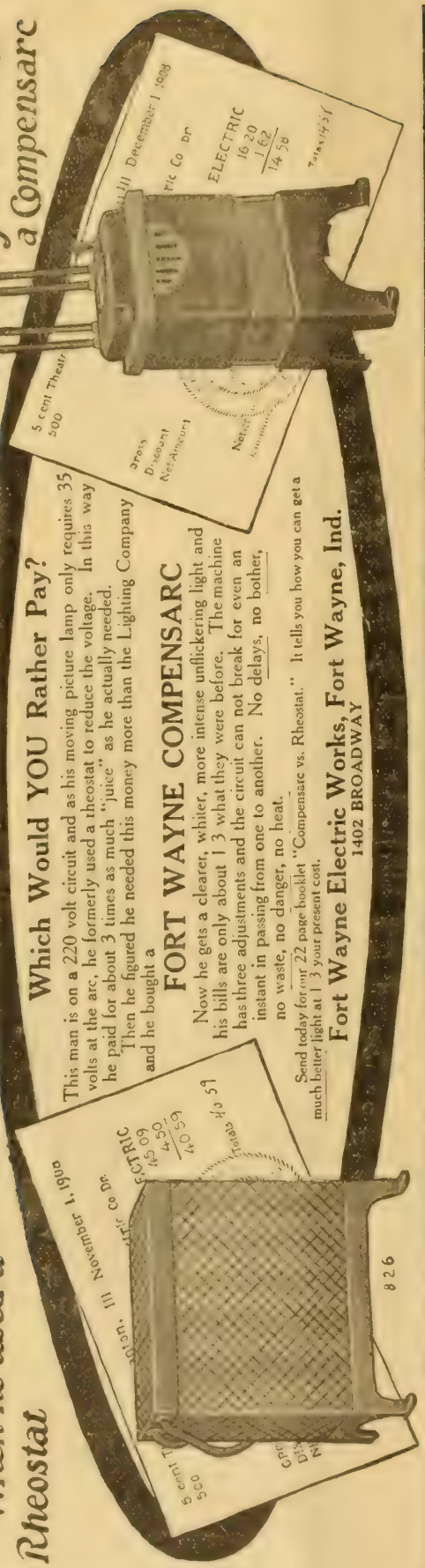
YANKEE FILM CO.

344 E. 32d ST., NEW YORK

Our Films Sold through the Motion Picture Distributing and Sales Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

After he bought a Compensarc


Which Would YOU Rather Pay?
This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company and he bought a
FORT WAYNE COMPENSARC
Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.
Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.
Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

When he used a Rheostat

NOTHING CAN STOP THESE "IMPS"

The "Imp" release for Monday, July 11th, is going to make as tremendous a hit as our famous "Fruit and Flowers" picture did. Begin to ask for it right now. It is entitled:

"Old Heads and Young Hearts"

A snappy, dainty comedy in which two old duffers want their son and daughter to wed, but disgust them with their eagerness. Finally the fathers pretend to fight and object to the wedding. And their ruse works of course. If you don't laugh when you see this play, you've got a heart that would make a cowhide look like pulp. Demand it. Begin NOW.

"The Saloon Next Door"

is the name of our Thursday, July 14th release. It is a typical "Imp" drama, the kind that has always packed your house, the kind you will ask your exchange to send back for a return date. If your exchange can't give you Imp films, it probably isn't buying any kind of films at all. If that is the case, switch, brother, swiich!

Independent Moving Pictures Co. of America,
111 E. 14th St., New York. Carl Laemmle, Pres.

ALL "IMP" FILMS ARE SOLD THROUGH THE SALES CO.

EVERY EXHIBITOR.

should get this. Set of 3 slides for JEFFRIES-JOHNSON FIGHT. One announces "RETURNS WILL BE RECEIVED" your theatre. Can be used week preceding bout. Other two are fine pictures of Jeff and Johnson. On one are words "I Won in ..... blank spaces Round ....." If Jeff wins you write in blank space the round he won in; do same if Johnson wins. Remember the fight is in afternoon and you can get result from any newspaper free or if you have direct returns this will be great added feature. Order NOW so you get slides week ahead of fight.

Price $1 per set.

FEATURE SYNDICATE, BOX 82, SANDUSKY, OHIO.

All advertising copy MUST be in hand by Wednesday each week

LET US IMPRESS THIS ON YOUR MIND

HALLBERG GOODS

Are the BEST at any price—Everybody will tell you so

Montreal, June 15, 1910

Mr. J. H. HALLBERG, New York

DEAR SIR:—I have been using your "HALLBERG" Economizer for the past two years, and to my estimation, this is the only Economizer on the market to-day. I have not touched it since it was installed and it has been in use fourteen hours a day, seven days a week.

Sincerely yours,
NICKEL THEATRE, H. W. Conover, Mgr.
Montreal, Canada

Send for Free Catalogue No. W-36—It tells you all about Economizers, moving picture machines, supplies, etc.

J. H. HALLBERG
28 Greenwich Ave.
New York

CUSTER'S LAST STAND

Taken on the Original Battlefield. Enacted by Real Indians

LICENSED EXHIBITORS
This does Not Resemble any previous release.
This Film Produced by a Licensed Manufacturer.

A MOST REALISTICALLY PORTRAYED HISTORICAL EVENT
1,800 Feet 2 Reels
STATE RIGHTS FOR SALE
Ohio, Oregon, Montana, Washington, California, Indiana, Idaho, Pennsylvania, New York and Iowa—SOLD

NOW IS THE TIME

The only authorized and original moving pictures of **JACK JOHNSON, Champion of the World,** training for the **BIG FIGHT** of

JULY 4th, 1910

RUSH YOUR ORDERS BY WIRE

Jeffries and Johnson

All these pictures have **Jack Johnson's Autograph.** None others are **Genuine.** Get the Genuine or none at all

We own and control the exclusive rights for the states of Illinois, Colorado, Nebraska, Montana and Utah

If you are interested in the above State Rights—**WRITE US**

WE HAVE THE ENTIRE EXCLUSIVE CONTROL OF THE ORIGINAL SEPT. 9th, 1908

NELSON and GANS

FIGHT PICTURES

Complete from Training Quarters to Knockout

FOUR THOUSAND FEET **TWENTY-ONE ROUNDS**

and

July 4th, at Goldfield, Nevada

42 ROUNDS FOUL BLOW

Clear Clean Cut Photography

Write for Low Rental Prices

CHICAGO FILM EXCHANGE

46 Jackson Boulevard CHICAGO, ILL.	14th and Douglass Sts. OMAHA, NEB.	401 Barclay Block DENVER, COL.	321 Atlas Block SALT LAKE CITY, UTAH

Supplies at Half Price

The only house in the United States devoted exclusively to supplies only.

Anything and everything pertaining to the Moving Picture Business.

The largest stock of parts for Powers Machines at rock bottom prices.

SEND FOR PRICE LIST

American Moving Picture Supply Co.

61 WEST 14th St., N. Y.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.

Jackson Boulevard CHICAGO.

FILMS FOR RENT

New Films High Class Service

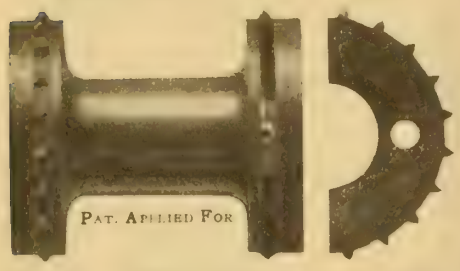
The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices.

Interchangable Sprocket Co.

Tel. 1922 Mad. Sq. **131 W. 24th St., N.Y. City**

OPERA CHAIRS $1.00 and up

Nothing Like This Ever Offered

FOLDING CHAIRS **$5.60** doz. and up

The DeWolf Furn. Co., Dept. A. **Garnett, Kas.**

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 Wabash Avenue Chicago

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City

Phone 1405 Madison Square

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

INDEPENDENT

We rent new Films. Handle all the leading Makes, both AMERICAN AND FOREIGN; beautiful Posters; exclusive Feature Service. Write for prices.

CINCINNATI FILM EXCHANGE, 315-317 West 4th Street, CINCINNATI, O.

SONG SLIDES

LIDE COLORED ANNOUNCEMENT LIDE

Non-Breakable SLIDES Non-Inflamable

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

Canadian Exhibitors

ROLL TICKETS

Any Printing or Any Color { 50,000 Lots, $8.45 / 100,000 Lots, $13,00

Stock Tickets 8 cents per 1,000

Buy your tickets from us and save the 35% duty and save 50% on the express charges

CANADIAN TICKET PRESS

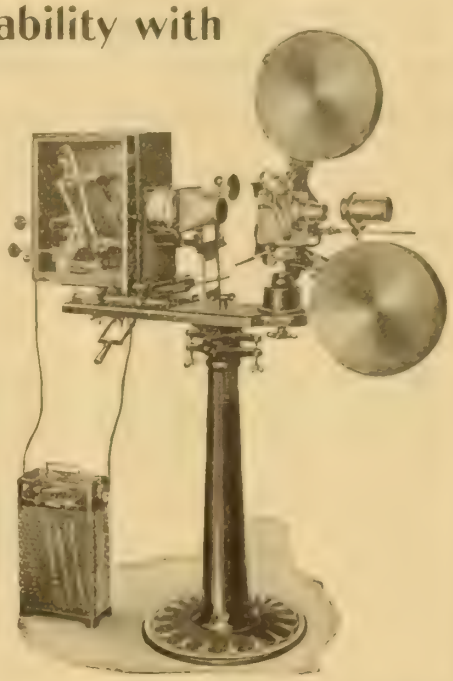
GANANOQUE ONT.

Cash with Order

THE WEARING QUALITY

of a Motion Picture Machine is next in importance to Quality of Pictures. Nothing is more annoying to manager, operator and audience than a break-down and that's what you're liable to get where the wearing quality has not been demonstrated by years of service. With the Motiograph are combined

The Best Pictures and The Greatest Durability with The Least Attention



The Life of a Motion Picture Machine for Electric Theatre work has been estimated at two years. Motiographs, after three years of steady Constant Grind, are considered by the owners **PRACTICALLY GOOD AS NEW.**

They have Solid Steel Wheels.

They have Tool Steel Shafts.

They have Phosphor Bronze Bushings.

The Motiograph is sufficiently Heavy, but not unnecessarily so, hence is

NOT A BURDEN TO THE OPERATOR

Motiograph Pictures are Known for their BRILLIANCY, STEADINESS and FREEDOM from FLICKER

The **DOUBLE CONE SHUTTER** is largely responsible and it's patented **FOR THE BEST SERVICE** and Always Reliable.

Buy the Motiograph. Our New Catalogue tells all about it. Write for it today.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agt. **J. F. BROCKLISS, London Agt.**

GET INTO THE WAGON THE BAND IS GOING TO PLAY

GOTCH = ZBYSZKO

The World's Championship Wrestling Match Picture

made by the Selig Polyscope Co., is now ready for distribution, showing both Gotch and Zbyszko in training and every detail of the match from the time they step into the ring until the last fall—about eleven hundred feet ; **price 15 cents per foot.** State rights now selling, and believe us, they are going like chaff before the wind. Wire us your proposition quick.

KLANK & HERMAN

45 Randolph Street - - - Chicago, U. S. A.

The Exclusive Rights

to Make and Supply MOTION PICTURES of the

JEFFRIES-JOHNSON FIGHT

AT RENO, NEVADA ON JULY 4th

have been secured by the Manufacturers Licensed by the

Moving Picture Patents Company

80 Fifth Avenue, New York

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763
JOHN M. BRADLET, Manager. CLARENCE J PERFITT, Representative

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 9, 1910 No. 2

Summary of the Week.

Dress and the Picture....73
Talkfests....74
The Dove of Peace....74
What I Know and Have Seen. By C. R. Sims....75
Concerning Scenarios. By E. M. A. R....76
What People Want By H. F. Hoffman....77
"Ranch Life in the Great Southwest"....78
"St. Paul and the Centurion"—A Critical Review by Rev. H. F. Jackson....79
The Edengraph Machine—An Appreciation....79
"Lux Graphicus" in a Prophetic Mood....80
"Man-About-Town" on the Pictures of the Great Fight....81
"The Lord's Prayer" Illustrated. Review of a Remarkable Film by J. M. Bradlet....82
Noted Educators Endorse Moving Pictures....83
R. G. Bachman on the Independent Amalgamation....83
Comments on the Films....84
Operators' Column.—Setting the Motiograph Shutter—Letters from Operators—Examinations—Kinodrome Machine....87
General Examinations. By F. H. Richardson....88
The Fight Pictures to Be Licensed....89
Chicago Notes....92
Correspondence—Vaudeville Put in Its Place—The Morals of the Show....94

Dress and the Picture.

As time goes on the number of analogies between the talking play and the silent play increases or rather becomes more apparent. Everyone is aware that in the ordinary talking play, whether it be a comedy, a drama, a tragedy, or a musical piece, dress plays an important part. And by dress we mean this: That very often the play mirrors the fashion amongst women, or practically leads to a suggestion of the fashion. In New York, perhaps, the importance of dress in the talking play is not so well recognized as in London or Paris. In London or Paris, when a new attraction having innumerable stars is put on the stage, the papers on the morning after the *premiere* are filled with columns descriptive of the gowns and other confections worn by the actresses.

It is an undoubted fact that innumerable women go to the theater in London or Paris to study the latest modes and styles. Do they do this in New York? Probably, although the newspapers do not make so much of the matter as they do across the Atlantic. We are led into these reflections by studying some enlarged pictures of recent releases which have made a very agreeable impression on our mind in virtue of the fact that special pains seem to have been taken by the producers to dress the characters in conformity with the height of modern fashion. There is in the first case, the Essanay "Hollow Cane" in which a lady is exhibiting some curios to her guests. This picture looks to us perfectly dressed. First of all, the appointments of the room are complete and then the men characters are faultless dressed in evening attire, while as to the ladies: we submitted the picture to an expert feminine criticism and were assured that the women were just as well turned out as if they were taking part in a real society function on Fifth avenue. We have recently noted other pictures by other manufacturers which exhibited this commendable quality of being well dressed. But the particular one that we are referring to now, besides being the more recent, will illustrate our point as well as any other, or many others.

We have pointed out over and over again in these pages that a very large part of the constituency of the moving picture theater are women and children—especially women—and that anything which tends to please and interest the fairer half of humanity will retain their patronage. One of the sights of New York City is, of course, a walk along West Twenty-third street, or West Thirty-fourth street, any Spring day when the enormous crowds of femininity studying women's costumes in the store windows tells mere man what an amazing importance is attached by the fair sex to this question of dress.

Now, we have little doubt that with the march of progress that is going on in the moving picture, this question of the up-to-date dress of the feminine characters will be found of vital importance by the producers. Women will go to see those dresses as well as to see the play. We do not want to see any play overdressed; we do not want to see any story subordinated in its development to the art of the milliner, but at the same time we feel that the proper and refined dressing of the moving picture is calculated to contribute materially to its success. Then, again, there is another aspect of this question of dress which appeals to us, and it is this: A fine comedy like the Essanay "Hollow Cane," refinedly dressed, appeals to refined people. We want to see refined people in the moving picture theater, not by way of exception, but by way of a general rule. Such work as that of the Essanay Company is bringing about this very desirable state of things.

Perhaps, while we are on the subject, we might include in our favorable criticism of the sartorial aspect of the moving picture, an Edison picture, "Out of the Night." Here again in the charming comedy scenes

you have groups of perfectly dressed men and women; men and women who can wear their fine clothes with distinction, and who do not look out of place in them and who do not feel strange in them. Again we say that this is what we want to see in a moving picture theater.

Carlyle in "Sartor Resartus" deals with the philosophy of clothes. He called us all "forked radishes" and says some other amazing things at the expense of poor frail humanity which seeks to dress well. We are not all Carlyles, and we are certainly not all philosophers, but as Lincoln said, "Just plain people." And as plain people we realize that dress, fitting dress, plays a vital part in the battle of life. We, who write this, know what it is by force of circumstances to be both well and ill-dressed. Frankly, we do not like the latter. The better dressed the individual is, the better for him and the better for the remainder of the world. The better dressed the moving picture is, the more it will increase in popularity amongst its vast public. We may yet live to see the time when fashionable women will go to the moving picture theater to study the latest modes. Who knows?

The Talkfest.

There is a story told of one of a large number of parrots who was suddenly endowed with the gift of speech. Looking round, in the quaint way of his cogeners, he chuckled: "My God! What a lot of parrots." There are other parrot stories, all more or less bearing upon the curiosities of speech. There is the story of the parrot, which was recently told at an F. S. A. festivity, who, after having been almost killed by a dog, discovered that he had talked a darn sight too much. The moral, of course, is that speech should be husbanded like any of the other natural resources with which our common humanity is endowed.

"What a lot of parrots!" one might feel inclined to say if we looked back at the moving picture situation in this country during the last three years. But it is not necessary to traverse the whole of the ground. Let us go back to January, 1909, and contemplate the history of Independence since that fateful month. The marvel is that any Independent business has been done at all considering the amount of talk that has taken place. There seems to be nothing but talk with many of the leading lights of the Independent field. Are they to be commiserated? Is it their fault—their misfortune? What is it, we wonder? What is there about this curious little picture, which is the basis of a great industry, that it provokes so much talk in its exploitation? Is it the same in other businesses or professions? Is there as much talkee talkee, say, in the provision trade, as in the moving picture industry? We trow not, but we know not.

We all talk. We like the exchange and interchange of ideas, we like the attrition of mind upon mind, because it is by that means, and that means only, that one really learns by or from one's fellow man. But you can have too much of a good thing, and there has, we fear, been too much talkee talkee in the Independent field these last fourteen months. Too much talk; too little action. The danger of this unmasterly activity is only perceived by sympathetic onlookers like ourselves, who see grave risks to the business from the waste of time that goes on in one important section of it, namely, the Independent field. Speech is silver, but silence is golden.

We hope and believe that these talkfests have ended, or rather have ceased to be abnormal in number and length. Many of them, we can see with half an eye, have been prompted by interested parties, anxious to keep themselves in the limelight, to advertise themselves, and to enjoy a brief authority or prominence. Not all of these gatherings, alliances, associations are really sincere. Vanity plays a large part in human nature, and the number of men who are fond of the sound of their own voices in public is phenomenal. Here you have the secret of these lengthy, long-drawn-out film talkfests. American people are naturally loquacious, especially in their own country. In Europe they are notable for their talkativeness on the smallest provocation. It is only your inhabitant of the effete old worlds of Europe, Asia and Africa that has cultivated the gentle art of taciturnity—that is, of saying nothing, of saying it first, last and all the time, and yet in reality of saying just as much as the most loquacious member of any moving picture organization.

Some time this month there is to be a talkfest at Detroit, namely, the meeting of the Film Service Association. We are full of conjecture as to what will be talked then and what will result from the talk, inasmuch as since the January meeting the officiate of the Film Service Association has undergone great changes and the membership has suffered some diminution. We understand the meeting is to be held, but at the present time it looks as though it will be shorn of so much of its interest that it will not be so talkative a fest as was anticipated.

The Dove of Peace.

THE INDEPENDENT SITUATION CLARIFIED.

In our experience of many industries, extending over a score of years, the situation in the Independent moving picture field of America, which has lasted from January, 1909, to June, 1910—that is, approximately eighteen months—has been without parallel. To use a homely simile: The Independents have been wandering in the wilderness without a leader. Various claimants who have been out for the position of Moses or Napoleon have not made good their titles to those dignities. Again, the Independents may fairly be compared to a ship without a rudder, tossed in the sea at the mercy of wind and wave. Then, again, they are like the lost sheep on a mountain with no shepherd to call them together. It was inevitable that when the Motion Picture Patents Company was formed and took control of the larger slice of the business that the minority side, or Independents, would find some difficulty in getting together for the purpose of keeping up their end of the stick. So it has proved. It would not be worth while to take up the space of this paper to review the various abortive attempts or alleged attempts to line up the Independent situation as between renters, manufacturers, importers and exhibitors. If we did so, we should have to handle some reputations very drastically, and hand out some criticisms quite as emphatic as those that were printed last week under the caption "A Liar and His Lies." Let the dead past bury its dead.

Between the Sales Company and the Associated Independent Manufacturers there has, for some time, been visible to us a desire to compromise, which we have done our best to encourage. The last number of this paper had hardly gone into circulation before that dove of peace to which we referred a few weeks ago once more became visible. It paid a surprise visit to Fourteenth street, another one to Twenty-fifth street, and the outcome of its kindly offices was that both sides have got together and the war between the two sections of the Independent moving picture field has ended. The hatchet has been buried; Charles Baumann and George Magie have metaphorically smoked the pipe of peace, and, putting all joking on one side, there seems at last, after these eighteen months, some distinct hope that the Independent

side of the moving picture industry of the United States will at last be put on a clear business basis.

What has happened in the last few days to make this reconciliation feasible? Simply that the Sales Company is to be re-incorporated under a new charter. It will have a board of directors consisting of twelve men—six representing the Sales Company's interests and six representing those of the Associated Independent Manufacturers. That $100 per capita tribute for office expenses will be abolished. Each manufacturer or importer will pay so much a release into the common fund for administrative purposes. Each manufacturer will ship his goods through the Sales Company, but he will have the option of getting payment therefor direct. A secretary will be elected to conduct the routine business of this Film Clearing House, for such it is, and offices will be in neutral territory. The new body then presents all the aspects of an equitable co-operative scheme for the distribution of Independent film.

One effect of this amalgamation will rapidly make itself felt. Your Independent exchange, and therefore your Independent theater, is now assured of a full service of Independent pictures. There are twenty-one or more reels available per week, and a glance at the releases will show that the Independent moving picture side of the industry in this country is now in command of as variegated an assortment of programmes as it could possibly desire, qualitatively comparing well with the general average of licensed pictures. All this, no doubt, will be good news for the fifty or more exchanges which are buying Independent pictures. So far, so good. Time after time we have said that in so far as the Sales Company existed for the general good, it would have the encouragement and support of this journal. It seems to us, after carefully listening to the new scheme of policy which the reformed and reorganized Sales Company has adopted, that it deserves our support, and that it deserves to succeed. In that case we have little to say, except that we hope the company will go right ahead and prosper, that harmony will prevail, that at last the Independent renter will have a chance at his end of the business and that the Independent exhibitor will now be in a position to show the public that the manufacturing and importing of Independent pictures is no more a dream, but has a solid substratum of business acumen, good quality of picture and certainty of supply.

How does the Alliance stand in this adjustment of matters? The Alliance, it seems to us, has a chance of standing better than ever, for at last something like a definite programme seems to have been marked out for it. It is to look after the interests of the renter as between manufacturer and exhibitor. Already there are signs that the Independent renters feel confidence in the new condition of things. Many of them were present in New York last week when the negotiations between the Sales Company and the Associated Manufacturers were in progress, and they materially contributed to the success of those negotiations.

R. G. Bachman, the Alliance president, although a sick man, came to New York prepared to stay until a compromise was reached. Other exchange men who gave their time and efforts were Messrs. Plough, of Chicago; Greene and Gorman, of Boston; Morgan, of Kansas City, and Davis, of Pittsburg.

So far as we can learn very little discord has made itself manifest in the consummation of the negotiations which have led to the fusion of the conflicting Independent interests. We are confident that any little difficulties of detail that may arise may be smoothed away by the good sense of the level-headed business men on both sides of the field and we congratulate them on having got together and ended an intolerable and an impossible position. Really, there is very little more for us to say now, except to reiterate our satisfaction at the fact of the Sales Company and the Associated Manufacturers having successfully got together for their mutual advantage. We shall be happy if this internecine strife has finally ended, so that we can get down to the routine business of *our* end of matters, which is to promote the best interests of the picture trade before the public, spread a knowledge of what good moving picture photography is, and generally to promote the best interests of the industry. Frankly, we have quite enough to do in this regard to devote any further time to political matters, and we hope that we shall not be called upon to do so again. Gentlemen, we extend to you our blessing! May you prosper in the business that both you and we are sincerely desirous of augmenting and extending.

What I Know and Have Seen.

By Charles N. Sims.

That the motion picture is doing things, things worth while, in educating the masses along literary and historical lines, is an established fact, which any one can settle to his own personal satisfaction, if he will but take the time and trouble to visit a motion picture theater with that object in view.

In country towns of from 2,500 to 5,000 inhabitants, where people are well acquainted with their neighbors, the good work that has been done by the motion picture is more apparent than in the larger cities, although the result is universally the same.

One case, especially, that came under my personal notice was that of a day laborer, who, though able to read and write quite well, had never heard of the immortal Shakespeare until he chanced to see one of the several splendidly done Shakespearean productions in a five-cent motion picture show. That laborer walked several blocks out of his way every evening on his road home from work, so as to pass a moving picture bill board, with the hope of finding a Shakespearean play billed. This man not only sees every "heavy" film that is shown in his town, but has procured a library card—the first that he has ever owned—and is now reading the plays for himself. This is but a single instance.

The exhibitor who raised his voice a short time ago to caution the manufacturers to go slow in the production of the classic films, obscure historical events, and so forth, is not only making a public announcement of his ignorance of human nature, but is unfair to his patrons. No difference whether his theater is located on a crowded thoroughfare of a great city, or in the heart of a sparsely settled farming district.

Everywhere people are the same—the same at least in wanting good things. One exhibitor was supposed to have said of a certain film, "The acting was superb, and the photography a work of art, yet the play itself was so far above the comprehension of the audience that they found themselves wondering what the deuce it was all about, anyhow." Sounds paradoxical, does it not? Well, it is not; while we all have often heard of a play so bad that it was good, whoever has heard of a play so good that it was bad.

The motion picture, as I view it, has done something more than make money for the manufacturer; it has helped a lot of people in a lot of ways, as you all shall see.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

CONCERNING SCENARIOS.

By Emar.

What is the first requisite in the manufacture of moving picture film? No one, understanding, will gainsay the assertion that it is the scenario.

Who, filling a dominant requirement, is held in such complete obscurity as the writer of the scenario? Why?

The name of the author of every novel, or other form of story, or every play or playlet, poem or song, is given more or less prominence under the title of his work. The money paid for the scenario is all the writer receives. He is not given the same chance to derive a further profit from his work that is unreservedly granted in other branches of literary work.

The custom of ignoring the writer of the film story was established when the moving picture industry was in its infancy; when almost any kind of story was considered good enough to make a film. Less years ago than could be counted on a thumbless hand, a certain man engaged in the manufacture of films. Talking over what he proposed to do he referred to everything except scenarios. He did not know the meaning of the word "scenario." "O, the stories," he exclaimed contemptuously. "I can get thousands of them for a mere song." He was right. One advertisement brought him nearly two hundred. Three more insertions brought him five hundred. He discovered that most of the writers were willing to take whatever was offered. He was a shrewd man. There were rumors of others entering this El Dorado. He was determined to stock up on stories while they were cheap; before competition would raise the price. He bought every script he could get at his own valuation. When he "hired" a producer he was told that the "bargains" he had gathered were of no use. The few scripts that had any merit whatever as stories lacked the essentials for dramatization.

In one respect that market was a great boon. Many amateur scribblers got back the money they had paid for postage on stuff rejected by publishers.

When some of the managers began to realize that the game had passed the stage when a few guffaws might be taken to constitute the verdict of the public that a comedy is a success, and a few sniffles were evidence enough to declare a drama to have made a hit; when it dawned on some of the film makers that a permanent patronage of intelligent people had to be considered to keep alive the goose that lays such a profusion of golden eggs, then the scenario writer was accorded a measure of importance.

A few weeks ago two writers of fair reputation were sitting in a certain club room where they frequently met for lunch. A very debonnaire individual approached, effusively greeting one with whom he was acquainted. Assuming the air of a benefactor, the newcomer talked of "easy money." "All we want," he said, "is the bare outline of the story laid out in scenes. Six hundred words is enough. A hundred dollars is the price I am authorized to offer."

The debonnaire individual appeared to be greatly surprised that neither one of the pair grasped his hands, too much moved to utter thanks. They merely looked at each other and grinned.

A scenario that will make a full reel will also make a magazine story of eight to ten thousand words for which a writer of any standing whatever will receive at least five cents a word. If the story is good enough to be thus rated it stands a good chance of being noted by other editors: to bring requests for contributions. If the story happens to make a favorable impression on the manager of a dramatic company, or star, and is dramatized, it may bring a little fortune in royalties. That, mainly, is why only three scripts out of more than two thousand were found "available" by one of the leading moving picture manufacturers, according to his own statement published recently.

The writing of a scenario is a distinct profession.

Whatever success may be achieved with productions on the screen, other than for entertainment, it will be conceded that with the entertainment branch rests the problem: "Will the moving picture industry expand further and indefinitely, or will it come to a halt and dwindle out?" Obviously the mainstays of this business are its entertainment features, the drama and the comedy. According to the quality of these manufacturing concerns take rank and profit.

The writer of scenarios cannot expect as large compensation as one who writes for the "regular" stage, because his production is limited to a comparatively short life. However good, in all respects, the money earned by a film is taken in a few months, whereas the "regular" play may remain in service many years. This fact being well understood, also deters many from considering this new branch of literature.

A ridiculous condition of the moving picture business enters here. Every day many persons speak of certain films they would be pleased to see again; would go far to see again; would give much more than the usual price of admission to see again. In line with that observation the gist of a recent occurrence may be read with profit. Passing a new house the writer saw the announcement of a picture that was not among releases listed in six months. Curiosity prompted an investigation. Most of the alleged "Film d'Art" of recent date were outclassed by this exhibit. The strong impression it made on a good audience was unmistakable. The manager (?) being asked "What is the release date of that film?"—snorted—"It ain's got any. It's old junk! If that d—d exchange sends me another back number like that I'll quit 'em." His judgment, like that of many others *in his class,* was based entirely on release dates. That film was a veritable masterpiece and wonderfully well preserved. Passing out with the crowd, the question—"How was that for a picture?" was addressed to whoever would answer. One man, hurrying away, said: "I am going for my folks. I would not have them miss it for anything." Others expressed their admiration with enthusiasm.

Another experience is worth noting here. A picture was exhibited where the projection is always well done. It was an excellent film but the story it was meant to tell was absolutely unintelligible. No one knew what it was about. If sub-titles and notes had been judiciously used the picture would have made a decided hit. As it was the audience gave unmistakable signs of irritation and more than a few remarks were heard to the effect that "One has to do too much hard guessing to get any sense out of some of these pictures." A few days later a manufacturer asked me to see a new reel put on the screen. An exchange man was of the party. It was a good story made very clear by several scripts and two printed reports. When the run of this film was finished the customer exploded as follows: "Say! There must be nearly a hundred feet of writing and printing on that reel! Do you expect me to pay for that?" The explanatory notes, cleverly introduced, made that film one of the most satisfactory exhibits seen in a long time.

WHAT PEOPLE WANT.

SOME OBSERVATIONS, BY H. F. HOFFMAN.

It was the scenic picture that gave cinematography its start. At the beginning all intelligent people turned their eyes to the new wonder of the animated photograph and were not at all ashamed of being considered enthusiasts. There were none other than scenic views to be seen in the early days and probably it was for that reason that the upper classes did not hold aloof as they do now. The pictures were a feature at Keith's Union Square Theater for nearly a year, drawing the attention of society people, professional people of all branches, interesting the financier, the merchant and all others of the most desirable class, until one day somebody thought of the punk melodrama.

From that day the interest in moving pictures was divided. The thinking class of men and women began to see less and less of the sensible scenic picture. They soon woke up to the fact that they were having 10-20-30 melodrama stuffed down their throats and quietly withdrew. Polite people, as you know, are the last to clamor or make demands. Instead of that, when they see the rabble coming into their favorite eating place, or library, or club, or church, or district, or theater, they make no outcry, but like the Arab they fold their tents and silently steal away.

Thus it was with moving pictures. The lower class who always "speak their mouth out" were listened to by the manager and the manufacturer. When they heard the newsboy kiss the villain and the shop girl applaud the golden haired hero, they said to each other, "Good, this is what the people want; we shall give them plenty!" and they certainly did. The better element when they heard the teamster whistle through his teeth in approbation of the thrilling escape from Sing Sing, looked at one another with elevated eyebrows, lifted their skirts and passed outside to return no more. They made no fuss with the manager; the fact that they had come there was proof enough that they liked moving pictures, but with this deliberate pandering to the gallery gods they felt that they were out of their class and were also wasting their time looking at pure rot.

It is not difficult to explain how this all came about. At the outset of moving pictures certain men were quick to get in on the "ground floor." Some of them saw at a glance the future of it all, some of them got in by accident and others were kicked into it. A few of them were men of theatrical experience but the majority were totally inexperienced. They flourished, one and all. They began to make pictures and the pictures reflected themselves. In other words, we soon had men who were mere novices catering to the intelligence of an amusement loving public. The educated class quickly saw that instead of brains catering to brains it was a case of class catering to class, and that let them out.

The business flourished and became a fevered craze, as we know, but the fever has cooled down, and what is better, those incompetents of the early days have passed into the oblivion they so richly deserved. The great pity of it all is that the excellent experienced producers who to-day are turning out such beautiful work were not in the game at a time when they were so sorely needed. Had this been the case the moving picture would never have "ran amuck;" the snow white screen would never have been tainted with the stain of obscenity and filthy lucre. But now that the drift is upward instead of downward it behooves us all who have fought the good fight to make one last stand for the right, for the battle is nearly won.

While the picture trade was at its height; while the press and clergy were bitterly assailing it and the masses were fighting to get their nickels and dimes in the cash window to see the hero save the girl and thwart the villain, I used to spend my Sundays at other picture houses to get a line on what was coming out for the benefit of my own patrons. On one of those Sundays I went to hear Burton Holmes at Carnegie Hall. I had a seat away up under the roof and it cost me a dollar. Downstairs it was $2 and $2.50, but one dollar was all I cared to go on a picture show. The house was jammed with fashionable people and I remarked to my companion, "Did you ever see such a swell bunch at a picture show?" Mr. Holmes' entertainment consisted almost entirely of scenic pictures with one or two Pathe comedies by way of variety, but nix on the melodrama. The audience was immensely pleased, but what made me gasp was that some of the scenes he showed them for $2 had been seen at my theater for five cents over a year before.

On another Sunday I went to hear Mr. R. G. Knowles at Daly's Theater. There was another houseful of fashionable people giving up from 75 cents to $1.50 to look at the despised scenic, both stationary and animated. Melodrama was absent and not missed or thought of. Another Sunday I handed up $1 to Mr. Lyman Howe at the Hippodrome. No lecture went with the entertainment; merely scenics, industrials and pictures of bird and animal life with a few comedies as a relief or variety. These pictures without lecture or music held that large audience for over two hours with undivided attention and without melodrama. Here again I saw for $1 pictures that I had exhibited for a nickel more than a year before. One of them in particular, I remember, "The Wonders of Canada," was the most talked-of picture I have ever exhibited, and a scenic at that.

I went away from these exhibitions feeling like a "piker." To see other men getting $1.50 and $2 for exhibiting old scenics made me feel like a baby at the game. The following Monday mornings at the exchange I would make loud demands for scenics but each time I received the same reply, which was, "very sorry; we would like to give them to you but there is no demand for them and therefore it would not pay us to buy them. All the exhibitors ask for comedy and melodrama and refuse to take the scenics, so what can we do if the public does not want them?" The public doesn't want them; sad isn't it? Carnegie Hall packed from pit to dome at $1 to $2.50 and yet the public doesn't want them! Daly's Theatre crowded, prices 75 cents to $1.50 and the public doesn't want them! The Hippodrome filled from 50c to $1.50 and still the public doesn't want them!

Another illustration in favor of the scenic or industrial picture; when the pictures finally penetrated to the remotest hamlets and every town of 2,000 inhabitants had its picture theatre, it practically wiped out the traveling picture show for the reason that every town was supplied and was getting the same thing for only 5c what the traveler asked 25c or more for. Only the other day I happened to be in Hackensack, N. J., and there I saw the town heavily billed by a well known lecturer for an entertainment to be given at the local theater and to consist entirely of scenic and industrial pictures. Large three-sheets giving the entire program were all about. Now where is an experienced exhibitor to-day who would dare to go into Hackensack or any other town with a mixed program of comedy and drama and expect to make any money, especially with one or two regular local houses running the same thing every day? You can do it with the other kind.

but I am firm in my belief that we get too much of it in proportion to comedy and straight stuff. People don t come into our places because they want to cry; they have troubles of their own. Perhaps the reason we get so much profitless melodrama is because it is the easiest thing in the world to write. The writing of comedies shows a man up in an instant to be either an idiot or a clever craftsman. It requires an idea, a sense of humor, an artistic touch, experience and much originality. But with melodrama, perhaps it is unnecessary to tell you, you can start anywhere and finish anywhere.

Begin, for instance, by beating the child; then have the older daughter interfere only to be stabbed by the cruel father who in turn is stabbed by the bard-working son who enters from the field with two milk pails, just in time to catch their blood. Then, if things are not sufficiently sad, you can have the old lady die of grief while the H. W. S. is led off to prison on the accusation of his rival in love. Let the beaten child wander forth with the unhappy sweetheart, and have them both starved and cuffed and kicked by all whom they meet, while singing by the wayside for alms. Meantime the h. w. s. can be made to invent some wonderful machine in prison that makes him wealthy. You can then have him pardoned and find the little brother and sweetheart only to learn that she had gone blind and the child was just drowned while saving her life. Let her then refuse to marry him because she is blind and he is wealthy, she wandering off as he commits suicide and falls across the body of the child. Later on you can have her identify him at the morgue by the pathetic touch of her fingers, while the audience softly weeps, etc., etc.

From what I have been writing I do not want to give the idea that scenic and industrial pictures are the only kinds you ought to exhibit and that the drama should be left out entirely. I do think, however, that at least one straight picture should be in every day's program. The thing should be balanced properly, giving a little more of comedy than any other one kind. There is not enough comedy in the market for the reason that it requires thought, and some men do not like to think. A reasonable dramatic pictlre is liked by all, but when drama outweighs everything else on the bill it shows poor judgment. The fault is not so much with the exhibitor as with the manufacturer who usually turns out two more or less unprofitable dramas to one comedy and very rarely an educational.

There are all kinds of tastes in this world and I realize that you cannot please everybody all the time, but this much is true; there are thousands and thousands of sensible business men and their wives who like nothing better than a fine scenic or interesting industrial. This desirable class is being neglected and it behooves the powers that be to change their one sided catering to the other class and include the sensible business man and his wife. If you do not, Mr. Burton Holmes, Mr. R. G. Knowles, Mr. Lyman Howe and the other fellow will still continue to take in dollars to your dimes by *giving the people what they want.*

Bloomfield, Ia.—The Idle Hour celebrated its first anniversary last Saturday night and was patronized by three packed houses and would have been compelled to run the fourth and fifth shows had the night been fair. The place has been remodeled on the interior, its seating capacity increased, new electric lights added, an orchestra pit built and newly painted and papered throughout. Mr. J. Howard Newell, the manager, has just put in a new Power's Cameragraph machine. Johnson's orchestra assisted in the music of the evening. Mrs. Newell delighted the audiences with two solos. Mr. Newell is a hustler and will leave nothing undone for the comfort and entertainment of his patrons.

Life on a Ranch.

A Selig Chef d'oeuvre.

I have to thank my friend Selig for making me profoundly dissatisfied with my lot in life. In recent years I have conceived a strong affection for the tents of men; that is to say, I like great cities; I like the life of them; I like the people in them; I like the movement in them. Charles Lamb, the gentle English poet, sang of the delights of the "sweet security of streets." Like me, I suppose, Elia had, for the time being at any rate, tired of country life.

I tired of country life three or four years ago, and that is one of the reasons why I am living in the crudest, noisiest, most cosmopolitan, uncomfortable, go-as-you-please, but wholly delightful city of New York. To me there are features in this city; there are beauties; there are pleasures, that I would not swap for anything of the old world, that I would not exchange for anything that the country could offer. You see, brethern, I am becoming a confirmed Gothamite. But now comes Mr. Selig to, I hope only temporarily, make me discontented with my lot and yearn for the wild, wild ranch of the far, far Southwest. Before now I have babbled of green fields and have yearned to sit on rocks and muse by flood and fell. But that part of my country life has gone now, and it is the lure of the ranch that is on me. I was giving a description of the Selig picture, "Ranch Lief in the Great Southwest," to a small boy of ten, and the lad's eyes glittered with delight. He said, "That is what we boys like to see." Exactly; and it is what we boys of an older and larger growth also like to see.

The Selig "Ranch Life" is racy of the soil, that is to say, it is no make up picture, but an actual transcript of the life it portrays. What marvelous horsemen these ranchmen are! What wonderful skill they have in lassoing refractory cattle; how fascinating to watch the beast brought down and be dragged in the train of the triumphant horseman; to see him handled by a group of brawny ranchmen and branded with a hot iron! You can almost hear the poor beast's flesh sizzle! But up he gets and runs away only to be eaten another day.

What marvelous escapes these great horsemen have! They fall off a horse with all the *sang froid,* reader, that you and I display when rising from a chair. Injuries and accidents are rare, and seldom does anyone of them get more than a broken finger, a sprained wrist, or a dislocated arm or leg. When they do, they soon get over it.

Then the bucking of the gentle broncho! His submission at the hands and thews of these breezy children of the plains! Then their marvelous exhibition on wild bulls; the fight between man and bull, in which man triumphs. Why, it is more natural, more sportsmanlike, more exhilarating than any Spanish bull fight. It is the real thing. Man shows his mastery over the brutes—mastery that was Divinely assigned to him thousands of years ago.

Oh! the spaciousness of this great picture. The limitless plains, the wild scurry of the horses, the freedom of these untrammeled ranches, the trickiness, the vagaries and, with it all, the intense humanness of the animal side of ranch life! All this is shown in this wonderful film. You have only to see the film to wish you were on the scene, to wish, as I wished, that I could exchange the reach-me-downs of Broadway, New York City, the surface car of conventionality or even Mr. Belmont's subway, for the ranchman's togs, the ranchman's horses, the ranchman's life, his health, his freedom from "civilization," his life in the open air and his intimacy with nature, which is, after all, the proper way of living.

But in default of attaining all this, I will content myself with giving away to a little sincere envy. Meanwhile, let every exhibiting reader of THE MOVING PICTURE WORLD secure this film. It will delight his patrons. There are some champion ropers and broncho busters doing their work in the picture, which represents a phase of life that is passing away before more scientific methods of cattle raising. So the picture will be of interest on historical grounds.

I might here reiterate the personal hope expressed in another part of a recent issue of THE WORLD, that steps may be taken to secure the preservation of such negatives as this. In time to come, our descendants will be looking back on the past just as we are now writing about the past, and picturing the past. Such pictures as the splendid Selig ranch subject will enable them to do the work accurately. T. B.

"ST. PAUL AND THE CENTURION."

A Critical Review by Rev. H. F. Jackson.

Visiting Keith's Bijou Dream to review for the Moving Picture World this Biblical subject in living picture work; with the further desire of knowing how so brief an incident in the life of St. Paul to which the title pointed could be made into a subject of any length; I was certainly surprised that the only relationship between the picture and the subject lay in the title itself; as, beyond the fact that St. Paul and the Centurion are Bible characters, there was nothing else either scriptural or taken from the sacred writings. "St. Paul and the Centurion" is a religious drama showing St. Paul surrounded by a small band of Christians. The Centurion is a man of some pomp in addition to his position of authority, having among his soldiers one of the Christian converts who is severely flogged for neglecting his duties, probably because of his attendance upon the mountain-side meetings held by St. Paul.

The Centurion's daughter, who becomes enamored of the soldier, sympathizing with him because of the cruel treatment he receives, helps him to the Christian meeting place and herself becomes converted, is baptized by St. Paul, who also marries her to the soldier. At this time the Centurion receives a command from the Emperor Nero to slay the Christians. Taking a company of soldiers, he proceeds to their meeting-place and is received without any show of fear by the little band, who under St. Paul continue in prayer. The Centurion vigorously assails St. Paul in Nero's name and is about to seize him when suddenly intercepted by his own daughter and her soldier husband. In dismay he listens to their appeal, "hears the Divine voice," and is converted. He then ruthlessly tears in pieces Nero's written command and with his band of followers kneels in prayer .

I am bound to say the whole subject, while not actually based upon scripture, is clean, the setting is good and the characters well sustained. The reverential appearance and dignity of St. Paul are very worthy.

The one weak part of the play is the seemingly unnecessary marriage of the Centurion's daughter to the soldier of St. Paul; the baptism may be pardoned, although St. Paul did not generally baptize, yet he certainly did not conduct a marriage ceremony; neither would he, I fear, under such circumstances.

This marriage incident becomes the central idea rather than the conversion of the Centurion, which is supposed to be the main purpose of the scene. Candidly, a criticism might be strained, yet a commendation must be guarded. This is one of those subjects which, being clean in itself, must not be tainted by unclean surroundings, and because of its religious origin and nature must be protected from associations which would profane it and make an otherwise good and serious subject sacrilegious.

Unfortunately this profanation is exactly what happened in this particular presentation; St. Paul and the Centurion should have been followed by a clean set of pictures even if of a secular nature. Instead of this it was followed by a vaudeville subject, "Iva Donette and Her Dog," a colored woman in song and jig dance, with a scattering of "witty" sallies the pith of which lay in their pointed jestings. The performing dog was taught to pray while its mistress made laugh-provoking references to the needs of those in the audience to benefit by the dog's prayers. This subject may be acceptable in vaudeville, but following the picture of St. Paul it entirely spoiled its good effects. It would seem impossible to imagine a more sudden change from the sublime to the ridiculous, from the sacred to the profane, nay to the sacrilegious. While this may be entirely unintentional, even accidental, it shows a lack of thought which amounts to not only a carelessness but a lack of respect to that which is best. "St. Paul and the Centurion" was robbed of any good it possessed by being placed in immediate bad company; it seemed as though any good impression it made must be immediately annulled by the presentation of such a detracting subject that the beholder must necessarily place himself under a mental strain as to which portion of the exhibition he should carry in mind. There can be no doubt that such a mixture as that here described is bad; it certainly is not necessary to create such a discord of feeling in anyone's mind by jumping from one extreme to another

THE EDENGRAPH.

If you want to be thoroughly and strictly up-to-date and have the very latest thing going in projection machinery, you must interview Mr. George Kleine, or one of his many agents, and secure the Edengraph machine. After you have got it, there won't be any doubt in your mind as to what it is, because the Edengraph does not look like anything else in heaven or earth or under the earth in the way of projection machinery. To begin with: Its magazines are set a little to one side of the mechanism, and the lower one is exactly below the upper one; that is to say, in line with the upper one, front, back and sidewise. The magazines are of pressed steel—fireproof, of course—round in shape, solderless; and the fire trap is so arranged that the film is put in at the side, instead of having to be poked through the trap itself.

The gears and mechanism are entirely enclosed, and the intermittent movement runs in an oiltight, dustproof casing. The gears themselves, or the most of them, are of phosphor bronze: the highest grade of friction metal known to mechanics. These gears are very accurately cut and closely fitted; so that, when the machine is in motion, it sounds almost exactly like a high-grade sewing machine, making practically no noise at all.

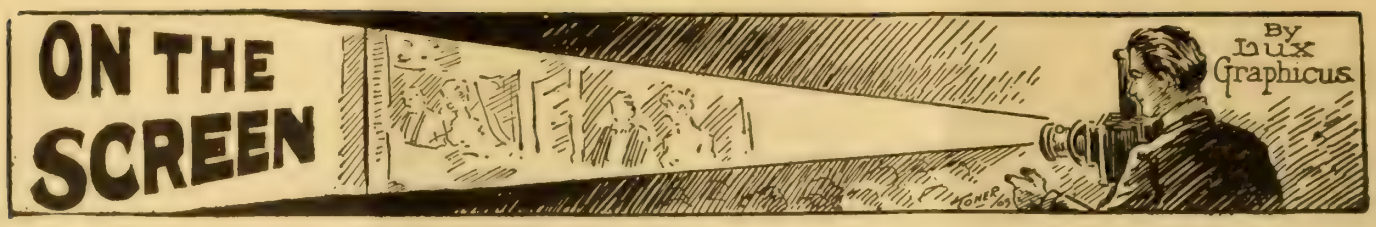
One especially unique feature of this machine consists in the fact of its entire accessibility. The gear casing is laid open by merely raising an iron sliding shutter. The gears, flywheels, intermittent movement, and, in fact, practically everything about this machine, can be removed merely by the loosening of a few screws.

Its automatic fire shutter governor is inside the flywheel, and is remarkably simple, both in construction and in operation. To set the shutter, one merely has to loosen a thumbscrew on the gear side of the machine and, after moving the shutter in any desired position, re-tighten the thumbscrew. The take-up of the machine is an ingenious arrangement whereby the belt is given a certain amount of tension by a spiral spring inside the cast hub of an idler arm. The tension is readily adjustable. One of the strong points claimed for the Edengraph is the simplicity of operation in threading. One of Kleine's salesmen asserted that it could be threaded complete in less than twenty seconds, although perhaps the average operator would not be able to make such a record as that.

The lamp house is roomy and high enough to take a 12-inch top carbon. The lamp itself is a substantial piece of mechanism, with all necessary levers for convenient manipulation, and its carbon arms and clamps are made of cast steel. This metal unquestionably will stand a much greater strain than the bronze ordinarily used for carbon arms.

The machine, taken as a whole, is remarkable for its simplicity, and, as before remarked, for its accessibility and convenience in manipulation. The materials from which it is constructed are of the best; and in workmanship and mechanical exactitude it is second to none. Taking all these things into consideration, it would seem that the Edengraph should be a welcome addition to the list of projection machinery. It would also seem that its promoters ought to reap a large degree of success as a reward for the evolution of a machine giving such beautiful results on the screen.

And such pictures! We had been invited by Mr. Willis, the manager of George Kleine's office at 19 East Twenty-first street, to witness a special exhibition of Selig's great film, "Ranch Life in the Great Southwest," soon to be issued, and of which we will speak in another article. Incidentally we were shown a few beautiful specimens of Gaumont and Urban-Eclipse photography. Altogether our visit was well repaid—in fact, it was a great stimulus to us in our tortuous path of duty. In the Edengraph George Kleine has a good machine; in his film importations he has the pick of the European market, and in the genial Mr. Willis, who is always ready to show you these things, he has a worthy representative of sagacity and business ability.



By the time this number of The Moving Picture World reaches the hands of its many readers the Jeffries-Johnson fight will be over. It will have been fought or decided. As a man of sporting experience, permit me to say that a fight and a decision are two totally different things. It is gravely open to doubt whether there will be a fight. But it is tolerably certain that there will be a decision. In other words, the great public, or rather a large section of it, in its heart of hearts, believes that it is a frame-up. That is what I think, from a careful study of the photographs of Jeffries and what he is doing. He is doing too much; he looks too old. The other man is doing, and has done, very little, and looks as though he could make rings around Jim Jeffries. But he won't be required to do that; he will take his punishment from Jim Jeffries for a consideration.

A feature of the situation, of course, is the enterprise of the Vitagraph Company, with its squadron of camera men working to secure every movement in the ring. For the sake of the Vitagraph Company, for the sake of the business in general and for the sake of the public, I hope there will be a semblance of a fight—though if what Mr. Jeffries says is true, there won't be any fight. James Jeffries, according to the newspapers, has vowed to put the negro out of business in one round, so as to render the pictures valueless. This is what I read in the newspapers and, for the sake of the picture business, I hope that it is not true.

I should not be surprised if there were not several versions of the Jeffries-Johnson fight. Though this contest is to be fought at Reno, Nev., yet in and round New York City, Mr. Jeffries and Mr. Johnson are fighting, or are said to be going to fight, before a camera, so that the public may have a variety of pictures to choose from. In plain English, pure fakes have been threatened. No doubt a certain market will be obtained for these pictures. There is a market for everything in this world, otherwise how should we all live?

I forget the name of the fight, yet no doubt some of my readers will recall the incident and the names of the competitors, but in London a few years ago, I saw a film which lasted on the screen a very long time indeed. It contained, if my memory does not deceive me, 50,000 pictures, which would be equal to three and one-half reels. In other words, it supplied an afternoon's entertainment. I fancy this was the battle between the redoubtable Fitzsimmons and Corbett. Anyhow, it created an enormous amount of interest.

I was only slightly interested in the picture, at the time of which I speak, but I was interested in photography, and curiously enough I remember giving away to some reflections then, entirely resembling those now suggested by the Jeffries-Johnson fight, to wit: On Monday, July 4, 1910, I shall probably be seated at luncheon in New York City, when an interesting fight between a white man and a black man is taking place in Reno, Nev., some 2,000 or 3,000 miles away. Why can't I drop a nickel in a slot and in a few minutes or seconds see a reflection of that fight in progress? In other words, why can't the motions of the fight be telegraphed to me just as a written message or sound waves over the telephone?

Does this look too fantastic, reader? Probably to many who do not follow current scientific progress, the idea looks absurd. But it is not. A few years ago, Zeppelin's airship looked absurd. Now it is an accomplished fact. The aeroplane looked absurd. Now it is also an accomplished fact. "What! Travel through the air in a ship," people might have said a very few years ago. "Impossible." Yet last week the Zeppelin air liner, "Deutschland," made a successful first trip in the air over a great slice of Germany.

At this very moment, between Paris and London, there is a regular service in operation whereby portraits, and I believe views, are transmitted by wire. For example: Something happens in Paris this afternoon and a photograph is obtained of it. That photograph is reproduced on a sensitive surface—for the sake of argument we assume it to be selenium, and this selenitic message or image is transmitted over the wires, received on a sensitive surface in London, and so becomes again a photograph. This process is in actual operation in Europe. I believe the inventor of it is, at present, in this country with the object of establishing means of transmitting pictures and the like across the Atlantic.

There are many parallels in science. Basically between wireless telegraphy, the telephone, the phonograph, the electric light, and other manifestations of energy, I say basically between all these things, there is very little difference. They are, as I have said, manifestations of energy or matter in motion. Light and sound, if you study them, are closely related in their phenomena and effects. Light has its spectrum, sound has its octave on a musical instrument like the piano.

I trust that the intelligent reader who is interested in the fundamental aspects of moving picture progress will grasp my meaning. It is this: that in the transmission of moving pictures by wire the problem to be surmounted is by no means insoluble. In fact, any man of science will tell you that the key to its solution is in the hands of every man of sufficient electrical or chemical knowledge. Marconi only carried out old principles. Zeppelin has done the same. So with the Wright Brothers, Curtis and the rest of them. They have **discovered** nothing; they simply have been intelligent enough to reduce theory to practice.

That is all that is needed to make the telegraphic moving picture practical. Before long, we shall sit in our offices and see a ball game in progress—that is to say, if the boss will allow us to—just as in some cities you can turn on an electrophone and listen to a man speaking in a public building say 500 miles away. But assuming the telegraphic moving picture to be photographed, what will be its practical value in everyday economics? This, of course, is a very hard thing to say, but I can conceive of a new kind of moving picture theater rising to supply a demand that might exist. For example: There is something doing round about us every day of the year, and we would naturally like to know what is taking place at a distance, whether it be on the race track, in the ball field, on the ocean, in the parks, in the fashionable centers, yachting, swimming, golf, public functions, fashionable thoroughfares and the like, in fact curiosity as to what is going on elsewhere is implanted in every mind. Otherwise we should not look for the daily papers.

When the telegraphic moving picture becomes popular, it will, without interfering with the dramatic moving picture, educational and other subjects, to my mind topicalize the picture. You remember the camera obscura of your youth? You could go into a little house and see on a polished surface a reflection of a scene, say half a mile away. Here you have the germ or root idea of telegraphic moving pictures. All you have to do, say in Reno, is to put up a reflecting surface by the ring side, and to convey the image thus obtained by telegraphic means to where it was needed or asked for. The receiving station will, of course, have to be in a position to duplicate and multiply the pictures to an enormous extent. But in the hands of modern engineers that would be a mere bagatelle.

So you see, ladies and gentlemen, "the moving picture is only in its infancy." This is a much maltreated phrase. The next man I hear say that the moving picture is in its infancy without giving me some idea as to what he thinks the adolescence of the picture will be I will kill that man as a shallow, superficial, unthinking bore. The type of man we want in this business is the man who points out concrete possibilities for the picture, not mere abstractions. The Moving Picture World is ripe with many suggestions as to future possibilities of the picture. It is the only publication of its kind which looks ahead in this matter. And in looking ahead now it sees plainly, or more plainly than anybody else, that the best developments of the picture must be along the lines laid down by the scientific method. As the scientific method is determinedly applied to the question of the electrical transmission of moving pictures, that problem will assuredly be solved. Amen!

During the past few weeks I have discovered that, vast as the moving picture business is in its scope, it has not covered all the real, money-making, go-ahead managers. I was walking along Forty-second street the other day and was stopped no less than eight times by distinguished gentlemen who "know the business from A to Z." Each one informed me that he was aware I was either directly or indirectly associated, or connected, or in correspondence with some officer, clerk, office boy, or other supernumerary of the company headed by a gentleman who had secured the exclusive moving picture photographic privileges of the famous Reno fight. I refrain from mentioning more definitely the fight—that is, the names of the principals—for the very good profitable reason that I do not wish to give any free advertisement. I am sure that neither Mr. Jeffries, Mr. Johnson, Mr. Rickard, Mr. Gleason, nor any of the less important figures in the affair would allow me to use their names.

* * *

I promised each inquisitor to give him a tip in my next letter to the Moving Picture World. I always respect a promise. Being "in touch," as I was informed, I wish to impart a secret: If one or the other of the proposed combatants does not drop dead the fight will take place. If the pictures are taken and turn out all right there will be a chance to make money. If that chance comes about it will take money to develop it. This may sound like the famous Coney Island echo, "I never saw you before, but I can tell you your name." It is nevertheless a fact that money makes money.

* * *

To be serious, I want to say I never saw such a managerial craze as that which exists at the present time. I never saw more people with so little capital display so much talent. All over the country real estate, feed store, stock raising, ice cream makers, popcorn poppers, hardware merchants and cream soda manipulators are springing to the front. The sagacity displayed is wonderful. They are flooding the country with the most stupendous offers. Little towns that boast of the possession of a gas house and a fully equipped hose carriage come to the front with astonishing alacrity. They offer the opera house for a full, free, uninterrupted exhibition of the fight pictures. Each offer is accompanied with a guarantee that there will be no opposition by the clergy. Of course each writer reserves to himself a certain percentage of the receipts.

* * *

My table has been heaped high for the past week with letters from all parts of the country inquiring as to who would make the best Jeffries-Johnson fight pictures and which would be the best source through which to secure the exclusive right of production. A glance at the letterheads of most of the sheets has convinced me that business in the tailoring, butcher, grocery, insurance, and many other lines of business is either at a low ebb now, or will be by the time the fight pictures are furnished.

* * *

I have no authoritative information on the subject, but I feel quite convinced that if the fight pictures are worth anything at all to the public they will not be served out as ice cream sandwiches. It must be remembered that it has taken more than will pay for a month's lodging to clinch the exclusive. Some people say the amount was $200,000. Whatever the sum was it was paid in cash and that sum must be cleaned up in addition to the traveling and other expenses, not to mention the cost of film. I am inclined to believe that the $200,000 figure is correct. If it is, let somebody sit down and figure on how long it will take to make the amount of the cash deposit. Many exhibitors figure that they will get the fight as a first run. From their standpoint the idea would be an excellent one. But let the regular exhibitors disabuse their minds of such thoughts. There are too many men in the field with more money.

* * *

I was speaking to a well-known New York theatrical manager recently, and he asked, before mentioning a figure, that his name and identity be withheld. He stands ready to pay $12,000 for the first three weeks, or give a liberal percentage of the net receipts outside of other talent he may see fit to engage. Can any picture house compete with such an offer? It is reported that $150,000 has been offered for the Canadian exclusive. I think this offer is rather high, and yet I can figure that in at least four Canadian towns, on a basis of 70 per cent. to the managers of the pictures, the net receipts to them will be $30,000 for the first week.

* * *

Wall street is certainly not in it, and copper stocks must soon rest in Lawson's lap for the Summer.

* * *

I was forced to smile the other night as I listened to a quartette of theatrical men in the corridor of a hotel not far from Forty-second street in New York. One of the party was a well-known moving picture man, and this is what he said: "Well, what do you think of that old sonof a gun Rock going in and clinching that deal? Had I been tipped off when he started West I would have bet my Panama against a collar-button that he would not get a look in, and yet he lands."

* * *

There is no mistake in the conclusion that next to the principals and managers of the affairs, "Pop" Rock is certainly in the limelight. There he stands with a cocked-up cigar in his mouth, a freshly cropped moustache, and a glittering array of glisteners. As one of the hotel corridor debaters remarked, "They have a man there with the stones, and that's going some."

* * *

I happened to be in a film exchange the other day when an operator who had called for the reels to be used at his place asked for posters for the Jeffries-Johnson fight. He said his boss wanted to get them posted up in time to work up business. Everybody laughed but the owner of the exchange, who saw a fight coming to him when the exhibitor finds out that Jeffries and Johnson are not, after all, in the first-run class.

* * *

Here is a pretty good story told in an exchange the other day: An exhibitor attended church and listened to a sermon denouncing the coming match at Reno as a blot upon the country's history. After the service a member of the congregation asked the clergyman if he really thought the Jeffries-Johnson fight would be a disgrace. The answer was in the affirmative. "Why do you have that opinion in connection with this affair more than others?" was asked. The reply was: "I speak only of this one." To which the questioner replied: "Well, you must have been sound asleep when Gans and Nelson fought in the same place and the whole country seemed to be interested in the event." "Oh, that was quite another case," rejoined the gospel expounder; "in that case there were two combatants who made their living by pugilism. In the present case one of the principals is a clergyman's son who was taken from his farm to gratify the unlawful wishes of people who gloat upon depravity."

* * *

It certainly seems hard that a man should be taken from the path of rectitude in order to wrest the championship from the colored race, and incidentally provide crowded houses for the moving picture men.

THE MIRROR SCREEN IN NEW YORK.

At last we in New York are to be permitted to see the effect of the mirror screen. Messrs. Tuck & Manning, 406 Gaiety Theater Building, New York City, have been appointed exclusive agents for Greater New York and they have already taken orders for five screens to be installed here. We will announce the locations of these screens as soon as possible.

The Motion Picture Exhibitors and Film Renters' Association of Hamilton County desires a list of all organizations in the United States, namely: Exhibitors' Associations and Film Renters' Associations. The secretary of any organization of this character will greatly oblige by sending address of their association to T. A. Nolan, President, The Motion Picture Exhibitors and Renters' Association of Hamilton County, 709 Vine street, Cincinnati, Ohio.

"THE LORD'S PRAYER"—ILLUSTRATED.

To the crop of new members that has been sprouting this last Spring, I would like to give a few words of warning. The crop has been so great that it is impossible to keep a correct list of the ones now trying to produce, of the ones who intend to manufacture in the near future and of those who have already made a failure of it. Some of them claim that if we want to go back a few years, we will find that most of our prominent licensed manufacturers started with very little money. It is true, very true; but a few years ago, as a matter of novelty, any old thing was good enough as long as it would move on the screen. Things have changed. The public has been educated and the increasing demand for educational, industrial and scenic productions, shows plainly that a manufacturer wishing to remain in the field must have large capital at his disposal to enable him to spend thousands of dollars on a negative alone, as the cheap negatives made at a cost of $250 are of no value, except to make a few prints for the out-of-date dumps.

These cheap negatives have been the main cause of our troubles. Very weak or sensational in stories, acted by inferior actors and staged in the cheapest manner, they have aroused the indignation of the better classes, of the clergy, of the newspapers and of the authorities. The new manufacturers, like the dog in the French fable of Lafontaine, always believe that they have the worst of the deal and that their neighbors are the privileged ones. The fable tells us that a dog, carrying a bone in his mouth and passing over a small foot bridge over a stream, saw his shadow in the water, and as the water acts not only as a mirror but magnifies, he believed that his own image was another dog with a still larger bone. The foolish dog, pushed by jealousy, jumped into the water, ready to fight the supposed other dog and capture the bone of contention. We know the rest. The dog met a flat failure and lost his own bone. Grocer clerks, race track men, shoemakers, etc., trained and qualified in their respective trades, should not embark in a vocation in which they lack the talent merely because their neighbors have made a success of it.

The new manufacturers seem to overlook the point that motion picture making requires men possessed of certain natural gifts. It is not given to every one to be a clever actor or good singer. Many men and women have spent vast sums of money to train their voices, yet they could never attain the success of our great singers, because all of our great artists have been naturally gifted.

To be a successful producer of motion pictures, the manufacturer must be a born artist and if he is not naturally gifted he must be an experienced business man, with enough capital back of him to hire the proper brains and talent. A gambler by profession can make more money by remaining at his nefarious trade than by going into the moving picture field, because a gambler naturally has none of the qualities to bring into play the best sentiments of humanity. On the other hand, a born actor, who can give the last delicate touch to a picture, would ruin himself if he was running a gambling house, as his good disposition would not permit him to cheat the innocent victims.

The licensed manufacturers, by limiting themselves to a small number and by limiting their releases, are in full control of the best part of the market and consequently are assured of a certain output, enabling them to spend vast sums of money on their negatives and in the building of new and more improved studios and factories, to still improve the quality of their productions.

I ask the other licensed and Independent manufacturers to not be offended if I pass them in silence at this writing, as I wish especially to call the general attention to a notable film, "The Lord's Prayer," and I will preface my remarks by an acknowledgment of what Mr. Geo. Kleine has done for the betterment of moving pictures.

Mr. Kleine is well known for his persistent efforts to push ahead the educational pictures and it is through his constant efforts that he has induced the manufacturers whom he represents to produce the following latest releases: "The Fall of Babylon," by Gaumont; "The Penitent of Florence," by Gaumont; "Judith and Holofernes," by Gaumont; "The Story of Esther," by Gaumont; "St. Paul and the Centurion," by Urban-Eclipse.

Although the above productions required much talent on the part of the actors and managers and involved great expense, they were easy work compared with "The Lord's Prayer" as they were historical subjects that did not require any composition to represent them on the screen.

"FORGIVE US OUR TRESPASSES."

Still the producers had to use much brain work to condense these historical facts into short yet easily understood scenes.

"The Lord's Prayer" called for some ingenuity to find a special scene for every sentence, and scenes portraying the real meaning of the words of the prayer. Mr. Gaumont solved this problem and Mr. Geo. Kleine has secured a film that made everyone gaze in rapture upon the canvas—a gaze that denoted deep thought, for such a truly magnificent and beautiful subject, we might safely say, has never before been produced.

To this add the high quality of the work and you have a film that will uplift cinematography and win for this class of amusement praise and recommendation from the pulpit. If the good work goes on, the clergy will no more decry the motion picture theaters but will become regular attendants and recommend them.

This is what money and talent will do and the present regeneration of the moving picture shows once more that the cheap negatives, acted by poor actors and staged with no intelligence, will be a menace to progress if they are permitted to find their way to the show houses. We know how bitterly the clergy and the press have been against moving pictures, and now that they show a little leniency why not urge our manufacturers to redouble their efforts to gain the moral support of the community by showing first class pictures.

Mr. Kleine, proud of the great success obtained for these fine productions, has submitted to his manufacturers other

"THY KINGDOM COME."

biblical subjects and before long we will be invited to witness on the screen a series of new master pictures.

"The Lord's Prayer" will mark a new departure, will at last show to the clergy and better classes that motion pictures are no more a toy to amuse the common people but are to-day taking their proper place as the geratest educator of the world. We had already a large number of historical and religious subjects well fitted for church work but the clergy in general paid little attention to them, believing they were incongruous mockeries. "The Lord's Prayer" will prove otherwise. J. M. BRADLET.

NOTED EDUCATORS ENDORSE MOVING PICTURES.

Speaking before the playground and school extension delegates at the convention in Rochester, N. Y., a few weeks ago, two prominent figures in the educational world paid the following tributes to the value of the moving picture in the educational field:

Clarence Arthur Perry, chief of the Bureau of School Plant Utilization Inquiry of the Sage Foundation, said of his impression:

"Upon the heroism of modern life there has appeared no mechanical force more potent or magical in effect than that wielded by the moving picture machines. Whether its immense educational value shall be realized or whether its power shall be wasted or exerted for evil depends upon the foresight of society.

"In attaching it to your splendid school system you people of Rochester are not only securing an aid of extraordinary educational efficiency, but you are helping to create a demand for good and wholesome films and thus are exerting a purifying influence upon the whole moving picture industry."

Dr. Henry S. Curtis, second vice-president of the Playground Association, spoke enthusiastically of the addition of moving pictures as a part of the community educational and recreational equipment.

"I believe," said he, "that within the next few years geography, history, the industries and many other branches will be taught with the aid of moving pictures. They have come to fill a great need in the recreational life of the people."

MOVING PICTURES IN SCHOOLS.

It is only a question of time when motion pictures will be universally employed in schools for educational purposes. They present as nothing else does a panorama of the world, and when the subjects are well chosen are highly instructive. What the illustrated lecture has done to furnish the adult public with a comprehensive and accurate idea of the people, customs and scenery of nearly every country and every clime the biograph will do for school children.

Rochester claims the distinction of being the first city in this country to introduce the biograph into the school, and other municipalities have followed the plan. The Playground Congress, which met in Rochester a short time ago, viewed the scheme with apparent favor. Of course much that is now seen in moving picture shows is not suitable for the schools, partly because some of the subjects are not wholly fit and partly owing to the lack of instructive features in others. Yet since the censorship of these pictures was undertaken no child can visit the best of the theaters and fail to absorb something of permanent value. New York City has not tried the experiment of supplementing the blackboard and the illustrated geography with the biograph, but that does not mean that the Board of Education is opposed to the idea. Only subjects which the scholars are studying should be presented on the canvas, which would thus make instruction the predominating note. For instance, if a class was studying the peoples of Asia, or the fauna and flora along the wonderful Amazon, the moving picture machine would serve to impress the essential facts as nothing else could.—Brooklyn "Standard Union."

SUPERINTENDENT SAYS LACK OF FUNDS STANDS IN WAY.

"Moving picture machines should be installed in the Milwaukee public schools," said Superintendent of Schools C. G. Pearse, when told that the school authorities of New York were thinking of equipping all the schools with moving picture apparatus.

"The only thing I can see against it as far as Milwaukee is concerned is the fact that the Board has not the $50,000 necessary for the equipment. The moving picture as a means of education is highly practical."

THE ALLIANCE PRESIDENT SATISFIE D WITH THE RESULTS OF HIS MISSION.

Mr. Robert G. Bachman, president of the Alliance, who was the dove of peace circling between Fourteenth and Twenty-fifth streets, makes the following statement:

"The outlook for the film business, in general, from the entire independent side, has never looked as cheerful and encouraging to me before, now that harmony prevails throughout the independent ranks, and that the independent manufacturers have made extensive improvements in the way of producing such films as will be equal to any of the highest class productions.

During my visit here in New York I found that the misunderstanding which prevailed among the manufacturers could easily be explained. They were all trying to accomplish the best and yet they were pulling at the wrong end of the rope, and it took but a short time to convince both sides of the independent cause that the difference could be patched up, and that they would "live happily ever afterward."

Now, with the support of obtaining the best pictures in the world, it will enable the National Independent Moving Picture Alliance, who will work in harmony and conjunction, to obtain the very best trade, and every exchange now doing a profitable business will triple their profits by this support. The Alliance will work in harmony with the Motion Picture Distributing and Sales Company, and all those members will have their support. Never before have I seen a better future, and it is up to those who divined it to put their shoulders to the wheel for the betterment of the business to accomplish its end.

I had the pleasure of being entertained by some of the independent manufacturers, who took me around to their studios and film manufacturing establishments, and from experience as a film manufacturer myself I can safely say that the new improved laboratory and film manufacturing plants of the independents in New York will be a surprise to those who might go to the trouble of making an investigation. I have seen some of the best plants that are now in operation, and as soon as these new factories are completed I am quite sure there is nothing in America or abroad which will equal them from a practical standpoint.

The Alliance members will now have the opportunity of their lives to secure the best products in the world by the Fall, and if they would conduct their exchanges in accordance with the Alliance rules and regulations, they are bound to succeed.

The exhibitor has become acquainted with the rapidly improving quality of the independent features, and it is only a question of a few months when the independent exchanges should enjoy at least sixty per cent. of the exhibitors' trade throughout the United States, and in order to put the exchange man in touch with the actual situation we are going to call an Alliance special meeting on July 16 and 17, to take place at Niagara, N. Y.

LAEMMLE CABLES CONGRATULATIONS TO THE NEW INDEPENDENT AMALGAMATION.

Muenchen, Germany, June 29

Tom D. Cochrane,
111 East Fourteenth street, New York.

My heartiest congratulations. Send full particulars by mail.

CARL LAEMMLE.

"The Marked Time Table" (Biograph).—A moral lesson for parents is boldly proclaimed in this picture. Sometimes the maternal tenderness of a mother leads her into indiscretions regarding her son, and in this instance that appears to be the source of the difficulties which befall the young man. But when he robs his father a change occurs and he departs to begin anew elsewhere. The picture itself is not so powerful, perhaps, as what it suggests; but it is this subtle influence, this feeling that one has known similar cases that makes it even more dramatic than it might otherwise be. Maybe the producer had no intention of sermonizing, but he did, nevertheless, and he could scarcely have selected a more appealing subject.

"The Motion Picture Man" (Lubin).—An illustrated story of how a motion picture is made, and the interjected incidents which happen during the first part are the funniest of all. It is quite unnecessary to describe this picture. Suffice it to say it is a genuine occurrence and exhibits some of the exciting incidents of motion picture making at their best. It will be very popular because anything which pertains to the making of motion pictures is extremely interesting, and this is no exception to the rule.

"White Doe's Lovers" (Melies).—A dramatic subject, worked out with care as to details and with intelligence on the part of the actors. Like all the Melies dramas it possesses a quality which will make it appeal to most theatergoers as above the ordinary for this class of picture. It develops interesting situations and, assisted by excellent photography, holds the attention of the audience from beginning to end.

"Our New Minister" (Selig).—A picture which all who see it will agree is entirely out of the ordinary run. It contains many dramatic situations and many which will appeal to most audiences as novel and unusual. The story is dramatic, and flows without interruption from beginning to end. It is acted with the spirit of the Selig players and is presented with a perfection of photography which will appeal to those who appreciate excellence of technical work.

"The Judgment of the Mighty Deep" (Edison).—A powerful story, graphically illustrating love, passion, hate, revenge, retribution, remorse, and finally death. The mighty ocean is utilized as a background, and the picture is woven around these elemental passions, developing them with an intensity which makes them stand out separately, each requiring individual consideration. It is, as one competent critic said, one of the most analytical pictures ever put on the screen. One may not, and probably many will not, exactly like it, yet its power cannot be questioned and its marvelous exhibition of all these passions cannot be questioned. Like a great drama, its strength is scarcely appreciated the first time it is seen. One must go back again and again. As one becomes more familiar with the thought and action the underlying forces become clearer and the fundamental principles upon which it is based appeal more and more strongly. This can be rightfully called the great picture of the week.

"A Curious Invention" (Pathe).—A transformation picture representing an invention which turns back the hands of time and makes old persons and old things change to a former time and age. As a transformation picture it has some merit, but it is mildly amusing only.

"Catching Fish with Dynamite" (Pathe).—A pretty enough Milanese picture, representing how the natives use dynamite in stunning the fish so they are the more easily caught. There is not much beyond the picturesque scenic attraction to interest the observer.

"The Cheyenne Raiders" (Kalem).—A Western picture representing travel over the old Santa Fe trail. There is an Indian raid, a girl captured, pursuit by soldiers, the rescue of the girl, the Indians' stand, then the final plunge over the precipice. One character impersonates Kit Carson, the famous scout. It must be admitted that a great deal of ingenuity has been developed in this picture, and the character studies are as accurate as it is possible to make them. The leap over the precipice is actual, and is one of the greatest thrillers yet seen. Costumes and acting are in accordance with Cheyenne Indian usages, adding one more to the list of films which have a historic value quite apart from anything which may develop in the story.

"A Family Feud" (Vitagraph).—A pleasant picture illustrating how Dan Cupid interfered to end a feud and brought about two weddings in its place. The clever ruse of the two dropped letters works to perfection, and shortly there is a much enjoyed family party in which a happy quartet take part. It is a picture which is good to close the show, as it is full of merriment as well as good sentiment—the kind of problem picture that will please everybody.

"The Forest Ranger" (Essanay).—An exciting story told around a gang of timber thieves who are despoiling government forests. There are some dramatic scenes, particularly the one where the deputy is taken from his room and backed up against the wall to be shot. But the girl has been busy, and never having approved of this method of obtaining timber, she has no hesitation in riding furiously to the marshal's office and leading him and his men back to the timber thieves' cabin, where they burst in the door just in time to save the deputy's life. Then the heart interest develops and the deputy shows what he thinks of the girl's bravery by offering her his heart and hand.

"Does Nephew Get the Cash?" (Gaumont).—To be disinherited after swallowing one's indignation for months through all sorts of unpalatable tests is not a pleasant experience, yet the nephew who wants the uncle's money succeeds in doing it until one day he thinks the beggar is not his uncle in disguise, when he vents his feelings in a vigorous lambasting, only to discover that he has made a mistake and is told that he has lost the money.

"Lakes at Eventide" (Gaumont).—One of those beautiful pastoral scenes at which one might wish to linger long. A rowboat moves slowly and smoothly along the lake shore, disclosing a panorama of beauty indescribable in its beauty and peace. It reminds one of the work of the great landscape artists, only this is in motion, changing constantly and devloping numerous changing scenes, each one more beautiful than the one before it, and ending with twilight out over the lake, which gradually changes into evening, a final glorious poem of nature of unsurpassed loveliness and peace. The photography from the beginning in the bright light to the ending, when the shadows fall heavily in the evening, is perfect. In fact, only praise can be given this picture. It is one of the most beautiful the Gaumonts have ever produced and they have done some notable work in this direction before.

"The Great Train Holdup" (Pathe).—A film possessing all the melodramatic characteristics required to make it popular, and developing a number of interesting situations. The reproduction is of the high class which makes the Pathe work famous, and the situations as they develop are of sufficient novelty to impart quite the average number of thrills. Like all the Pathe's work, this is well done and the picture is almost certain to be popular.

"By the Faith of a Child" (Vitagraph).—A thrilling picture emphasizing the power of a child's plea. Sentenced to death for leaving his post to see his dying wife, the soldier is saved by the simple plea of his little daughter who innocently tells the grand duke the story. They arrive in time to prevent the execution and save the father to his country and his daughter. It is a great picture, skillfully handled, and acted with a pathos that brought the tears to many ever. The spontaneous applause proved that it was the feature of the program.

"A Child's Impulse" (Biograph).—"And a little child shall lead them." Whether or not one is ready to accept this picture in its entirety one must, indeed, admit its dramatic power and agree that it is graced by consummate acting. It is not difficult to understand the indecision which possesses Raymond. Such indecision has been characteristic of men since there were men. But the interposition of the child arouses something in him which lay dormant, as it does in the heart of many a man until an influence like this causes it to blaze forth and sweep all obstacles from its path. Men are impulsive, and while their impulses are not always to be commended, this picture conclusively shows that they can be made right under the proper influence. In reality this picture is a subtle study in the impulses and influences which mold men's actions, and as such it possesses more than the ordinary dramatic and ethical interest.

"Apache Gold" (Lubin).—An Indian story that possesses interest because it shows how Apaches torture prisoners at times. It is a choice of a quick or lingering death, and naturally the victim holds out as long as possible, always hoping for rescue. But the ending is good, and the little family, reunited, go away to live by themselves, with the inference that happiness is theirs.

"Caesar in Egypt" (Pathe).—An Egyptian scene, purporting to represent an event in the life of Caesar. The principal interest will attach to the burning of the palace, one of the most remarkable things ever put on a motion picture screen. It baffles description, so realistic is it in every scene.

There is no question about the strength and popularity of this picture. It will assuredly be accorded rank as one of the great films of the month. If the imagination can conceive a roaring furnace reproduced upon the screen, then it can see this picture. But any words one might utter would be absurdly inadequate to convey any impression of the marvelous reproduction.

"The Long Trail" (Selig).—A picture full of dramatic power and acted with fidelity to the thought of the author and with intelligent appreciation of the possibilities of the piece. From the first appearance of the picture on the screen until it disappears the interest of the audience never flags, and in some theaters a sigh of relief is heard when the complications of the story are worked out to their conclusion. Done in the Selig way the picture deserves to be popular wherever it is shown, and it probably will be.

"The Little Fiddler" (Edison).—A highly emotional drama, presenting a novelty in the fact that a man moving in the best society voluntarily becomes a thief and robs those with whom he mingles. The little fiddler, really the man's own son, is accused of theft, and through that accusation the story works out to its logical conclusion. Done in the Edison style, with good and convincing acting and clever photography, the picture is interesting. Further, it arouses the emotion and causes one's sympathies to act very forcibly in favor of the unfortunate fiddler. A picture which can do this will be quite as popular as one that excites one's laughter. One may well predict for this picture long popularity.

"The Unlimited Train" (Gaumont).—Did your dressmaker ever sew a whole web of cloth to your skirt and you drag it through the street? No? Well, then you have missed the exciting experience of this particular individual. However, if it hadn't occurred in one instance thousands of people would have missed a good laugh. Of course the picture is greatly exaggerated, but nevertheless it is funny.

"The Elder Sister" (Gaumont).—A novelette representing an older sister buffeted by the tides of misfortune, but heroically keeping the household together, which consists of two younger sisters. Fortune favors her and a wealthy gentleman, able to care for them all, marries her. One feels a thrill of satisfaction when this comes about, appreciating the fact that the entrance of money dispels all further difficulties for the three sisters.

"When Old New York Was Young" (Vitagraph).—A love story of old New York, differing in no essential details from love stories of to-day, so far as that is concerned, but worked out against a picturesque Dutch background which affords opportunity to obtain a historically correct impression of modes, manners and customs. The story centers around an erudite chemist, buried in his interminable formulae, who has a pretty daughter, and as always, there lieth the trouble, because no matter what one's own personal ideas may be, wherever there are daughters there is love, and sometimes exciting incidents accompany its manifestation and development, as is shown here. The discovery of a buried treasure determines the question and a wedding is the inevitable result. Some visionary effects are cleverly worked into the picture.

"C-h-i-c-k-e-n Spells Chicken" (Essanay).—A funny picture of Rastus and a chicken. That Rastus wanted a chicken is plainly evident. All his schemes to obtain it were frustrated for a time, however. But while bemoaning his fate one flutters over the fence at his very feet. Then begins a genuine chicken chase. Who ever has seen one knows how true to life it is. At last, however, Rastus succeeds and grabs the bird by one wing. Then as he stands contemplating it with joyous anticipation, it vanishes. The expression on his face when he finds the bird has disappeared is one of the funniest things seen on the screen in many a long day. The whole picture is unusually funny and will put your audience in the best of humor.

"Pat and the 400" (Essanay).—It is not often that the tables are turned as neatly as they were in this instance, but here is one case where a slumming party from Fifth avenue had the tables prettily turned upon them. Pat determines upon retaliation and hits upon the scheme of visiting a house in upper tendom while a musicale is in progress. What happens when Pat and his friends break into that music room furnishes five minutes of sidesplitting hilarity. It is one of the funniest films of the week and never fails to make an audience laugh. Apart from its fun there is a serious side to it. Often slumming parties are quite as mistaken as this one, and even though their zeal is in every way commendable they should acquire more accurate information before they bestow their presence and gifts where they may not be needed.

"The Miner's Sacrifice" (Kalem).—A story of the Western mines, representing a young miner as accused of claim jumping, but saved from lynching at the hands of the miners by the devotion and sacrifice of his pal. Though the story is melodramatic, it is extremely interesting and holds the undivided attention from beginning to the end. It is, like all stories of this type, thrilling, and made even more so by the intensity of the action of the Kalem players. They do remarkably good work and make the picture seem almost real, as though the actual people were before one. The picture will add to the already high reputation of the Kalem players for this class of work.

"Napoleon" (Pathé).—It is impossible in one film to more than merely hint at the dramatic scenes in the life of a great historic character like Napoleon. But a well-informed producer can select incidents which seem to exhibit the historic personage more strongly than others. The selection made for this series seems to convey with reasonable accuracy the real, or fancied, characteristics of one of the great personages of the world. The fete at Malmaison, with Napoleon and Josephine present, is staged so sumptuously that one almost seems to be present. Moreover, in this and all other scenes the picture is historically correct as to setting and costuming. Wherever possible the negatives were made where the event depicted actually occurred. Napoleon took leave of his guards at Fontainebleu, and that is where the picture representing this event was made. The battle of Austerlitz is shown, and here occurred the decoration of the sentry who refused to permit Napoleon to pass without the watchword. And so here and there an event has been taken from the great general's life and placed upon the screen with an attention to the historic details which makes the pictures of more than ordinary educational value. The film deserves more than the commonplace commendation which is accorded any good work. It is beyond that and in a class by itself.

INDEPENDENT.

"Juliet Wants to Marry an Artist" (Eclair).—She wouldn't marry him unless he did, and so he goes on the stage, only to discover that life behind the footlights has none of the glamor which looks so alluring from the other side. Then, just as he reaches the required standard, Juliet forgets her vows and actually marries a count. Ah, no wonder oblivion closes in when he learns how she has descended in her ideas. The ending of the picture ends the unfortunate's misery.

"The Crooked Trail" (Nestor).—A sort of Cinderella story which will please because heartlessness is punished and goodness is rewarded. Truly it comes through a crooked trail, but the fact that it comes is sufficient to make the picture attractive. Such changes in fickle fortune always appeal strongly to one's emotions, and in this instance the story is so good and the denouement is so in harmony with what most people would like to do under similar circumstances it is certain to attract more than ordinary attention.

"The Heroine of Pawnee Junction" (Yankee).—A love story laid in the wilds, where a girl is operator at an out of the way junction. There are interesting complications, but the man to whom the girl is pledged turns out to be a despicable scoundrel, and she quickly transfers her affections to the young ranchman who has wanted her long. This sudden shift gives one something of a shock, but perhaps it is not impossible under the circumstances.

"The Witch's Spectacles" (Lux).—Perhaps the possession of a pair of spectacles like this would prevent many marriages, but occasionally one would be found to stand the test, as in this instance. This picture is hardly fair, however, because the woman wore the spectacles all the time. A bit of interpretation of the other side would not be amiss.

"Her Terrible Peril" (Bison).—An exciting picture of a girl falling over a precipice and hanging by her hands until help arrives. It makes one's flesh creep to see her gradually losing strength, but happily help arrives in time and she is rescued by her lover.

"Mother and Daughter" (Powers).—A love story, simple and homely, but going straight to the heart. It represents how so small a thing as a sunbonnet may cause one to change entirely. Dave got the girl he wanted and the swell who admired her money got what he deserved, too. So there was adequate compensation. But the young people were apparently happy afterward, which, after the difficulties and trials which came to them, was no more than their due.

"His Duty."—If I can give any advice to the manufacturer, it would be to abandon the producing field and to practice his great secret of resuscitating dying men. We have a sheriff thrown down a precipice; he appears as dead; he cannot help himself. When a rescuer arrives he has hard work to raise the wounded sheriff, to help him to the road, where from exhaustion the said sheriff falls again on the ground

as a dead man. Presto, without the least warning, the sheriff is on his feet, gun in hand and strong enough to handcuff his rescuer. It is really wonderful to see how men badly wounded can be brought back to life in no time, and a manufacturer able to accomplish such miracles could make more money in the medicine business than in the moving picture field. As the manufacturer wanted the public to fully understand that the wounded man was the sheriff, said sheriff was decorated with a star as large as a sunflower.

"A Self-Made Hero" (Imp).—A sort of sarcastic picture of the ruse adopted by one young man in his attempt to secure the consent of a girl's father to their marriage. There are a number of comical scenes, each one of which stands alone as a novelty and develops a situation that becomes very funny. But after a sufficient length of time has elapsed and those most interested have tired out everybody else, the young man staggers into view, looking as though he had been in an encounter with a threshing machine. Of course all objections are removed and the young people are made happy.

"A Martyr to Love" (Eclair).—One of those depressing war pictures, drawn true to life, perhaps, but none the less disagreeable to look upon. To see a girl killed, or see her forced to kill herself because she assisted the man she loved, may be dramatic, but it is scarcely what one wants to see at a picture show. One may not rightfully criticise the acting, or the photography itself. Yet, if the producer had permitted the girl to live, the picture would have had a pleasant ending and all those dramatic scenes would merely have led up to it.

"Getting Rid of Uncle" (Centaur).—The principal interest will center in the impersonation of the maid who is Mrs. Newlywed to the crabbed uncle. She makes life so unbearable to him that he speedily beats a retreat and the young people are left to themselves. The story has some amusing features, and the end is quite pleasant enough to suit anyone.

"One Good Turn" (Centaur).—A story of how a boy's illness and his mother's solicitude worked to make a highwayman renounce his mode of life. It doesn't possess any great dramatic qualities, but its effect is so satisfactory that one may overlook such minor deficiencies and rejoice in the recovery of the child and the reform of the highwayman.

"We Want Your Vote" (Lux).—To be the man who can decide an election is an experience that falls to few men. The fortunate individual here depicted enjoys his temporary importance, but some of those who so ardently follow him have a number of different kinds of trouble as their portion of this amusing election squabble. The picture tells the story very satisfactorily.

"An Exciting Yarn" (Lux).—A war story so graphically told by a veteran that it appears upon the screen. But who would ever have thought of such a method of drying wet clothes? The story contains much of humor, as well as pathos, and works out an attractive picture.

"A Mexican Lothario" (Bison).—A story of a complication of love affairs in which the lover of many women finally meets his deserts and dies at the hands of a man he has wronged. One scarcely knows whether one likes the picture or not. It is suggestive of many things, and perhaps it is better to allow each one who sees it to judge for himself.

"Lieut. Rose, R. N." (Kinograph).—A thrilling drama, yes, perhaps, a melodrama, full of life and acting and working out to a strong climax at the close. Moving picture patrons will not regret their acquaintance with this picture, and after they have seen it through to the close will be ready to look for more from the same house. The producer well understands the placing of his characters and the best method of obtaining picturesque results, and the effect is sufficiently engaging to hold the attention of the audience unwearied throughout.

"A White Lie" (Itala).—A dramatic love story, representing the perfidy of a man as causing his affianced bride to become a maniac. The novelty lies in the fact that when the man returns he is forced to make the crazed girl think he has come for her and she dies happy in his arms. One can say no more for this picture than that it is good for its kind, but few, perhaps, care for its kind.

"The Governor's Daughter" (Thanhouser).—One of those improbable stories that somehow strikes a responsive chord in every breast and makes one want to applaud the Governor when he announces his irregular pardon. But however one may view this picture one is certain to like it. That a convict should save a little girl's life is not altogether strange, nor is it impossible. Yet in not many instances would the daughter of a governor be the one. However, the story works out logically, yet is so improbable that it is in the realm of fairy tales, though none the less interesting. The train wreck, and afterward the meeting in the prison, are both dramatic situations which are well managed, and show careful work in arranging the details. It is all done in the Thanhouser way, and that is only another name for well.

"Too Many Girls" (Defender).—A summer resort idyll, in which It, impersonating something purporting to be a man, becomes the object of the attention of a number of beauties who have been longing for male companionship. But after the perfidy of the wretch is discovered they set upon him in a body, and drive him pell mell amid swishing skirts and well-displayed ankles across country to the lake, where he is immersed and left to soak while the deceived ones console each other and lay plans to obtain recompense from the next unfortunate man who strays their way.

"The Man Suffragette for the Abolition of Work for Women" (Itala).—A comedy which will keep the audience roaring, and is, in reality, a good travesty upon the suffragette movement. In this country the joke is not so apparent as it is abroad, but this is a lively picture and develops numerous very laughable episodes.

"A Plucky Girl" (Powers).—An interesting and very melodramatic story, in which a stenographer plays the leading role and does some great stunts in rescuing diamonds stolen from her employer. At any rate she beats out the professional detective, and that adds to the interest of the film.

"Why Jones Reformed" (Powers).—His girl's father didn't like him, and when she heard her parent coming she hid Jones in the clock. He can't get out, and his experiences in that clock comprise practically every sort of thing that could possibly occur. When finally rescued he is a sight to make tailors weep, and straightway makes a vow to reform and never do the like again.

"Cash on Delivery" (Capitol).—A Western drama worked out with fidelity to the subject and to the original, served up with a great deal of spirit and dash. It is one of those films which will be popular, regardless of the audience to whom it is shown. The details seem to be well worked out and well understood and the picture will unquestionably be popular.

"Sorceress of the Strand" (Eclair).—A transformation picture, representing a young man's experience with a witch. But when the villagers attempt to burn her at the stake the flames assume the form of a bouquet of beautiful flowers, the witch changes into a lovely young woman and slowly vanishes.

"A Millionaire Tramp" (Motograph).—A reproduction on the screen of this well-known play, in which the attractiveness of the original play is retained. While the play was in four scenes the picture is in fourteen. The players make the most of their parts, and probably scarcely any film of the recent weeks, at least, has afforded more actual heart throbs than are called forth by the acting of the leading lady in this piece. In fact, one can scarcely pick out one player as better than another.

THE ABERNATHY BOYS ON THE SCREEN.

As we sat beside the two famous Abernathy boys the other day and watched the expressions on their faces as they gazed in open-mouthed wonder at their own images flitting across the screen, we could not help repeating the lines of the poet of the people, Burns:

"O wad some power the giftie gie us
To see ourselves as ithers see us."

It was the occasion of a special private exhibition of the first print from a negative supposed to represent the principal incidents in the 2,500-mile ride of two precocious youngsters, and incidentally they are pictured as brave heroes who rescue a kidnapped loidy from a brace of bold, bad, bloodthirsty brigands. Frankly, we paid more attention to the two kids themselves than to the picture on the screen—their bulging eyes and varying expressions being a moving picture in the life—but we saw enough of the exhibition to say that the photographer had got in some very fine work and the producer had handled his subject in a manner that will do credit to the first release of the Champion Film Company.

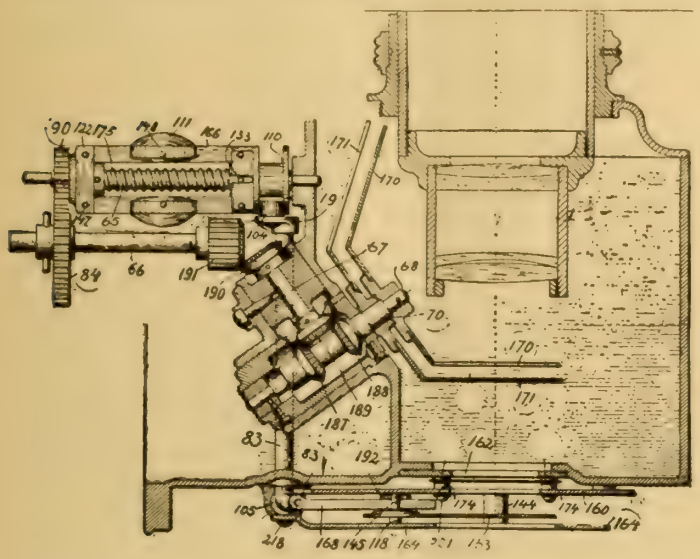
Really, Mr. Mark M. Dintenfass, the general manager of this company, deserves praise for his ambition and his effort. If every Independent exchange buys a copy of the film Mr. Dintenfass will not get back the money that he has expended on it. And it is a single tax film. No extra price is asked for it, so every independent exchange will surely order one, for it will be a feature film for the exhibitor. The wide newspaper publicity that has been given to the feat of the two Abernathy boys is alone sufficient to make this film one of the best attractions ever offered to the exhibitor.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Setting the Motiograph Shutter.—Olympic, Wash., writes: "Kindly tell me how to set the shutter of a Motiograph machine, as I am now running one; also what size condenser do I need for 55-foot throw? Stamp enclosed for reply."

Again I must say that no replies will be made by mail unless at least one dollar be enclosed. During the past ten days, twenty-seven requests for personal replies, with only postage enclosed, have been received. Nothing doing. I like to help and accommodate, but I can't afford to pay for the privilege. To set the Motiograph shutter, turn the flywheel in the direction it runs until the intermittent sprocket **barely begins to move.** Make a mark on the rim of the flywheel exactly opposite some fixed point on the bridge (the bridge is the spiderweb casting which holds the outer boxing of the flywheel, governor, etc.). Next turn the flywheel, still in the direction it runs, until the intermittent sprocket



barely stops. Now make another mark on rim of flywheel exactly opposite the same point of bridge. Next measure around the rim of the flywheel between the two marks and make a third scratch mark on rim of flywheel **exactly** halfway between the first two. Now set this third (central) mark exactly opposite the point of the bridge used to make the first two, and, holding the flywheel in this position, set the inner blade of the shutter so that the rib in its center is precisely in the center of the aperture. Set up the screws which secure it to its spindle and set the other wing exactly central back of the first one, tighten it on its spindle and the job is done. All this sounds complicated, but as a matter of fact it is quite simple. Another way is to turn the flywheel in the direction it runs until the intermittent barely ceases to move and then set the two blades of the shutter so that they are exactly at the point of opening at the exact center of the aperture. The directions as set forth by the Enterprise Optical Company, the makers of the machine, are as follows: "Remove the wing nearest to you (170) by loosening both screws and slipping it off the spindle. Now loosen both screws on the other wing (171), turn the balance wheel with the hand until the slot in the ball socket of the framing device points exactly toward the front of the machine and on a horizontal line. Now place the large wing of the shutter (171) so it comes exactly central with the light opening in the aperture plate and tighten the screws in the hub of the shutter. Put on the inside shutter (170), turn the balance wheel so that the large wing of the outside shutter (171) is exactly central over the light opening. Turn the inside shutter (170) so the large wing is exactly central over the large wing of the outside shutter, having them both central over the light aperture, and tighten the screws on the inside wing."

The cut shows the mechanism of the Motiograph shutter, fire shutter and governor. It is a sectional view, looking down from above.

As to your enquiry about lenses: I would have to know the width of picture, as well as the throw, to advise you. Very likely, however, two 7½ lenses will be all right. Get two 7½ and two 6½ lenses and experiment, trying two 6½, two 7½, one 6½ next the light and one 7½ in front, and vice-versa, until you find what gives best results, and that is "it."

An Excellent Letter from Dixie Land:

Athens, Ga., June 23, 1910.

Mr. F. H. Richardson:

As you have invited comment on "Portland's" case, kindly allow me to make a suggestion. I may be wrong, but if I am it may possibly be of value to someone else. He says they use the Allen adjustable lens, the back combination of which has two lenses. These look to be convex; but, as you know, each of these lenses has two separate lenses cemented together, one convex and one concavo-convex. Now these lenses, as they are next the aperture plate under very intense heat, will sometimes become uncemented, causing air bubbles to appear between them. At least, this is what happened to mine. These air bubbles appear first around the edge. To remedy this, we got specially prepared Canadian balsam and burnt them together so that the heat would not affect them. It is best to have an expert optician do this; one that would not leave any air bubbles. Hoping this will aid "Portland" and others, I remain, a constant reader of the Operators' Column, C. B. STONE.

P. S.—Unless you think this will be of value to someone, please keep it out of the Column—throw it into the trash pile.

We don't throw such helpful letters as yours in the "trash pile," neighbor Stone. Usually the front combination only is soldered, but it may be that the rear one of the Allen is also. I don't remember. Whether or no your suggestion will help Portland remains to be seen, but at any rate it is of real value to the Column. Come again, Brother Stone! The latchstring dangles on the outside.

* * *

An Invitation.—As is set forth in an article elsewhere, there are serious objections to the present scheme of licensing motion picture operators. But aside from the city plan of licensing there is another matter which is deserving of the gravest consideration by operators, it seems to me. I would personally like to see the thousands of incompetents either obliged to learn the business properly or else get out of it entirely. There seems but one way to accomplish this desirable result and that is through the extension and enlargement of the scope of examinations. At present examinations are confined largely to determining whether or no the candidate is capable enough to be reasonably safe if placed in charge of an arc light. It would seem to the writer that this, while important, is but a beginning. The candidate should also be examined as to his knowledge of general operating room practice—of the action of rheostats, transformers, motor-generator sets, mercury arc rectifier, and be obliged to explain the different ways of hitching up resistance and its results in amperes on a given voltage. He should be examined as to his general knowledge of lenses, how to measure their focal length and how to figure the size of lens required to project a given sized picture at a given distance, both moving picture and stereo. He should be required to explain what accessories he would have in his operating room and how he would arrange them—in a general way, of course. He should be required to set a Power's, Pathe, Motiograph, and Edison shutter. He should be required to make wire joints and solder them, explain what fuses are for, and name the different kinds; test for shorts and grounds, hook up a dissolver, explain how he would, with rheostats, get one amperage (say thirty-five) on his moving picture and change instantly to another (say eighteen), when the lamp house is shoved over to the stereo., etc., etc., etc.

Now, I want to invite the various operators' unions to send in their views and ideas as to what sort of an examination should be given, remembering that this is something to be studied a little and not answered hastily.

Operators want and should have more salary—much more. In fact, their salaries should be very nearly, or quite, doubled in many cities. But this cannot consistently be demanded by any but men who in turn are willing to study their business and know it from A to Z. At least, that is the writer's view of the matter. **We would be glad to hear from every operators' union in the country on this question.** Appoint a committee to draft the views of the organization, and while you are about it, also set forth your views as to what scheme of universal license would be most feasible—a license that would be good anywhere in these United States, I mean.

Examinations.—New York, N. Y., writes: "In your article defending the New York City examiners you roast the men who did not know that they could hitch up to anything larger than a No. 6 wire. Granting that it would be better that operators know such things, still, friend Richardson, does their lack of such knowledge really make them any the less competent operators, provided they understand their machine? If so, will you please explain why? Operators don't have to do wiring, since the booth is all fitted up before ever they come on the scene."

Really this letter astonished me perhaps more than any I have received in the past three years, and in that time I have received probably an average of close to a dozen letters daily, some of them containing questions denoting an amazing ignorance on the part of their writers—ignorance concerning their business, I mean. Yes, New York, lack of such knowledge most certainly makes a man a much less competent operator! **How do you know the operator won't "come on the scene" until the operating room is fitted up?** Is it not a fact that the mere possession of a New York card is used by the operator and accepted by the manager as an evidence of competency, at least to some extent? Now suppose Mr. Licensed Man were sent out to put on a one-night show in a hall having leads of No. 1 wire, and refused to hitch up to it! Can you imagine an **operator** involved in such a situation? Suppose he secured a job with a traveling exhibitor. Wouldn't such a man be a fine mark! Wouldn't he cut a perfectly swell figure when he had to set his outfit up on different systems ranging from 52 to 220, or even 550 volts pressure? Moreover, do you for one moment imagine that the man who is contented to run a machine without learning more than is absolutely necessary to be able to hold a job in a house where everything is already fixed ready to his hand, is going to be the best possible man? Certainly not! is bound to be your reply, New York, if you are honest. But aside from this it may be said that the operator should be thoroughly posted on matters electrical in so far as pertains to projection. This involves not merely knowing that a No. 10 wire will heat when carrying projection current, but knowing exactly **why it heats.** Knowing not merely that placing a certain rheostat or transformer in series with a projection lamp gives a certain number of amperes, but **why that is the case.** And so I might go on enumerating dozens of different things it is absolutely essential that the **real** operator know all about, else he is not a real operator at all, but merely a more or less poor imitation. The point, New York, lies right here: **No man can handle anything on the face of this earth, to the best advantage, which he does not thoroughly understand in all its details.**

* * *

A Correction.—Last week a letter from Portland came in late after I had sent in my stuff and read the proof.

For the benefit of neighbor Beier, Portland, let me say that "E. J." did sign his full name to his letter, that being required, but the Editor always suppresses names unless it is a letter which it will seem to benefit the writer to have his name appended. Personally I was sure "E. J." was overstating things, and I intimated as much, but nevertheless such things bring out discussion which is interesting, and I take the position that the publication of such a letter can do no possible harm unless by chance the roast be deserved.

In conclusion, let me call to Brother Beier's attention the "Invitation" in another place. Let us hear from your organization by all means.

* * *

Kinodrome Machine.—St. Joseph, Mo., writes: "I have been told the Kinodrome machine is a splendid projector. Is this so, and if so, why is it they are only found in the large theaters? Why is it sproket holes are of different shape in different makes of film? Is there any reason for it?"

Yes, St. Joseph, the Kinodrome is a most excellent projection machine, beyond doubt. It is seen only in the larger theaters, usually, for the reason that it is not sold, but is rented, together with the film and operator. In other words, the Spoor Company rents the theater the machine and film and furnishes an operator, all at so much per week or month, and these machines can be had on no other terms, so far as the writer knows. The various manufacturers have to some extent selected sprocket-hole designs of their own, some claiming that one shape is best and some another. The "reason" lies in the endeavor to secure better results in steadier running film. As a matter of fact, however, the writer is of the opinion that the design first selected by Edison has not been much improved upon to date. As to your other enquiry, St. Joseph, it cannot be dealt with in this column for obvious reasons.

MISERABLE WORK.

By F. H. Richardson.

The writer attended the performance at one of the best known houses on Fourteenth street last Sunday and was surprised and disgusted by the work of the "operator." The word operator is placed in quotation marks purposely, and a question mark might well be added. It makes no difference how much knowledge a man may be possessed with, if he cannot, or will not, produce results he is a poor operator. In fact, he is behind the man of mediocre knowledge, for whom there may be some shadow of excuse. But for the man who knows (if the one in question did know) and does not do, there is nothing but condemnation. This man had two machines and ran three reels of pictures to the show. The lens of one machine was out of focus during the entire run of two shows (I stayed for the second show just to see if he would improve matters), and at no time during the entire two shows was there a clear screen. Every moment of the run there was a shadow at top, bottom or sides, and at times it was very bad. Now, it is barely possible that a portion of the fault was due to poor equipment, though hardly likely. In any event, if that were true and the man had any pride in his work or proper ambition, he would promptly refuse, absolutely, to operate equipment with which it was impossible to give results. It is reasonably certain, however, that the trouble lay in the operator himself, and, if so, he has no proper place in an operating room. How long will managers stand for such raw performances? The writer likes to see good work by an operator and likes to compliment it, but he feels it a duty to roast, without mercy, such utterly rotten exhibitions as the one in question, for the good of the business as a whole. There is and can be absolutely no excuse under the heavens for a continuous shadow in the picture. It indicates ignorance or carelessness on the part of the operator, perhaps a combination of both. Wake up, gentlemen, and do your work right, or else get out and let some man in who will! Managers should insist, absolutely, on a clear picture, free from shadows all the time, except, perhaps, once in a while, for just an instant, a shadow may show unavoidably. Anything less than this is poor work, and for poor work there can be no valid excuse. Operators should, on the other hand, insist on proper equipment and refuse to work without it. The writer has seen some excellent work by operators since coming to this city, and he has seen some that he reckons as mighty poor. As a whole, so far as he has seen, the performance of our Western men is distinctly better. Much of the fault lies with the managers who accept such raw work. Also, in most instances, they pay too small a wage to expect to get high-class men. As far as I can see, the work New York operators are doing for $12 to $15, in many houses, would be paid for at the rate of $18 to $22.50 in Chicago. Managers should demand the best of results, but they should be willing to pay for them at fair and reasonable rates.

GENERAL EXAMINATIONS.

By F. H. Richardson.

The writer has been asked whether or no there was such a thing as a "General Operator's Card," entitling one to operate moving picture machines in any part of the country. There is not! and it shames me to say it! Shames me that those we call our public servants and pay to administer justice and conserve our interests should permit citizens to be held up and annoyed while they are endeavoring to follow their daily avocation and earn their bread by the sweat of their brow.

As the matter now stands, a Chicago license is of absolutely no value in New York City, though it certifies the holder's competency and cost him ten dollars. Neither is a New York license of the slightest value, except as a curiosity, in Chicago. The operator may hold both a New York and Chicago license and still Pawtucket, R. I., will laugh him to scorn should he display them in proof of his ability to spread motions pictures on the screen in that city. More than this, an operator may hold a license from every licensing city in the Union but one, for each one of which he has been examined by boards of examiners, and for many of which he has paid sums ranging from one to ten dollars; but let him, on the strength of this, attempt to operate a machine in the one exception without first being examined (for the 'steenth time) and he will promptly be stopped and will be lucky if he escapes arrest. Can absurdity and assininity go further?

The writer questions the right of any city to forbid a man to follow his profession and earn his daily bread within its boundaries after another city's board of examiners has cer-

tined to his competency. It would seem that such action would be condemned by the courts as against public policy. It would seem that the proper method would be through State license, each State license being good in any other State. To accomplish this I presume it would of necessity have to come about through some sort of Federal Governmental action, and that is about as likely as that the Atlantic Ocean will be set on fire with a match. But at the least a license good within the borders of the State issuing it is entirely feasible and practical and should be brought into being at the earliest possible moment.

TO COVER BIG FIGHT.

Moving Picture Photographers are Hurrying to Reno.

When the big fight is held in Reno, Monday, July 4, in which James J. Jeffries and Jack Johnson will battle for the heavyweight championship of the world, there will be nine moving picture cameras stationed about the ring to make the greatest sporting film ever produced. No doubt by the time the readers of this paper read this, the big battle will have been held and the world will know the winner, and all that will be left to yearn for will be the moving picture record from the cameras of the licensed concerns who made the pictures. These are the Essanay Film Manufacturing Company, Selig Polyscope Company and the Vitagraph Company.

Last Tuesday four photographers and assistants from the Essanay Company left Chicago and arrived in Reno Thursday night. They were joined by the photographers from the other two companies and, according to plans prearranged, Friday was spent in visiting the ringside and erecting camera stands about the ring. Great carefulness in every detail will mark the making of this big film and, though the battle may go forty or fifty rounds, the picture makers will carry with them enough of the ribbon ammunition to keep all the nine cameras grinding out the story from the first blows of the combatants to the final knockout. On the night of the Fourth the picture makers will be hurrying East as fast as their special train can carry them. Preparations will be made for the development of the negative film immediately upon the arrival of the photographers at the various concerns and the complete negative will be made of the best parts of the film obtained from the entire nine cameras will be used in making the positives of the fight film. It is estimated that over 60,000 feet of film will be used in the making of this picture. There is no doubt but that this will prove the greatest sporting film ever released. It will be released as soon as the original negative is developed and prints made therefrom.

* * *

Just as we go to press we receive the following telegram from Mr. J. Stuart Blackton, of the Vitagraph Company, who is directing the taking of the pictures for the licensed manufacturers:

Reno, Nev., June 30, 1910.

Moving Picture World, New York City.

Working hard at Reno. Have secured splendid training pictures of Jeffries and Johnson; also portrait pictures of John L. Sullivan, James J. Corbett, Ketchel, Battling Nelson, Frank Gotch, Jack Gleason, Tex Rickard, Governor of Nevada, Rex Beach, Jack London, Naughton, Tad, Bob Edgren, etc. in the streets of Reno. Large crowds arriving. Fight films will be licensed. Regards to all.

J STUART BLACKTON.

CAMELS TOO FRISKY FOR THE CAMERA.

The Indianapolis "News" contains the following humorous account of the troubles of the picture maker on the sandy deserts of Gary, Ind.:

On June 15 a battle was waged among the sand hills at Dune Park, east of Gary. English soldiers, Bedouin horsemen, white-robed sheiks, beautiful houris, dusky Berber porters and camels and bears were supposed to have been slain on the scorching sands of the near-desert. The bloodless carnage was staged for the Selig Polyscope Company, which has everything conceivable, from plains to mountains, but no Sahara desert in its laboratory and works. It had come to Gary, where the high sand dunes with sparse vegetation furnish all the backgrounds for the oasis where the "Attack in the Sahara Desert" is to take place in the pictures. The first scenes of the drama were reproduced yesterday, but the friskiness of the camels caused a delay in the shot and shell part of it. Otis Turner was directing scene No. 2, "Entering the Sahara," when his troubles began.

The camels were being led by State street negroes, true to African life and wearing only waistbands. The beasts had no sooner entered the "desert" when they began to act strangely. They snorted with joy and plunged about with such activity that the colored men made a beeline for the nearest "pyramid."

"Dem camels sure done think they am back in de Sahara," screamed one of the fleeing Berbers as he ran for dear life. The ships of the desert, after chasing the frightened negroes, charged the "Coldstream Guards" and utterly routed the king's household cavalry. They frolicked all over the "desert," much to the delight of a number of Gary Mohammedan steel workers who came to witness the battle.

"Fo' the love of Mike," shouted Turner, who stood in the foreground, with the camera operators, "what can be the trouble with those camels?"

Finally the beasts found that the sands of the Gary region are harder to travel over than those of the Sahara and they were rounded up by Lya Shick, who is Colonel Tom Mix, a deputy United States marshal from Oklahoma. The camels then went on strike and refused to work for the rest of the day. It was therefore necessary to fight the battle to-day.

THEATER MANAGER GETS A LESSON.

Elmer Walp, proprietor of a moving picture house in Youngstown, Ohio, lost three films and a machine in a fire last week. The newspaper report stated that the operator was a lad of sixteen years! Probably he will hire a real operator next time. There was no fatalities and no panic. The machine is at the opposite end of the theater from the exits and entrances, and Building Inspector Knox, in commenting on the occurrence, says:

"Here we have had an illustration of the advantages to be derived by placing the machine booths in the rear instead of the front of the theatoriums. Of course the booths are fireproof and the danger of a conflagration from the explosion of films is minimized, but it is panics we fear most and when you put your booth over the entrance to the theater you make it dangerous. The people are bound to try and get out of such places the way they came, in case of fire. If you have a booth over the entrance and exit and they turn and see flames shooting through holes in the booth and have to go out under the booth, they will become panic stricken, and there will be fearful results some day. But at Walp's there was no trouble. The theater was filled, but the people got out orderly and without fear, because the booth was at their back and there was nothing they could see to rouse them to a state of frenzy. I know that the ordinance to change the booths to the rear is being hard fought by the picture men, but I consider it one of the best parts of the proposed building code."

THE PATHE PROFESSIONAL.

Pathe Freres continue to receive orders for the Pathe Professional Model from the Government and the various United States battleships. They supplied, a few days ago, a complete outfit to the Department of the Interior for Government use, and last week installed a complete outfit on the United States battleship Rhode Island. This is the fifth battleship to purchase a Pathe Professional Model during the last few months. In addition to the steady and clear picture this projector gives, the sailors find that one of its great advantages is the fact that their experts report that there is little danger of the machine getting out of order when on a cruise, as the mechanism is built so very separately and is extremely strong. It is easy to see what a strong reason this must be when a battleship is away sometimes two or three years, and may be for a prolonged time several thousand miles from port.

A large number of open airdomes have recently put in the "Hallberg" Economizer on account of the very strong light it gives for the long distances and great amount of light required and the extra large pictures for this kind of work. One of the latest to be equipped by Mr. Hallberg is the airdome at 137th street and Seventh avenue, New York City.

Two weeks ago Mr. Hallberg installed for Mr. Spanuth a double lamp Economizer equipment for his airdome at 181st street and Audubon avenue, New York City, to control a double dissolving stereopticon machine combined with moving picture lamp. In this instance the throw is about 125 feet, and the picture is unusually large. Mr. Spanuth shows a brighter picture of double the size at twice the distance in the open air with the Hallberg Economizer than one of his competitors does indoors under more favorable conditions. This speaks well for the Hallberg Economizer. Mr. Spanuth is very much pleased with it.

THE ASSOCIATED
Independent Film Manufacturers
ANNOUNCE

that all differences existing between the Associated Independent Film Manufacturers and the Motion Picture Distributing & Sales Co. have been satisfactorily adjusted, and beginning with the

Releases for the Week of July 18

the product of the members of the Associated Independent Film Manufacturers will be distributed through the Motion Picture Distributing & Sales Co.

Now, MR. EXCHANGE MAN, AND YOU, MR. EXHIBITOR, it will be possible for you to obtain

The Strongest Independent Program Ever Presented

with ALL working for a common end through the Sales Co., which organization has recognized and will work hand in hand with the NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE, the Independents have at last placed their business on a

Broader, Firmer, Stronger and Safer Basis

than it has ever been before, which, with a program unsurpassed in QUALITY, QUANTITY and VARIETY, you have that long sought and much desired opportunity to shout

Long Live the Independents

and at the same time reap the benefits and money resulting from the **Strength of United Program and a Harmonious Administration.**

Program for Week Ending

Monday

Imp Nester Eclair Yankee

Tuesday

Thanhouser Bison Powers Lux Kinograph

Wednesday

Electragraff Atlas Ambrosio

Thursday

Centaur Imp Cines Film d'Art

Friday

Bison, Thanhouser, Defender, Lux, Kinograph

Saturday

Great Northern Powers Carson Itala
Capital Columbia

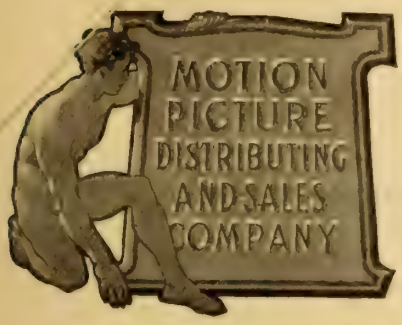
Wire Orders Direct, at same time observing the two weeks cancellation clause

Associated Independent Film Manufacturers

124 EAST 25th ST., NEW YORK CITY

COMING! Champion Film—ABERNATHY BOYS TO THE RESCUE—Wednesday, July 13

THE SALES COMPANY ANNOUNCES



The Grandest Program

of Moving Picture Releases

in All the World

Every Monday - -	ECLAIR IMP NESTOR YANKEE
Every Tuesday - -	BISON KINOGRAPH LUX POWERS THANHOUSER
Every Wednesday -	AMBROSIO ATLAS CHAMPION ELECTRAGRAFF¡ MOTOGRAPH
Every Thursday -	CENTAUR CINES FILM d'ART IMP
Every Friday - - -	BISON DEFENDER KINOGRAPH LUX THANHOUSER
Every Saturday -	CAPITOL CARSON COLUMBIA GREAT NORTHERN ITALA POWERS

The Motion Picture Distributing & Sales Co., the Associated Independent Film Manufacturers and the National Independent Moving Picture Alliance are now acting as ONE, having buried all differences on a basis that insures complete satisfaction for every Independent exhibitor, exchange and manufacturer. ANY or ALL of the above named brands of film are available after July 18th to ALL exchanges who ratify the original (Chicago) Sales Co. agreement before that date. If you think this action is for the general good of the Independent Cause, put your shoulder to the wheel and—help push.

Motion Picture Distributing and Sales Co.

111 EAST 14th STREET :: :: :: :: NEW YORK

CHICAGO NOTES.

In the Chicago "Daily News" recently was paragraphed and pictured an interesting incident in the taking of African hunt pictures by an American camera. A huge rhinoceros which was being photographed greatly opposed the publicity and evinced his opinion by demolishing one of the machines, while the two remaining cinematograph operators continued to turn the crank. Three American cowboys, after a hard tussle, managed to lasso and tie the infuriated beast to a tree. The "rhino" turned the scale at two tons, which demonstrated the power of the horses used, which could just balance 1,400 pounds apiece.

* * *

Mr. Ben Huntley was in Chicago recently for the purpose of buying a fresh supply of educational, travel and comedy pictures. The Huntleys, spoken of in Minnesota as the "Monarchs of Pictorial Amusements," are now in their fourteenth season of road work with motion pictures and other high class entertainments. The cinematograph equipment consists of a four-piece orchestra for sound effects and a reserve stock of film totaling in the neighborhood of 5,000 feet.

Mr. Huntley is ably assisted by his wife, Mrs. Myrtle Huntley, and it is their policy to present high class film subjects of travel and education to the high class public, with sufficient comedy to hold the gallery. Mr. Huntley speaks very highly of the Pathe pictures and has all manner of good things to say of George Kleine's importations. The Huntley Shows have their permanent headquarters at Winona, Minn., from which point the entertainments start out under personal direction.

* * *

Mr. Julius Stern, of the Laemmle Film Service, returned recently from a most successful trip to Europe. Mr. Julius Singer, of the same company, is enjoying a much needed rest at "Sleepy Hollow," Michigan.

* * *

In the future the Chicago Board of Permits will not issue any permits for the erection of Class "4" theaters, unless the seating capacity of such theaters be less than 300. In consequence of this new regulation all new theaters which have a seating capacity of over 300 will be governed by the laws regulating Class "5" theaters, which are more closely watched in regard to fireproof appliances.

* * *

J. C. Deagan, who makes sound effects for the successful exhibition of motion pictures, has been devoting his entire efforts lately to this line of trade exclusively and claims that he is receiving orders daily from theaters for his sound effects and musical paraphernalia, which is known throughout the trade as the best that money and brains, put together, can produce.

* * *

Walter Wilson recently purchased the Ellis Theater, and under his experienced management and supreme courtesy, this house should surpass all its competitors in the neighborhood.

* * *

Mr. W. E. King, director of the orchestra at the Orpheum Theater, was made the butt of an innocent child jest the other day. A mother and member of her tiny brood were seated very close to Mr. King's pit and after watching this king of sound effects manipulate several "traps," he turned to his mother with a haughty and disgusted look and said: "Mother, wouldn't you think that man would have outgrown those childish pleasures by this time?"

* * *

The moving picture in the Ghetto—that is, along Halsted street, between Twelfth and Fourteenth streets—seems to be very popular and is generally presented very well. There are several little theaters in this district, some of which offer vaudeville in Jewish, and some others which show only pictures. Competition between them is pretty brisk, and the films shown are mostly new ones, though in some cases the old are in evidence. Pathe pictures seem to be in favor here, as they mostly tell their stories without the aid of sub-titles, which are useless to people who cannot read them. The houses are about evenly divided between Independent and licensed films, but the licensed houses seem to get the newer.

At Fourteenth and Halsted streets is located a house which featured its vaudeville at the expense of its pictures. The vaudeville did not seem to be at all bad and consisted of a song and a dramatic sketch, both in Yiddish. The pictures were very old, consisting of a split reel, one of whose subjects was an old Pathe comedy and the other something which seemed to be several years of age, very unsteady and poorly photographed, which showed a jewel robbery—a type of subject that has been abandoned for a long time. The projection was fair and the Pathe picture fairly steady. One thing I noticed was the absence of the illustrated song from the program.

A block north of this is another house much like the preceding in some ways. The vaudeville here, too, was in Yiddish. The pictures shown were Independent. "The Power of a Smile" was shown, but ruined by poor projection, the screen being light-struck from the side lights and the film run through the machine very much too fast.

Two doors from this house is a well projected picture in Friedman's Theater. The Gaumont picture, "The Story of Esther," was shown here on its release day, and was deeply appreciated by the Jewish people who patronize these shows. The effect of the pictures was injured by the way in which the manager announced, in a raucous voice, at the beginning of the second and third reels, "We will now give you an extra picture." The operating here was excellent and the pictures were run steadily and smoothly and well lighted.

The next house north was an Independent one in which I found pretty fair operating, considering the fact that the operating room is at the extreme side of the house. The films shown were fairly new ones and were run steadily.

Across the street I found an excellent picture in the Ideal Theater, owned by Mr. I. Natkin, a very nice little house. Mr. Natkin shows two reels of good pictures and no vaudeville. He is an ardent believer in good pictures and would not associate vaudeville with them under any circumstances. When not rushed he shows three reels, but during the evening shows, instead of hurrying three reels through the machine, he cuts the show down to two reels and presents them both properly. He has an excellent piano player, who does much to enhance the effect of the pictures. Mr. Natkin's show draws the attendance of the best classes of business and professional men of his neighborhood, and indeed his theater is one that would be a credit to any neighborhood. It is pleasant and refined in tone, unlike the majority of his competitors; there is no "barker" outside urging the passersby to go within; there are no flaming posters about which have nothing to do with the films shown, as is the case with at least one of the houses nearby. The front of the theater is elegant and simple and lacks the gaudiness and cheapness of the ordinary nickelodeon so much in evidence in the places about it. The films shown are well selected; Mr. Natkin speaks highly of the H. & H. Film Service, which has been supplying him for a long time. "The Story of Esther" was shown here on its release day, and won much approbation from Mr. Natkin's patrons.

At Twelfth and Halsted streets is another house in which there was pretty good projection, the pictures being run steadily and well illuminated. There was nothing in particular to note about this place, which is like several of its neighbors in many ways. This is the most northerly of the theaters in the Jewish section.

About two blocks north there is a little theater patronized exclusively by Italians. The vaudeville consisted of a song and comic sketch in Italian, which brought a good many laughs. As may be expected, this house is using Independent service, since all the Italian films are Independent. The presentation of the pictures was fair. A record film by Croce, of Milan, was shown which was run steadily and was well received. Of course, the Italian films are featured here when they can be obtained. North of this theater the population seems to be almost wholly Greek, and no theater of any kind exists.

The Palace Theater, at Eighteenth and Halsted streets, is another which depends on foreign people for its support. The people in this locality are mostly Polish or Slavish. Here, too, Pathe pictures are popular for their quality of telling stories without sub-titles, and besides the foreign settings of many of the pictures seem more homelike to the people who go to see them. The pictures are pretty well put on the screen, but they suffer in being seen because the house is more broad than deep, and too many seats are located at the sides of the stage, so that the picture as seen from these seats is slightly distorted, due to foreshortening. However, this is not intended as an exclusively picture house, and the vaudeville has been dropped from the program only for the hot months.

C. Y.

Those who denounce the moving picture should pause to reflect on the potential benefits to be derived, at a minimum cost, from these exhibitions. Of course, a great many silly scenes are shown of ultra-sentimental love making and slapstick comedy. But in the better class of establishments what one sees is very often worth the while of serious-minded, busy people, as well as mere amusement seekers.

Buffalo "Times."

W. FAY LYNCH,

Kalem's Chicago Representative—A Man of Affairs and Broad Business Training.

We have all noted with pleasure the fact that men of substance have been attracted to the ranks of the licensed motion picture industry, crowding out carnival and ballyhoo men, who ever restless for new worlds to conquer, have either sought other fields or gone over to the Independents in a body. Kalem's representative is one of the substantial kind. Born and raised in the city of Lowell, Ind., when he graduated from college he was taken into his father's general store as a clerk. Later on he acquired the interests of both his father and elder brother in the store and for several years ran the business with great success, in time doubling and quadrupling the business. After a few years as sole owner of the Lowell store he sought a broader field, eventually joining his brother and opening in Buenos Ayres, Argentine Republic, South America, the largest department store in that thriving city. This enterprise he and his brother, Mr. E. R. Lynch, ran for several years with excellent results. That innate love of country induced them in time to sell out their South American store and return to God's country, where they embarked in the manufacture of paint, locating their factory in the city of Chicago. Recently they sold out this business, although they still own the valuable factory property. Mr. Lynch is the owner of several valuable farms in Indiana and to-day personally operates a magnificent 600-acre farm property adjoining his native city of Lowell. Every Saturday afternoon Mr. Lynch migrates to his farm for a Sunday visit, returning to his duties in Chicago Monday morning. Mr. Lynch ever since placed in charge of the Kalem interests in Chicago has conducted the business to the mutual satisfaction of the Kalem Company and the trade generally. The exchanges all have a good word for the genial Kalem representative.

CINCINNATI, OHIO.

At my last visit, the Magnetic Film Service was moving to their new quarters, 123 Shillito place, and as everything was topsy-turvy, I could not judge of what would be the new exchange. I was delighted to find one of the best equipped film exchanges, a model in many respects. On the second floor we find a commodious, well fitted business office, inspiring order and prosperity. The front room of the third story, a large room with two windows on the street, is simply but tastefully furnished, the main piece of furniture being a long reading table on which is found a collection of trade papers, daily papers, magazines, bulletins, etc. This is the reception room, and while the operators wait for their reels they can make themselves comfortable and peruse the different papers. The operators are not allowed in the working rooms. One of the middle rooms is devoted to the delivery department, and this is under the able supervision of a young lady. In the same room is found the slide department. A third room is devoted exclusively to the posters and advertising matter. The film room is a model; every reel is carefully tagged with a tag of a special color, bearing the number of the reel, the date of return and the words "Not Examined." The reels examined and ready for delivery bear a tag of another color, with the date of inspection and by whom it was inspected. In this department we find a tall, nice-looking young man answering to the name of George Washington, and he is proud to state that he is a descendant of "The Father of His Country." The lady stenographer had a little story to tell me, which I will give out, to show that too many of our exhibitors embarked in the show business without any previous experience.

A very prominent exhibitor of Kentucky, who has been operating a theater for some two years, was recently obliged to enter the operating booth, where he discovered a box containing short pieces of carbon which the operator was unable to use. The proprietor inquired from his operator whether or not he could locate a place where these carbons could be ground up and remolded. The operator started to find a place of this kind, and our last report from him is that he is still hunting.

Old films have been called by many names—rainstorms, etc. —yet I discovered a new name at the Magnetic Film Service —strings.

A German lady visited Mr. Black's theater, a 'steenth-run house; then she visited Mr. Brown's place, a first-run house. When she left Mr. Brown's house, Brown asked her how she had enjoyed the pictures, and she answered that she had enjoyed them, but that at the other place the pictures were full of strings.

The Magnetic Film Service and the Pittsburg Calcium Light and Film Company, operating a branch in Cincinnati, have made an arrangement by which they practically divide the licensed output, and consequently their respective patrons do not show the same program on the same day. It would be a great thing if all the other exchanges could come to such a mutual arrangement.

The Southern Film Exchange, under the able management of Tom Reilly, is prospering and is in a position to supply its patrons with the best Independent productions.

* * *

Indianapolis gave me a taste of the future of cinematography. I spent the evening of June 21 in Indianapolis. It was a very hot and sultry day, nothing to really invite folks to visit a moving picture theater, but on the contrary to encourage them to jump on a trolley car for some park and some fresh air. Notwithstanding the atmospheric conditions, I was surprised to find an audience of about 75 persons at the Mystic Theater and this at 7 P. M., when most of the folks enjoy their evening meal. At 8 o'clock I called at the Orpheum Theater and was agreeably pleased to see them do a good business. At 8.45 o'clock the Lyric Theater had what we can term a full house, very few vacant seats. These three houses show first class licensed pictures.

At 9.30, as I was passing in front of the Manhattan I could not resist the tempting barker who exerted his lungs to tell us that his place was the coolest in town and showing the very best pictures. The Manhattan is well located on Washington street, the main street of Indianapolis, yet the barker had very little success and I could not understand why folks passed the place without dropping their nickel to see the show. Was it that the pictures were not up to date? Was it they objected to a barker? We know that a barker generally cheapens a place and if the cheap second-hand stores must have barkers, the good clothing stores do not employ them. Anyway, tempted by the promises of the barker, I gave my nickel. Well the barker had told the truth, it was cool in more senses than one.

J. M. B.

The Miller Brothers are busily engaged at present in the production of motion pictures depicting the real Western life. These pictures are taken at Bliss, Okla., on the 101 Ranch, and from all reports are very realistic. In a recent production, "A Buffalo Hunt," much rivalry was shown among the Indians, who were greatly agitated by the smell of the meat. It is said that several were severely injured as the outcome and a band of cowboys were compelled to interfere and restore order. Whether this is some clever press agent's dream or not, we are unable to say, but if it is it surely is a good one and ought to get by.

Correspondence.

VAUDEVILLE PUT IN ITS PLACE.

The Nickel, St. Anne street.
Quebec, June 24, 1910.

The Moving Picture World:

Gentlemen—Prior to my purchasing the above theater, I made a most careful examination of all the daily and weekly statements, together with receipts, invoices, etc., and the following figures I quote will probably be of sufficient interest for you to quote in your valuable paper, as I think it clearly answers the most perplexing question, "Does Vaudeville in a Moving Picture House Pay?"

Study these figures carefully, Mr. M. P. Proprietor, and see the little story these figures tell:

August 2 to November 21, 1909, 16 weeks, average daily receipts, $83.47. At this time an opposition house opens and the receipts drop off considerably, so vaudeville is tried to attract. Let us see what happens. The opposition are here and are not running vaudeville:

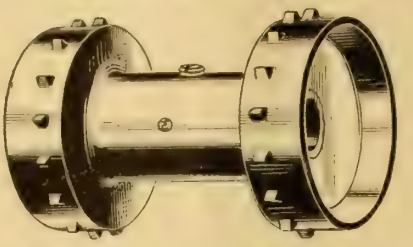
Without vaudeville—December 27 to February 6, 6 weeks, average daily receipts, $62.60; February 7 to March 20, 7 weeks, average daily receipts, $63.27.

Thus it is seen that the receipts were increasing, and no doubt would have continued as we undoubtedly have the best house in town, while not the best location but let us see what vaudeville does:

With vaudeville—March 21 to May 1, 6 weeks, average daily receipts, $60.32; May 2 to June 11, 6 weeks, $55.07.

Thus it will be seen that instead of getting better it gets worse, and no matter how you look at it there is a **loss** staring you in the face. So we will now figure the average daily receipts for 12 weeks before and after the vaudeville, and we find $62.66 average daily receipts before vaudeville, as against $58.44 after, making a daily loss of $4.22, which equals a loss of $303.84 for the 72 days. The weather has

EDISON
Genuine Steel Sprockets



as now furnished with all Models of **Edison Projecting Kinetoscopes,** are stamped with our Trade Mark:

FEATURES

1. Made of special quality steel.
2. Accurately cut on special designed machines.
3. Relieved in center to prevent scratching film.
4. Carefully inspected and tested before shipment.
5. Teeth designed for minimum wear on film.
6. Outwears all other sprockets.
7. Gives steady pictures.

PRICES

For Star Wheel Shaft (without flanges), each **$3.00**

For Upper and Lower Shafts (with flanges), each. **3.50**

To Managers and Operators:

You may be offered sprockets for EDISON machines which purport to be as good as the genuine. Do not be deceived. Only the genuine will give the long wearing qualities and steady pictures.

Edison Manufacturing Co.

72 Lakeside Avenue, Orange, N. J.

90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

General Film Co., 41 E. 21st Street, New York City
General Film Co., 564 Washington Street, Boston, Mass.
Chas. A. Calehuff, 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
General Film Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main Street, Kansas City, Mo.
Geo. Breck, 70 Turk Street, San Francisco, Cal.

nothing to do with these figures, as the furnace was going on June 6, and the hot weather did not start until June 12.

Now comes another item. I have quoted you the receipts, but said nothing about the expenses. Salaries are included in expenses, and the total salaries paid these so-called business producers and so-called vaudevillists was just exactly $632 for the 12 weeks. Total loss $935.84, and then we will add to these figures $64.16 for extra advertising, and we are just exactly $1,000 out of pocket. This is not the only loss, having shown that the receipts were improving, and the probability is that they would have continued, how can we compute this loss? We cannot. All we know are what the facts and the figures say. Vaudeville in a moving picture house **does not pay.**

Any booking agency doubting these facts and figures can have the book, etc., audited—at their own expense, of course.

Suppose you have your books audited, those of you that are asking yourselves this question, and then let the figures talk.

I would suggest that proprietors should go over their statements and work out their average weekly or daily receipts, before and after their vaudeville was added as an attraction, and I think in a good many instances they will find a similar experience to mine.

If they cannot do it themselves, a few dollars for a bookkeeper will be well spent, and the sooner the better. I have also taken the trouble to visit every moving picture house in about ten cities in Canada just to have an idea of what moving picture proprietors are doing, and in the houses where I witnessed vaudeville, I wondered why some of the acts were allowed on the stage at all. In a number of instances I have seen the whole audience actually sit through the act, without a smile or a laugh and not a single hand was given at the end of the performance. For this act I saw the contract, which called for $60 per week, with a change on Thursday. Some of the acts beggar description, and I have seen hundreds of amateurs that would shine like stars in comparison.

An act that will draw is worth money, but an act that is only an act is not only money wasted but a loss to the house as well. In short, I do not think there are any acts that have any drawing power of any quantity that would condescend to work in a moving picture house, and if they did I think the price such an act would require will cause the proprietor to have a fi*

I like legitimate vaudeville, but the average act seen in a vaudeville and moving picture house combined is revolting, disgusting, devoid of any originality or ability.

I am speaking of the average act, and while 10 per cent. of your audience may like it and clap vigorously, don't let that delude you into the belief that the other 90 per cent. like it.

Wishing you every success your valuable paper deserves,

Yours very sincerely,
NICKEL THEATER COMPANY,
Per C. A. E. Lawes.

THE MORALS OF THE SHOW.

Cincinnati, Ohio, June 28, 1910.

Editor Moving Picture World:

Dear Sir—Moving picture shows some declare to be a menace to good morals and are called by others places of vice. Of all the subjects discussed by the public there is more stupidity and lack of real knowledge displayed by those who would prohibit the moving picture business than any other one thing that is discussed by the people of today. It is claimed by one reverend gentleman that picture shows are the meeting places for the young boys and girls, and are places of vice and ruin. It is also claimed by a Cincinnati merchant that the picture shows are detrimental to business. This gentleman seems to think that the people should not patronize these places, but save their money to buy "shoes." He does not state in his article that he is in the shoe business, but one would naturally infer that he is. Other writers claim that the picture shows are unhealthy owing to the large attendance, etc.

Now, Mr. Editor, I wish to answer a few of these critics who seem to write without any knowledge of the facts. In the first place, it would be impossible to run an exclusive picture show for old people. Naturally, young people desire to be entertained, and a picture show cannot discriminate against the young people. No doubt there are some few undesirable picture shows, but they are very scarce indeed, and can only live in a locality where the people are undesirable. It may not be known to many, however it is a positive fact that the independent picture companies have a censor committee in New York and also in Chicago, and the

licensed picture company also has a censor committee in New York. These committees pass upon every picture, and if there are any that are suggestive or immoral they are thrown out and are not allowed to be exhibited. Since the picture shows have been established, crimes have decreased to a large extent. There is a cause for this. I have never seen a picture put on the curtain but what it has had a moral to it. It is claimed by many that the picture shows have been the direct cause of many counties going dry throughout the country, owing to the fact that every picture shown on the curtain vividly depicts the ruin of those who drink to excess. Perhaps there might be one or two cases of crime that some sensational writer might try to attribute to a picture influence. However, this is no reason why a fight should be made against the picture shows. There have been many crimes committed in the schools and churches of our country. The DeRan crime in San Francisco, and the Louisville crime of a few days ago. However, the churches and schools of our country are the foundation upon which the whole government stands, and just because there are a few undesirable picture shows does not mean that they are all undesirable by any means, and the people who are condemning the picture shows know the least about them.

Of course, the young people as well as the old go to the picture shows to be amused and entertained because they are cheap and within the reach of all. Of all the thousands of picture shows, I have never heard of a single murder in one of them. The proprietors are doing all in their power to please the public and run respectable places of amusement. I have been in hundreds of picture shows all over the United States, and I must say I have never seen the people packed in a picture show one-half as tightly as I have seen them packed in the street cars of every city in the United States. Let us hear from some of the critics on this subject. The objection raised about the people spending their nickel is not well taken. We never hear any objection to the rich society people spending from two dollars for a seat at the theater to five hundred dollars for a seat at a social function, and why should anyone object to a poor man spending five cents for an evening's amusement and entertainment?

The picture business is here to stay, and in sight of three years every progressive community will teach in their schools, history and geography by motion pictures. The libraries of the country are now sending out pictures of various places and scenery to educate their patrons. The medical profession, ever awake to live issues which will benefit mankind, realize the great value of moving pictures. The value of the moving picture to surgery cannot be estimated. The poisonous insects carrying the germs of diseases that are depicted upon the curtain at the picture shows teach the people how to protect themselves and to take care of their health and destroy the germs that cause disease. The children raised in the cities are shown country life; the children raised in the country are shown city life, and the scenes, habits and conditions of the cities are depicted upon the curtain at the picture shows in the small towns. This great educator cannot die, but will improve as the years roll on. For five cents we can all see the Seven Wonders of the World, scenes like Niagara Falls, the Red Sea, and the Holy Sea, the Holy Land, the rebuilding of Jerusalem, and all the nationalities that inhabit the earth, their ways and modes of living.

Anyone who condemns all the moving picture shows and the pictures simply because there may be a limited few that are undesirable, has not given the subject intelligent and due consideration and thorough thought. In ten years from to-day some who are condemning the pictures will be lecturing for moving pictures in the churches, and the churches will be crowded with people drinking in the inspiration of eternal life shown upon the curtain by the ingenuity of the man who produced the moving pictures.

The manufacturers of moving pictures in France, Germany, England and other foreign countries are bringing to us the scenery, habits and conditions of all the world, and we are fast becoming familiar with the faces of every ruler and important personage in the world. The rivers, the lakes, the mountains, the valleys and the lands of every nation—in fact, everything most wonderful that nature has produced—is put upon the curtain for the education of the children of this age. It will not be two years before the pictures will talk, sing and do everything that the human race can do, and exactly as it is done. The world through the moving pictures will become acquainted, and the moving picture is the force that will eventually bring about a closer relation of all nations—a band of love and friendship between the people of the whole world.

M. A. NEFF.

B I O
Carbons

ONE TRIM of 6 inch Bio Carbons will run **at least THREE REELS MORE** than the same trim with any other carbon.

THIS MEANS

Money Saved
For the Owner

AND

Time Saved
For the Operator

One operator says: "Outside of their economy, **Bio Carbons** are at least 50 per cent. better than any other carbons I have ever tried."

Ask your jobber for BIO CARBONS. If he cannot furnish them, write us for samples, giving your jobber's name.

DO IT NOW

Charles L. Kiewert Co.

NEW YORK - - - - 39 Cortlandt Street
PITTSBURG - - - - 421 Frick Building
MILWAUKEE - - - - 114-116 Huron Street
SAN FRANCISCO - - 195-197 Fremont Street

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 4.

Biograph—The Purgation (Dr.) ..... 988 ft.
Lubin—The Child's Captive (Dr.) ..... 950 ft.
Pathe—The Runaway Dog (Com.) ..... 384 ft.
Pathe—The Rhine from Cologne to Bingen (Scenic) ..... 525 ft.
Selig—Go West, Young Woman, Go West (Dr.) ..... 990 ft.

Tuesday, July 5.

Edison—A Tale of Two Coats (Com.) ..... 425 ft.
Edison—Equal to the Emergency (Com.) ..... 575 ft.
Gaumont—The Clink of Gold (Com.) ..... 520 ft.
Gaumont—Life in Senegal Africa (Sc.) ..... 425 ft.
Vitagraph—A Boarding School Romance (C.) .. 998 ft.

Wednesday, July 6.

Essanay—The Other Johnson (Com.) .....
Kalem—The Hero Engineer (Dr.) ..... 915 ft.
Pathe—Love Ye One Another (Dr.) ..... 502 ft.
Pathe—Jinks Has the Shooting Mania (Com.) . 466 ft.
Urban—A Russian Spy (Dr.) ..... 688 ft.
Urban—Tropical Java of the South Sea Islands (Edu.) ..... 312 ft.

Thursday, July 7.

Biograph—A Midnight Cupid (Dr.) ..... 997 ft.
Lubin—Ferdie's Vacation (Com.) ..... 950 ft.
Melies—The Little Preacher (Com.) ..... 950 ft.
Selig—The Red Man's Way (Dr.) ..... 1000 ft.

Friday, July 8.

Edison—A Wireless Romance (Dr.) ..... 1000 ft.
Pathe—Big-hearted Mary (Dr.) ..... 777 ft.
Pathe—Col. Roosevelt Reviewing French Troops (Sc.) ..... 180 ft.
Kalem—Attacked by Arapahoes (Dr.) ..... 880 ft.
Vitagraph—Between Love and Honor (Dr.) .. 917 ft.

Saturday, July 9.

Essanay—The Bad Man's Last Deed (Dr.) ... 1100 ft.
Gaumont—The Invincible Sword (Dr.) ..... 880 ft.
Gaumont—Ruins of Medieval Fortifications in France (His.) ..... 125 ft.
Pathe—The Champion of the Race (Com.) ... 950 ft.
Vitagraph—Becket (Dr.) ..... 998 ft.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 4th, 1910

THE PURGATION

A Regeneration, with Love the Mediator

In this Biograph subject is shown the moral influence of love over an unfortunate misguided youth. He enters the house to steal, but encounters a sleeping girl, who has dozed beside the crib of her baby sister, where she is keeping vigil through a spell of illness. The sight of purity and innocence arouse higher thoughts and he determines to put the past behind him. However, his determination is put to test, and he through a series of trying incidents remains adamant in his high purpose, and at times when his trials are the severest his determination is the firmest.

APPROXIMATE LENGTH, 988 FEET

RELEASED JULY 7th, 1910

A MIDNIGHT CUPID

Love's Messenger in a New Guise

Here is a young man of wealth bored by the artificiality of social life. He finds a drunken tramp who has a letter in his pocket begging him to return to his home in the country from whence he came when but a small boy. The idea to take the tramp's place in the country is irresistible, and so he goes disguised as the tramp to take his place. Here he falls in love with the pretty daughter of a farmer, and all goes well until the real fellow turns up. An elopement is resorted to, the girl not knowing the position of her new sweetheart. She, of course, is amazed, as is her father, who pursuing, enters just after the marriage ceremony is over. The old man is delighted at becoming the father-in-law of a man of station.

APPROXIMATE LENGTH, 997 FEET

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

UNBREAKABLE SLIDES

Guaranteed *Patent applied for*

Song Slides, Advertising Slides, and Announcement Slides designed to order

Send for Catalogue of Latest Song Hits and Announcement Slides

Either Glass or Unbreakable Slides

THE PARIS SLIDE CO.

932 Chestnut Street Philadelphia, Pa.

EAGLE FILM EXCHANGE

143 North 8th Street, PHILADELPHIA, PA.

Best and Newest Independent American and Foreign Films

SUPPLIES——18 REELS PER WEEK——SUPPLIES

PROMPT AND RELIABLE SERVICE

Members N. I. M. P. Alliance

EAGLE FILM EXCHANGE

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	-	-	-	-	$1.25	20,000	-	-	-	-	$4.60	50,000	-	-	-	-	$7.50
10,000	-	-	-	-	2.50	25,000	-	-	-	-	5.50	100,000	-	-	-	-	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

A MIDNIGHT CUPID. We will all insist that the tramp is the world's most odious mendicant. He is apparently an absolutely useless parasite which all are anxious to exterminate. However, here is one poor unfortunate who was the cause of a great good, for he unwittingly plays Cupid and brings felicity into a couple of tedious lives. Perry Dudley, a young man of wealth and position, is the center of attraction with the matchmaking mothers, as he is considered the season's best catch. The daughters are by no means backward in obtruding themselves to his notice. In fact, he is so annoyed and bored by this bevy of fawning females that his life becomes one of ennui. He longs for a change where people are less superficial. While fulfilling one of his social obligations his house is entered by a poor unfortunate tramp, a veritable soldier of misfortune. The poor fellow has a letter in his pocket from friends in his native village from whence he left when but a small boy. The missive asks that he return and he will be taken care of. He is inclined to go, but cannot make the trip on an empty stomach, so his visit to the Dudley mansion is in quest of food. He finds no one at home, and espying a decanter of wine on the table, in lieu of food, takes a drink. The wine has both an intoxicating and soporific effect, and when Perry returns he finds his nocturnal visitor on the floor in a profound bacchanalian slumber. As he lifts him to a chair Perry sees the letter, which he reads. What a chance. He decides at once to disguise himself and go to the country in the tramp's place, assuming that no one would recognize the deception. Placing a ten-dollar bill in the tramp's pocket instead of the letter, he instructs his valet and butler to take the sleeping tramp out and lay him on a bench in the park. Off Perry goes to present himself as the long-lost native, and has little trouble in convincing the old farmer that he is the personage to whom the letter is addressed. Of course, he is welcomed, but one thing he didn't bargain for was work on the farm; still he must endure it. Another thing he didn't bargain for, but is willing to endure, is the companionship of the farmer's pretty daughter. It is a case of love on both sides. Meanwhile, the tramp awakening and finding the money, resolves to go back to his old home. His arrival is uneventful, as no one will believe him until he shows the farmer several marks or scars of identification as proof, hence the farmer chases Perry off and locks the daughter in her room. But, pshaw! As they appreciate the fact that love has ever given locksmiths the merry ha, ha, they won't let a little thing like that break their romance, so they elope. When they arrive at Perry's mansion the girl is amazed, but is reassured by the presence of a minister, who makes them one just as the old father, who has followed with a neighbor, enters. He not only makes the best of the situation, but considers himself the most fortunate father in Christendom with his daughter making such a match.

THE PURGATION.—Reformation is possible to the most hardened criminal. Many there are who have not had the opportunity of good example, and others who have had, but were indifferent. However, in any case, each must go through the epoch of purgation and suffer tests of their sincerity, the ordeal to be measured according to conditions. The young man in this Biograph story is one of the many misguided youths, who, for the want of healthy moral training, has become a thief. There is something worthy in the boy's nature, which only needed cultivating. He and his companion get into an uptown apartment house by way of the fire escape, and entering the apartment of a wealthy business man, find his daughter, while keeping vigil beside the bed of her baby sister, has fallen to sleep. The sight of the girl, a picture of purity and innocence, arouses higher thoughts in the young man, so he compels his companion to leave and seek elsewhere. Their exit awakens the girl, and she, in attending the child, notices the hot water bag needs refilling, and as it is late she goes to the elevator to have this done, when a drunken clubman passes and offers her an insult. The boy is now hiding behind the portieres covering the window, and seeing the girl's plight, leaps to her rescue, hurling the offender down the stairs. The parents of the girl hearing the scuffle rush out and are overwhelming in their gratitude for the young man's action. The girl herself is impressed. Her father asks that he call at his office that he may show substantially thank him. On the boy's side it is a case of love at first sight so when he reappears at the meeting place of the chums he bids them good-by forever, determined to put the past behind him. Now for the test. He secures employment from the girl's father, he, of course knowing nothing of his past, and in a short time he gains their confidence to such an extent that he becomes the fiance of the girl. Prospects are now bright, but the purgation is still to be endured, and here fate often conspires cruelly. While on a business errand, the boy meets his erstwhile companion. He tries to induce him to take a hand in a job so as to perpetuate the same night. The young man, however, is firm in his high purpose and refuses to have anything to do with his former associate. A robbery takes place at the office of the boy's friend, and when the discovery is made next morning the boy feels sure that his old chum was the thief. The police are informed, but the boy volunteers to try to regain the stolen property. Going to their hovel, he has by subterfuge just succeeded in getting the valuables when the detectives enter. Appearances and record are condemning, so the detective considers the boy a part to the deed, and would have held him but for the confession of one of the crooks. Still, it is a sad blow to the girl and her parents, for he must acknowledge his former character. Still determined to stick to the road of righteousness, he begs the man to give him a chance to prove himself worthy of his confidence. This the father grants.

EDISON MFG. CO.

THE STARS AND STRIPES.—John Mayrant has fallen out of favor with Mistress Dorothy Hall, a little lady with whom he is greatly in love, but who does not feel that John is quite as brave and gallant a gentleman as she cares to bestow her heart and hand upon. Chance favors John when a messenger carrying the news of Burgoyne's surrender, and with sealed orders for Paul Jones, falls wounded at the door of Mistress Dorothy Hall while John is pleading his suit. The messenger being wounded en route, John undertakes the delivery of the message in his place. Arriving on board of Jones' boat at midnight, John delivers the message to his captain. Paul Jones at once orders all sail to be hoisted. The "Stars and Stripes" are flown to the midnight breeze and the ship sets sail for Europe with the news of Burgoyne's surrender, but not before John has succeeded in inducing Paul Jones to take him with him.

To win back Mistress Hall's love and affection is John's one idea, and how well and how bravely he accomplished this task is shown to the audience in one of the most realistic and startling scenes ever produced on the moving-picture screen—the famous sea fight between the "Bon Homme Richard" and the "Serapis." Here are shown the horror and the thrilling glory of the old time sea fight on board a sailing vessel. The scene between decks is particularly effective. Men stripped to the waist and covered with blood and powder are serving the guns, with the dead and dying lying around and powder monkeys dashing here and there in the smoke of battle. A ball crashes in the side of the vessel and causes death and destruction. The men desert their guns, but John Mayrant drives them back to their post of duty, himself staggering from a half dozen wounds.

Next we are shown the upper deck of the "Richard." Shells are bursting, cannon roaring, officers hastening hither and thither with orders, while on the poop deck we see Paul Jones, calm, cool, the acme of courage and bravery, calling out his orders, receiving the news that his ship is sinking and fire is destroying it. "Take the water that is sinking us and quench the fire that is burning us up!" is his order.

"Do you surrender?" comes the shout from the enemy's vessel. The reply rings out, "Surrender! Why, I am just beginning to fight!" A moment later and the "Serapis" is seen to crash into the "Richard." "Boarders away!" rings out the order, and John Mayrant is the first to respond to the call. It is now a hand-to-hand conflict. A hundred men leap over the rail upon the enemy's vessel. The smoke and powder hide them from view. An awful moment of suspense, and then through the haze and fire can be seen John Mayrant clinging to the rattlins with the surrendered English flag in his hand. Captain Pearson has surrendered, and as he hands his sword to Paul Jones, John Mayrant sinks to the deck. Human endurance could stand no more. He was covered with wounds and glory.

That Paul Jones was in the secret of John's valor and bravery is indicated in the letter he sent to Mistress Dorothy Hall recommending the man to her favor in words of highest praise. How well she obeyed the commander's orders is shown on John's return.

THE TALE OF TWO COATS. There is a "kid" extremely slender and very regular boy, a dutiful citizen who expects to meet the governor of the State at a dinner and who sends a messenger boy in a great hurry with instructions to take his suitcase containing his dress suit to the hotel which is the scene of the banquet. There is a fat, jolly and very flowery looking clerk in the aforesaid tall citizen's office who says he wants to get his own dress suit checked to a suburban home for an evening party by means of the same boy and thus wangles cost to himself. The boy is a typical messenger "kid," as crafty and mercenary as he is reckless and utterly lacking as a respecter of persons. The clerk has no trouble in inducing him to perform the double errand as soon as he makes it plain that there is "some chump jo" the job.

The two suitcases happen to be identical in appearance, though the contents are a long way from

EQUAL TO THE EMERGENCY

ESSANAY FILM MFG. CO.

THE OTHER JOHNSON. Henry Johnson, a young broker, and his wife are at breakfast one morning when Mrs. Johnson reads the following item concerning her husband in the morning's paper:

> Search is being made for the son of Henry Johnson, who lived in this city twenty years ago and was killed in cold blood, according to one version, during a quarrel. It is reported that Henry Johnson, the well-known young broker, is the missing boy and we will devote two weeks' space to bring the story to light.

With a shriek Mrs. Johnson swoons the coffee to get revenge but is brought around and assures her that he is not the boy he is supposed to.

Young Johnson goes to his office and finds a letter from a San Francisco lawyer, telling him that he is the man and that the reward will be paid over to him at the usual place of appointment.

Henry is elated and calls up his wife to tell her to congratulate him for the good news. He hangs up the receiver and is about to put on his hat when a friend who is engaged in a business deal with the customary glass of wine calls. The two men drink and Henry, thinking some time will elapse before the reward is paid, invites his friend to lunch. During lunch Henry gets into very deep water and promises to see the bank for more.

Suddenly the door opens and in walks a man with a grip and all sorts of baggage, and, setting down his grip, extends his hand to Henry Johnson, the astonished man in the room, and introduces himself as Henry Johnson, the long-lost boy. It seems that a wealthy person in San Francisco died and left a large fortune to the "lost."

While Henry leaves for home to tell his wife the good news the strange boy proceeds to make himself at home in the house, each having brought their grips, pre-

Edison Film Releases

July 12th, 1910

Out of the Night

By REX BEACH

Of a very different order from Rex Beach's previous contributions, this picture tells a beautifully simple story that goes straight to the heart. Played superbly, the pathos of the last scene is indescribably effective.

App. length, 1000 feet

July 15th, 1910

A Vacation in Havana

A real novelty. Excellent pictures of Havana City, Morro Castle and Havana Bay, with a delicious little love story running through it, worth going a long way to see.

How Bumptious Papered the Parlor

His second appearance. How he decides to save money by papering his own parlor—his purchase of the paper from the imperturbable gum chewer—his efforts and his finish. A scream throughout.

On one reel, Total Length, 1000 feet.

Don't fail to book—"THE OLD LOVE AND THE NEW"—Released July 19th

Is your name on our Mailing List for the "KINETOGRAM"?

Write About Lobby Display Frames **Use A. B. C. Display Posters**

EDISON MANUFACTURING CO.

71 Lakeside Ave., ORANGE, N. J. **90 Wabash Ave., CHICAGO, ILL.**

Your Pudding's a Failure!

Even the world's finest cooks occasionally forget an important ingredient in making up their "puddings"—or try to substitute something handier or cheaper—and the pudding is **RUINED.**

It's a Lack of Judgment!

Liken yourself to the cook, Mr. Moving Picture Theatre Manager. If **YOU'VE** fitted up a handsome theatre; if **YOU'VE** made every preparation to **"GET THE BUSINESS"**, would you consider it **GOOD** judgment to take on an insignificant, unknown, unreliable film service, simply because of a **"FANCIED"** saving in price?

We say **"FANCIED"** because you **DON'T** save—you **DON'T** get the subjects—you **DON'T** get the crowds—if you **DON'T** get a licensed film service.

And even among licensed services see that **YOURS** is a

Premier Film Service

The Pittsburg Calcium Light & Film Company

Pittsburg, Pa. Des Moines, Ia. Rochester, N. Y.
Wilkes Barre, Pa. Cincinnati, Ohio.
Omaha, Neb.

FILM D'ART

Love Ye One Another

Released Wednesday, July 6th

Depicts the most beautiful sentiment that has ever yet been put into moving pictures. The staging, acting and coloring are perfect

PATHÉ FRÈRÉS

NEW YORK: 41 West 25th Street
CHICAGO: 35 Randolph Street

pared to pay Cousin Henry a "real, long visit."

Henry is in despair and, after trying vainly to get them out of the house, decides that he and his wife will slip out and leave their guests to entertain themselves.

But this move is interrupted by a messenger boy with a telegram from San Francisco. It is from Bings & Bangs, attorneys, and reads:

Dear Sir We regret to inform you that you are not the right Johnson.

Mrs. Johnson, happy that it is all over, reads the message to the crowd, and they skulk out, telling Henry what they think of him.

A DARLING CONFUSION. Mr. and Mrs. Jones, a young married couple, have just left breakfast. Mr. Jones seats himself at the desk in the library, quickly takes up a pen, and is about to write, when Mrs. Jones returns and asks him to have a look at her new hat. He is indifferent, looks about and nods his approval, then continues with his writing.

Mrs. Jones, impatient at his indifference, crosses over to see what he is so absorbed in, and receives a shock when she reads the following:

Dear Darling: Meet me in the reception room of Marten's Cafe at 12 o'clock and, while at luncheon, we will talk over our little affairs. GEORGE.

Mrs. Jones is shocked, but does not let her husband know that she had read the note. When he leaves she flies into a rage, which is interrupted when she receives a note from her brother Tom and oddly coincidental, asking her to meet him at the reception rom at Marten's at 12 o'clock.

At the appointed time the enraged little Mrs. Jones is seated in the swell reception room of the cafe named in the notes. A moment later a prettily dressed woman, apparently agitated over something, enters, glances at the clock and compares it with her watch. Mrs. Jones quickly assumes that this is "Darling," and without a word of warning flies at her, grabbing her by the hair and endeavoring frantically to pummel her.

The scene is interrupted by the entrance of a hotel servant, who separates them. The servant is followed by Tom, Mrs. Jones' brother, to whom she explains that "this creature" had made an appointment with her husband. Tom endeavors to console her, when Jones enters and, mistaking the situation, pounces on Tom and his supposed flirtatious wife.

Another fight is about to start, when Darling enters and separates them. For "Darling" is a business gentleman with whom Jones is trying to make a deal.

Things are explained, and the frightened victim of the attack receives from Mrs. Jones the latter's abject and tearful apologies.

THE UNKNOWN CLAIM.—Reuben Ellis and his daughter, Belle, are in hard financial straits. Burdened with debts and pressed by persistent creditors, the old man finds but one way to meet his obligations, and that is mortgaging the ranch. Belle tries to console him, but agrees that they must borrow money.

Ellis rides into town and applies to a money-lender for a sum sufficient to meet his debts. Walker, the loan agent, agrees to ride out to the ranch and look it over, but after he has viewed the ramshackle buildings and pitiful collection of household furniture he shakes his head and says the place is not worth a cent.

Now it happens that one of Ellis' employes, who has been in love with Belle, in wandering over the ranch, discovers an unknown claim, which bears evidence of a good pay streak. He is excitedly making an inspection when he hears voices, and then hides behind a rock as Walker and Ellis come into view. Walker is giving his final verdict, offering a trivial sum for the property. The old man shakes his head and turns away.

Walker is about to go, when the ranch-hand stops him and shows him the rich ore deposits of the unknown claim. Walker appreciates the value of the mine and resolves to accept the mortgage from Ellis and, if possible, to secure the ranch property. Cautioning the ranch-hand to be silent, he again interviews Ellis and offers him money on the ranch property.

The next day an assayer, accompanying Walker and the ranch-hand, make investigations at the mine. After this the assayer leaves them and, in passing Ellis' ranch house, stops to get a drink.

Belle brings him the drink and lingers near him shyly as he questions her. It is a case of mutual infatuation, but young Bartwell, the assayer, makes his departure without making further advances.

A year goes by and Ellis, who is still deeply in debt, receives a letter from Walker advising him that the mortgage will fall due that day and unless it is paid he will immediately foreclose. Ellis is in despair, when Belle resolves to go to the money-lender and intercede with him.

As she leaves the house she is confronted by young Bartwell, smiling pleasantly at her. He has something important to tell her, he says, and asks her to go for a walk with him. By a lucky accident they pass the mine which Bartwell has assayed the year before and he makes mention of the fact, wondering that it has not been developed. The girl looks surprised and tells him that the property belongs to her father. Then she goes on to explain about the mortgage and how it is likely to be foreclosed at noon that day.

Bartwell sees through the whole wicked scheme. He looks at his watch and finds it is after 10. Two hours to make a twelve-mile ride!

Bartwell presses a roll of bills into her hand and, helping her into his saddle, tells her to ride like the wind. The ride which follows is thrilling and shows most remarkable horsemanship.

At ten minutes to 12 she springs from the saddle in front of Walker's office and enters. One of the rogues, hearing her coming, has attempted to set the clock up ten minutes, but she sees the trick and makes him turn the hand back. Then she offers the money and demands the mortgage. It is turned over to her and she goes out.

At the ranch house a few hours later the girl enters breathlessly after her long ride and flourishes the mortgage. The old man tears it up, and Bartwell, who has waited for this opportunity, confesses his love to the girl and is accepted.

KALEM CO.

ATTACKED BY ARAPAHOES is another historic story of the perils of the Santa Fe trail. A party of gold-seekers start out for the Black Hills, led by a famous scout and well equipped for the journey. They hope for a safe journey, but are soon discovered by a marauding band of Arapahoes, who are called "the meanest Indians that roam the plains." These Arapahoes have sent out a scout in advance, and he sees the gold seekers and carries back the news to his camp. A war party is soon organized, and we see them making their way over the rough country to the point where the wagon train has to pass a narrow passage leading to the foothills. Here the gold-seekers stop for a meal, and while they are unprepared the Indians attack them fiercely. The whites have barely time to get their guns, and most of them are shot in the first rush. The Indians capture a young lad, with his mother, and take them to their camp. Here the boy manages to escape and gets word to Captain Sumner's Indian fighters. Captain Sumner's troop of cavalry starts out at once and after a hot pursuit catches up with the Arapahoes, and as hot a battle ensues as has ever been shown in motion pictures.

The reunion of the mother and daughter with the young son forms the climax of the story.

THE HERO ENGINEER.—The first scene finds the engineer in his home surrounded by his happy family. He is departing for his task of guiding the overland "flyer" with its precious freight across the continent. A few days later a delegation from the railroad engineers' union find that their demands for an increase are peremptorily refused by the superintendent, and a strike is declared.

The next day, as the idle engineers are standing around the deserted roundhouse, the superintendent approaches and begs and implores one of them to carry him to a distant town, where his little one lies dangerous ill. Engineer Thomas, unable to refuse the appeal of the suffering father, takes out the engine amidst the curses and cries of a "scab." We see them rushing through the crowds of desperate strikers that line the tracks and on out into the quiet country. Arriving at his home station, the superintendent learns that his child is out of danger and sets out on the return trip. Meanwhile a friendly call-boy has overheard the plot of the strikers to burn up the trestle over which the superintendent and Engineer Thomas must run. He informs the wife and summons the aid of the militia, who hastily mount a handcar and go speeding toward the trestle. The heroic wife follows the strikers even to the dizzy top of the trestle. From their position in the cab of the flying engine the engineer and superintendent with horrified eyes see the strikers applying their torches to the kindling wood. Unable to stop the engine in time, Engineer Thomas throws on full speed, and as he dashes through the rolling smoke and scorching flames he catches sight of his daring wife, who is endeavoring to stop the strikers in their dastardly work. Quickly bringing the engine to a stop, the engineer and superintendent rush back to the aid of the wife, now in the hands of the infuriated mob. They themselves are quickly overpowered, when, just in the nick of time, the militia arrive. Soon the strikers are fleeing, and Engineer Thomas lifts his now fainting wife into his arms, while the superintendent holds a prisoner, the desperate agitator who urged on the mob of strikers.

GAUMONT.
(George Kleine.)

THE CLINK OF GOLD.—Mr. Goodman gives all his money to his daughter when she marries. She and her husband do not display any gratitude, and the poor fellow has a dreadful time, receiving from the married couple very little attention. Acting upon the advice of his friend, he obtains a bag filled with small pieces of metal, which, as they are shaken, sound like coins. One day, when he knows the ungrateful children are looking, Mr. Goodman puts this bag away in the strong box of his room. His daughter and her husband think he has come into some more money, and their behavior toward him is very different. When the old man dies, however, and his will is read, they are very much disgusted to find the contents of the casket left to them in the will contains only a stone.

LIFE IN SENEGAL AFRICA.—We are shown the various tradesmen and manufacturers at work on their rather crude products in leather, metal, wood and fabrics.

The street scenes are all filled with activities of unusual kinds.

Our last call at a public place is the schoolhouse, where we see the little black boys hard at work on their studies.

THE INVINCIBLE SWORD.—The story starts with the suit of the Count Ganelon being refused by Angelica, Queen of Cathray, who loves the Knight Roland. Roland, however, has been told by a soothsayer that as long as he keeps his heart true his sword will be invincible. But fate is against him, and he falls in love with Angelica, which he finds disguised as a shepherdess. Ganelon interrupts them, and challenges Roland to fight. Ganelon treats with the enemy respecting giving them plans of the interiors of his arms, but is found out by the shepherd who informs Roland. Roland accepts the Count's challenge, and in the duel he overcomes his adversary, but in the battle which is fought afterward the fortune teller's prophecy is fulfilled for Roland's army is defeated and he himself mortally wounded. He expires blowing his trumpet for the assistance which arrives too late. A splendid dramatic film, and powerfully told.

RUINS OF MEDIAEVAL FORTIFICATIONS IN FRANCE.—Agnes Mattes. A very fine picture of the town from which King St. Louis of France started the Crusades. The ramparts of the old city and views of the river running through are shown, and toward the end of the picture the glories of a sunset are depicted. It is a scenic of good interest, not being too long.

URBAN-ECLIPSE.
(George Kleine.)

A RUSSIAN SPY.—General calls an officer and sends him out to get information of enemy's position. Moonlight reconnoiter of scout, foot, hearing enemy, dismounts and proceeds on foot. Falls into an ambush, is captured and taken before an officers' council at a country inn, and imprisoned in cellar.

Maid servant, who has recognized an old friend, goes to the cellar and schemes for his escape.

After holding revelry (introducing a fine Russian dance), the officers leave a sentry on guard at entrance of cellar. Escape of the captive and return of officers, who question sentry, and on hearing explanation send for the girl, who is condemned to death.

Heroine taken into the woods to be shot, when, by the timely arrival of the friendly force, she is saved.

TROPICAL JAVA OF THE SOUTH SEA ISLANDS.—A particularly interesting travel picture, dealing principally with home life and customs, street scenes in Sourabaia, every kind of vehicle imaginable is shown.

Everyday scenes—a washing day, girls drawing water and indulging in a refreshing shower bath, embroidering, dancing, playing cards in the shade of huge-leaved ferns.

The military school, native boys drilling, an extraordinary goose step, at their studies.

A native exhibition.

Procession of carnival. Strange figures and decorated cars.

LUBIN MFG. CO.

HIS CHILD'S CAPTIVE.—Lawrence Redmond, a prosperous banker, has settled down to a life of domesticity and has almost entirely forgotten the wild-oats days, when, like an echo from the past, comes a note from Eva Landon, an actress, who is passing through the city, and demands that her old friend visit her. Eva's influence was strong in the old days, and Redmond's first impulse is to go to her, even though he had promised to take his wife to the theater, but he fights down the impulse and resolves not to see the woman who once commanded his life. But the actress is not to be denied. Redmond is wealthy and her physical attractiveness, still marked, is rapidly fading. She plans that his money shall make secure the comfort of her declining years. She seeks him out at his office, and Redmond again yields to the magnetism of her presence. His brief visit to her hotel is prolonged through dinner until she is again in complete ascendency, and he promises to elope with her. He returns to the house late at night for important papers, and his little son, nicknamed Redskin, unable to stay in bed with a fascinating Indian suit alongside, captures him and restores him to his forgiving wife and the happy home.

FERDIE'S VACATION.—Ferdie labors in an office, and he thinks of the joys of the country, where his sweetheart is spending the Summer. It's hot in the office; there is a rush of business, and Ferdie seeks release. He has drawn a late vacation in the office pool, and he feels that if he does not get out of town sooner he will never live to enjoy the last two weeks of August. He writes his fiancee asking that a wire be sent him summoning him to the bedside of his dying sister. This is done, and Ferdie exultantly exits from the office, wholly underserving the sympathy which follows him. He is having a corking good time, when a wire comes from the boss that he is stopping off to see Ferdie—and the sick sister—and Ferdie

Released July 7th

FERDIE'S VACATION

Ferdie was tired of working in a hot office and he planned to work the "sick sister" excuse. It worked all right but a sympathetic boss stopped off to see the sick sister and there wasn't any. That's what starts the laughs. **Length About 965 Feet.**

Released Monday, July 11th

THE HIGHBINDERS

A story of Chinatown that keeps you interested to the very last moment. Not a bloodthirsty story but a strong drama of sustained interest. Something novel and very good. **Length About 635 Feet.**

On the same reel.

THE ALMIGHTY DOLLAR

This dollar was spiked to a chair and it fooled a lot of people until the peddler came along. He took chair and all and turned the laugh on the jokers. **A Thousand Feet of Fun on 350 Feet of Film.**

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

SELIG PRESENTS

The Way of the Red Man

An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home; but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw; the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

The story is one of unusual interest and holds one in suspense throughout.

Length, about 1000 Ft. Released July 7 Code Word, Red

SELIG PRESENTS

FRED WALTON IN

The Hall-Room Boys

In presenting the emperor of silent comedy, Mr. Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding-house previous to preparing to attend the mask ball at the Union Club. Donned in their best they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble—but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after brings a fresh supply of trouble—they are informed their places at the ribbon counter have been filled—completing one of the best comedies ever offered in moving photography.

Length, about 1000 Ft. Released July 11 Code Word, Walton

SELIG POLYSCOPE COMPANY

45-47-49 Randolph Street, Chicago, Ill.

never had a sister, let alone a sick one. His fiancee's brother is elected the sister and comforted with some fine old whiskey in a medicine bottle, and the sympathetic employer is glad that he gave Ferdie an unlimited leave of absence when he sees how sick the sister is. But his daughter discovers the sick sister sitting up with one of her father's cigars and the bottle of whiskey. The chum is making great progress with the daughter when her father comes in search of his cigar case, and for a moment it looks as though Ferdie's vacation would last until he procured another place, but the old man is talked over and in the end rather enjoys the joke.

G. MELIES.

THE GOLDEN SECRET.—A Navajo Indian has crossed the great desert, and his water bottle has been emptied. He is in a frenzy from thirst and sees mirages of water everywhere. He comes upon Nat Perry, a young settler, who is conveying his household goods across the burning sands. Perry has just taken a drink from his precious canteen when the Indian falls at his feet and implores a little water. The young pioneer heartlessly turns him over with his foot and leaves him to die.

Kate and Will Brown are passing in a prairie "schooner." They see the Indian's plight and revive him, load him into their vehicle and proceed on their journey. Two years later the Indian is a valued friend and servant, when he has an altercation with Perry over the latter's conduct in the desert and is fatally wounded. He crawls to his employer's home and dies, but before he passes to the great beyond he tells the young settlers the secret of a lost gold mine and gives them a rude map which will help them to find it. Perry has overheard this conversation, and, while he has not seen the map, he resolves to follow Kate and Will when they start on their search.

The Indian is decently buried, and the search begins. By rude drawings and familiar landmarks the mine is finally discovered. Brown immediately sees its great value, and in his haste to communicate their good fortune to his wife he turns his ankle on a stone and sinks to the ground under the pain.

While Kate is binding up the injured member, Perry, who has folowed them closely, appears and commands them to throw up their hands. They are taken completely by surprise, relieved of their revolvers, their horses driven down the side of the mountain and Perry writes a location claim and rides away to file it at the nearest land office for himself.

Kate is in despair at the sudden change in their fortune, but conceives a plan intended to outwit the villainous Perry. She knows that he must ride a long way around and around the mountain in his descent, while if she can succeed in climbing down the side of a steep cliff she can be ahead of him. The difficulty is to find a horse, but she suddenly sees, far below her, a rider. His attention is attracted by means of huge stones, which she throws down. He sees her and stops, and is astonished when the plucky girl swings far out from the top of the cliff on a stout lariat and climbs hand over hand down the mountain. Her story is quickly told, and the gallant cowboy leads his horse.

Then begins a race for the land office, in which the plucky girl is the victor. Perry arrives shortly after her, and is arrested by the sheriff, who happens to be there. The richness of her nugget excites the interest of an Eastern capitalist, and an option is sold on the mine, which insures the young couple a handsome competence and luxury for life.

PATHE FRERES.

THE RUNAWAY DOG.—Jones has arranged to go shooting, and just as he is ready to start he receives a note from a friend, who had promised him the loan of his dog, that the animal was sick. Not to be done out of his enjoyment, Jones decides to purchase a dog. After various attempts to do so, he succeeds in coming to terms with a tramp. No sooner, however, had he led the dog a little way on his road before he yearns for his old master, and with a sudden dash flies off at a headlong pace, the unfortunate sportsman being dragged along in his wake. Down goes a cyclist, then a big, fat country girl with a basket, and an Italian statue dealer suffers in a like way. Next a dozen customers outside a saloon are dispersed in different directions, and immediately a man painting the wall of a house is overturned. At last Jones makes a grab for a lamppost in a desperate effort to stop his and the dog's headlong flight. It is a more effective method than he imagined, for the excited animal, dancing round him on his leash, binds him securely to the post. Subsequently he is released by his victims, who belabor him unmercifully, whilst the dog scampers back to the tramp.

THE RHINE FROM COLOGNE TO BINGEN.—This film takes you past all the most famous castles, each of which is the subject of hundreds of legends. First, we see Koenigswinter and the crumbling ruins of the Dragon's Rock. In quick succession follow Linz, Anderach and the Fortress of Ehren-breitstein. Next comes one of the most famous sights of the Rhine, the monument of Emperor William. And then the Lorelei, the Oberweisel, and the ruins of Schonburg, and, passing through the Rhine Palatine, we come upon Kaub and the Castle of Gutenfels. Amongst others we see the famous Rheinstein and Sonneck castles, and, finally, at Bingen itself, the Mouse, or Hatto's, Tower, and the vineyards of Rudesheim.

This film is pregnant with interest, giving a true representation of the splendid scenery of this magnificent and incomparable river, and calling to mind the innumerable tales and myths of quaint old German folklore, which spreads its misty veil upon the dark and mysterious waters.

LOVE YE ONE ANOTHER.—A poor, half-starved wayfarer asks several of the villagers for help or work without avail. No one will give him food or even a kindly word. Even a lad eating bread on the porch of his home refuses him a morsel. Bitter and despairing, this poor sufferer ultimately finds himself before one of those gigantic crosses which uplift themselves so conspicuously above the Normandy landscape. Disgusted with human nature, he raises his stick and reviles the figure of Christ upon the Cross. At the same moment a laborer appears coming down the road, and the outcast feels impelled to fall upon him and strike him. He holds himself in readiness, watching the countryman slowly approaching, and then with uplifted stick springs forward, but in place of the laborer stands the figure of Christ, who leads him back to the foot of the Cross and points out the words carved on the base, "Love Ye One Another." The stick falls, hate and curses give way to sobs, and the wayfarer, reading, understands and continues on his way. Suddenly the alarm bell rings out. He turns and sees one of the farmhouses in flames. The youth who had refused him bread is helpless in the upper part and the villagers are running to and fro distracted. A ladder is raised, and with sudden strength the tramp goes up, and, through choking smoke and falling rafters, snatches the lad in his arms and takes him down to safety. Reaching the ground, he falls, and rough hands are now eager to lend him assistance. Alas! it is too late, he has given all he had to give, his own poor, wretched life, to a fellow-creature.

JINKS HAS THE SHOOTING MANIA.—Tommy's father gives him a popgun for a present, and in showing him how to use it finds out that he can hit the bull's-eye every time. This so excites dad that he gets a mania for shooting. He goes out and purchases a rifle. And now the fun commences. Anything he sees he practices his skill on. Various articles are destroyed, and innumerable are the brawls he finds himself mixed up in. In one case he aims at a parasol on the grass that looks like a target, behind which a soldier and his sweetheart are making love. It is fortunate the film does not show the language that soldier used. Finally he aims at the bunghole of some barrels of beer being delivered to a saloon. His aim, as usual, is sure, and the beer gushes forth in a stream into the street. This time, however, it is his finish, and he himself becomes the target for an avalanche of fruit, eggs, potatoes and turnips that his various victims find real pleasure in throwing at his defenseless head.

BIG-HEARTED MARY.—Mary is the daughter of a rich farmer and her friend Helen is the daugter of a poor farmhand out of a job. Mary, calling for her friend one morning on her way to school, learns of their great distress, and, returning to her parents, suggests that some assistance be given to them. Unfortunately, the farmer learns that Helen is the child of a man with whom he had quarreled in the past, and refuses to hear another word on their behalf. Poor little Mary is downhearted, but makes up her mind that something must be done to relieve the distress of Helen and her parents. She accordingly takes from her home a rabbit and some eggs, which she gives to them in her father's name, so that they have no scruples about accepting the present. The theft is, however, soon discovered, and a farmhand supposed to be the culprit is dismissed. Mary is then in a fix, and she decides to confess her guilt. Her father, startled at the development, investigates the matter, and, rather ashamed of his harsh treatment of Helen, not only forgives his own little girl, but finds work for Helen's father and mother on his farm.

COLONEL ROOSEVELT REVIEWING THE FRENCH TROOPS.—This short, topical picture is of great interest at the present moment, inasmuch as it gives a very good picture of the ex-President in conversation with the French commander facing the camera and right close up to it.

THE CHAMPION OF THE RACE.—There is many a marriage arranged for a young girl by her parents for financial or social advancement, but it is not often that she is as resourceful as Helen Brown in devising a method that enables her to marry the man of her heart with her parent's consent.

George Brown and John Gordon were leading bankers in Longville, and in order to benefit their banks they had arranged that Helen Brown should marry James Gordon, and the film opens with a reception given in honor of the engagement. Helen was, however, secretly betrothed to a young officer, Harry Castleroy, and at the reception refused to have anything to do with James and spent as much time as possible with her soldier lover. Brown is an ardent automobilist and has set his whole heart on winning the twenty-four hour endurance race, and, the subject cropping up at the reception, backs himself for $20,000 to win the race. Brown makes his preparations, and on the day of the race arriving it rends cats[illegible] it does not start until 6 o'clock. In case he takes his future son-in-law fishing in the yacht. Helen now sees a desperate chance to win her father's consent. She sends for Harry and explains her plan. Quietly they put to sea in a boat, moors the fisherman's boat and leaves them to drift at the mercy of the sea with a blanket over them, donning their motoring clothes. Helen and Harry speed to the track. The time for the race to start has arrived, but Brown has not put in an appearance, and the race is about to start without him and he will lose his bet. But Helen jumps into the automobile, goes to the starting point and drives it in the race. We see her and her companion tearing round the track at over [illegible] miles an hour. Meantime Brown and James have drifted out to sea and next afternoon are discovered exposed and with the greatest difficulty are rescued up by a passing yacht. Safe on land but soaking and exhausted, they hurry to the track in time to see the finish of the race. Protesting against his misfortune, Brown is amazed to see that his daughter is the winning driver, and that she has been with his entry. As a return for her saving work he is let and the trophy he so much desires with little persuasion he consents to her marriage to the young officer, much to the disappointment of the unfortunate James.

The saving of the two men was only accomplished with much trouble, and if it had not been for the extra aid from the boatload we doubt whether James would have survived to take part in another picture, for he had already gone under twice, and was all in.

SELIG POLYSCOPE CO.

THE PHOENIX.—On account of bad character, Leslie Blackburn, a gambler was disowned by his father and the fortune willed to his half-sister Sadie. However, Blackburn would not be put off in this way, so he endeavored to do away with Sadie, but, unknown to him, she was rescued by the Salvation Army and grew into womanhood under their care. While engaged in [illegible] work in New York, she was saved from assault by Carroll Graves, who although he led a Bohemian life, was good at heart. He knew Blackburn from out West and had been robbed of a fortune by him through false gambling. He has in his possession legal papers to the effect that Sadie was among the living, and he was now in search of her and Blackburn.

Graves recognized Sadie and, having also located Blackburn, he wrote to him to call at his home, but through cunning Blackburn drugs him and robs him of the papers and kills O'Gill, a friend of Graves, who had come to his rescue. In the scuffle the candle is upset and the house commences to burn, but Sadie saves Graves from an untimely death.

A few years elapse, during which Sadie becomes a great singer, and Blackburn, not knowing who she really is, becomes infatuated with her. On Graves' wish, she makes an appointment with Blackburn, where he is met by Graves and a detective. On presentation of the serious charges against him, he suddenly puts an end to his wretched life.

VITAGRAPH COMPANY.

A BOARDING-SCHOOL ROMANCE.—Disregarding the rules of the seminary the hero of our play penetrates the sacred precinct of the campus to meet his student sweetheart. While they are engaged in innocent courtship the old maid principal indignantly drives the young man from the place and sends the young girl indoors. She seeks her schoolmates tells them with tears in her eyes of the enforcement of the school discipline and the principal's interference with her love affairs. The girls sympathize with her and all declare they will get even with their supervisor.

The longed for opportunity occurs when the stern and precise principal leaves the Latin teacher at the arbor in the garden where they are discovered by the young girl who was [illegible]. The principal and the teacher have quite a series of "old-fool love," all of which is seen by their keen observer, who also hears them make a date for that same evening at 9 o'clock. The young heroine rushes back to her companions to tell them all about it, and they at once [illegible] to take in the evening's performance and get even on the heads of the school.

At the appointed hour the two old sweethearts meet. As it is their first [illegible] they are worried [illegible] is going to be a [illegible] Kate" into the eyes of the [illegible] [illegible] "get-together" supper [illegible] material. They think themselves alone, only one world and the gentle [illegible] [illegible] [illegible]

KALEM FILMS

ISSUE OF WEDNESDAY, JULY 6th

THE HERO ENGINEER

Length 915 Feet

A thrilling story of a railroader that dared and faced danger out of sympathy for the superintendent's dying child. A rescue on a burning bridge.

ISSUE OF FRIDAY, JULY 8th

ATTACKED BY ARAPAHOES

Or the Gold Seekers and the Indians

Length 880 Feet

Another Indian story of the KALEM series. It is a story of the Gold Hunters on the old Santa Fe Trail and a conflict between Capt. Sumner's Indian fighters and a band of Arapahoes, the meanest of the Redskins.

Four-color Kalem posters supplied by the A. B. C. Co., of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

FILM D'ART

To be Released Thursday, July 14th, 1910

THE END OF A DYNASTY

A wonderful heart rendering production, portraying a number of incidents in the life of Louis XVII and the treatment accorded him at the hands of Shoemaker Simon. This picture is the talk of all Europe and will surely gain the approval of all those who see it. Photographically perfect.

(Approximate Length, 920 Feet)

Motion Picture Distributing and Sales Company

(SOLE AGENTS)

111 EAST 14th STREET

NEW YORK

Another Expose!

Here's something that is even worse than the "$104-in-advance" proposition. By next week the Laemmle Film Service expects to have evidence on hand, proving that the latest move of the trust is to dictate to theatres what admission fee they shall charge, cancelling the licenses of such theatres as may refuse to raise their price from 5 to 10 cents per patron. This, of course, is a thinly veiled scheme to hound certain theatres out of business. Watch for the details. Meanwhile, quit laying yourself open to this persecution. Turn your trade our way and we'll give you the best program of moving pictures in America to-day! Protect your investment! Do it now! Write!

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS

196-198 Lake St., Chicago

Minneapolis Portland Omaha
Salt Lake City Evansville

The biggest and best film renter in the world

You Will get the best results by sending your repair work to me, and **don't forget**, I can help you to develop any new idea in moving picture machinery.

Motion Picture Machine Repair Works

131 West 24th St. Tel. 1922 Mad. Sq. New York City

Beat This and Your Going Some?

Over 100 styles of announcement slides nicely colored, 35c. each. We will allow you 10c. for every old announcement slide you send us in exchange for one of our new ones. 100 sets of the latest songs slides for $3 00 per set, including music.

Three Star Slide Co. 56 FIFTH AVENUE Room 703, CHICAGO, ILL

the tell-tale snapshot of the professor and his inamorata.

The young man whom we saw in the first scene calls at the school again to see his sweetheart. The principal sees them talking together and orders the young man from the grounds. He stands immovable, and the principal calls the Latin professor to her assistance. He commands the young chap to be off, but is met with a direct refusal to make himself scarce; then he shows the professor the snapshot of himself making love to the "professoress." The professor is amazed, then sheepishly shows it to his little "Daffy-down-Dilly," who wilts.

The professor of "amo, ami, amat" suggests a compromise by an exchange of the photograph for the privilege of a meeting between the two young sweethearts. The bargain closed, the couples are soon lost in sweet reveries of future happiness and inspiring twangs of Cupid's darts.

BETWEEN LOVE AND HONOR.—Controlled by a passionate temper, the dissipated father dominates his motherless daughter with a tyrannical will and upon every occasion scolds and finds fault. He makes her a drudge and does not hesitate to make her assist him in his occupation as a fisherman. Trudging along with a pair of oars on her shoulder, the father leads the way to his boat and there finds his helper, who is his daughter's lover. The young fellow greets the girl affectionately and the old man shows his disapproval in ugly mood and profane words. He then beckons to his helper to get into the boat and tells his daughter to be gone.

Out upon the sea, the two fishermen are now hauling their net, which comes up empty. The old man is wild with rage when he finds a hole 'n the net, for which defect he vents his wrath upon his young assistant, who resents it and denies that it is his fault. They begin their return to shore, with the older fisherman in ugly mood. When they reach the shore he renews his abuse, and becomes so enraged he strikes the young man with a stone, felling him. His victim lies motionless upon the sands. The old tyrant concludes he has killed him; in haste to flee the spot, he drops his hat, and when he discovers his loss fears to return for it, and at the same time realizes that his hat, if found, would be incriminating evidence.

Just as the man is gazing upon the prostrate form of the object of his wrath, his daughter has come to the boat landing, and, unseen by her father, sees him strike her lover. She finds her father's hat, and, with loathing is prompted not to touch it, but, her filial duty asserting itself, she places it in the bosom of her dress. Kissing her lover's face, and thinking him dead, she hastens back to her home, where she meets her brutal father, who has tried to drown his thoughts and conscience in drink.

She gives his lost hat to him, and he realizes that she must know of his crime and thinks he will kill her, but throws her from him in a frenzy and rushes from the house. In the meantime some sailors find the young lover on the coast, revive him and lift him into their boat. The father goes direct to the scene of his supposed crime and imagines he sees the form of the lover lying in the water, washed by the tide and partly covered with sand. The father goes insane and wanders over the rocky crags. A storm arises and he dies from exposure.

The daughter, with lantern in hand, starts in search of her father, whose failure to return to his home makes her anxious. She discovers her father's body while making her way over the cliffs and rocks, and, at the same time, her lover, who has been landed by the sailors at a distance from his home, is on his way to the little village, comes upon his sweetheart, who is at first startled at his sudden appearance; but when she sees his head bandaged she knows he was not killed by her father, and throws herself into his arms, and, as they look upon the dead form of her father, the young man asks her to marry him that he may be her protector and provider.

A year or two later we see them in their own cozy little home, blessed with the sunshine of happiness, a pretty little baby and the loving kindness that makes them doubly blest.

BECKET.—Thomas a Becket was born in London. In 1155 he was made Chancellor of England by Henry II. Upon the death of the Archbishop Theobald of Canterbury, in 1162, at the time of this tragedy, he was elected, through King Henry's influence, to the vacant see.

This exceptional film starts with a scene in the palace of King Henry II. showing Henry and Becket playing chess. The game is won by Becket, greatly provoking the King, who becomes angry. While in the midst of this tantrum, a messenger enters and presents Henry with the announcement of the death of the Archbishop Theobald, together with the bishop's cross. Henry is shocked, and, as he looks at the cross, half in jest and a desire to ridicule, he offers the jewel to Becket, and then places the cross with chain attached around Becket's neck, hoping it will prove a yoke to the wearer in his efforts to sustain the dignity and piety of the church, which, of course, he thinks is quite impossible for Becket to do.

In this he is mistaken. Becket feels his unworthiness, but, inspired by the holiness of the office and its great responsibility, he at once, by prayer and castigations, prepares himself for its duties, which he devoutly and reverently accepts. While at devotion in the palace of the Archbishop of Canterbury, Becket is surprised by King Henry and his courtiers, who rudely interrupt him by their cruel and coarse laughter when they see him in his priestly robes in the attitude of humility and abnegation.

Filled with the majesty and divine spirit of his office, and aroused by a righteous indignation, Becket commands Henry and his followers to mend their ways and flee the wrath of God, lest they be destroyed. With cowering glances and slinking tread they leave his presence, shamefaced and abashed. Henry is now at enmity with the clergy. The scenes which follow show the incidents which lead to the attempted assassination of Father Gerard, the King's confessor, for the denunciation of the King's paramour, Rosamond.

Henry, smarting under the opposition of the church, drafts a constitution which makes it possible for the King alone to put to death without court trial any member of the clergy whom he may accuse. This sounds the death knell of Becket, against whom the King bears great enmity. The archbishop realizes his position, and his fears are soon brought to a reality. He is pursued by the minions of the King, who proceed to the Cathedral of Canterbury and slay him while he kneels at prayer before the crozier.

The murderers carry the news to the King, apprising him of the execution of his dictate. He and his court tremble as they appreciate the enormity of their crime against the head of the church. Scarcely do they recover their nerve when retribution follows the King in the announcement that his own sons have seized the Kingdom of France; the Scots have crossed the border, and general uprisings in the midland. Crushed and half-crazed, Henry falls, a tottering wreck, against the throne, while the vision of the murdered Archbishop Becket, in beatific attitude, appears before him. The King, with conscience aflame with fear and remorse, collapses, a helpless and wretched mass, while the vision fades away.

NELLIE'S FARM.—Thousands shut in by brick and mortar, forming impregnable walls that shut out the fresh air and bright sunshine, long and wilt for nature's breezes and hunger for a view of its refreshing scenes.

In the midst of such environments little Dick and poor little crippled Nell dwell and dream of the country, of which they have so often heard, but have never seen. The "Fresh Air Fund" has given to these poor children an invitation to go on one of these excursions. It is impossible for Nell, sick and lame, to go. Dick, however, accepts, and starts, full of anticipation and life, to live for two weeks in green fields with a good, whole-souled farmer, who has chosen Dick as his guest.

While Nell is confined to her bed, racked with pain, surrounded by the tiresome monotony of poverty and lack of home comforts, left alone while her hard-working mother has gone to deliver the day's washing, little Dick is seen in the country, busy on the farm of the kind old friend, who is showing Dick how to milk, hunt eggs, and learning the things which seem like wonderland to the poor boy. We see Dick in other scenes—in the fields, plucking flowers and drinking in the invigorating breath of nature.

While buoyant and happy in these new-found joys, Dick has not forgotten his little sick friend, Nellie. He is planning and arranging to take some of the country to her, digging bits of grass and plants to take back to the city so she can share in his joys and pleasures. The day for the little man's return to the fetid city tenement has arrived, and Dick begins to pack his scant belongings. The old farmer brings him some apples, eggs and two little chickens for Nellie. These, with the grasses and ferns, Dick bundles up, and now he is on his way to the special car which is to carry him back home.

AMONG THE EXHIIBTORS.

Springfield, Ill.—William C. Hooper will open a new moving picture theater at Chandlerville.

Adrian, Mich.—Elwyn Simmons is preparing to open a new moving picture show here.

Indiana Harbor, Ind.—Mrs. Emma Weed has opened a new moving picture theater here.

Bridgeport, Conn.—Gus Musante has purchased the moving picture theater at Bull's Head from William J. Meade.

Louisville, Ky.—The Shelby Amusement Company has been incorporated with a capital stock of $1,500. The incorporators are Moses Bass, Herman Elson and Davis Wasbutsky.

Quincy, Ill.—Dodge & McConnell are making arrangements to open a new moving picture theater at 520 Hampshire street.

Houghton, Mich.—John C. Vogel has purchased the Bijou Moving Picture Theater here from Mrs. W. S. Campbell and has taken possession.

Niles, Ohio.—Unger Brothers are making arrangements for the erection of a new vaudeville and moving picture theater here.

Ida Grove, Ia.—Clayton Pilcher and Lee Horn have purchased the Bijou Moving Picture Theater here and have taken possession.

Canton, Ill.—John Luckey has commenced the erection of a new airdome on North Main street.

Baxton, Ill.—J. S. Robbins is making arrangements to open a new moving picture theater here.

Penn Yan, N. Y.—Nat Sackett has decided to open a new moving picture theater show here.

Antigo, Wis.—J. H. Ray is planning the erection of a new moving picture theater here.

Antigo, Wis.—Bantle & Klemetz have leased the Crystal Moving Picture Theater here to Latte Bros.

Carrollton, Mo.—Mr. Waterson is preparing to open a new airdome here.

Virden, Ill.—Thomas Leonard and John Gardner are making arrangements to open a new moving picture theater here.

Marion, Kan.—Scott Sheets has opened a new moving picture show here.

Chicago, Ill.—One of the finest auditoriums and theaters on the Northwest Side, with a seating capacity on the first floor of over 1,400, will be constructed by the Illinois Hippodrome Company, of which Mort H. Singer is the managing director. The company closed a long term lease of the building and ground formerly used by the West Side Traction Company at Milwaukee avenue and Cleaver street, and it is planned to spend between $40,000 and $50,000 in remodeling the building and changing the front into stores.

Ida Grove, Ia.—Clayton Pilcher and Lee Horn bought the Bijou moving picture theater here.

Cincinnati, Ohio.—The porkhouse on McLean avenue, near Harrison, which was once used by the Kreger Company, is to be turned into a motion picture show place. F. W. Hess and W. H. Bauer have arranged for the necessary alterations through Architects Locker & Ferber. It will contain 180 seats.

Philadelphia, Pa.—W. L. Jones will open a moving picture show on Ridge avenue, opposite Lyceum avenue.

Salina, Kan.—Mr Brown is considering the erection of a new airdome to be located on North Seventh street.

Chicago, Ill.—Antonio Mairori has sold his moving picture theater to G. Santoro.

Meadville, Pa.—Meadville's new moving picture theatorium, under the name of the Manhattan Theater, conducted by Spaulding & Balizet, in the Derickson block, opposite the new post-office, opened for the first time yesterday. The room, which is 70 by 24 feet, has been repapered and the woodwork painted, electric lights installed, and the place is all brand new. Light opera seats have been put in, and the seating capacity is 252. The canvas on which the pictures are thrown is 14 by 12 feet, so that a good view is offered for every seat in the room.

Lynn, Mass.—Work on the construction of the new vaudeville theater and motion picture house on Union street has commenced. This theater when finished will seat more than 1,500 people.

Morristown, N. J.—Albert Beach and George Weir have purchased the Majestic Moving Picture Theater on Washington street.

Boston, Mass.—The American League baseball grounds are to be converted into a high-class open-air vaudeville theater during Summer evenings and on afternoons when the Red Sox are away from home. On Saturday evening, June 11, the first performance will be given.

Indianapolis, Ind.—Overland Amusement Company, capital $5,000. Directors: C. A. Hollett, C. E. Bates and Paul Jones.

New York City.—Refac Amusement Company, capital $5,000. Directors: Robert F. Rice, Charles H. Baker and J. Edward Lay.

Chicago, Ill.—Industrial M. P. Co., capital $2,400. Directors: Baird Bell, Albert C. Miller and Rudolph Matz.

Chicago, Ill.—South Side Amusement Company, capital $30,000. Directors: Mamie J. Karger, Jas. A. Greenberg and Henry A. Berger.

Green Bay, Wis.—John L. Schindle has purchased the Acme Theater here.

Waterloo, Wis.—C. F. Becken will open a moving picture theater here.

Hudson, Wis.—Manager George Kyle closed a lease for the hall owned by a Mr. Davidson. Mr Kyle will equip it with a stage and run it in connection with his other amusement ventures.

Racine, Wis.—A new moving picture show is to be opened in Racine, as Chicago parties obtained a lease of the west store of the Osgood building formerly occupied by the Commercial and Savings bank.

Waterloo, Ia.—It is reported there is to be another nickel theater established in Waterloo at 316 Fourth street west.

West Duluth, Minn.—Raymond Bros. have leased a portion of the old Kreidler block with a twenty-five foot frontage on Central avenue, and are spending about $5,500 remodeling it for a moving picture theater, which will be ready about June 15. The building is to be finished in colonial style and will take the name "Colonial." It will be equipped with every modern convenience in the way of ventilation, chairs, etc. The managers are making arrangements now for booking with the Sullivan & Considine circuit. Until the vaudeville is introduced, it will be a motion picture house.

Chattanooga, Tenn.—F. W. Wiel is making arrangements to open a new moving picture theater here.

Rochester, N. Y.—Harry Hall has secured a permit for the erection of a new moving picture theater to be located at 195 East Main street.

Waterloo, Ia.—Dr. G. W. Bickley is planning to open a new moving picture theater at 316 Fourth street.

Cincinnati, O.—F. W. Hess and W. H. Bauer are making arrangements to start a new moving picture theater on McLean avenue.

Seattle, Wash.—Dr. J. E. Crichton is contemplating to open a new moving picture show here.

LICENSED RELEASES.

BIOGRAPH.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.) 995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997

EDISON CO.

June 14—United States Life Saving Drills (Educational) 250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic) 996
June 24—The Judgments of the Mighty Deep (Dr.) 1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5 Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320

ESSANAY FILM CO.

May 28—The Brother, the Sister and the Cow-puncher (Dr.) 989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....

KALEM CO.

May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880

LUBIN MFG. CO.

June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350

GAUMONT.
G. Kleine.

June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438

URBAN-ECLIPSE.
G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 29—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....960
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....985
June 14—The Russian Lion (Dr.).....948
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.).....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995

The Great Secret of the Magnetic Film Service

NEVER CLOSED

Write to-day; we have a secret left for you

MAGNETIC FILM SERVICE CO.
123 Shillito Place Cincinnati, Ohio

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/8 x 12 Pink Label Electra Carbons $4.00 per 100 Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of _____ reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over _____ days old.

NAME OF EXHIBITOR _____

THEATRE _____

TOWN _____ STATE _____

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

Essanay Comedy Films

You'll find an excellent "hot weather program" in the comedy releases under the Indian Head

Scene from "The Other Johnson"

Snappy — Breezy

Full of the stuff that laughs are made of. Note these releases and grab them when they come!

Release of Wednesday, July 6

A DARLING CONFUSION

(Length, approx. 484 feet)

released with

The Other Johnson

(Length, approx. 538 feet)

Here is another scream comedy from the "House of Comedy Hits." Wire your exchange for an early booking and don't forget the posters.

Saturday Western Dramatic Release

We Are Making Record Breaking Western Pictures
We Have the Best Equipped Studio in the West. Results Show In Our

Release of Saturday, July 6

The UNKNOWN CLAIM

(Length, approx. 997 feet)

You had better place a standing order with your film exchange for *all* Essanay Western pictures.
Don't linger. Book *now*.

Write for The "Essanay Guide"
Posters At All Exchanges

Scene from "The Unknown Claim"

Essanay Film Mfg. Co.

LONDON: 4 Rupter St., W. C.
CHICAGO: 435 N. Clark St.
BERLIN: S.W. 68, Friedrich-Strasse 35

You Can Save Money by Sending Your Sheet Music Orders to Us!

BECAUSE—We carry the largest and most complete stock in the United States.

BECAUSE—We are located in New York City, and can fill orders complete.

BECAUSE—We give you the benefit of the wholesale prices.

ENTERPRISE MUSIC SUPPLY CO.
149-151 West 36th Street New York City

Mr. Exhibitor

Do you know what our competitors said of us at the recent Chicago convention?

"The **Buckeye Film & Projecting Co.** of Dayton, Ohio, furnishes the **Best Service** in the **World** for the **Least Money.**"

Hot Roast, wasn't it? But it may be **TRUE.** Why not find out?

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building
DAYTON, OHIO

JOIN OVR.
TRAVELOGUE CLUB
RVN ON THE
TABARD INN LIBRARY PLAN
MOST ECONOMICAL PLAN EVER OFFERED TO
ELECTRIC THEATRES

BY PURCHASE OF ONE SET UNDER THIS PLAN
OVER 50,000 COLORED TRAVELOGUE SLIDES AVAILABLE
TRANSFERABLE LIFE MEMBERSHIP
IN TRAVELOGUE CLUB SECURED
· NO DEPOSITS · NO GUARANTEES ·
·· NO RENT ··
SLIDES EXCHANGED AT ANY TIME FOR
· 50 CENTS ·

GEO. W. BOND & CO.
95 DEARBORN ST.
CHICAGO.

Admission Tickets

Printed to Your Own Copy

Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c. 500 M. 9c. 1 million 7½c. **Stock Tickets,** all colors. **Admit One,** 6 M. $1.00, 12 M. $1.50, 24 M. $2.25, 50 M. $3.50, 100 M. $6.00.
Cash with order. Send for trial order.
Oppenheimer Printing Co. Cincinnati, O.

Second-Hand Films

Exported in large quantities in prices from **1** cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

WE ARE SELLING FILMS CHEAPER THAN EVER

WE Need the Money

1000 Foot Reels from $8.00 up

AMERICAN FILM BROKERS - - - 147-157 Fourth Avenue, New York

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK ST LOUIS SAN FRANCISCO SEATTLE
174-176 Wabash Avenue, Chicago

ROLL TICKETS

Your own Special Ticket Numbering Guaranteed	50,000	Special	$ 6.50
	100,000	"	10.00
	500,000	"	35.00

Cash with Order. No C. O. D.
Plant Recently Enlarged. We can assure Prompt Shipments
TICKET SPECIALTIES

The Carter Press Corp.
Peabody, Mass.

SOUVENIRS
for Moving Picture Theatres
Pin Brooches, just the articles for your shows
SAMPLE 10c.
Illustrated List FREE
A. B. MOTT CO., 415 Dearborn Street, Chicago

Folding and Assembly Chairs

Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

NEW SLIDES

For the Following Songs—JUST OUT

I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.
Curly Head.
You Can't Make Me Stop Loving You.
Play that Lovey Dove Waltz.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

Announcement Slides

$15.00 PER 100

Send for Catalogue and Complete List

Manhattan Slide Company
136 West 37th St. New York City
Phone 6759 Murray Hill

For Sale—1,000 ft. reels film, $5 to $25 per reel; Optigraph $25; Model B. gas outfit, $25; Lubin, Power's, Edison machines, $50; new, $100; trap drums, bells, $10; odd slides, 5c; sets, $1; $600 overland living wagon; $100, electric reducers, $15.

For Rent—6,000 feet film, $6; 12,000 feet, $12. Will buy machines, film, show goods, tents, etc.

H. DAVIS - - - Watertown, Wis.

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

Photo Post-Cards

from your Kodak Films or Photos. $15.00 per 1,000. We develop Kodak Films 5c per Roll or Pack. We make Lantern Slides from your own designs

STUDIO REMBRANDT, Dept. M.
Wheeling, West Va.

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Independent Film Stories.

NESTOR

A SOLDIER'S SACRIFICE.—As he bade his young wife good-bye and rode away to join his company, Sergeant Hale's heart was stout and brave, and little did he dream that in six short months he was to be a deserter—yet such he proved.

It was just before their camp was attacked that Sergeant Kelly had handed Hale a note. His wife was dying and implored him to obtain leave of absence and come, for her and their baby's sake.

Sorrowfully Col. Bennett shook his head at a soldier's duty; but when duty began upon the head of action. The young Sergeant withdrew. Then the camp was attacked, and as Hale mounted his horse the wild desire to see his wife grew too strong. After all, he would but be numbered among the dead or missing and might at any time return, so with a quick glance around, he headed his horse for the road.

All might have gone as he had planned and Capt. Gardner, not to be outdone as to Sergeant, dashed down the road and straightway ordered the deserter captured, dead or alive.

Hale's wife had just died in his arms, after giving their baby to Mrs. Bennett, to adopt, when fateful Aunt Liza gave the alarm that the soldiers were upon them. Her mistily poised remarks on the uneven stove chimney, were to would shortly have been discovered, had not his old friend Sergeant Kelly been sent at the head of the capturing party and seeing the dead and the widow's school mate with the tiny baby, sent his men solemnly from the room.

As soon as all was again quiet Aunt Liza persuaded the good Sergeant's husband to permit the horse to run, scurried at the woods and rode good his escape.

Eighteen years passed. Hale now a broken hearted man, watched at the door of the cabin, returned to take a last look at his old home and if possible his little daughter, but little she no longer found Col. Bennett's adopted daughter—but such a perfect picture of her mother that to mistake her would have been impossible.

For one mad moment he contemplated revealing his identity to Louise, then sanity returned. To what purpose. To bring shame and sorrow upon the girl? Never! With a mighty effort the old soldier squared his shoulders and with a reverent salute to his Colonel passed on, and later wore out with lack of food and exposure, smilingly as in a dream, he heeded his old comrades of Company "B" as passed still onward toward the great Unknown. Sergeant Hale had answered his last roll-call!

CENTAUR

ONE MAN'S CONFESSION.—The little village of Rosedale was celebrating a great event. The gossips gathered at the street corners, wondering who he was, where he came from, and what he had come for. The object of the excitement was a sick young stranger who had engaged the star bedroom of the only hotel the village boasted, and who had come to him out of the way place, so the doctor told them, to die. The doctor himself was puzzled over the case, as the man had no physical illness, and he finally came to the conclusion that his patient was a moral suicide.

On the night the young man died, the nurse being asleep at the foot of the bed, he had strange hallucinations. This one man lived again, in his own confession, all the terrible scenes in his life that had brought him to his present condition. Living again his life, he passed through the days with his sweetheart, his friend, and his mother.

The sleeping nurse in the chair at the foot of the bed seemed to change before the eyes of the dying youth to the above mentioned characters in this drama of his life.

In his final paroxysms he awoke the nurse, who, in her fright, called aloud for assistance, but when the doctor and the landlord and other inmates of the hotel reached the room the young man had gone to be judged for his sins.

LUX FILMS.

THE MONEY LENDER'S SON.—The scenes are laid around the beautiful mansion of Horace Douglas, a headstrong but affectionate husband and father, who has just found that he is financially overwhelmed. In vain he pleads with the old money lender, and in despair takes his life, leaving his wife and only daughter to bear the brunt of it all. The heartless old man turns them by force from their old home and without shelter. The young girl leads her mother to a secluded part and among some old ruins makes her as comfortable as possible. Setting off to gather some sticks to make a fire, she comes across a young man who lies injured. This young man although unknown to her, is the son of the old money lender who has been attacked by highwaymen. Calling the aid of her mother, the two women struggle with their unconscious burden to the shelter, where they attend to his injuries. He becomes enraptured with his young rescuer and confesses his love for her, and leaves them to fetch his father. The old man receives his son with joy and listens attentively to the narrative of his adventures, until he arrives to his love confession. The old man is prevailed upon to visit them, her [illegible] when his identity is discovered. The [illegible] saw the young girl and [illegible] young man's pleadings to [illegible] mother attempt to gain [illegible] the two women. The mother's love [illegible] daughter wipes all enmity aside and the [illegible] old man, who begs pardon of her [illegible]

MUST BE WITHOUT ENCUMBRANCE. [illegible] naughty children! Mrs. Brown [illegible] of them, so she gave her [illegible] With their worldly goods piled [illegible] Taylor family start off in search [illegible] they are not overjoyed to be [illegible]

Must Be Without Encumbrance. Arrived at the end of their tether, Mr. and Mrs. Taylor decide to try a little strategy and [illegible] children to leave, they at last [illegible] rooms. Much laughter is caused by the antics of the children when at intervals [illegible] from their prison. But the fun will [illegible] After an afternoon spent in the jails, the three tenants are struggling back [illegible] deposited in their boxes, [illegible] soap, Mrs. Taylor slips and [illegible] clothes. The kiddies scramble [illegible] by the indignant landlord and [illegible] from jack-house, and [illegible] Taylor have to start again to [illegible]

THANHOUSER COMPANY.

GONE TO CONEY ISLAND! [illegible] shared by a number of goats [illegible] in the name of Mrs. Greene. Her [illegible] works down at Coney. He [illegible] at place and take a situation as [illegible] Luna Park. Kate tries to [illegible] departure, but Mrs. Greene [illegible] ing her absence Kate takes [illegible] note saying she is going to Coney Island.

Never having visited the Island, Mrs. Greene considers it a dreadful place, and when she learns Kate's note thinks it her duty to immediately start in pursuit of the misguided girl. Not knowing how to get to the Island, she appeals to her old friend Professor Griggs. He also is ignorant of the ways of Coney, but to him appeals for help Officer Casey, a wild politician, who, of course, knows the Island, and consents to act as their escort.

The three set out for Coney and start in their search for Kate. The hunt is among [illegible] the joys of looping the loop, Shooting the [illegible] and the various other diversions of the Island.

When they finally find Kate she is at [illegible] selling tickets at Luna. She laughs at Mrs. Greene's tears for her safety, announces the fact that she is happily married, and presents her husband. In a cool Coney corner Mrs. Greene confesses that she found Coney wasn't as bad as it was painted, and that she is going to [illegible] often.

BOOMING BUSINESS.—Jack is an industrious young business man, who has invested in a small stock of stationery and set up [illegible] He [illegible] heartily has no customers, and his various schemes to bring trade proving extremely unlucky, but mighty laughable. What they are we'd better let the little picture tell.

THE GIRL STRIKE LEADER.—Hal Stephens a wealthy young man, devotes all his time to engaging himself, and thereby earns the disapproval of his staid old father. The elder Stephens sees the young man start off on an auto trip with some gay friends, and decides to call a halt.

He notifies his son by telegram that it is time he went to work, and presents him with a factory. This arouses the merriment of his friends but Hal declares that he will buckle down and go to work. He tells his father, however, that he desires to start incog, and the father consents.

Hal enters the factory and goes to work as an ordinary laborer, his identity being unknown to all. He meets Lou, a young working girl and falls in love with her. The manager of the place one Conners, tries to make love to Lou and Hal protects her. There is an order put up reducing salaries ten per. cent., and Lou induces the others to strike rather than to submit.

The strikers, starved out, [illegible] to work with the exception of Lou, who is defiant to the end. Hal finds her weeping on the steps of her home and tells her of his love. She agrees to marry him.

After she has accepted him he [illegible] her to the factory announces his identity, [illegible] possession and restores wages to the old scale, [illegible] having discharged the rogue Conners.

ECLAIR.

JOHN THE USHER.—John the Usher is invited by the parents of one of his pupils to a reception, where he falls in love with Martha Dubois, who returns his affection. However the young lady's father is opposed to an [illegible] between poor John and his daughter, and, therefore, writes a note to John forbidding him the house.

John grows heartsick when he can no longer see his beloved, and becomes so inattentive to his work that he is finally discharged. He then goes from bad to worse, takes to drink, and travels on to ultimate ruin, when he learns from the papers the news of his sweetheart's marriage.

Several years later, while strolling through a [illegible]

GEORGIONE.

NEW YORK MOTION PICTURE CO.

A SINNER'S SACRIFICE. [illegible]

THE SHERIFF OF BLACK GULCH. [illegible] present day methods to [illegible] and [illegible] [illegible] [illegible]

Make Your Own Film Cement

M. P. or CELLULOID FILMS

We will send you the formula for making the best film cement in the world—for $1.00, check, cash or stamps. Complete instructions. Has stood the test for two years. Guaranteed or money refunded. Does better work than the 25c cement you buy prepared, as it will work equally well on both kinds of film. Send a dollar today. Samples sent for a dime.

FOR **6c.** Per 1 oz bottle

KEITH'S THEATRE - Altoona, Pa.

Sprockets Repaired, Steel Teeth

Upper and Lower - - $1.00
Intermittent, Any Make Machine, $1.50

$10.00 offered to any operator in Chicago who can put my repaired sprockets out of commission by doubling speed of machine.

If Your Film Exchange Don't Handle Them, send your repairs direct to me. Sample furnished to Jobbers and Exchanges.

E. W. LAVEZZI, 3042 N. Ashland Ave., Chicago

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

WARNING!!

Do not cripple your superior programme during the hot period

Remember our High Class Song Slide Service at

25 Cents Per Set

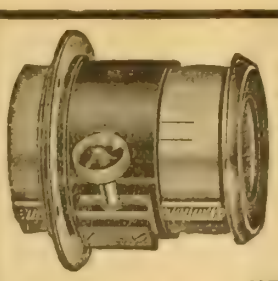
CHICAGO SONG SLIDE EXCHANGE
Dept. 1, Ninth Floor
MASONIC TEMPLE :: CHICAGO, ILL.

COSTS YOU 100 TIMES LESS MONEY FOR A BETTER RESULT

Pictures thrown on a curtain covered with "Curtainyline" by absorbing the light and giving the picture depth are reproduced as reflected in a mirror, without the detraction of reflected light rays, and you can get a better focus on the whole scene. Thousands testify to the merits of "Curtainyline." Try it.

A $3.00 carton is sufficient to cover any ordinary screen.
All Exchanges Carry It in Stock.

Curtainyline Curtain & Producing Co.
22 Fifth Ave., Chicago, Ill.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

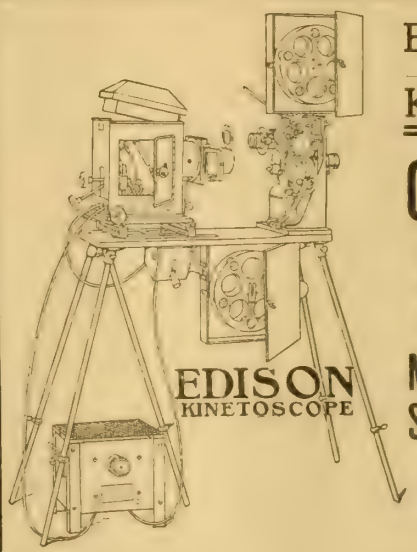
M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.



Edison Jobber
of
Kinetoscopes

C. Calehuff

LARGEST LEADING Dealer LICENSED in

Machines, Films, Song Slides, etc.

4th and Greene Sts.
Philadelphia, Pa.

THE best machine combined with the best service gives the best results and produces the most money. Be up to the times and get an

Edison Model B Kinetoscope,

the latest perfection of Moving Picture Machines, absolutely flickerless, will not hurt the eyes, shows a steady and brilliant picture, simplicity of operation, and guaranteed.

Agent for Florozone Perfume Disinfectant.

In answering advertisers, kindly mention the Moving Picture World.

Exhibitor Stop Just a Moment

Are you having trouble with your Projector Machine? Are you getting the best results on your screen? If not, don't hesitate to send me a postal or phone, I will be pleased to call anywhere within city limits and give you the benefit of my experience. **No matter** what the condition of your machine may be I can repair it and guarantee the best results and at reasonable prices in consistence with mechanical skill and workmanship. Your order given prompt attention.

New ideas developed, construction of motion picture machinery a specialty.

MOTION PICTURE MACHINE REPAIR WORKS
131 W. 24th Street Tel. 1022 Mad. Sq. New York City

THE POWERS COMPANY.

A MIGHTIER HAND. [illegible] Carter [illegible] Western [illegible] over a quarrel over [illegible] Holmer [illegible] a fight with Carter, who is arrested and taken away by the sheriff.

In a powerful dramatic scene, Homer's widow vows Carter and swears to avenge her husband's death. That night Carter escapes from her sheriff and runs away, taking with him his little son Frank.

Fourteen years pass. Carter has made a fortune in the East under an assumed name. His son Frank, now a fine young man, goes West with a party of friends. While riding horseback, he passes the cottage of the widow Holmer and meets her beautiful daughter May. Frank is thrown from his horse and the girl picks him up and takes him into her house.

The girl's mother enters, and, horrified by the resemblance of the young man to the man whom she believed murdered her husband, orders him from her home. But the young people have fallen in love with each other. They meet, and after a few days elope and go East.

The girl sends a group photograph of herself, her husband and her father-in-law to her mother. The mother recognizes Carter's face, despite his gray hair, and, seizing a revolver, she leaves her home to carry out her oath of vengeance.

The widow enters Carter's home and confronts him with a pistol, exclaiming, "At last! I have you; and I shall kill you as you killed my husband." But before she can raise the pistol to shoot, Carter utters a fearful cry, and falls dead of heart disease.

The son and daughter enter, and a most pathetic scene closes the story.

THE BURGLAR AND THE BABY.—Frank Evans is a bookkeeper, in love with Marion Holmes, and also in love with drink. He loses his job and gives up his sweetheart rather than spoil her life. The girl consoles herself by marrying another man.

Evans goes lower and lower and finally becomes a burglar. He enters a house and has taken a lot of silverware from the sideboard. A man enters. The burglar holds him up with a pistol; but when he finds that the man is carrying a sick baby, the burglar's softer side shows itself, and he helps the father take care of the child.

The wife enters. She looks at the burglar and cries, "Way, Frank!" The burglar turns and recognizes his old sweetheart. Crushed and ashamed, he leaves the house. After a while the burglar returns, places the stolen silver back on the sideboard, and with a regretful sigh he exits through the window.

SALLY'S BEAUX.—Sally is a very pretty girl and a finished little coquette. Bob and Tom, two cowboys, are in love with her. She sets one against the other. A rich tenderfoot enters and she makes up to him.

The two cowboys are about to fight when "Old Man" Smith suggests a scheme. Bob writes Tom a letter challenging him to fight a duel to the death, the survivor to try for the girl. Tom drops the letter in the girl's home. She finds it, and rushes out into the woods. She hears pistol shots, and finds the two cowboys apparently dying on the ground. She starts to go to Bob. Frank groans to attract her attention. She starts to turn to him, and Bob groans. The girl gets frightened and runs away. The two cowboys look at each other and follow, and then they find the girl in the arms of the tenderfoot, who wins her.

GREAT NORTHERN

THE SONS OF THE MINISTER.—The two sons of the minister are very unlike as brothers. Abel is serious and somber-looking, and is following his father to be a minister. John is a lively, bright fellow, who likes the sea and is a sailor. The old minister, who is much respected in the village, has also an adopted daughter, Cassie, who is very fond of John, but the old father does not approve of his profession, but prefers that of Abel. Very much against her will, therefore, Cassie has to be engaged to the latter, as she does not want to hurt her foster-father's feelings. She cannot resist at times, however, going out with John to the village hall to a dance or other amusement to enjoy herself. When she is out one evening at a dance, John has a quarrel with another fellow. The police are called in, and the matter is reported to the old minister. Abel takes his fiancee away at once, and accuses his brother of being the cause of the quarrel. The old minister settles the affair in the police court, pays the fines, and sends his son John out into the world with a little money, telling him that he must go his own way, and not come back any more. Many years pass. The old father dies. Abel has married Cassie and has taken over his father's position. John in the meantime has travelled around the world in his ship. One day as they are passing along the coast not far from his old home, a terrible storm springs up and they are shipwrecked. Half-drowned and unconscious, John is thrown upon the rocks, and after gaining consciousness he manages to stagger along the well known footpath to his old home. Cassie happens to be alone, and is greatly surprised when she sees the face of her old sweetheart. She gives him nourishing food and drink and hurries him off at once, as she expects her husband home at any minute. John leaves as quickly as possible, and directly after Abel enters the room; but he already knows about the strange visitor [illegible] terrible [illegible] to the [illegible] [illegible] Abel [illegible] [illegible] down the hills. [illegible] sight, John climbs down the hill to [illegible] Brother flies, and he excitedly [illegible] [illegible] him home. But it is too late [illegible] last moments Abel realizes [illegible] attack on his brother [illegible] [illegible] brother's [illegible] [illegible] after Cassie [illegible] leaving the other two to work out [illegible] in the world.

"IMP."

OLD HEADS AND YOUNG HEARTS.—A [illegible] like that when one [illegible] pretty and one to keep together [illegible] a [illegible] degree of peace in the family. Two old gentlemen who have been pals from boyhood decide that their children ought to marry. Each considers it a commendable one, to be sure, and what is more, their son and daughter like each other pretty well, still more, the wish of the parents would have been automatically done if the old men only had sense enough to remember the adage about too cooks and the broth. Their continued interference so completely disgusts the couple that [illegible] no reason of ill feeling toward each other they come to the conclusion that they had better elope. Their fathers are panic-stricken when they learn of this and are at their wits' end as to how to repair the damage they now realize they have done. But a friend of theirs arrives and he helps them out of the situation. He so arranges things that the son and daughter come on the scene one day while their parents are apparently having a furious fight. They learn that the two men now object to the marriage of their children, and since they really look as if they have been hanging over each other around, the children follow tradition. Experience has taught the world that a sure way to have young people do your wish is to object to it: they are always contrary. The ruse works. The dads go to the limit in their apparent objections, and the children finally elope and get married. The two wise men then go out for a celebration.

THE SALOON NEXT DOOR.—One of the clumsy mistakes that Harry Worth makes while courting Emily is to go to her father's jewelry store to buy her a ring. Her brother Jack waits on him, and even shakes him heartily by the hand when he learns that he's progressed so far with his sister. But when father enters the store and sees the purchase he places his veto on the idea by putting the ring back in stock and waving his hand. Shakespeare once said something about there being a tide in the affairs of men. Harry's tide comes soon, when the store is broken into one night and robbed. It happened that Emily's brother had to come back after hours in his evening clothes, and now when the police are summoned to the scene of the robbery one of his gloves is found on the floor. No time is lost in getting the suspect under guard, and it seems that everybody loses faith in him but Harry. There is a saloon next door which excites his suspicions, and, feigning drunkenness, he overhears something that looks like a clue. After a series of adventures that require as much tact as nerve, he is finally detected by the gangsters, and when he gets into their power they bind and gag him. But he manages to work himself free enough to reach a phone and upset it sufficiently to talk. In this way he notifies the police, and when they arrive they not only capture the thieves but recover the loot. You can bet that after that Harry doesn't even have to pay for the ring he wanted to buy his girlie!

ATLAS.

THE CLERGYMAN AND HIS WARD.—A frightful disaster had occurred at a mine in Northern Pennsylvania. Weeping wives and mothers rent the air with wails of anguish as the mangled forms of their loved were borne to the entrance of the shaft.

Mr. Hutton, the beloved young bachelor minister was quickly on the scene, lending good service to the poor, anguished relatives and friends.

During this sad spectacle a little child with wistful look, stood by while the body of her father was removed with the rest. Alone and friendless, the poor child stood among that harvest of death, forgotten and uncared for—a helpless orphan. But kind Fate in the person of Mr. Hutton came to her and then and there the good man determined that little Helen should be his special charge.

Years rolled on and the girl grew into a comely, gracious woman. A careful observer might have noticed something deeper than a paternal regard for his ward, but the studious minister attended to his manifold duties without disclosing it.

Now it happened that the son of one of his very old friends was a frequent visitor at the parsonage—one John Williams. You may as well try to stem the course of the Atlantic as to try to prevent the beating hearts of two young lovers. Mr. Hutton saw it all, he said nothing, but his soul was pierced by the iron. How he watched this [illegible] is that

YANKEE

THE PIRATE'S DOWER [illegible]

CHAMPION.

ABERNATHY KIDS TO THE RESCUE. [illegible]

OPERATORS and EXHIBITORS!

HERE IT IS

The Bull-Dog Film Cement

The best FILM CEMENT on earth for Inflamable and N. I. FILMS. Patch made with BULL-DOG Cement can never be torn apart, and does not thicken, no matter how long it stands.

In order to introduce this cement we will send you an extra size bottle for 25 cents in stamps

ONE DROP OIL

Will cut down your repair bills and make your machine run more silently and much easier than with the ordinary oil.

ONE DROP OIL is scientifically compounded for M. P. and Electrical Machines. It has the heaviest lubricating body of any oil in the world. This is why ONE DROP OIL CUTS DOWN YOUR REPAIR BILLS and LENGTHENS THE LIFE OF your MACHINE.

ONE DROP OIL makes electric fans run absolutely without noise and saves ELECTRIC CURRENT. IT MAKES THEM RUN EASILY.

Ask Your Film Exchange for One Drop Oil

If they cannot supply you send 25 cents in stamps direct to us for full size bottle

ONE DROP OIL COMPANY

4059 N. 47th Avenue Chicago, Ill.

Be on the lookout for the RINER COMPOSITION SOFT RUBBER IDLERS. For all makes of Machines They save the film and keep it on the sprocket far better than the ordinary metallic idlers,

To Make Moving Pictures

you no longer need a factory. We have the finest plant in America, and will do your work for you. ∴ ∴

You turn the handle

We do the rest

Gaumont Co.

Congress Ave. **Flushing, N. Y.**

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

THE ONLY AUTHORIZED AND ORIGINAL PICTURES OF

Jack Johnson in Training

AND

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass.**

Independent **Exclusive**

Johnson in Training

EXCLUSIVE RIGHTS FOR NEW YORK and NEW JERSEY

PARAMOUNT FILM CO.

:: MAIN OFFICE ::

61 West 14th St.

NEW YORK CITY

Up-to-Date **Square Dealing**

Schmidt is a moment. They mount their horses, brandish his rifle, Tempest at the head they are off in pursuit of the culprits. The scene now changes. The girl is trying to get her parents food and supplies. It is like a thunderbolt from heaven when the Mexicans shout, "Throw up your hands." The desperate Mexicans is about to draw his gun and shoot at Lewis, but the kid is too quick to him and speeds his gun out of the Mexican's hand. Single handed Joe the young lad overcomes the bandit and surrounded Mexicans. Suddenly at a distance is heard the command, "Little Friends." The head is seen approaching at daring speed with his cowboys. They lasso both Mexicans and drag them from the scene. Peace is soon restored to the camp and the cheers and congratulations showered upon the two young lads will make your heart feel good. After all are so much enthused that you would like to go over to the boys and, slapping them on the shoulder say "Congratulate you, boys for your bravery." This picture pleases by showing Lewis and Pemph with their mammoth Teddy bear which was presented to them by Col. Theodore Roosevelt's Rough Riders at their reception.

CLASSIFIED ADVERTISING.

WANTED Special attractions playing moving picture theaters. Address DREAMLAND THEATER, Springfield, Ohio.

WANTED—300 Second hand Opera Chairs; must be in good condition, state dimensions and give lowest price in first letter. CHAS F. KEAR, Mgr., Minersville Opera House, Minersville, Pa.

FOR SALE Moving Picture and Vaudeville Theater. New England town of 18,000. Drawing population of 30,000. No competition. Seats 750. This house is a big money maker. Act quick if you want it. Address, A. A. ASHLEY, 228 Tremont St., Boston, Mass.

WANTED—Passion Play, religious and educational film subjects, must be reasonable. Address with particulars. Educationalist, care Moving Picture World, N. Y. City.

NEGATIVES WANTED—Will buy outright or pay royalty. HERMAN, 49 West 8th Street, Bayonne, N. J.

SCENARIOS WANTED—Submit with stamped and addressed envelope for return. HERMAN, 49 West 8th Street, Bayonne, N. J.

WANTED Seventy more second-hand chairs, drop curtain and scenery for small theater. Stage 10 x 12. HOOVER & BOLLINGER, Mt. Union, Pa.

EQUIPMENT FOR SALE.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

FOR SALE—150 Second-hand Chairs, ornamental pattern, upholstered imitation leather. Cheap for quick sale. L. N. CUSHMAN, Springfield, Mass.

THEATERS FOR SALE.

TO RENT—Moving Picture Studio at 971-973 Fulton St., Brooklyn. Indoor and outside exposure stocked with picture scenery. Large scenic studio will fit up for moving picture purposes. Lately used by the Edison Company. Address, S. J. BRITTAIN, Avenue V, Flatlands, Bay, Brooklyn, N. Y.

FOR SALE—One of the finest theaters in Eastern Pennsylvania city of 4,500. Seating capacity 520. Up to date. Now running moving pictures and vaudeville. Will sell whole or half interest. FRANK I. WILSON, 31 East 3d Street, Williamsport, Pa.

HELP WANTED—MALE.

WANTED—At once, smart singer and pianist for motion picture theatre. State wages ability, etc. Wm. COMMON, Mgr., Opera House, Melville, Sask., Canada.

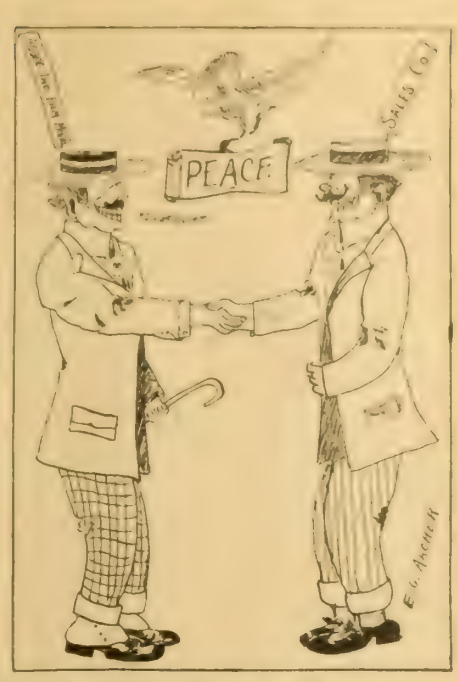
SITUATIONS WANTED.

AT LIBERTY—A-No. 1 Trap Drummer. LEWIS BECK, 1525 Ramsay, Baltimore, Md.

For Quick Sale

Best Motion Picture Vaudeville Theatre in Iowa, City of 35,000. Best reasons for selling. Hurry.

Address R. E. B. Care of Moving Picture World



THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 4.

Eclair—The King of the Beggars (Dr.) ..... —
Imp—The Fallen Idol (Dr.) ..... 900 ft.
Nestor—A Soldier's Sacrifice (Dr.) ..... —
Yankee—The Ghetto Seamstress (Dr.) ..... —

Tuesday, July 5.

Edison—A Sinner's Sacrifice ..... 992 ft.
Kinograph—Boxing Fever ..... 600 ft.
Kinograph—The Boy and His Teddy Bear ... 200 ft.
Lux—(Title not given.)
Powers—On the Border (Dr.) ..... —
Pathe—Gone to Coney Island (Com.) ..... —
Pathe—Boosting Business (Com.) ..... —

Wednesday, July 6.

Ambrosio—The Planet Attiod Seamester and His Lions ..... 1000 ft.
Atlas—That Little German Band (Com.) ..... —
Atlas—Maneuvers of the New York Police Force (Sc.) ..... —
Electrograft—No Questions Asked ..... 900 ft.
Motograph—(Title not given.)

Thursday, July 7.

Centaur—One Man's Confession (Dr.) ..... 920 ft.
Cricket—Aviation at Montreal (Sc.) ..... —
Cines—(Title not given.)
Film d'Art—Jemmy (Dr.) ..... 800 ft.
Imp—The Call of the Circus (Dr.) ..... 950 ft.

Friday, July 8.

Edison—The Sheriff of Black Gulch ..... 992 ft.
Defender—The Girl Who Dared ..... 825 ft.
Kinograph—From Gypsy Hands ..... 570 ft.
Kinograph—A New Hat for Nothing ..... 350 ft.
Lux—The Money-Lender's Son (Dr.) ..... 586 ft.
Lux—Must Be Witnessed Immediately (Com.) 429 ft.
Rex—Rescued—The Girl Strike Leader (Dr.) 1000 ft.

Saturday, uly 9.

Capital—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—(Title not given.)
Itala—The Abyss ..... 1000 ft.
Powers—The Bugaboo and the Baby (Dr.) ..... —
Powers—A Mighty Good Deed (Dr.) ..... —

AMONG THE EXHIBITORS.

Philadelphia, Pa.—Architects Anderson & Hart are preparing plans for a new theater for Hopkins & Mulgrew at the corner of Passayunk avenue and Moyer street.

Springfield, Mass. Epstein Brothers have bought the Grand Moving Picture Theater from Herman Osborn.

Brooklyn, N. Y.—Altkrug & Reisenberg will erect a new moving picture theater at the corner of Bushwick avenue and Moffat street.

Brooklyn, N. Y. I. J. Rosenstein is planning the erection of a new moving picture theater to be located at the corner of Third avenue and Seventeenth street.

Globe, Ariz.—Quinn Brothers have completed the erection of a new moving picture theater at the corner of Broad and Cedar streets.

Avoca, Pa.—Timothy Sullivan is planning to open a new moving picture theater here.

Madison, Wis.—John C. Frost, 525 Wingra street, has purchased a large block near Fish and is making arrangements to engage in the theater

Elmhurst, N. Y. [illegible]

Newark, N. J. [illegible]

Chicago, Ill. [illegible]

Oyster Bay, Brooklyn, N. Y. [illegible]

Waverly, N. Y. [illegible]

Lawrence, Mass. [illegible]

Salt Lake City, Utah. [illegible]

Los Angeles, Cal. [illegible]

Hamilton, O. [illegible]

Providence, R. I. [illegible]

Centerville, Mo.—The Star Motion Picture Theater has been opened by Oscar J. Mason.

Long Branch, N. J. [illegible]

Buffalo, N. Y. [illegible]

Sayre, Pa.—F. J. Tilman has [illegible]

Philadelphia, Pa. [illegible]

Buffalo, N. Y.—Z. [illegible]

New York City. [illegible]

Watkins, N. Y.—Chas. [illegible] Theater in the W. M. [illegible]

Lynn, N. Y. [illegible]

Mason, Ga.—[illegible]

Dunkirk, N. Y.—[illegible]

Jackson, Tenn.—[illegible]

Asbury Park, N. J. [illegible]

Salt Lake City, Utah. [illegible]

Waverly, N. Y.—The Star [illegible]

Newark, N. J. [illegible]

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vavandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.) 640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.) 960
June 27—Sorceress of the Sun (Dr.) 620
June 27—Latest Words to Marry (Com.) 400
June 30—Faust (Dr.) .....
July 4—The King of the Beggars (Dr.) .....
July 7—The King of the Beggars (Dr.) .....
July 7—Gregoire (Dr.) 100
July 11—John the Baptist (Dr.) 820

GREAT NORTHERN FILM COMPANY.

May 7—The Somnambulist (Dr.) .....
May 14—A Marvelous Cure (Com.) .....
May 14—The Club of the Corpulent (Dr.) .....
May 21—A Father's Grief (Dr.) .....
May 28—The Eagle's Egg (Dr.) .....
May 28—Roosevelt in Denmark (Scenic) .....
June 4—The Jump to Death (Dr.) .....
June 4—The Car Man's Dream (Com.) .....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic) .....
June 25—The Captain's Wife (Dr.) .....
July 2—The Sons of the Minister .....

"IMP."

May 23—The Eternal Triangle (Dr.) .....
May 26—A New Excuse (Dr.) .....
May 30—A Reno Romance (Dr.) .....
June 2—A Bachelor's Love (Dr.) .....
June 6—The Nichols on a Vacation (Com.) 970
June 9—A Discontented Woman (Dr.) 980
June 13—The Way to Win (Com.) 995
June 16—A Policeman's Son (Dr.) 990
June 20—In the Mesh of the Net (Dr.) .....
June 23—A Self-Made Hero (Dr.) .....
June 27—The Brothers' Feud (Dr.) 960
June 30—A Game for Two (Com.) 970
July 4—The Fallen Idol (Dr.) 900
July 7—The Call of the Circus (Dr.) 950
July 11—Old Heads and Young Hearts (Com.) .....
July 14—The School Next Door (Dr.) .....

LUX FILMS.

Apr. 28—Artist's Child (Dramatic) 602
Apr. 28—Tommy and the Powder (Comedy) ...429
May 5—The Little Beggar Maid (Dr.) 672
May 5—They Would Roller Skate (Comedy) ...268
May 12—A Mother's Grief (Dr.) 557
May 12—Her Two Suitors (Com.) 452
May 19—The Lacemaker's Dream (Dr.) 462
May 19—He Did Not Die (Com.) 432
May 25—A Sagacious Animal (Com.) 406
June 2—A Stray Dog .....
June 3—The Slave's Love (Dr.) 777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.) 900
June 17—MacNab Visits the Comet (Com.) 900
June 21—The Devil's Wand 850
June 24—We Want Your Vote 400
June 24—An Exciting Yarn 450
June 28—Witches' Spectacles (Com.) 900
July 1—Charles The Fifth (Dr.) 695
July 1—A Quiet Pipe (Com.) 304
July 8—The Money Lender's Son (Dr.) 780
July 8—Must Be Without Incumbrance (Com.) 420

NESTOR FILM COMPANY.

May 11—The Indian Princess (Dr.) 980
May 18—The Fighting Parson (Dr.) 998
May 25—The Red Man's Honor (Dr.) 950
June 1—The Lily of the Ranch (Dr.) 950
June 6—The Bucking Broncho (Com.) 975
June 13—The Sheriff's Daughter (Dr.) 925
June 20—Boss of E Ranch (Dr.) 950
June 27—The Crooked Trail 964
July 4—A Soldier's Sweetheart (Dr.) .....
July 11—The Code of the West (Dr.) 990

NEW YORK MOTION PICTURE CO. ("Bison.")

May 6—Love and Money 1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 990
May 17—The Feud 920
May 20—The Mexican's Jealousy 905
May 24—The Curse of Gambling 915
May 27—Perils of the Plains 900
May 31—The Tie that Binds 910
June 3—Married on Horseback 887
June 7—Girls 910
June 10—Saved from the Redmen 967
June 14—An Engineer's Sweetheart (Dr.) 995
June 17—A Cowboy's Race for a Wife...approx 1000
June 21—The Sea Waves 992
June 24—A Mexican Lotteria 978
June 28—Her Terrible Peril 978
July 1—The Rancheman's Simple Sign 951
July 5—A Sport's Scrape 922
July 8—The Sheriff's Baby Girl 992

ITALA. (By N. Y. M. P. Co.)

Apr. 30—The False Friar 485
May 7—How the Great Field Marshal Victorio Had an Adopted Daughter 935
May 14—Foolshead Learns to Somersault 580
May 14—That Gentleman Has Won a Million 464
May 21—Conquered Again 80
May 28—Foolshead Marries Against His Will ..660
May 28—The Knot in the Handkerchief 100
June 4—Foolshead as a Portier 504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel 400
June 18—Distractions of Foolshead 600
June 25—The Mrs. Suffragette for the Abolition of Work for Women 354
June 25—A White Lie 742
July 2—Catherine Duchess of Guisa .....app 1000
July 2—Catherine Duchess of Guisa 955
July 9—The Abyss 1000

AMBROSIO. (By N. Y. M. P. Co.)

Apr. 20—Petit Jean Louis D'Or & Co. 425
Apr. 27—A Doctor's Revenge 540
Apr. 27—Fricot Is Learning a Handicraft 460
May 4—Who Killed Her? 752
May 4—Blue Jackets' Maneuvers 220
May 11—The Secret of the Lake 633
May 11—Fricot Gets in a Libertine Mood 404
May 18—The Devil on Two Sticks 846
May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger 994
June 22—The Story of Lulu, told by her feet ...510
June 22—The Tricky Umbrella of Fricot 252
June 29—The Taking of Saragossa .....app. 975
June 29—The Taking of Saragossa 975
July 6—The Tamer: Alfred Schneider and His Lions 1000

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.) 400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.) 500
June 18—The Phrenologist (Com.) 450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.) .....
June 25—Why Jones Reformed (Com.) .....
June 28—Mother and Daughter (Dr.) .....
July 2—The Man Behind the Curtain (Dr.) ....
July 2—The Lady Doctor (Com.) .....
July 5—On the Border (Dr.) .....
July 9—The Burglar and the Baby (Dr.) .....
July 9—Sally's Beauty (Com.) .....
July 12—A Mightier Hand (Dr.) .....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.) 1000
June 10—The Writing on the Wall (Dr.) 1000
June 14—The Woman Hater (Com.) 1000
June 17—The Little Hero of Holland (Dr.) 1000
July 5—Gone to Coney Island (Com.) .....
July 5—Booming Business (Com.) .....
July 8—The Girl Strike Leader (Dr.) 1000
June 21—Thelma (Dr.) 1000
June 24—The Governor's Daughter (Dr.) 1000
July 1—The Flag of His Country (Dr.) .....

CAPITOL

May 16—The Heart of Tessa (Dr.) .....
June 18—The Turn of the Tide (Dr.) 900
June 25—Cash on Delivery (Dr.) 900
July 2—Trapped by His Own Work (Dr.) 900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.) ....
June 15—A Message from the East (Dr.) 890
June 22—An Interrupted Courtship (Com.) 790
June 29—All's Well That Ends Well (Dr.) ...950
July 6—No Questions Asked 900
July 13—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

May 19—Wrestling (Dr.) 960
May 26—Don Carlos (Dr.) 975
June 2—Vitellius and Heliogabalus 1053
June 9—Children of Edward IV 987
June 16—The Legend of the Held Coarse 950
June 23—Oliver Twist 1000
June 30—Fort Du Ritche 921
July 7—Jeanne 805
July 14—The End of a Dynasty 920
July 14—The End of a Dynasty 920

PHOTOGRAPHER WANTED—capable of taking charge of Moving Picture Laboratory. Also a PRODUCER—experienced. Address: FREE LANCE, care of Moving Picture World

DEFENDER FILM CO.

June 10—Rescued by the Land of Oppossum (Dr.) 861
June 17—Married at Last 880
June 24—Too Many Girls 830
July 1—Saved from Harem 967
July 8—The Girl Who Dared 825

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.) .....
June 15—Settling a Boundary Dispute (Dr.) ..950
June 29—The Tenderfoot Parson (Dr.) 900
July 6—That Little German Band (Com.) .....
July 6—Manoeuvres of the New York Police Force (Scenic) .....
July 13—The Clergyman and His Ward 950

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.) 564
June 9—Blind Love (Dr.) 420
June 16—The Old Maid's Picnic (Com.) 390
June 16—Her Lesson (Dr.) 550
June 23—Getting Rid of Uncle (Com.) 650
June 23—One Good Turn (Dr.) 300
June 30—For Her Son's Sake (Dr.) .....
June 30—She Would be a Business Man (Com.) 560
July 7—One Man's Confession (Dr.) .....
July 11—Aviation at Montreal (Scenic) .....
July 14—The Bridges 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.) 850
June 22—Taft for a Day (Com.) 870
June 29—A Millionaire Tramp (Dr.) 900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch 850
June 27—The Heroine of Pawnee Junction (Dr.) .850
July 4—The Ghetto Seamstress (Dr.) .....
July 11—The Pirate's Dower 950

AMERICAN KINOGRAPH COMPANY.

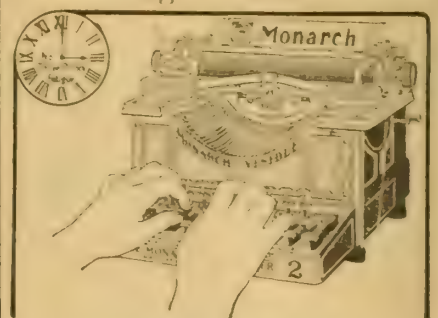
June 21—Drowsy Dick's Dream (British & Colonial) 510
June 21—Tempered with Mercy (Hepworth) 475
June 24—Lieutenant Rose, R. N. (Clarendon) ...960
June 28—Under the Reign of Terror (Aquila) ..850
July 1—The Plunder (Com.) 525
July 1—Fresh Air Fiend (Com.) 445
July 2—The Plumber (Clarendon) 528
July 2—The Fresh Air Fiend (Wrench) 445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear 290
July 8—From Gypsy Hands 570
July 8—A New Hat For Nothing 350
July 12—Prince of Ether 600
July 12—A Deal in Broken China 337
July 15—A Hindoo's Treachery 810

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons. Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Monarch
Light Touch



All Day Speed

This machine minimizes effort, conserves energy, increases efficiency, enlarges output, and reduces cost per folio. Our literature explains WHY Write for it.

The Monarch Typewriter Company
Showroom
Monarch Typewriter Building
300 Broadway, New York
Executive Offices: 300 Broadway, New York

NOTES FROM THE MANUFACTURERS

PATHE NOTES.

Exhibitors both [illegible] are receiving [illegible] the work of [illegible] the [illegible] of this world of [illegible] words spoken [illegible] Pathe Freres have [illegible] six [illegible] which are really comedies [illegible] Lucky Will" and on July 27 "Stop Us If You Can." On July 1 "Rebellious Betty" and on July 2 "Max Loses the Police." On July 4 the "Runaway Dog" and on July 6 "Jinks Has to Scouting Mama." And on July 9, "The Champion of the Race." Pathe Freres are in a position to give us these comedies because they have two of the world's greatest moving picture comedians working for them at the present time—Max Linder and Betty in addition to various other comedians not so well known. It is certainly a matter of congratulation when one film produces laughs consecutive weeks and all will hope that they continue the good work. "The Champion of the Race" was produced in this country and is the best of the Pathe American productions to contain an incident. Judging from the way this picture is staged it is evident that they intend to use over into the same thing in detail and technique that has made their films famous the world over.

LUBIN NOTES.

"The Highlanders" is a Lubin release out of the ordinary, dealing as it does with Chinatown and its hatchet men. It forms a part of the release for July 14 and is one of the most spirited pictures shown lately. In spite of the title it is not one of those films that smack drip gore, but is cared fully handled to offer dramatic interest without repellant suggestion. One of the hatchet men of a powerful Tong plots the destruction of the mission minister who has discovered him to an attempted murder, but the plans are frustrated by a brave little teacher in the Lasson who gives the minister warning and brings the police to his aid. The story will be released on the red wire a Lubin comedy—"The Almighty Dollar."

"The Adopted Daughter" is the release for July 14. It is a story of New Mexico ranch life along unusual lines, and is notable for its photography.

The novel water curtain has been put in operation at the new Lubin studio and the rapid evaporation of the film of water flowing over the glass keeps the studio building wonderfully cool these warm days. It is something new in principle and only one of the many new devices planned for this perfect plant designed to either aid the production of the best work or conduce to the comfort of the operatives.

The star scenario read last week by the editorial department of the Lubin Company began the action on earth, removed the principal characters to Heaven, took the hero to the inferno and then back to earth, where his angel sweetheart was permitted to join him. This beats the minister who wanted pictures of Hell made to fit phonographic records of the cries of the damned.

Several important additions to the Lubin Stock Company were made the past week, many of the players being well known to the average theatergoer.

Other meritorious engagements are now in process of negotiation and some splendid plays are being plotted for the new company. All of the old favorites have been retained, the company being augmented to provide players to another director.

The stress laid upon the educational value of motion pictures is having the odd effect in that everyone astride a hobby enters it into the scenario departments of the various concerns. In the last month the Lubin Company has been asked to produce a score of scenarios from the suffragette movement and treating as a proposition to sell to a Western city several hundred acres of land to be made into a park. The latter scheme was well disguised but experts have learned to be suspicious.

One of the pending Lubin releases is the work of a Western author who stands in the first rank and who marketed his story under a name other than his well known pen name. For the present he elects not to be known in connection with his pictures until after all of the tenseness and variety of his magazine contributions. Authors of standing are commencing to perceive the value of the picture play as an adjunct to their more extended writings.

A Canadian exhibitor with the other day in regard to a business matter and added: "'Veteran of the G. A. R.' is a great story. I thought I could recognize the Lubin players in any disguise but here I am no guessing. Are they the regulars or some real veterans you hired for the picture?" The makeups in the G. A. R. scene were remarkable but they were all worn by regular members of the company.

The Lubin Manufacturing Company is preparing a series of pictures that will be record makers so far as it is possible to perfect the details. The machinery of the new studio enables the presentation of many effects not possible in the former limited quarters and now the interior scenes will have all of the fine photographic qualities of the present exterior scenes.

The Lubin stock company is to be still further enlarged and a fourth company formed to act as reserve for the other three divisions. This will permit the directors to vary their casts without interfering with the players engaged in other pictures.

One of the recent submissions to the Lubin Scenario Department told the story of a man who discovered the infidelity of his wife. Calmly suddenly upon the guilty pair he held them at the point of a gun, summoned he telephoned for a minister and witnesses and forced the lover to marry the unfaithful wife without taking the trouble to divorce her. The story was not intended as a joke. Another script at last week's mail was "A Millionaire's Adventure" originally proposed to the Lubin Company and rejected without a chance of scene or title. Some literary thieves possess more nerve than intelligence.

Plans have been prepared for the parking of the grounds of the new plant of the Lubin Manufacturing Co. [illegible] work will be begun at once. **Cement walks and a twelve-foot driveway will cut the grass plots and ornamental lamps will add to the appearance of the grounds as well as supply a complete illumination.** Unusual care has been given to the lighting of the new plant apart from the special studio lights, glow lamps of a new pattern being employed throughout.

One of the recent additions to the decorations of the Lubin offices is a bill in Chinese, extolling the merits [illegible] of the Lubin films exhibited in Australia by the West enterprises. Wise ads in French, German, Russian, Italian and Spanish, the collection [illegible]

EDISON NOTES.

[illegible]

[illegible] Natharial Hawthorne's great [illegible] The House of Seven Gables," [illegible] the Edison Company [illegible] Hawthorne's [illegible] the most dramatic and [illegible] poets while at [illegible] Further details [illegible]

By special arrangement with the Canadian Pacific Railway [illegible] the Edison Studio left New York City June 22 for Montreal, [illegible] used by special train to Vancouver, B. C., taking pictures en route. The value of these pictures from a dramatic scene and topographical standpoint can hardly be overestimated.

A most up-to-date plot, in which the quickest and most modern of [illegible] the methods of communications, the wireless, is employed is one of the distinguishing features of "A Wireless Romance," the release of July 8. Another feature is the wonderful photography, which is easily understood when it is explained that the picture is one of the pictures recently produced in Cuba, and still another feature, novel and interesting is a duelling race at high speed between a yacht and a racing [illegible]. This is an absorbing story with a very strong dramatic situation, rendered all the more interesting by the element of novelty that surrounds the theme.

Rex Beach's "Out of the Night," released July 12 is a story of a young man's heroism, love and self-sacrifice and a woman's loyalty and devotion with a rift of happiness piercing the gloom at the moment when it seems that sorrow and suffering were to be the mutual lot of two loving hearts about to be torn asunder through an honorable deception. A story [illegible] pathos and dramatic force baffle description.

"A Vacation in Havana," release of July 15, is not an educational film in its entirety as the title would seem to indicate, but [illegible] with some laughable comedy is cleverly interwoven with the scenic views of the City of Havana and places of historic interest in its vicinity.

The tragic spectacle of a happy home broken up by a father's violation of his marital vows and of his subsequent surrender to [illegible] of shame, the pathetic picture of a mother and son, the latter a mere child struggling against poverty and the rebuffs of an unsympathetic world and the edifying, inspiring sight of the father, tortured to the verge of devotion, rising out of his misery to a sense of love and duty—these are scenes in the Edison release of June 28, "The Little Fiddler." That will touch the sympathetic chord in any audience.

The story is simple and quickly told. A young father becomes a drunkard and a thief through evil associations, abandons his wife and child and plies his trade in the gilded social circle to which he has the entree. At the very moment that the wife, asleep at the sewing machine by the [illegible] apartments she calls home is living over again in her dreams that never-to-be-forgotten scene in which the husband in his drunken fury struck her to the floor and fled, not [illegible]. A street musician is playing for the passers at a fashionable music shop at which the husband is a frequent visitor. At a favorable opportunity the father steals a jewel bag from the counter which crime is laid at the door of the lad, who had previously [illegible] for his home showered with money and compliments. The father comes to the evening, in his own handsomely furnished apartments, [illegible] the jewel bag a card on which the heiress had written the name of the person's name, and realizes that the lad at whose door he has laid the crime is his own boy. Sinking to his knees overcome by a flood of memories he sees as in a vision the wife whom he had left and child stretching out her hands in supplication to save the son, who kneels beside her with tearful eyes on his father. He springs to his feet, [illegible] customs to the address of the [illegible] to save the boy from arrest by a confession of his own guilt. The [illegible] arrives with the [illegible] to say [illegible] is finally [illegible] his crime.

In addition to scenic [illegible] "Little Fiddler" is said to be [illegible] a marvel of stagecraft is "The Sinking of the Merrimac," [illegible] Lee's most [illegible] will be [illegible] the most elaborately staged moving picture [illegible] the Edison Company [illegible] the [illegible] Russian and the Spanish [illegible] tunes and settings, there are a great many [illegible] The Edison people [illegible] to the [illegible] in the [illegible] [illegible] to take the same [illegible] success [illegible] it.

As was [illegible] Lee, [illegible] Merrimac [illegible] fight between the two famous vessels, the latter [illegible] the Spanish Navy. Scenes [illegible] Spanish Navy [illegible] will.

A Western Romance [illegible] a story [illegible] a [illegible] [illegible] [illegible]

educational films in Lecture Hall ——, Philadelphia, Pa., on Wednesday evening, June 15, under the auspices of Mr. Chas. A. Caleluff, the Edison jobber of that city.

In connection with the demonstration a lecture on animated picture photography was delivered by Mr. L. H. Stewart, traveling representative of the Edison company, using the Model "B" as an example of the present day perfection attained in the projection of pictures. Mr. Stewart gave an interesting discussion of the evolution of the art from the old stereoscope down to the present style of machines. Mr. Stewart was followed closely throughout his lecture by the large audiences present.

The directors of the institute were so impressed by the demonstration that they immediately placed through Mr. Caleluff, an order for a Model "B".

An Edison Model "B" was recently installed by the Howard Moving Picture Company of Boston, Mass., in the Post Exchange Marine Officers School, Fort Read, [illegible], by order of Lieut. R. Tinyeau, Jr.

VITAGRAPH NOTES.

Some things are just too good to keep to ourselves. These are considered worth telling. You have heard so much about the "Vitagraph Life Portrayers" it seems like a work of supererogation to tell you what is heard on all sides but good words are always in line and besides these are entirely new and from so many different sources. They are interesting and go to show that the public and the exhibitor are always ready to give credit where credit is due.

Anderson, Ill., May 15, 1910.

Our patrons are loud in their praise of Vitagraph films. "Elektra" was the finest film of this nature we have ever seen. Are always glad to get a Vitagraph and we have them often.

PRINCESS THEATER.

Wilt, Ill., May 20, 1910.

The people here all look for Vitagraph films, for they are fine.

WM. FOLKERTS.

Atlanta, Ga., May 25, 1910.

Our "first run film" to-day is your picture "Convict No. 796," and you deserve unlimited praise for the picture. The story is intensely interesting, could not be beaten. It is the kind of picture that everyone will tell their friends about.

A. C. EVANS, Vaudette Amusement Co.

Archbald, Pa., May 21, 1910.

Just a hand grasp and a word of commendation for the splendid pictures you are making. While all of the Licensed producers have shown a marked improvement in their product since the beginning of the year, you seem to have struck a stride which promises to distance them all. Last night we showed three Vitagraphs, among them "Thro' the Darkness." This picture induced more favorable comment than any we have ever shown. One of our patrons on his way out declared emphatically: "By God, Foote, that's the best acting I ever saw on or off the stage!" Keep up the good work.

RICHARD F. FOOTE, Lyric Amusement Co.

Kansas City, Mo., May 25, 1910.

I have read a lot of the success of your "Moses" pictures. I must say I ran them and advertised them and did a packing business at ten cents, although my place is on the outskirts of the city. I have one of the prettiest places in Kansas City and run nothing but first class licensed pictures and about all Vitagraph pictures of quality.

J. J. JAGODA, Clysmic Theater.

Fort Worth, Tex., June 9, 1910.

There is nothing like advertising a good picture. Our exclusive front is used for advertising Vitagraph pictures.

J. B. LACY, Scenic Theater.

Edmonton, Alberta, Can., June 7, 1910.

We were able to show the "King's Funeral" June 2, 3 and 4. A second lease showed an English film, June 3 and 4, while the so-called Independent people here exhibited an Independent film June 6, 7 and 8. We not only secured at least dozens of people tell me to-day that the Vitagraph film was by long odds the best of these shown.

A. B. LAWRENCE.

Rochester, N. Y., June 10, 1910.

We are working up considerable business on your great films. A show without a Vitagraph picture is a poor show.

Yours,

WALTER CAMPBELL, Mgr. Fitzhugh Hall.

Cincinnati, June 15, 1910.

Your picture "How Championships Are Won and Lost," with James J. Gillett and the famous "Vitagraph Girl" doing stunts, is without doubt the finest thing in nothing. I am afraid "Jeff" overlooked a good manner by side-stepping your leading lady. Vitagraph is the hit of all hits, and the best, bar none.

BARON CARL ROSS, Clifton.

Wilt, Ill., May 20, 1910.

The people here look for Vitagraph films, for they are fine. I receive service from Western Film Exchange, St. Louis, Mo.

WM. FOLKERTS.

On Tuesday and Wednesday evenings, June 28 and 29, Miss Florence D. Turner, "The Vitagraph Girl," was given a Vitagraph reception at the Bijou Auditorium, Fulton street and Nostrand avenue, Brooklyn, N. Y. As is generally the case when a "Vitagraph Night" is given the place where it is held is packed to the street, and those two were no exception and the enthusiasm was a gratification to the managers and exceedingly complimentary to "The Vitagraph Girl," who in addition to the hearty applause which sounded her welcome was the recipient of a number of beautiful floral pieces.

"Boarding School Romance" is due on July 5. "Between Love and Honor" on the 8th, and "Rocked" on the 9th. These are all the best and nothing can be better than the best. Nothing more can be said than has been said about these pictures. They must be seen to be appreciated. You have been told how people laugh and cry as they see the pictures. Let it suffice for you and yours to be "there" with eyes and ears and exhilarated ones. They are waiting for this announcement. "Uncle Tom's Cabin," in three numbers, one, two and three, will be released Tuesday, June 28; Friday, July 29 and Saturday, July 30.

ESSANAY NOTES.

Another charming story is announced from the Essanay's Chicago studios, entitled "The Thief." This picture is claimed by the Essanay company to be one of the best dramatic subjects ever released by them. Especial care has been taken to make the film a masterpiece. The principal characters are interpreted by Mr. Marshall, as the thief, and Mr. Beverly Shaw, as the detective. The picture is booked for release Wednesday, July 20.

Mr. G. M. Anderson, the Western producer of the Essanay Company, returned to Chicago last week from Niles, Cal., where he has been directing the production of the Essanay Western films. He expects to leave shortly for the Essanay stock company in the West will continue making Western pictures.

Mr. Anderson expressed himself as exceedingly pleased with the work of last winter's season in the Western States.

"We have had a particularly successful season," said Mr. Anderson. "and we have worked hard to give exhibitors the very best of pictures obtainable. I shall return in a short time, and the Essanay Company will continue to make Western pictures as long as our product is as eagerly accepted by the exhibitors as it is now. We shall retain most of the actors who now compose the Essanay Western stock company and shall continue operations in Colorado."

THANHOUSER NOTES.

A happy sequel to the vexed labor problem is supplied in "The Golf Strike Leader," the Thanhouser release of Friday, July 15. It shows that if the owners of factories could investigate working conditions first hand—that is, by intimate association with the workers—labor questions would be in better way of answer. In the picture under discussion, a factory owner's son does the investigation stunt. In the guise of a common workman he watches at the factory and sifts such labor troubles as he finds to the very bottom. He finds that not his father but the foreman of the factory, a mere salaried employe, is responsible for the feeling of unrest that prevails. Upon the discharge of the foreman the wheels commence to run smoothly.

ANOTHER GOOD FILM FOR THE FOURTH.

For the week of fireworks and patriotism the Thanhouser Company give "The Flag of His Country," released Friday, July 1, and announced as a "Star Spangled Banner Special." There is plenty of the hip-hip-hurrah, such as we expect to see at this time, in the subject, which is an exceedingly well photographed one, and it will undoubtedly find favor with American audiences—and foreign ones who know a good war subject when they see it.

"The Flag of His Country" incidentally tells a pretty little love story. It centers on a husband and wife divided on a National issue—the great one of States' Rights. The husband agreed with the Northern view of the question, the wife with the Southern. The wife's brother sided with the South. He and the wife, be it said, were Southern born; the husband an Ohioan who had migrated to the land of cotton.

So the husband donned the blue, and the brother the gray. After long years of conflict the husband returned home to find his wife and baby gone. He goes North; long years pass and, as a lonesome old man, visions of his loved ones come to him—Thanhouser trick photography of the most wondrous kind.

The missing wife journeys North to attend a reunion of Confederate veterans with the little granddaughter who has never seen its grandpa. The child's grand-uncle (the brother who wore the gray), who accompanies them, pins upon her a veteran's medal. The child wanders away from her grandmother and is lost.

She is found by the grandpapa she's never known. He is on the way to a meeting of his G. A. R. post and takes the tiny wanderer there. A message is dispatched to the police station, where the grandmother and uncle are anxiously awaiting news. They reach the G. A. R. meeting room and—the picture tells the rest.

The subject will please everywhere, North and South. It is one of those pretty patriotic pictures of a certain period that gives no offense to certain sections. Its appeal is national and its success should be lasting—after the Fourth as well as on it. In "The Flag of His Country" the exhibitor has a reel that should arouse patriotism the year 'round.

SELIG NOTES.

"The Red Man's Way," billed for release July 7, has been changed and the release for that date is announced as "The Way of the Red Man." This film will prove one of the sensations of the age replete with startling situations and intense human interest.

While moving our herd of camels across the country to a spot decided upon among the sand dunes of Indian, for the purpose of making one of those great big pictures for which Selig is famous, an accident occurred that caused no little excitement and likewise expense. The sacred monarchs of the desert were going along in their peaceful but ungraceful strides, unheeding the honk! honk! of the joy rider approaching in the rear. A sudden lunge, a cloud of dust—a few feminine screams and more dust, and when the dust was over and the debris cleared away, it was doubtful whether the camels or the auto had gotten the worst of it, as in the sudden encounter a few upper cuts from the camels' hoofs had made a telling effect upon the enemy, to say nothing about the rattled disposition of the spectators, who found it was not a milk wagon they had hit, but a new experience they won't forget soon. The camels are back on the job—the auto is in the shop.

The production of "Human Hearts" with Hal Reed in his part created by him almost a score of years ago is in preparation and will be ready for an early release.

The announcement of the fact that William B. Patten has been secured for a special production of "The Minister's Son" on film by the Selig Polyscope Company has caused no little amount of comment and will be looked forward to with favor by every exhibitor in the East, South and Middle West, through which territory he has toured for the past twelve years with his various productions.

The Selig Polyscope Company have in preparation a production that will cost more money and more time in perfection and detail than any picture ever attempted in the moving picture field. To say this film will prove a surprise, wonder and amusement, is putting it mildly, and it will represent the laborious effort of over six months and the outlay of a fabulous sum when it comes to buying exclusive and protected rights to such productions. Few would dare attempt even the negotiations of such a deal. For obvious reasons it is deemed advisable to withhold the announcement of the title for a short time. Watch for page announcement.

"I wonder what these camera men are doing on the train headed to Reno?"

"Don't know, sir. See their baggage is all marked with a diamond S."

(With suppressed emotion) "Can it be possible, then, my dream——"

Repeated) "I fear the worst——"

In desperation) "What! he'll he promised——"

"To heck with the promise. The cook that set your dough used salt instead of yeast."

The train pulled out amid the cheering throng and the Knights Errant like a herd led to the slaughter amid the dying strains of the Swan Song.

Fred Walton tells before the moving picture camera and becomes a Selig feature in the roster comedy production, "The Hall Room Boys." Mr. Walton is known throughout America and Europe as the monarch of silent comedy and the securing of such a well known artist to picturedom can but reflect well credit upon the aggressiveness of Selig, whose motto is and always has been to adopt the best procurable of one's line of presenting. Mr. Walton to the picture fans this film has made possible one of the greatest comedy reels in the history of moving photography.

An early release by the Polyscope will be a big dramatic picture revival of "The Phoenix" with Milton and Dolly Nobles in their original parts. We have noted the great interest exhibitors in general manifest in seeing their old-time dramatic favorites in the plays in which they were so brilliantly known and in presenting Milton and Dolly Nobles in "The Phoenix" one of the greatest of the well-known plays will be given to picturedom. It is sure to create a demand for this class of subjects.

Hal Reid has been specially retained by the Selig Polyscope Company and will appear as Tom Logan in "Human Hearts," the part created and made famous by him. Every effort is being made to make the master drama of far-reaching merit, and it should prove a glorious success, as Mr. Reid is one of the best known actors in America.

"The Way of the Red Man" is a new one on the way, and the story runs as follows: An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he had befriended. His first thought is to kill the destroyer of his home, but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw, the child stays with me." Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

MAZEPPA.

Master Film Production Coming.

Mazeppa, the infant son of a Tartar chief, was captured by the Poles, and grew into manhood in the Polish land, never knowing his true parentage. Through his bravery and gallantry he became the favorite page of Olinska, daughter of Castellan, a Polish noble. Mazeppa was the favorite of all women and the envy of all men. He loved Olinska and his love was returned, but this was against the plan of Castellan, who had made preparations to marry her to Count Premislas. Mazeppa forced a duel with his rival, in which the latter was seriously wounded and the enraged Castellan, as a punishment to Mazeppa, had him tied to the back of a wild and desperate horse, in spite of the pitiful entreaties of Olinska.

The helpless Mazeppa was driven through forests and rivers, attacked by wolves, drenched by the rain, then scorched by the sun, with the ropes that bound him buried deep into his flesh, longing for death. He reached the Tartar camp, where the exhausted horse at last dropped. Mazeppa was discovered and relieved from his tortures by kind hands and by means of a mark on his breast was recognized by the Tartar chief as his son. Mazeppa was instructed by the warriors to go after and recover Olinska. However, by great luck that is usual, Olinska had escaped and returned to him then all else. Disguised as pursuers, he and a number of his followers entered the home of Castellan, where they were engaged in a revel at the festivities of Olinska's marriage, which was about to take place at her father's command. At the opportune moment the Tartars overpowered the house of Castellan and secured Olinska, who came promised wife for all time, with her happy lover, Mazeppa.

RANCH LIFE IN THE GREAT SOUTHWEST.

History with Its Makers.

The greatest assemblage of the world's celebrities ever brought together in a single picture, in dramatic and death-defying feats of genuine pure human endurance. A picture the scene of which will be laid in every corner of the earth, marvelous in conception and [illegible] correct to every detail.

There is no sham, no imitation, no make-believe in the thrilling, true representation, no stuffed steers here, the original and only genuine and absolutely Wild West film. It is real life instead of [illegible] generated by the presence of the brave and hardy men who helped to make it and in many instances saved it with their blood in desperate struggles and fierce personal encounters with the most formidable and treacherous of all savage foes. In this, in addition to the living heroes of the world's celebrities of the plains, we see besides the purest and most authentic ethnological exhibit film ever produced. With such celebrities as Henry Grammer, Tom Mix, Pat Long, Johnny Mullins and Charles Inspan it is as far apart from any and all other pictures as the distance between the poles.

VENGEANCE OF MILLESAUNTE.

In the "Vengeance of Millesaunte" the Selig Polyscope Company presents a medieval story of great power and interest, affording not only especially for strong dramatic work, but for a very great production, showing all the pageantry and state of a tournament at arms before King [illegible] X.

The picture will be found to contain an educational interest as well as a stirring story, for the closest attention has been paid to the subject as accuracy and attention to archeological details in the laws, [illegible] customs and scenery, and the manners of the twelfth century have been adhered to with scrupulous accuracy.

The plot hinges upon the ancient right of an accused person to demand a champion, who shall fight in the lists. The decision of the judges depends upon that champion's success or failure.

Amid boom of guns and the rockets' glare
The songs of joy and battle hymns
July the Fourth is born again
Now made "Glorious" by Selig's Films

A PATRIOTIC SELIG POSTER

AMONG THE EXHIBITORS.

Pana, Ill. Mr. Oatman is planning the erection of a first-class picture palace here.

De Pere, Wis. J. A. Speaker is making arrangements to open a new moving picture theater here.

Jersey City, N. J.—The Clinton Amusement Company have opened their new moving picture theater on Bergen avenue, near Virginia avenue, which will be the largest open air theater in the city, having a seating capacity of 2,000 people and a first-class show consisting of four vaudeville sketches and six reels of moving pictures. The theater will be under the management of Mr. Gibbons.

North Adams, Mass.—James Sullivan, who formerly conducted the Palace Theater in the Notre Dame Hall, has filed plans for the erection of a high-class moving picture theater in the Haworth block on Park street.

Meriden, Conn. P. F. McMahon closed a deal whereby he will have an open air picture show at No. 50 West Main street, this summer.

Philadelphia, Pa. A new moving picture theater is being erected at 2126 Ridge avenue for Wm. E. Butler.

New York City.—Arrangements have been made for the erection of an open air drive at the southwest corner of Audubon avenue and 186st street for Messrs. Spanuth and Stuth.

Tazewell, Va.—J. C. Allison & Company will open a moving picture theater here.

Pottsville, Pa. S. D. Seltzer, of Allentown, Pa., is making arrangements to start a new moving picture show here.

Aurora, Ill. J. Schoellkopf, of Oak Park, is making arrangements to open a new moving picture theater here.

Findlay, O.—R. E. Jacobs has purchased the Bijou moving picture theater here from H. J. Barkett.

Syracuse, N. Y. Peter H. Day has been awarded the contract for the erection of a new theater here for Ed. S. Calkins.

Scranton, Pa.—Meredith Jones is making arrangements to open a new moving picture theater here.

St. Louis, Mo. The Kessler Amusement and Investment Company has been incorporated with a capital stock of $3,000. The incorporators are Sam Kessler and others.

Cullom, Ill. Lessie Bowles has opened a new moving picture show here.

Lakeside, Neb. E. Bonser has opened a new moving picture theater at the corner of Box Butte and Baker streets.

Ottawa, Ill. W. E. Cooper has opened a new moving picture theater on the Court's building.

Northfield, Minn. A. K. Wright has opened a new moving picture theater in the Holland building at the corner of Division and Third streets.

Chicago, Ill. The Lubin Manufacturing Company of which Mort H. Singer is vice-president, is planning the erection of a new vaudeville and moving picture theater to be located at the corner of Milwaukee avenue and Cleaver streets.

Springfield, Mo. J. T. Burks and George Sims have announced the erection of a new airdome at 320 West Walnut street.

Traverse City, Mich.—Charles Skelcher has purchased the Palace moving picture theater here.

Saginaw, Mich.—The Wolverine Theater Company is making arrangements to open a new moving picture theater here.

New Waterford, O.—William Dyke is making arrangements to open a new moving picture theater here.

Hammond, Ind.—William Craick has purchased the Bijou Theater here from Hugo Freels.

Portage, Wis.—Ben H. Louthan is making arrangements to open a new moving picture theater here.

Keokuk, Ia.—C. M. Hull & Sons are making arrangements to erect a new airdome here.

Waverly, N. Y.—F. F. Peters has purchased the Star moving picture theater here and has taken possession.

Port Clinton, O.—A. J. Arnold, of Edgarton, has opened a new moving picture theater here.

St. Paul, Minn.—Frank Seifert has leased the block at Eighth and Wabasha streets for a theater which will cost $35,000 to $40,000. Seating capacity will be afforded 1,500 people, there being a balcony, gallery and six boxes. The stage will be 20 by 18 feet. Robert Groh, who has been in the show business for twenty-eight years, will be manager. The house will be called the New Crystal. The main floor will seat 900, the balcony 300 and the gallery 300. It will be run as a moving picture and vaudeville theater, two shows in the afternoon, two shows at night, running three reels of film, changed three times a week. Three acts of vaudeville, changed twice a week. Prices, 10, 20, and 30c. Work will start on the building in May and be ready to open September 1. Everything will be strictly first class and up-to-date. Robert Groh has been manager of the Crystal for the last four years; he will have charge of the new theater.

Northfield, Minn.—A. K. Nyand will open a motion picture theater here.

Bayfield, Wis.—Guy Brown will open a moving picture theater here.

Chippewa Falls, Wis.—J. K. Davies sold his interest in the Gem Theater to his partner, Rod Carroll and will purchase an interest in the American Theater, at Milwaukee, Wis.

Johnstown, N. Y.—G. D. Forbes and N. H. Finckney have erected a new moving picture theater in Kunyanuck Hall.

Wichita, Kan.—Work has begun on the converting of the Schinitzle Building, at 117 North Market street, into a $10,000 moving picture palace. Snodgrass & Mackey are the proprietors.

St. Louis, Mo.—John J. Ryan is having a moving picture theater erected at 114 North Sixth street.

Kenyon, Minn.—A. K. Wyand will open a moving picture show here.

International Falls, Minn.—Pat Mahone has sold his interest in the moving picture show to Charles Rapin.

Hartford, Wis.—The Theatorum, under the proprietorship of Jno. Endres, has been sold to E. J. Wagner.

Neenah, Wis.—W. E. McCanna will open a moving picture show here.

Raleigh, N. C.—H. R. Mason has leased the Metropolitan Theater for a moving picture show.

Lewiston, Ida.—The Flaming Arc Theater is the latest moving picture theater erected on Main street near Fifth.

Ebensburg, Pa.—The Colonial Amusement Company have sold their Nickelodeon to C. J. Brown and John Wolfe.

Rantoul, Ill.—George Ray has purchased the interest of Thomas Wilson in the moving picture show here.

Batavia, N. Y.—A. H. Levi has sold the Dreamland Moving Picture Theater here to John J. Coullard.

Brooklyn, N. Y.—Metcalf and Worden will erect a moving picture theater at the corner of Franklin avenue and Park place for Augustus N. Thomas.

Sabula, Ia.—William Schepler has purchased the moving picture theater of W. E. Baum.

Clay Center, Kan.—Erdman & Kelley are making arrangements to open a new moving picture theater here.

Richmond, Va.—William T. Kirby is preparing to open a new vaudeville and moving picture amusement palace here.

Philadelphia, Pa.—E. E. Esham & Son will erect a new moving picture theater at 7250 Woodland avenue for Preston L. Hill.

Springfield, Mo.—The Diemer Theater Company have sold their theater on East Commercial street to W. B. Sanford.

Williamsport, Pa.—John M. Moyer and William F. Altemose are planning to open a new moving picture theater here.

Ansonia, Pa.—Thomas Winblerg is erecting a new moving picture theater here.

Grand Island, Neb.—Jarvis & Dewey are preparing to open a new airdome here.

Coffeyville, Kan.—John Thacket has commenced the erection of a new picture palace at the corner of Eighth and Maple streets.

Los Angeles, Cal.—Architect Frank L. Steff has prepared plans for a new moving picture show at 3307½ South Main street.

Ada, Minn.—J. G. Herringer has opened a new moving picture theater here.

Baltimore, Md.—A new moving picture theater is being erected at 906-908 Columbia avenue which will cost the proprietor, Daniel H. Braum, about $3,000. All of the latest pictures will be shown here.

Kent, Ohio.—The White Front Theater is the latest amusement house opened in this town. It is situated on South Water street.

Churwensville, Pa.—D. D. Miller is making arrangements for the erection of a first class nickelodeon, to be built on State street.

Communipaw, N. J.—Isaac A. Hopper has received a contract for the erection of a $60,000 moving picture and vaudeville theater, which will be able to seat 1,100 patrons. This theater is being built for the Monticello Amusement Company.

Oyster Bay, N. Y.—John Stand and Dr. Sader have formed a partnership and will operate a moving picture theater in this section during the Summer season.

New York City.—At the corner of 109th street and Cathedral parkway a high class moving picture theater is being erected for S. & M. Ferguson.

Fieldsborough, N. J.—Alfred Curley has opened a new moving picture theater here.

Rochester, N. Y.—A new moving picture and vaudeville theater is being planned for the site of the old Fairyland Theater, on East Main street, just west of the Whitcomb House. A New York concern has control of the property and intends to build a theater about 60 x 60 feet in the rear end of the Fairyland, which will have a seating capacity of about 700 and will be equipped with a handsome interior and front entrance. Another is being planned in the Cook Opera House by H. J. Bradstreet, which it is said will be ready some time in August. Still another is planned to be erected at the corner of Clinton avenue and Johnson street for Henry Kuhn, who will operate it as a high class picture palace with all the best film that can be procured.

Birmingham, Ala.—Announcement has been made by H. M. Newsome, owner of the Amusement U Theater, that a new picture palace is being erected on Twentieth street, between Second and Third avenues, which will throw open its doors about June 1.

Frankford, Pa.—The new open-air moving picture and vaudeville theater, to be known as the Aerodome, at Frankford avenue and Market street, has opened and is meeting with the greatest of success.

Philadelphia, Pa.—A new moving picture theater has been erected at 1418 Point Breeze avenue, which will have a seating capacity of 1,200 and will cost $20,000.

Kalamazoo, Mich.—Thomas O'Connor is considering the erection of a new vaudeville and moving picture theater here.

St. Louis, Mo.—John J. Ryan has opened a new moving picture show at 114 North Sixth street.

Anaconda, Mont.—Andy Mandoli and Charles Parker are making arrangements to open a new moving picture show here.

Wilmette, Ill.—The Racine Orpheum Company has been incorporated with a capital stock of $1,000. The incorporators are M. F. Vasen, S. C. Larson and others.

Birmingham, Ala.—H. M. Newsome is considering the establishment of a new moving picture theater here.

Dunkirk, N. Y.—C. F. Brooks & Co. will erect a new moving picture theater here.

Milwaukee, Wis.—Architect Edward Kozick is preparing plans for a moving picture theater to be built on Green Bay avenue.

Ida Grove, Ia.—Jud Ford has purchased the Bijou Moving Picture Theater here from John von Dohren.

Salina, Kan.—The National Moving Picture Theater, at the corner of Santa Fe avenue and Ash street, owned by Thacher Bros., was badly damaged by fire.

Coffeyville, Kan.—John Tackett has commenced the erection of a new airdome here.

Springfield, Ill.—Kunz Bros. have opened a new moving picture theater at 509 East Washington street. It is known as the Grand.

Coon Rapids, Ia.—Fred S. Davis is making arrangements to open a new moving picture show here.

Birmingham, Ala.—The Newsome Amusement Company has been incorporated with a capital stock of $5,000. The incorporators are H. M. Newsome, T. S. Abernathy and E. F. Newsome.

Cairo, Ill.—Gus Botto, Alf Meyers and Mr. Erlington will open a new vaudeville and moving picture theater here.

Springfield, Mo.—W. W. Smith is making arrangements to open a new moving picture show here.

Wapakoneta, Ohio.—The Valentine Theater Company is making arrangements to open a new moving picture show in the Sietz Building.

Denver, Col.—Moore & Greaves have secured a permit for the erection of a large moving picture theater to be located at Curtis and Sixteenth streets.

Rochester, N. Y.—J. H. Broadstreet is making arrangements to open a new moving picture show here.

Winchester, Ida.—H. Erickson is making arrangements to open a new moving picture show here.

Cairo, Ill.—M. H. Farnbaker has sold the Bijou moving picture show here to Travis A. Kimmell.

Salina, Kan.—William Hogben has purchased the Lyric Moving Picture Theater here from William Hays.

San Francisco, Cal.—The William Morris Company has secured a permit for the erection of its proposed new vaudeville theater here.

Salina, Kans.—W. I. Price is planning the erection of a new moving picture theater here.

Ada, Okla.—R. S. Tobin is making arrangements for the erection of a new opera house here.

Gardner, Mass.—Joseph L. Rome is considering the erection of a new theater on Parker street.

Seneca, Ill.—E. Lye has disposed of his interest in the Electric Theater here to Charles Allen.

Willows, Cal.—Miss Brincard has opened a new moving picture theater here.

Parsons, Pa.—Thomas Lewis has opened a new moving picture theater here.

Walker, Minn.—Inenfeldt & Co. are preparing to open a new moving picture show here.

Philadelphia, Pa.—A permit was granted to M. J. Walsh for the erection of a first-class moving picture theater on the west side of Kensington avenue, south of Allegheny avenue, which will cost the proprietor $5,000 when the construction is completed. Another was granted to Hopkins & Milgram to be built at Passayunk avenue and Morris street.

New York City.—The Bijou Theater on Broadway has been converted into a moving picture theater and will remain so until the Summer season has gone. Walter Rosenberg has leased same.

Birmingham, Ala.—The proprietors of the Airdome Theater, on Second avenue, are having their amusement house remodeled and enlarged so as to seat double the amount of patrons.

Saginaw, Mich.—The Volverine Theater Company are planning for the erection of a first-class moving picture theater in this town.

Asbury Park, N. J.—The Sandford Theater opened its doors last week and will remain so until the close of the season.

Glen Falls, N. Y.—J. P. Garretson opened his theater here last week and has been doing good business ever since, the place being packed from the time of opening until its close. The location of this amusement house is on the Wakeman lot near the corner of Maple and Main streets.

Pottsville, Pa.—The new moving picture theater on North Centre street will be ready for business in a couple of weeks. This theater is considered one of the finest of picture theaters in the section.

Denver, Col.—The Curtis Theater, on Curtis street east of Sixteenth, has given up running melodrama and will run all of the latest and best moving pictures and vaudeville.

Chambersburg, Pa.—A new moving picture theater is being established in the old Spring Park.

Oyster Bay, N. Y.—Dr. Sader and John A. Strand will open a moving picture theater here.

Lynn, Mass.—Work has begun on the erection of a new moving picture theater to be built on Union street, which will have a seating capacity of 1,500 and will be ready to open in October.

New York City.—A new moving picture theater is to be erected at West Farms square, near the Subway station.

Meriden, Conn.—The Meriden Nicolet threw open its doors last night for the first time since its erection and was well received by its new patrons, the doors being crowded all night. The proprietor of this theater is P. F. McMahan.

Hartford, Conn.—Plans have been made for the converting of a building into a new moving picture theater for Roswell Stevens.

Cleveland, Ohio.—The Forest City Investment Co. will build a high-class moving picture theater on the southwest corner of Superior avenue and East Eightieth street, which will be able to seat about 600 patrons.

Elizabeth, N. J.—William Hegel received a permit for the erection of a first-class moving picture theater at the corner of High street and Elizabeth avenue.

Columbia, Pa.—M. Ries, lessee and manager of the Columbia Opera House, has turned the auditorium over to Samuel Cranford.

Brooklyn, N. Y.—Plans have been filed for the erection of a first-class moving picture theater on the east side of Franklin avenue north of DeKalb, for the Abels-Gold Realty Company. This theater will be known as the Franklin.

Waynesboro, Pa.—Howard Ramsey has leased a portion of the Cold Spring Park and will erect a moving picture theater which will be in active business during the Summer season.

Newark, N. J.—Underwood's City View Pavilion at Eagle Rock, West Orange, has opened with moving pictures.

Los Angeles, Cal.—Hogan & Jensen have sold their theaters in Logan, Utah, to Smith & Embry and will erect a moving picture theater at No. 542 Spring street which will have a seating capacity of 350.

Quincy, Ill.—Dodge & McConnell are making arrangements to open a new moving picture show here.

Chico, Cal.—J. R. Stoney has sold the Star Moving Picture Theater at the corner of Fifth and Main streets to A. Reed.

Detroit, Mich.—J. H. Kunsky and Arthur Caille have purchased the property at 229 Woodward avenue and will convert it into a vaudeville and moving picture theater.

Philadelphia, Pa.—M. J. Walsh has secured a permit for the erection of a new moving picture theater on Kensington avenue.

Los Angeles, Cal.—C. W. Samis and W. H. Speer have commenced the erection of a new airdome here.

Los Angeles, Cal.—Architect F. L. Stiff, 723 Grosse building, is preparing plans for a new moving picture show to be located at 542 Spring street for Messrs. Hogan & Jensen.

MIRROR PICTURE SCREEN

HOW TO INCREASE YOUR BOX OFFICE RECEIPTS—**PLEASE YOUR PATRONS**

Human Life Photography

Patent Mirror Screen came in good shape. I would not take $1,000.00 for it if I could not buy another. I have opposition, but the Mirror Screen makes his picture look like 30 cents.
Very truly,
S. G. SMITH, New Lexington, Ohio.

How is it all done? The **MIRROR SCREEN IS THE ANSWER.** It ReflectS, MagnifieS, TransmitS and IntensifieS ExpressioN, BringS PictureS to LifE.

Many cities have taken up this question—"How Can the Picture Theatres Be Better Lighted"? For moral reasons we demand light during performances. The **MIRROR SCREEN** is the solution of this well taken reform.

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania. New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18, 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

NOTICE TO THE TRADE

CONCERNING

Motograph Films

On account of delay in construction of the **Motograph Laboratories,** together with the uncertainty of having printing and developing done by others, it has been decided to discontinue releases for the immediate present. Meanwhile, exchanges and the trade as a whole may rest assured much effort and expense will be devoted to the creating of noteworthy negatives and the perfection of many important details, made impossible by our premature appearance on the market in an effort to support and strengthen a worthy cause.

We Frankly Offer Our Apologies

to the many exchanges who so kindly and loyally supported our initial issues for the imperfections which characterized them. principally caused by the unintentional mistakes of others. We want the **Motograph Product** to stand on its own bottom and rise or fall on its own merit, or lack of it, without resorting to subterfuges and excuses, and, for that reason, intend to put our own house in order and complete our own productions before making future releases. And in the meantime—

Don't be deceived by the unfurling of false banners, the bold promises of "coming soon" brands (which may never materialize), and the publication of deliberately exaggerated telegrams, written and published for effect by both parties interested, and to strengthen a tottering tower slowly and surely being washed from its foundation by the waves of competitive quality on one side and the turning tide of an unfortunate connection with a disastrous combination on the other.

DON'T BE MISLED BY A MULTIPLICITY OF FILM BRANDS WHICH DO NOT EXIST. You owe it to yourself, and to the industry, to thoroughly investigate the location and character of every advertised factory from whom you are presumed to receive films. Make them prove their existence.

THE ASSOCIATED-BIANCHI-COLUMBIA-ARMAT-JENKINS FACTORIES REALLY EXIST and are actually in operation NOW. They have been advertised honestly and fairly without red fire or thunder.

In the First Instance, Now, Always, Address

MOTOGRAPH COMPANY OF AMERICA

General Offices: 202 N. CALVERT ST.

Laboratories: DUPONT PARK

BALTIMORE, MD., U. S. A.

THE BIGGEST SCOOP

Abernathy Kids

—TO THE—

Rescue

YOU HAVE HEARD about the Abernathy Kids, **Roosevelt's Friends,** who rode 2500 miles to greet the huntsman.

THEY ARE WONDERS—and we've got the exclusive right to show them in moving pictures.

CAN YOU BEAT THAT?

Our first Release, **Wednesday, July 13th,** shows Temple and Louis, age six and nine years respectively, in feats of horsemanship that will make you grab your seat handles and open your mouth.

EVEN MORE the story of the picture is the greatest tale of Western daring that you ever gazed upon. Everybody in the country knows the Kids. BE ALIVE—ORDER IT NOW—at the regular release price—nothing extra.

MANUFACTURED AND SOLD EXCLUSIVELY BY

The Champion Film Co.

MARK M. DINTENFASS, Mgr.

27 Lexington Ave., New York City, N. Y.

Members of the Sales Company, Association Film Manufacturers and National Independent Moving Picture Alliance.

NESTOR FILMS
CENTAUR FILMS

SPECIAL ! SPECIAL ! SPECIAL !

Released Monday, July 4, 1910

(NESTOR) **A Soldier's Sacrifice**

THE BIGGEST FEATURE OF THE YEAR

Released Thursday, July 7, 1910

(CENTAUR) **One Man's Confession**

A CENTAUR MASTERPIECE

Released Monday, July 11, 1910

(NESTOR) **The Call of the West**

990 Feet

Released Thursday, July 14, 1910

ANOTHER SPLIT REEL

(CENTAUR) **The Badgers**

475 FEET

Grandad's Extravagance

520 FEET

SPECIAL RELEASE

(CENTAUR) **Aviation at Montreal**

(JUNE 25 to JULY 5)

An absolutely exclusive feature that can only be obtained from me—order at once. Will be shipped about July 11th.

Send Orders for Aviation Release to Bayonne

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

SOLD BY

91 Dearborn Street CHICAGO — **A. G. WHYTE** — 27 Lexington Avenue NEW YORK

MR. EXHIBITOR—The real exchanges have all ordered, and if your's has not, he isn't in the real class; put him next or shift to the man who buys Good Films. Get on our mailing list by sending your name on a postal, mentioning the name of your exchange.

EXCHANGES—To avoid confusion, I have decided to ship Centaur Films for the time being through A. G. Whyte; till further notice send your orders to him.

BIANCHI LICENSEE — **POSTERS FREE WITH ALL PICTURES**

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, JULY 5th

A Boarding School Romance

Refined Comedy, telling a delightful love story in the way that only "Vitagraph Life Portrayals" can tell them. Approximate length, 998 feet.

SCENE FROM BECKET

FOR RELEASE FRIDAY, JULY 8th

Between Love and Honor

Powerful Drama of fisher folk life. Photographed amid the beautiful scenery of Kingston, Jamaica. A story of heart throbs and absorbing interest. Approximate length, 917 feet.

FOR RELEASE SATURDAY, JULY 9th

BECKET

Historical Tragedy of the Twelfth Century, relating to the tragical fate of Thomas à Becket, Archbishop of Canterbury. A magnificent production, correct in detail and with superb scenic backgrounds. Another Vitagraph masterpiece. Approximate length, 998 feet.

NEW POSTERS—A special poster showing [illegible] VITAGRAPH GIRL in many characters is now ready. Posters for all new issues of Vitagraph films and special posters of [illegible] Vitagraph Stock Players may be had of Exchanges or by writing us direct.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 3. July 16, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

THE GOLDEN SECRET

A tale of a lost mine, an Indian's gratitude, and a wild race to file a claim by a plucky little woman

Released JULY 14th, 1910

A POSTAL SUBSTITUTE

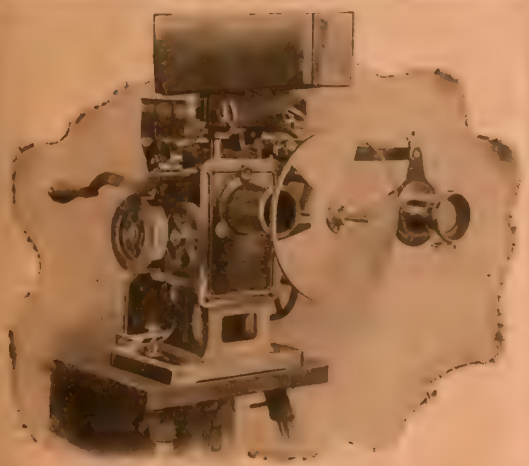
Tells a story of a young girl, who finds her lover drugged; takes his bag and delivers the mail.

Released JULY 21, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Exchanges Take Notice

One Prominent Exchange writes us as follows:

"Your No. 6 Cameragraph has practicalls driven other machines off the market in this territory. We sell four of your No. 6's to one of every other make. Please enter our order for——No. 6 machines and ship as soon as possible·

If you want to do a big machine business, take a tip from the above-quoted exchange and place your order at once for

Power's No. 6 Cameragraph

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

SEND FOR CATALOG "C" AT ONCE

FOR LATEST RELEASES AND SYNOPSIS OF

VITAGRAPH

SEE PAGE 158 FOR RELEASE

"LIFE PORTRAYALS"

SEE PAGE 101 FOR SYNOPSIS

THANHOUSER FILMS

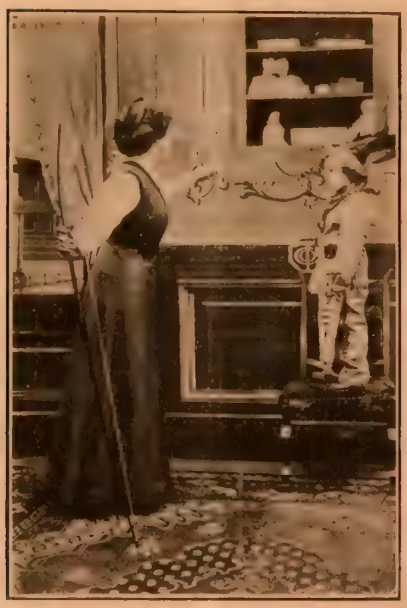
"ASK THE EXHIBITOR"

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEES

Released Tuesday, July 12th

The Lucky Shot

A Shot That Found a Fortune! A Shot That Brought Prosperity! A Shot That Made Sunshine Out of Darkness and Changed Night into Day! The Most Wonderful Shot on Record AND A SURE SHOT FOR THE WISE EXHIBITOR! ORDER!



Scene from "THE LUCKY SHOT"

Jack Hunt, the son of a wealthy woman, falls in love with Nell Horsley, who is in the chorus of a musical comedy. They are married, but when Jack's mother is informed, she declares she will have nothing to do with Nell, although she is willing to forgive her son. But Jack sticks to his wife, and for a time they are very happy.

Then Jack, who is in the militia, is called out on strike duty, and meets his death during a fight with strikers. The widow takes the news to her mother-in-law, who nevertheless retains her hatred for Nell, despite the tragedy.

As time passes, Mrs. Hunt becomes a miser. She disposes of all her property, receiving in exchange money and jewels which she hides in a secret place in her room. In the mean time Nell has a hard time to get along and keep a roof over her head and that of her little boy. So desperate are her circumstances, that she finally sinks her pride and appeals to her mother-in-law. The old woman repulses her again; her fit of rage brings on a stroke of apoplexy, and she drops dead after Nell leaves.

All her property goes to little George, as the woman left no will, but search fails to locate anything except the family homestead. Nell is about to sell that, when she makes a discovery. Playing "Indian" with her boy, she shoots arrows aimlessly about the room. One of them hits the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the rest of their lives.

Approximate Length 1,000 Feet **No. 124** **Code Word, Shot**

Released Friday, July 15th

The Converted Deacon

Herein is pictured one of those rare stories that are perhaps only to be found in Thanhouser subjects—a story with a big, sudden twist at the finish that will make you marvel how the writer thought it all out! WRITE FOR THIS RIGHT NOW!

May Sanders is the daughter of a farmer, Deacon Sanders, who is nearly as poor as he is religious. May goes to the city to seek employment, and her father warns her to shun theatres and bad company. Her first job is a maid in the home of Mrs. Carr, wife of a theatrical manager. Mrs. Carr discovers that May can sing and dance exceptionally well, and her husband places May on the stage.

She makes a hit right from the start. Also she annexes the affections of John De Lacy, a wealthy young man. But she does not dare to tell her parents of her new vocation.

Matters drag along until the Deacon unexpectedly arrives in town. May has still pretended to be a maid of Mrs. Carr, and the father finds her in the house when he calls. He tells her that her mother is ill, and she is needed at home. She goes and is promptly put to work on the farm.

John follows his sweetheart to the country, and to be near her, pretends to be poor, and secures a job on the farm. A news paper gives the Deocon a clue to the mystery, and he prepares to disown his daughter. But when she sings and dances, his anger melts, he forgives May and John, who later marry with the paternal blessing.

Approximate Length, 1,000 Feet **No. 125** **Code Word, Deacon**

"9 BEST BET" CHECK LIST

Here are our nine best bets—films that are proven money getters. Check off those you have shown in the squares alongside; INSIST that you get the rest.

1	THE GIRL OF THE NORTHERN WOODS,	Released May 30th.
2	THE TWO ROSES,	Released June 7th.
3	THE WRITING ON THE WALL,	Released June 10th.
4	THE WOMAN HATER,	Released June 14th.
5	THE LITTLE HERO OF HOLLAND,	Released June 17th.
6	THELMA,	Released June 21st.
7	GOVERNOR'S DAUGHTER,	Released June 24th.
8	TEMPEST AND SUNSHINE,	Released June 28th.
9	THE FLAG OF HIS COUNTRY,	Released July 1st.

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Affiliated with the Associated Independent Film Manufacturers *Licensees under the Bianchi, Armat-Jenkins Patents*

The Strength of Unity

Has brought us allies and

PROSPERITY

Exhibitors all over the country are realizing the

Power of Our Program

and are flocking to our standard

We are deluged with an avalanche of congratulations and encouragement such as :

"You are now the strongest on earth."
"Your programme is the grandest ever offered."
"We are with you heart and soul."
"You are the one best bet."

On behalf of the manufacturers we represent, we thank our friends heartily, and wish to assure them that we will leave no stone unturned to help them in every way we can possibly think of.

AFTER JULY 18th, the following programme will be available

Every Monday - -	ECLAIR IMP NESTOR YANKEE
Every Tuesday - -	BISON KINOGRAPH LUX POWERS THANHOUSER
Every Wednesday -	AMBROSIO ATLAS CHAMPION ELECTRAGRAFF MOTOGRAPH
Every Thursday -	CENTAUR CINES FILM d'ART IMP
Every Friday - - -	BISON DEFENDER KINOGRAPH LUX THANHOUSER
Every Saturday -	CAPITOL CARSON COLUMBIA GREAT NORTHERN ITALA POWERS

Motion Picture Distributing and Sales Co.

111 EAST 14th STREET :: :: :: :: NEW YORK

Atlas Films Hold the World

ATLAS FILMS

A Good American Reel Every Wednesday

FOR WEDNESDAY, JULY 20, 1910

"LEVI and FAMILY at CONEY ISLAND"

Can you imagine what the dear couple and ten kiddies can be doing at the Isle of Joy? A record breaker in the laugh line!

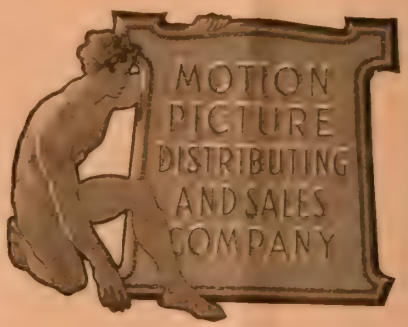
"ONLY A HOBO"

This is one of those things you suddenly find is so different from what you thought it was going to be, and before its over, you rub your sleeve across your eye. **Both Subjects on a Reel—940 Feet.**

DID YOU GET ?

The Clergyman and His Ward
The Tenderfoot Parson
That Little German Band

Three Hits



SOLD THROUGH

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 East 14th Street NEW YORK CITY

ASSOCIATED INDEPENDENT BIANCHI COLUMBIA LICENSEE FILM MANUFACTURERS

Dandy Films

"Among the Breakers"

RELEASED JULY 13th, 1910 **Length, 950 Feet Approximately**

A gripping story of the sea. Heart interest prevails. The "Dandy" Feature in this picture is a thrilling rescue at sea. **You must have it**

"The Power from Above"

RELEASED JULY 20th, 1910 **Length, Approximately 900 Feet**

Intensely Dramatic.—Appeals to All
Magnificent Photography Coupled with other "Dandy" Features

Due to a mishap at our factory the release day of this film has been changed from July 13th to the date above

ELECTRAGRAFF COMPANY

A. G. WHYTE, Sole Agent

27 Lexington Avenue NEW YORK CITY
91 Dearborn Street CHICAGO, ILL.

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

"Bison" Release, Tuesday, July 12th

A MEXICAN LOVE AFFAIR

The slogan: "True love never runs smooth," is cleverly demonstrated in this production. A struggle in the ocean is a noteworthy feature, while the entire photography of this picture is excellent.

"Ambrosio" Release, Wednesday July 13th

THE STRUGGLE OF TWO SOULS

TWEEDLE DUM'S AERONAUTICAL ADVENTURE

A dramatic production of merit and a laugh producing comedy direct from the Ambrosio Studios.

"Bison" Release, Friday, July 15th

RED FERN AND THE KID

" 'Tis an ill wind that blows no one good," and while the Kid made many enemies by befriending Red Fern, he gained her gratitude and life long love. A western picture that rings true and touches the heart chords.

"Itala" Release, Saturday, July 16th

THE VOICE OF THE BLOOD

MOTHER-IN-LAW, SON-IN-LAW AND TANGLEFOOT

A real novelty in the line of dramatic productions and a side splitting comedy for which the Itala Film Co. is most famous.

Our pictures are distributed exclusively by

The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant Cable Address: Nosib

ECLAIR FILMS

The Films of Superlative Quality

COMING!

July 18th, 1910

"The Nurse's Trunk"

485 Feet

An Eclair Comedy—That's all you need fo know about a Film

"To-Morrow is Pay Day"

395 Feet

A vivacious little piece of acting—mirth provoking—delightful!

FREE POSTERS **ORDER AT ONCE**

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCH COLUMBIA LICENSEE

ECLAIR FILM COMPANY

CHICAGO: 35 E. Randolph St
NEW YORK: 31 E. 27th St

IMPROBABLE——————NO!

Mr. C. L. RAND, The Elite Theatre Binghampton, N. Y.

Writes us the following:

ALBANY FILM EXCHANGE,
ALBANY, N. Y.

Gentlemen:

Enclosed please find check for this week's service. I wish to thank you for the treatment accorded me and for the "QUALITY SHOWS" you are sending each day. It may seem a trifle improbable, but I have increased my business 50% so far this week, and have the poor old licensed exhibitors knocking to beat the band, which I consider the finest kind of a boost, etc., etc.

Thanking you for past favors, I remain,
Very respectfully,
C. L. RAND.

Just think of it, an increase of 50% in his business, and you, Mr. Exhibitor, can do the same by switching our way and let us serve you with the "Quality Shows."

WRITE, WIRE or PHONE for quotations.

THE ALBANY FILM EXCHANGE

417, 419, 421 Broadway, Albany, N.Y.

INDEPENDENT SERVICE

"Even the Kiddies Love Those Imps!"

THE goodness, wholesomeness and cleanness of all "Imp" films are a big factor in the world-beating success of this brand of films. Give your patrons a show as fit for children as for grown-ups and you can never go wrong. The day of indecent pictures is dead and gone. The sooner you realize this, the more you will demand "Imps." Here's another pair of sure fire hits:

"Summertime"

RELEASED MONDAY, JULY 18. Length About 950 Feet

One of the daintiest little rural comedies ever thrown on a screen. A pure love story of the pippin variety. Ask, demand, insist!

"The Mistake"

RELEASED THURSDAY, JULY 21. Length About 980 Feet

Another link in the endless chain of Imp dramatic successes. A real masterpiece of acting, staging and photography. Scrap for it!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

ALL "IMP" FILMS ARE SOLD THROUGH THE SALES CO.

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA—THANHOUSER—FILM D'ART—YANKEE—OTHERS

FLASH WATCHES and SILVERWARE

Suitable for Prizes, also Stage Jewelry, Grease Paints, Cold Cream, Burnt Cork, etc., best in the market. Sent for **Catalogue No. D20.** Address the old reliable,

B. G. UHER & CO., 84 Wabash Ave., Chicago

You Will get the best results by sending your repair work to me, and **don't forget,** I can help you to develop any new idea in moving picture machinery.

Motion Picture Machine Repair Works
131 West 24th St. Tel. 1922 Mad. Sq. New York City

Brand New Slides

$5.00 Sets for $3.00

A Little Flat in a Great Big Town
Wild Rose
I'm Glad I'm a Boy
Hip, Hip, Hypnotize Me
Bonnie Annie Laurie
Lovers May Go and Lovers May Come
Baltimore Bombashay
Oh, You Blondy
Moonlight Rose and You
If You Ain't Got It, Go and Get It
Shoes and Socks Shock Susan
I'm On My Way To Reno

Also 500 Sets of Slides From $1.00 Per Set and Up. Send for Lists.

EXCELSIOR SLIDE CO.
138 E. 14th St. New York City

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

GOTCH-ZBYSZKO WRESTLING PICTURES can be shown in any state, town or city in the World. NO FEAR OF MUNICIPAL OR STATE INTERFERENCE

GOTCH = ZBYSZKO

The World's Championship Wrestling Match Picture

made by the Selig Polyscope Co., is now ready for distribution, showing both Gotch and Zbyszko in training and every detail of the match from the time they step into the ring until the last fall—Films ready to ship on short notice. A few choice State Rights left. Write or Wire.

KLANK & HERMAN

45 Randolph Street - - - Chicago, U. S. A.

A Denver Man WAS USING DIRECT CURRENT for His Moving Picture Lamp

Now—*He is using Alternating Current with the*

HALLBERG

ECONOMIZER—*AND IS SAVING $520 PER YEAR AND GETTING SPLENDID LIGHT*

July 1st, 1910.

MR. J. H. HALLBERG.

Dear Sir:—I purchased one of your 220 volt Economizers for alternating current from Colorado Film Exchange, and in **twelve weeks it has made a saving on the juice bill of $125.10.** My light bill on direct current, using old style rheostat, run from $13.75 to $14.50 per week. As a basis to work on, I took $14 per week and subtracted my weekly bills from that amount. In the twelve weeks since I have been using the Economizer, my bill has run as low as $3.05 and the highest $1.05. I think our light is good. The operator has to watch his light little more closely than with direct current. **The Economizer has paid for itself and is now making $10 per week for me.** Yours truly.

S. A. FISHER, Prop. Star Theatre,
No. 1122 17th St., Denver, Colo.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the **"HALLBERG"** Economizer, **MOTIOGRAPH M. P.** machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of **"HALLBERG'S SPEC-OIL"**—prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer.

SEND FOR FREE CATALOGUE No. 37-W

J. H. HALLBERG, 28 Greenwich Ave., NEW YORK

Supplies at Half Price

The only house in the United States devoted exclusively to supplies only.

Anything and everything pertaining to the Moving Picture Business.

The largest stock of parts for Powers Machines at rock bottom prices.

SEND FOR PRICE LIST

American Moving Picture Supply Co.

61 WEST 14th St., N. Y.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.

Jackson Boulevard CHICAGO.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

OPERA CHAIRS $1.00 and up

Nothing Like This Ever Offered

FOLDING CHAIRS **$5.60** doz. and up

The DeWolf Furn. Co., Dept. A. Garnett, Kas.

HERE IT IS

TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.

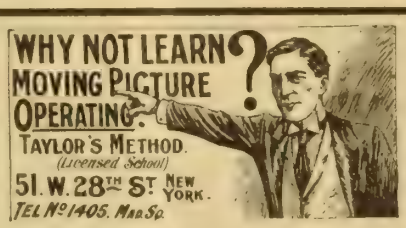
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 Wabash Avenue Chicago



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City

Two doors from Madison Square

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS** **564 and 572 W. Randolph St. CHICAGO**

INDEPENDENT

We rent new Films. Handle all the leading Makes, both AMERICAN AND FOREIGN; beautiful Posters; exclusive Feature Service. Write for prices.

CINCINNATI FILM EXCHANGE, 315-317 **West 4th Street, CINCINNATI, O.**

Canadian Exhibitors

ROLL TICKETS

Any Printing or Any Color { 50,000 Lots, $8.45 / 100,000 Lots, $13,00

Stock Tickets 8 cents per 1,000

Buy your tickets from us and save the 35% duty and save 50% on the express charges

CANADIAN TICKET PRESS
GANANOQUE ONT.
Cash with Order

SONG SLIDES

LIDE COLORED ANNOUNCEMENT LIDE
Non-Breakable SLIDES Non-Inflamable
Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

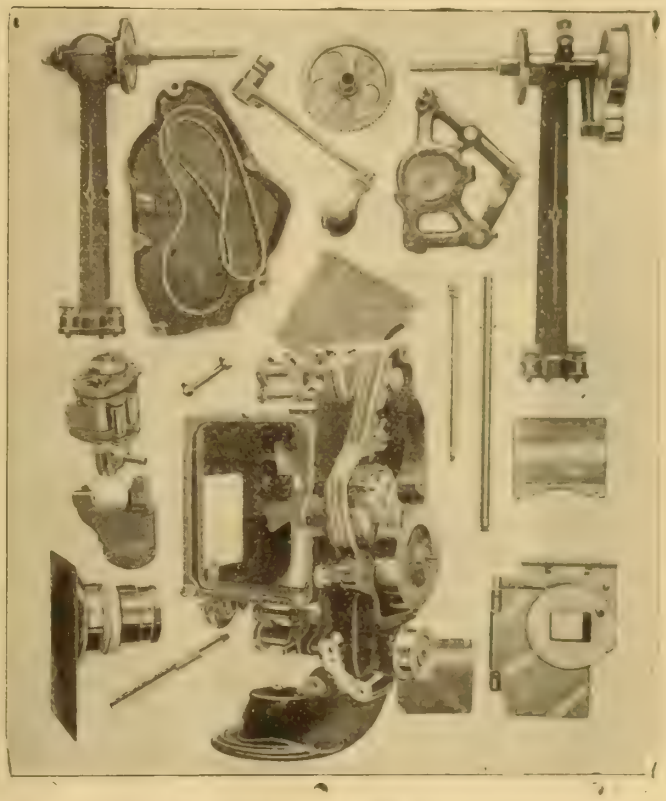
THE GET AT MACHINE

This is the way one of our customers refers to the

MOTIOGRAPH

Think what it means as a convenience to the operator to be able to **strip the Motiograph** for the purpose of cleaning the parts, etc., and then **ASSEMBLE IT IN A FEW MINUTES.** Let us **SHOW YOU** how.

THE MOTIOGRAPH IS THE OPERATOR'S TRULY FRIEND.



40 REELS A DAY

Nine minutes to 1,000 feet of film (double normal speed) is the average that a **Theatre Manager** told us he had been running continuously on his Motiograph since August 1908, and that he has no new parts except the Intermittent Sprocket, Aperture Plates and Springs.

DOES NOT TIRE THE EYES

Is the gratifying comment that comes from patrons of houses that use the **Motiograph.** It stands in a class by itself. It could not be otherwise because of the **Patented Double Cone Shutter** which reduces the period of non-exposure and many other special features.

What others can do, you can do.

LET US START YOU RIGHT

Then you can exhibit brilliant, steady, flickerless pictures wita a machine that **will** stand the **grind.**

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, New York Agt. **J. F. BROCKLISS, London Agt.**

Do you know the value of

SELIG POSTERS?

WRITE US TO-DAY

Released July 21 Length 1000 Feet Code "Mazeppa"

"MAZEPPA"

A perfectly marvelous picture of rare beauty and magnitude.

A graphic description of the great Ride of Mazeppa tied to the Wild Horse of Tartary.

A FEATURE PICTURE

A CORKING GOOD SPLIT REEL

"THE MAD DOG SCARE"

(Length 690 Feet)

A comedy anent with the times—chuck full of laughs—fast and furious.

"A SLEEP WALKING CURE"

(Length 310 Feet)

The healthiest kind of a picture to see—a regular Button-burster.

SELIG DID IT

Released July 25 Length 690 Feet Codes "Dog" and "Sleep"

SELIG POLYSCOPE CO., 45-47-49 Randolph St., Chicago, Ill.

GEORGE KLEINE FILMS

The Best from Europe for the United States

URBAN - ECLIPSE

SCENE FROM "THE LORD'S PRAYER"
A Classic for Aug. 6, 1910

AUG. 6, 1910

We Present a Remarkable Film

"The Lord's Prayer"

SEE BULLETINS AND ALL TRADE PAPERS

AND PATHÉ GAUMONT

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

52 State St. CHICAGO

George Kleine

19 E. 21st St. NEW YORK

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 16, 1910 No. 3

Summary of the Week.

The effect of the Summer months upon the attendance at the shows.

The topical picture coming into favor. Presents opportunities to young manufacturing concerns.

The C. O. D. system or short credits the first and surest method of placing the independent business on a solid basis.

Figures to prove that the law of supply and demand will of itself regulate the influx of new independent manufacturers.

The Rev. F. Jackson infers that the true mission of the moving picture has not yet been realized by its promoters.

A gifted lady says a good word for the educational or travel picture.

Louis Reeves Harrison says that the film, "The Stars and Stripes," as presented by the Edison Company, is a masterly tribute to the flag we all love.

An object lesson from the fire that gutted the Vitagraph Company's storerooms.

How Keith & Proctor handle the complete releases of the licensed manufacturers.

"Lux Graphicus" again questions the aptness of the religious play to the house of popular entertainment.

"Man-About-Town" visits the Vitagraph offices after the fire and obtains reels of film that withstood the great heat.

Rev. Dr. Jackson deprecates the all too theatrical acting of some characters in a religious play.

A tribute to two successful film men of Cincinnati from the leading paper in their own town.

Big electrical house places an improved projector carbon on the market.

In the films of the week, "Love Ye One Another" (Pathe) and "The Stars and Stripes" (Edison) stand out as notable examples of problem and spectacular plays.

F. H. Richardson answers some tough propositions and gives his impressions of the Kinemacolor projecting machine.

Summer and the Picture.

About this time last year, in the course of our visits to several moving picture theaters, we took occasion to compliment and congratulate several exhibitors who were showing intelligence in ministering to the comfort of their patrons in various little ways. For example: In respect of plenty of fans in order to keep the air of the theater in circulation. Then, again, we were gratified occasionally by a glass of ice water. Also, the temperature of the house was kept beautifully low. We recur to this topic in the interests of the exhibitor who, of course, finds his attendance dwindling when Summer sets in with its usual severity. Even so, though the outdoor life is the most popular with all of us, a well conducted moving picture theater by no means loses all its attracting powers when Summer is here. That is why we want to impress upon the exhibitor, especially he who has his house in a crowded center of population, that if that house acquires a reputation for coolness, cleanliness and refuge from the heat, he may still go on doing good business right through the torrid time of year.

These last few weeks we have done a great deal of traveling through New York City,—on the elevated railroad, on the surface car, and let it be said in an occasional automobile. Well, reader, where do you think we found our coolest traveling refuge. Why, in the much despised Subway! Not, of course, during the rush hours, but round about noon and the afternoon when the cars are not crowded. New Yorkers are skilled in the art of dodging heat, but apparently when they know that the heat can be dodged, they are not slow to take advantage of it. Your moving picture theater, therefore, in the city has got great possibilities even in the hottest weather, if a little expense be gone to, to make it cool and attractive to the tired business man who is doomed to work in the city in the hot weather, and also to the innumerable children whom the closing of the schools lets loose.

We specially suggest to the exhibitors whose houses are in large cities to consider the creature comforts of their possible patrons at this time of the year. It is a fashion to say, as we write this, "New York is empty." So it is. Still, there are two or three millions of people left in the city and they demand to be amused part of the day or night. The enterprising moving picture exhibitor who caters for them in the way we suggest will surely not go unrewarded. A walk along Fourteenth street shows there is commendable enterprise in this respect. The advantages of cool interiors are set forth. This is as it should be. There is one thing about sitting and watching the picture on the screen—it is silent, and you do not get so hot in the body as you do if you watch a comedy, or a drama, or a tragedy on the talking stage. Your physical emotions are not so deeply stirred. You are not jarred by the human voice or by many conflicting voices. It is a silent entertainment. We know silence is favorable to keeping the body at an equable temperature, so that the moving picture may be reasonably regarded as an almost ideal Summer entertainment.

We are watching the possibilities of the airdome, and shall have something to say on this branch of the business in future articles.

The Topical Picture.

On former occasions it has been pointed out in THE MOVING PICTURE WORLD that American film manufacturers pay less attention to the preparation of topical pictures than the film manufacturers of other countries. London, for example, over a span of several years—nay, not merely London, but the British Isles—existed on the topical picture. It is only recently that the dramatic subject has come to the fore. The reason for the popularity of the topical picture in the British Isles is simply this, that unlike the United States, it is not a country of magnificent distances. Practically the life of the nation, the ceremonial, official, sporting and public life is lived within a few hours of the capital, so that it is a comparatively simple matter for a film manufacturer to photograph an event of public importance in the day time, and have the pictures on the screen at the principal theaters in the evening. Thousands of miles in the United States separate the day's important happenings, so that it becomes largely an impossibility to photograph them, and show them on the screen the same night in the great centers of population. Still, for all that, we perceive a decided desire on the part of the film manufacturers of this country to, as far as possible, take advantage of every opportunity for showing topical pictures.

Supposing the Jeffries-Johnson fight, if fight it can be called, had taken place in England, the films would have been shown the same evening in many theaters. This issue of THE MOVING PICTURE WORLD will be in the hands of its readers possibly before the pictures can be shown in this city. Nevada, you see, is such a long way off. Still the public want topical pictures, as was proved the other day by the enterprise of Dintenfass in photographing the Abernathy boys. Then, again, when Mr. Roosevelt landed in New York, pictures of the procession in which he figured were shown the same night. If we are not very much mistaken there is distinct evidence from this and other happenings that the public is not so indifferent to the topical pictures as we were given to understand they were a year or two ago. At the time of which we are writing, we mentioned to several manufacturers the fact that possibily topical pictures would be popular with the public of New York City and the public of other cities. We were met by the retort that the public did not care for these pictures. Apparently they do, otherwise we should not see these Roosevelt-Abernathy pictures produced.

Take New York as a typical center of population in the United States; there is something doing in the public sense nearly all the time, and so there is in and about other large centers of population. There are the worlds of sport, public ceremonies, parades, great outdoor gatherings, in fact, every phase of outdoor life constantly passing before one's eyes like an everchanging pageant. Do you not think, therefore, that the millions of people who are unable through force of circumstances to figure in these events, do you not think that these people would not be interested in seeing pictures of them on the screen? We most decidedly do. Take for example, the progress of baseball, of racing, yachting, trotting, the life of the coast, in fact the one hundred and one happenings that are daily occurring. We believe that in this the enterprising film manufacturer has a great opportunity for feeding the insatiable appetite of the public for topical films. Across the Atlantic the moving picture is often termed the pictorial supplement to the daily newspaper. Is it not conceivable that it can be so treated and regarded in this country? The possibilities of the topical picture have not been so fully developed as they might be.

The Living Picture Revealing Nature.

One of the most interesting moving pictures recently brought forward, is that of a Rose gradually opening from bud to flower.

Photographed at regular intervals, each stage of growth and development is faithfully secured until the full growth of the flower is complete. When mounted upon a reel and thrown upon the screen, not only is a beautiful growing picture the result; but a new educational purpose is brought forward. A continuation of photographs of this kind in the world of nature is going to be of great value in all classes of natural history and science.

When Oriental Art was first introduced in Europe the "floral treatments" of the Chinese and Japanese artists were looked upon as distinct features of their National Art, and, while peculiar in style and color were admired rather than criticised. This was not the case, however, with the Oriental artists' treatment of birds:—absurd, ridiculous, grotesque and impossible were the criticisms hurled at the strange and fantastic shapes often given to the Japanese rooster as painted on screens, kimonas or Chinese placques. An ignorance of the true was ascribed to the students of the yellow races, a crudity of perception and execution was pityingly bestowed upon them by the western art world; so much so that in European Art schools, when the work of students was being criticised it was not uncommon to hear the remark "as ugly as a Japanese bird" or "like a Chinese flower," &c., &c.

What was the true situation? Were the Oriental artists or the western critics right or wrong? The living picture solves the problem and answers the question. Instantaneous photography catching animals and birds in every possible motion, has shown that some how the slant eye of the Oriental had caught some of those positions the European eye had failed to detect; the "grotesque" positions were positively true; the "impossible" was actually life like. And, while lacking in many details of cultured style and finish, living pictures have proved that the foundation upon which they worked was absolutely correct. Thus the living picture giving the movements of animals and birds together with the development of flowers has put a new life in Art.

Much has been heard lately of "Nature fakirs" and a "Roosevelt came to judgment" in deciding habits and customs of animals and birds; only recently did the hunting Colonel of the Rough Riders declare that a certain artist had made a mistake in the action he gave to a running elephant. The artist depicted the elephant with the usual four footed action of the majority of animals when running. This is not right, says Roosevelt; an elephant runs with the double swinging action of a pacing horse. The point is one of many of a similar interesting nature; the living picture will decide them all.

It is recorded of the famous animal painter, Sir Edwin Landseer, that in the earlier days of his career he would stand in close proximity to his exhibited pictures; hoping thereby to glean helpful points from the comments of the people. These were often helpful he declared. The most important one recorded is that of a farm yard picture with a litter of pigs in the foreground feeding from a trough. A farmer happening to pass was, of course, drawn to the familiar scene. "'Tain't Nature," he was overheard to express:

"What is not natural, my friend?" asked the unknown Landseer. "Who ever saw a lot of little pigs feeding unless some of them had their forefeet in the trough." Landseer saw his error at once; he had placed the little

animals with decorous mechanical care on four feet with only the head in the trough. He gladly accepted the farmer's "true to nature" description, altered his picture; declaring it gave new life to the work and taught him a valuable lesson. As the prince of animal painters, who can imagine what magnificent paintings might have grown under Landseer's brush could he only have had the advantage of the living picture. With this knowledge and these experiences who can fail to foresee the great help coming from the use of the living picture in nature. A set of pictures showing the process of a hatching chick is probably one of the most unique to this date. From the development of the germ to the cracking of the shell shows all the growing stages of incubation; and from the cracking of the shell to the liberated chick, these growing movements of the infant bird while very interesting are increasingly educational in value.

Cash vs. Credit.

So much has been said of late in the trade concerning the payment for films by the Exchanges on the C.O.D. basis, that we determined to make an investigation on our own account in order to gain, if possible, the arguments on both sides of the question.

First of all, we approached some merchants and bankers in other lines of trade with a view of securing a general idea of credits given and demanded. We find that there are distinct lines drawn as regards credit in lines where the merchandise bought and sold is of a perishable character, or rather merchandise which deteriorates quickly. In such lines of trade, the terms are invariably cash all along the line from producer to consumer. We fail to find credits given of any length, except where the intrinsic value of the merchandise can be maintained for a contracted period.

With this information in hand, we sought at once some of our most important film manufacturers and give herewith, as briefly as possible, the consensus of opinion among them. The film manufacturer pays spot cash without discount for his raw film stock, and in all instances among the independent manufacturers it is necessary to carry a considerable amount of this on hand, it being imported, and delivery sometimes uncertain. All expenses connected with taking a picture, including theatrical talent, transportation, etc., are paid for in cash on the spot, the only exception being where weekly or monthly salaries are paid. In order to successfully put regular releases on the market, the manufacturer must have a number of negatives made and paid for several weeks in advance. From the foregoing statement it will be seen, therefore, that there is a steady outlay of thousands of dollars for weeks prior to the time when the manufacturer is in a position to market his product. We are not at liberty to disclose some of the exact figures given us, but we admit frankly that we were more than surprised to learn the tremendous cash capital which is required in the up-to-date moving picture plant before returns of any kind on the investment can be realized.

Because of the perishable nature of films, none of our banks are willing to carry any of this burden, which means that the manufacturer must stand the risk and not solely for these reasons, the manufacturer is desirous of maintaining a fixed program of payment for all the goods he ships.

Our next visit was to some of our exchange people. Here we find a condition which is considerably more complicated than that existing among the manufacturers. Competition is keen, and the independent exchange man of to-day is required to hustle, early or late, in order to hold his customers. These customers are not always of sound financial standing, and it seems, from our investigation, that they frequently ask for and receive many favors, most of which are the extension of credit, notwithstanding that it is an unwritten law all over the country that exhibitors should pay cash in advance for service. This has been a source of considerable loss to all the exchanges throughout the country, and we believe there is hardly an exchange in the Independnt ranks that has not lost considerable sums of money through their indulgence with the exhibitors who have never paid for service.

These credits have lapped from week to week, and in many instances have drawn so heavily on the resources of the exchange that they have been forced to ask for credit from the manufacturer in order to continue their purchases of weekly releases.

Another evil which seems to beset the exchange is the over-purchase of weekly releases. There seems to be a desire among the exchange men to purchase as big a line of first run film as his competitor, with the hope that he will be able to secure business to warrant such purchases. With larger purchases than his business will actually demand, in many instances he is forced to cut prices in order to secure a return on his investment. This course of procedure has drawn the exchange man into a speculative business, and in a large measure has estranged him from sound business principles. The manufacturer by extending credit to him has been largely in the past responsible for this, and in his endeavor to increase his sales he has unconsciously encouraged such speculation.

In an interview with the Sales Company we learn that all shipments through them will be strictly on the C.O.D. basis, and that no exception of any kind will be made.

This paper, of course, having the interest of the exchanges as well as the manufacturer at heart, cannot take a definite stand on either side of this question, but it would seem to us that since all the independent film is going to be shipped after the 18th of July through one source, the Sales Company, and will be shipped strictly on the C.O.D. basis, this fact offers to the Independent exchange man a rare opportunity to enforce the same rigid conditions of payment from their customers, and at the same time put their house in order by reducing their purchases to a basis commensurate with their actual business in hand.

FIGHT PICTURES NOW BEING PRINTED.

Messrs. W. T. Rock and J. Stuart Blackton, of the Vitagraph Company, arrived in New York on the morning of the 8th, having made a record run from Reno. We are told that more wonderful and interesting than the fight pictures themselves will be the preliminaries and the pictures of champions and ex-champions and celebrities who attended the great fight. Mr. Blackton said that three Selig, three Essanay and four Vitagraph cameras were in constant use, and out of all the negatives they will cull only the best, such as will give a two-and-a-half hour exhibition such as has never before been seen in the history of sporting events, and probably never will be seen again. The interest these pictures have aroused throughout the entire world and the advertising they are getting from people who think they should be stopped, should make them a gold mine for the exhibitor in sections where they can be shown. The hue and cry against the pictures themselves is silly. They are mere records of an event. What those returned should have done was to prevent the fight. But as it took place there is no moral reason why the pictures should be debarred. It is nonsense to say that they will have a baneful effect upon women and children, for they will not be shown in mixed programs in family theaters. The high cost of them will prevent this. The fight pictures will constitute a full program themselves and will be advertised as such, and those who do not want to see them can stay away.

The Arithmetic of the Independent Situation.

The heavenly calm of peace which has descended upon the Independent moving picture field these last few days has given us the opportunity of reverting to a topic which we feel it our duty in the interests of the business to hammer away at over and over again in these pages. That is the economic position of the Independents. This time last year there were practically only two, and in reality there was only one, Independent manufacturer. To-day, according to the records as printed in our last number, there are fifteen Independent manufacturers actively engaged in the production of films. There are probable additions to that number who will be releasing very shortly; so that, in round numbers, there are at this moment, roughly, about twenty Independent manufacturers of moving picture films in the United States, to nine licensed manufacturers. The ratio is as two to one: a very curious situation.

Who would have thought this time last year that to-day there would be twenty Independent manufacturers to nine licensed manufacturers? *We* thought there would be. A few other people who watched the situation as keenly as we do, also thought the same. The generality of people, however, exhibitors, renters and others interested in the trade, were hardly prepared to see so many neophytes come to the fore. Still, there are the facts of the case, and in the interests of the business as a whole, we have to consider what influence upon the future of that business the growth in numbers of Independent manufacturers may possibly have. This we will briefly do.

In round numbers,—*very* round numbers,—there are about ten or eleven thousand moving picture theaters and other places of amusement which use the moving picture in this country. Of that number (in round numbers) the Independent manufacturers cater to about 3,000 houses. So that, while nine licensed manufacturers cater for 7,000 houses, 20 Independent manufacturers cater for 3,000 houses. Proportionately, therefore, if nine licensed manufacturers supply 7,000 houses, surely not more than four or five Independent manufacturers should or ought to be needed for 3,000 houses. An irrefutable deduction.

The figures with regard to the number of entertainment houses in this country which use the moving picture are approximate. Still, they are arrived at after many inquiries. Even the Patents Company's officials do not accurately know the number of houses which the company controls, because there is the constant ebb and flow of change. Houses go out of business, others take their place. Broadly speaking, however, there are more houses built than go out of business. The number then is evidently on the increase, which is a gradual and not a very rapid one. The sum seems to work out, as far as we can discover, proportionately to population. The public, as the public always does, makes its demands silently felt. Let us make ourselves clear: The population of the United States at the present time is, roughly, 90,000,000. There are 10,000 houses devoted to the moving picture; dividing 90,000,000 by 10,000, we arrive at the deduction that there is one moving picture house for each 9,000 of the population. This may not be absolutely accurate, but it gives us a line as to public requirements which is confirmed by the experience of other countries. For instance: The British Isles have a population of 45,000,000, and in those islands, there are, as far as can be ascertained, roughly between 4,000 and 5,000 houses which use the moving picture. This again works out as one moving picture place of entertainment to each 9,000 of the population.

The other aspect of the matter, namely, that of the supply and demand of the manufactured article, which is what we are inferentially raising in this article, is one, of course, that will work itself out in its own way in accordance with the rigid laws of political economy. If the supply exceeds the demand, why, then, somebody, like Othello, will "find his occupation gone." In other words, it is possible, nay probable, that if the Independent movement throughout the country does not very largely augment, then, by this time next year, we are not justified in looking for the continued existence of the business of so many Independent manufacturers.

We are not writing this article in any alarmist frame of mind, or with any desire or intention to frighten or timorize recent entrants into the Independent manufacturing end. We want to put the facts of the situation before them, however, in a cold, clear, businesslike way, so that each reader may be in a position to draw his own conclusions. There is only one opinion that we unreservedly commit ourselves to, and it is this, that it will be a very haphazard proceeding for anybody, no matter whom, at the present time, to enter the Independent moving picture field with any hope of success, unless he has something transcendent in the way of quality to offer the trade. But that, as Kipling says, is another story, which we are treating in other articles in THE WORLD.

HIGH-GRADE MOTION PICTURES.

An exhibitor of the Pacific Coast in writing to us regarding his film service gives us to understand that scenic and educational pictures are in great demand. As we have always contended that moving pictures, notwithstanding the constant stones thrown at them by ministers and newspapers, would assert themselves and in course of time become the universal educator, we are pleased to quote some passages from the letter of our correspondent as a proof that the better classes are fast becoming friends of cinematography:

"* * * and we have to be content with this old commercial service at a high price because no film exchange will enter the field. Good 'comedy,' 'scenic,' 'magic,' 'industrial' and 'educational' pictures are few and far between. The film makers do not seem to realize that in failing to make enough of that class of pictures they are fast putting the exhibitors out of business, which will soon put the makers out. * * * In my neighboring town of 5,000 people there are two stock companies running at ten cents and twenty cents, and a picture show cannot live. Why? Simply for the lack of 'comedy, scenic, magic, industrial and educational pictures.' It seems that if the people are forced to witness dramas they prefer to patronize real live actors. . . ."

According to the letter of our correspondent, he seems to claim that his patronage calls for the scenic and educational films, but that the local exchange, perhaps managed by a man of little intelligence, does not want to purchase such films, but, on the contrary, tries to force on the exhibitors the drama and sensational films.

We thank our correspondent for his letter, as it is great time that the exchanges should reason the question and not buy films only for the morbid classes of exhibitors and spectators. J. M. B.

The exchanges have no excuse, as the manufacturers are producing a liberal supply of scenic and educational films.

"ALWAYS RIGHT."

A writer in the Moving Picture World argues that the real mission of the motion picture theater, as distinguished from the motion picture itself, is to entertain and amuse. The World is right. The amusement picture should be wholesome and may be indirectly instructive, but it is not the educational feature that draws 20,000,000 Americans into picture houses every week—not yet at least. Maybe yes, when the great uplift becomes universal some thousands of years hence.—Spectator in "The Dramatic Mirror."

The Moving Picture in Relation to the World.

By Rev. H. F. Jackson.

Great events happen suddenly! Although minor incidents are accumulating in an unhidden and deliberate manner, the final combinations form a climax which seems to burst forth unheralded and unexpected. This is as often true of a material public benefit as it may be of a personal or national event. It was said of a certain great English statesman that although he had toiled hard to obtain a national reputation, he most signally failed until a certain incident brought together the fruits of his labors; and "one morning he arose to find himself famous," and famous with a fame which never left him.

In a similar way the great American nation, silently building up its own strength, was not looked upon through European eyes as a World Power. The Spanish War, however, proved the climax, the gathering forces of the years at one stroke placed the United States in the forefront of the nations of the world, and to-day her position is pre-eminent. In like manner this sixth day of July the moving pictures have become a world-wide factor and of such world-wide importance that it has to be reckoned with, consulted and considered. The Jeffries-Johnson fight has been the incident—and *only* the incident—which has gathered up the growing forces of the kinematograph's development, and to-day the whole civilized world is beholding the moving picture as the center of its interest. The New York newspapers each have heavy headlines dealing with the problem, and without doubt the newspapers of every other city are similarly engaged. Reading the telegraphic reports that not only is every city and State on this continent studying the question, but England, Australia and South Africa are interesting themselves in the outcome. The writer of this article wishes it to be distinctly understood that he is in no way entering into the merits or demerits of the Jeffries and Johnson fight, or with the moving picture reproduction of the fight; to do so here would be a meretricious opening of the moral questions at issue.

The one object not in view is to show the world-wide value and importance of the moving pictures. A decade ago the value of the kinematograph was practically unknown; to-day its value is being uinversally weighed. At the request of a great convention now in session in Boston, every Governor of every State in the Union of the United States is being specifically asked to give the matter his serious attention. Every mayor in every city is considering the question; and everywhere civilization is within the present forty-eight hours debating the question of the reproduction of the great fistic combat.

Thus, in a moment as it were, the moving pictures have become a world issue; not as to its value—that is admittedly great; but *as to its use*. It is the world's eye, and the world is deciding what it shall behold and keep upon its everlasting retina; or what it shall reject. It is the world's conscience being impressed with every event and the *will* of the world will be the decision of the uses to which this great modern educator shall beutilized.

It is our pleasure to record the supremacy of this our protege; we desire only the best results for the good of humanity in the whole moving picture world, which is now the universe itself.

In this connection it is certainly wise to set forth two conclusions suggested by immediate events. The living pictures are now a universal factor to be reckoned with and the world at large acknowledges their value, respects their powers and recognizes their possibilities and without doubt will be governed accordingly.

In like manner, on the other hand, those engaged in the commercial aspect of the moving picture must now realize that they have the world at large to deal with. Governments and governors of higher or lower degree, people of every shade of thought and purpose are their clients and the attention given them will be amply repaid by a grateful and appreciative recognition.

Why I Favor the Moving Pictures.

By Jane Ellen Scott.

Of all the inventions and discoveries of modern times nothing is more wonderful, perhaps, than the moving picture. Through the medium of the moving picture one can visit almost every land on the globe, and become familiar with life among the different nations and peoples of the earth, of all time, and of all the ages. In this way one can learn much of literature, much of art, without the necessity of close application and diligent study; he can also become familiar with the processes of many industries that he would otherwise know nothing about.

In addition to these attractions is the real, genuine pleasure that one derives from this source. A pleasure so cheaply purchased that it comes within the reach of the very poorest. The tired father, the weary mother, the little boy or girl, whose range of vision has never extended beyond the narrow street, or alley, in which their lives have been passed, enters the moving picture theater, and for a time at least, dwells in a veritable paradise.

Moving pictures may now be seen in many, if not all, the leading cities and considerable towns of the world. They have found their way into the Celestial Empire and are said to be doing more to awaken long slumbering Cathay than all other influences combined.

Some of the scenes presented in moving pictures have been pronounced harmful, by local censors, which is no doubt true in many cases; which only goes to prove that, like some other things in life, this most modern source of amusement has its baneful side. But as there is a National Board of Censors, which sits in judgment upon all plays, before they are presented to the public, it would seem that objectionable features connected with them must eventually be eliminated. One great difficulty in the way of removing the harmful features of all public plays or exhibitions, is that people differ so widely as to what is really harmful. Ofttimes great plays and operas are put upon the stage of the theaters in our leading cities which are greatly censured by some good people, while others, equally as good, see nothing to condemn. The nude in art is a shock to some, while others see in it only the highest expression of beauty, or possibly the outward expression of the artist's very soul. One mother takes up the Buster Brown pictures and shows them to her little son with the greatest delight, while another will hide the pictures for fear they will put mischievous thoughts into the mind of her child.

So life goes on, and doubtless it will continue the same course while time shall last.

It was Emerson who said, "The virtues of society are the vices of the saint." But whether one represents society or the saint, if he be wise he will take an optimistic view of life and conclude that the right will eventually triumph.

Thus thinking, and thus believing, one can see in the moving pictures an excellent medium for the recreation and education of the people.

Edison Patriotism.

By Louis Reeves Harrison.

Way, way over in Jersey City, far, far from old Broadway, I was compelled to go, in order to get a view of the much talked of Edison production, called "The Stars and Stripes." Some who had seen the play were of the opinion that the Edison Company had surpassed themselves in this particular presentation, and I was asked by the Editor of The Moving Picture World to determine whether or not they had improved on their best "past performances." I was supposed to go in the obnoxious role of a critic. Now, critics are not only obnoxious to the criticised, but to those of other opinions. Then the world in general hates to see a man set himself up as arbiter in matters which everybody knows all about. The average critic of the play could not write one, set one or direct one, has about as much imagination as a hack scenario writer, not a convolution in his gray matter, and enough ivory aloft to furnish materials for a full set of pool balls. The real critic, if there be any, should be able to appreciate and enjoy a play as other, less gifted, mortals do, and merely suggest minor details of a helpful nature for the future consideration of the producer.

Having taken pains to show what a critic *should* be, I will proceed to demonstrate that I am not one.

Having made the startling discovery that Keith & Proctor have a very pretty theater in forlorn Jersey City, I proceeded to enjoy the performance, particularly the Edison production.

It was a story of the birth of Old Glory, and the heroism of John Paul Jones.

On the 14th of June, 1777, Congress established the stars and stripes as our national flag.

On that same day, Captain Paul Jones had the distinguished honor of spreading the beautiful banner to the breeze, and this episode forms the historical introduction to the Edison play.

John Paul wrote to the Dutch minister, at Hague:

"America has been the country of my fond election from the age of thirteen, when I first saw it. I had the honor to hoist, with my own hands, the flag of freedom, the first time it was displayed on the Delaware, and I have ever since attended it with veneration."

Our newly made country was then at war with the greatest naval power on earth. Britannia actually ruled the seas, with over a thousand war vessels, whereas our navy, with its five hastily constructed vessels, was regarded as more or less of a joke.

What a terrible joke it proved to be!

Lord Brassey only recently spoke of the American Revolution as marking the darkest period in England's naval history.

The brilliant succession of victories won by the Americans would make an interesting and instructive series of motion pictures, but the Edison producers selected a striking event that occurred off the east coast of England in plain view from shore between the old and clumsy converted merchantman, "Bon Homme Richard," under John Paul Jones, and the crack British frigate, "Serapis," faster and more heavily armed than the American vessel. This fierce naval duel, one of the bloodiest ever fought, began late in the day and continued by moonlight.

The moonlight picture of the vessels firing at hailing range, their broadsides flashing fire, one then the other enveloped in smoke, was tremendously effective. People craned their necks to see how it was done. There was that sure sign of interest, expectant attention, more convincing than the round of applause that greeted the flag raising. There was not enough of that moonlit battle! The story of love interwoven could have been sacrificed for the fight. The picture was such a wondrous spectacle, so exciting to the imagination, that the time allotted to it could have been doubled to the advantage of the whole effect.

Next came the scene on the upper gun deck of the "Richard."

The hail of iron was tearing through the sides, littering the deck with the dead and wounded. Cannons recoiled from their discharge, were reloaded, run out again and fired, the gunners are working with desperate energy, it was a fine ensemble. Between decks another hell was raging, but all this time the usually noisy drummer in the orchestra forgot his "boom boom," reserving *his* full strength for the rag-time accompaniment for the Jew impersonator in the vaudeville act.

In the thickest of the fight, the cannons used noiseless powder, but nobody cared, the drummer least of all.

Meanwhile, the pianist was turning over some sheet music with one hand and strumming "yiddle" with the other.

The pictured battle raged on.

Down came the flag.

It was then the British thought that the American vessel had struck her colors.

It was then that Paul Jones yelled in reply to a call from the enemy: "We have just begun to fight."

A brave sailor tried to ascend the rigging and raise the flag, but he was shot in the attempt.

Midshipman Mayrant seized the colors and bore them aloft.

Another round of applause in the audience.

Then the jib-boom of the "Serapis" was seen nosing over the gunwales of the "Richard." "Boarders away!" The Americans rush over the gunwales of the British ship, then we miss the best part of the fight, the hand-to-hand conflict, with pike, saber and pistol,—not enough room in a thousand-foot reel. (When are we going to have two thousand feet reels?) The surrender of brave Captain Pearson, to his equally brave adversary, both sons of Albion, but one in rebellion against parental injustice, concluded the historical part of the play and might well have concluded the great drama itself.

What is the use of criticising?

I liked the play, and so did the other common people.

There was no attempt to force applause by using the flag. It was only displayed at appropriate moments. The sight of it in actual battle, between men who had plenty of iron in their blood, stirred the heart. We hate to see the flag vulgarly used, but we all love the beautiful banner. Whether we are Colonial-Americans or Hoboken-Americans such plays are inspiring and instructive. The people around me were delighted. Cultured or uncultured, they seem to like plays of wholesome cleanliness and noble sentiment, but, to be of value, military plays must not deal with the trivial. The evolution of the present great nation was attended with thousands of dramatic incidents. Our numerous wars, with their sacrifices and bitter struggles, furnish an abundance of enthralling themes, the struggle for mastery always holds the audience spellbound, but the stories must not ring false, there is no need of theatrical clap-trap, they must be sincere to reach a simple and responsive audience. There may be critics of the younger generation in that audience, who know the history of our struggles by heart. Producer and playwright must display an intimate acquaintance with the historical elements in the play, or it falls flat.

"The Stars and Stripes," as presented by the Edison Company, is a masterly tribute to the flag we all love.

Long may it wave!

Non-Inflammable vs. Inflammable.

A Lesson from the Vitagraph Fire.

Out of evil cometh good. The recent fire on the premises of the Vitagraph Company to which lengthy reference is made in another part of this week's World, was not an unmixed calamity, regrettable though it was, particularly for the inconvenience which it caused the highly esteemed Vitagraph Company—an inconvenience which, of course, has passed away. The fire taught a valuable lesson upon which we feel it our duty to dwell in the interests of the business. In other words, it established the amazingly practical value of non-inflammable film for the making of moving pictures; it has established the fact that the film is, even in the most trying circumstances, actually non-inflammable—a fact which is of the highest importance and should be made as widely known as possible.

There are many misconceptions prevalent with regard to the combustible properties of celluloid in the ribbon form. Loose, that is, lying about in a box under a machine, or in the workroom, or, in fact, anywhere in the loose form, there is no more dangerous substance in existence, the danger lying in its ready combustibility. Throw a piece of celluloid in a live fire, and see how quickly it burns. Not very long ago we ourselves inadvertently threw a light into a barrel containing a pile of scraps of celluloid negatives and positives. To our horror a sheet of flame instantly shot up, and were it not that we were prompt in our action, a destructive fire might have resulted. But, as we have said, we were prompt, and so there was "nothing doing" in fires.

It is a good many years now since the late George Dickman, then English manager of the Kodak Company, invited us to the Kodak works in England to witness some experiments with regard to the comparative incombustibility of rollable celluloid. Ignorant writers in the press had stated that it was combustible in any form, either loose or rolled. We remember how, in a large field, many spools of the celluloid were produced and attempts made to ignite it. But it would not be ignited; it just charred and sizzled at the edges. That was all. This is quite a dozen years ago, and writing of our experience in another publication we were the means of allaying much unnecessary alarm on the subject. Celluloid, closely rolled up, very much resembles paper when tightly packed. It is exceedingly difficult to ignite or burn. The edges are charred, but there must be a very strong fire round about before the whole body of the material takes fire.

This fact was in a way demonstrated in the recent Vitagraph fire. Before us, as we write this, is a tin such as reels are packed in, and in that tin are the charred or carbonized remains or residue of a film which went through the Vitagraph fire. The tin is comparatively uninjured. The film is just a mass of pulverlent carbon. Chemically all the other elements in the film were driven off by the great heat and nothing but approximately pure C remains. These facts with regard to the behavior of the film in such circumstances are possibly of some scientific interest, although not perhaps of great practical value.

So much for the inflammable film. At the same time we obtained possession from the *debris* of the Vitagraph fire of a reel of non-inflammable film which was packed in one of the ordinary tins and which went through the same heat as the film referred to in the previous paragraph; as a matter of fact, we took both tins off the same shelf. We were curious to see for ourselves how the non-inflammable film behaved. Will it be believed that, generally speaking, it was uninjured by the great heat to which it was subjected? Just the outer parts of the picture for the length of a few feet were damaged, as if the gelatine had melted, but, broadly speaking, the whole of the remaining 900 feet of non-inflammable film were uninjured by the same heat which reduced an inflammable film to the condition already described, namely, that of carbonization.

We think this fact of the imperviousness of the non-inflammable film to great heat is a very valuable one to have had demonstrated. We are glad of the opportunity of placing it on record. Its widespread publication should do much towards reassuring public authorities and the public itself with regard to the minimization of danger in moving picture entertainments by the use of non-inflammable film. Again, this experience points to the fact that in the storage of non-inflammable film there is practically no danger of combustion or ignition.

THE KEITH & PROCTOR RELEASE SYSTEM.

In former times, that is, until last Fall, we always knew where and when in the Keith & Proctor circuit of picture houses, to see a particular release of the licensed manufacturers. For example: Consulting our own table of the week's releases, we could always rely upon seeing them on a particular day at either Fourteenth street, Twenty-third street, or 125th street, as the case might be. In other words, we could safely locate a particular picture in the Keith & Proctor New York circuit. But of recent months, the introduction of vaudeville, and possibly other causes, rather spoilt the Keith & Proctor houses for this particular point. We never knew what was coming on the screen, or when it was coming on. However, it seems that Keith & Proctor have recently adopted a new system of releases, which is given below. This will not only be useful to us, but to many others interested in the picture.

Each Monday's releases will be shown as follows: Biograph, Pathe, and Selig start at Union Square on Monday; Twenty-third Street, Tuesday; Harlem Opera House, Wednesday; Keith & Proctor's, Jersey City, Thursday; Fifty-eighth Street, Friday, and 125th Street Theater, Saturday.

Monday's Lubin starts at 125th Street Theater, day of issue; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eight Street, Thursday; Twenty-third Street, Friday, and Union Square, Saturday.

Tuesday's releases, Edison, Gaumont and Vitagraph start at Union Square, day of issue; Twenty-third Street, Wednesday; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, aSturday, and East 125th Street, Monday.

Wednesday's releases, Essanay, Pathe and Urban start at Union Square day of issue; Twenty-third Street, Thursday; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday, and East 125th Street, Tuesday.

Wednesday's Kalem starts at East 125th Street on day of issue; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, Saturday; Twenty-third Street, Monday, and Union Square, Tuesday.

Thursday's releases, Biograph, Lubin and Selig start Union Square day of issue; Twenty-third Street, Friday; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; East 125th Street, Wednesday.

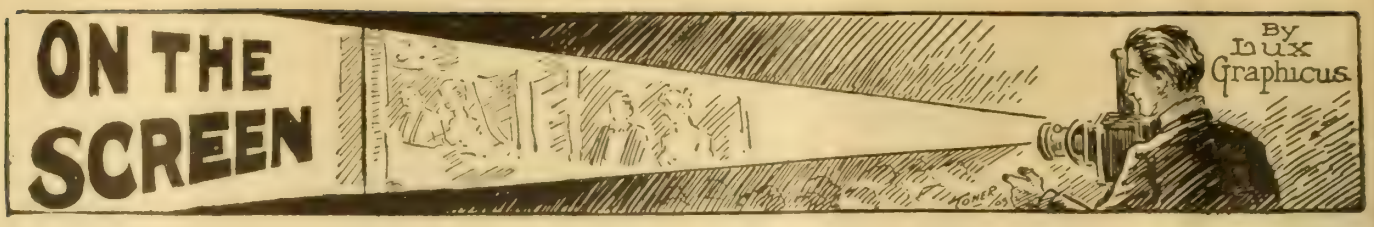
Thursday's releases starts at East 125th Street day of issue; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday; Twenty-third Street, Tuesday, and Union Square, Wednesday.

Friday's releases, Edison, Pathe and Vitagraph start at Union Square day of issue; Twenty-third Street, Saturday; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday, and East 125th Street, Thursday.

Friday's Kalem starts at East 125th Street day of issue; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; Twenty-third Street, Wednesday, and Union Square, Thursday.

Saturday's releases, Gaumont, Pathe and Vitagraph start at Union Square day of issue; Twenty-third Street, Monday; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eighth Street, Thursday, and East 125th Street, Friday.

Saturday's Essanay starts at East 125th Street day of issue; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday; Twenty-third Street, Thursday, and Union Square, Friday.



There is a place for everything, and everything should be in its place. One of the recent editorials in The World discussed at some length the mission of the moving-picture theater, arriving at the conclusion that that mission was not to educate or to instruct, but to entertain and amuse. "Them's my sentiments." In the same article the causes of the present unsatisfactory position of the talking stage were analyzed, and it was pointed out that similar causes might produce similar effects in the moving-picture theater. "Them's also my sentiments."

* * *

To come to the point, Is the religious picture quite in its proper place in the moving-picture theater? I raise the question, not because I am opposed to the religious picture, **per se**, or to religion itself—far from it—but simply from what I would call the commercial or business standpoint. Is it good business for a moving-picture exhibitor, especially on weekdays, to put religious moving pictures on the screen? Do his audiences in the mass appreciate them, or allow themselves to be repelled by them? In short, is the religious picture good business for the business?

* * *

I doubt it. I have said over and over again on this page that if the people want to be educated they can get education in the proper centers of distribution—namely, the schools, universities, and the like. What applies to education applies also to religious teaching. By all means let us have religious moving pictures in the churches. The churches, I venture to submit, are the proper places for them.

* * *

A moving-picture audience is, as I have before pointed out, like an audience in an ordinary theater. It does not like to be preached at. That is why, in the ordinary theater, the plays of Ibsen, Sudermann, Maeterlinck, Hauptman and Bernard Shaw are only partial successes, whereas, to take an instance at random, the amusing farce called "Seven Days," now running at a Broadway theater, looks as if it will last well on through the summer. It amuses people.

* * *

Let us be frank and honest. There is hardly a man of the world who is not bored by religious subjects in what I would call business hours—that is to say, the time that he devotes to his business or to his amusements. Somehow those of us who pay any heed to religion at all associate it with Sunday observances, and maybe morning and night, when we say our prayers, if we say our prayers. In modern life, so strenuous is that life, we have grown to resent the intrusion of religion upon time which must be devoted to other subjects. Understand me, I am not arguing the matter or taking either a pro or con side; I am merely stating the fact.

* * *

Even your Oberammergau "Passion Play," which originally got its prominence in virtue of the fact that it was a religious manifestation or performance, has, in the eyes of many, somewhat degenerated, because it is made the subject of a tourist pilgrimage. People go to Oberammergau, where the "Passion Play" is performed, from all parts of the world by way of diversion. Probably it has some religious influence; I do not know. Broadly speaking, it is a Summer spectacle, or an excuse for a trip. Possibly the infrequency of the performance saves it from vulgarization.

* * *

That is a point I want specially to raise in this connection—namely, the possibility of vulgarizing these beautiful religious subjects, which have been referred to in these pages for months past, in the moving-picture theater. I doubt very much whether the vast majority of those who look on them treat them with the reverance that they demand. They are rather apt to regard them, I think, as pieces of legendary drama, and not as conveying any great moral lesson. If I am wrong in this, and if there are any readers of The World who take opposite views, supported by evidence, let them come out and tell Lux Graphicus that he is taking an erroneous view of the matter.

Frankly, I do not think I am. I feel rather jealous of any influence, whatever it may be, which tends to diminish the general popularity of the moving picture. I venture to think, as I have already said, that any excessive prominence given to religious subjects in a place of secular entertainment—mark this, reader, a place of secular entertainment—may, while pleasing a more or less considerable minority, repel the greater majority. As I said at the opening of this week's sermon, there is a place for everything, and let everything be in its place. To my mind, a religious picture is out of place in a moving-picture theater for the reasons given.

* * *

Times change and we with them. Records of pre-Reformation times in the Old World show that practical religion, or rather religious observances, entered more intimately into the daily lives of the people than they do at present. For example, in those days people stopped in their work at 12 and 6 o'clock in the day to say the Angelus. They made daily visits to churches; the influence of the priest extended into every human relation. But since the fifteenth century the tendency of progress, if progress it be, has been to secularize instead of to sacerdotalize life. That is why we often read in the papers that Christianity is a failure and why churches do not fill. Again I say that I am not arguing the matter—I have my own inner private views on the subject—I am simply stating the facts as they bear on the progress of this wonderful moving-picture business.

* * *

There is a great deal of cant talked about the moving picture and its influence. It has all the uses assigned to the picture, that of being entertaining, instructive, amusing, uplifting; it has scientific, industrial, topographical, recording, military, naval and other uses. All these I cheerfully concede; it goes without saying. But what I do maintain, what I do plead for, is that each of those uses should be restricted to its own proper channel. If the picture can help religion, let it be used in the proper way—by ministers of the Gospel, in church, in order to attract people to the church. Similarly in the sciences, the industries, the arts and other branches of human industry let those uses of the picture be confined to their proper definite applications. Do not let us mix, cross or confuse those applications. Do not turn the place of entertainment into a mosaic of applications which obscure the entertainment functions of the picture.

* * *

After all, the pleasures of life are just as serious as the other duties of life. Pleasure is a duty just as much as is the care of the soul or the care of the body or the fulfillment of one's duties as a citizen. All work and no play makes Jack a dull boy. Those who play hardest work the best, and that is why I venture to suggest that the intrusion of religious subjects in these moving-picture houses is apt to have rather a repellent than an attractive effect. Understand me, I am not deprecating the production, sale and exploitation of religious subjects; far from it. There is an enormous field for them in the churches, chapels and other centers of religious teaching. So that in taking up this attitude I can't possibly be accused of being inimical to the best interests of the business. On the contrary, I believe that if the film makers laid themselves out to cater for all the churches, chapels, etc., of the country with specially prepared religious subjects they would enormously extend their business and at the same time be instrumental in attracting more people to those churches and chapels. The more attractive a religious service is the more people go to it; equally so the more attractive moving-picture entertainments are the more people go to them. It is not my business to help make religious services attractive, but it certainly is my business to contribute my humble quota to make the moving-picture entertainment popular and attractive, and that is why in this week's sermon on the screen I raise the question as to whether it is prudent or profitable for an exhibitor to make a practice of showing religious pictures in his theater. Mr. Exhibitor, I should be glad to hear from you on this subject.

The American Vitagraph Company of New York had a Fourth of July display of its own, and not of the sane kind either. It was also quite an expensive one, as well as a little premature, taking place on Saturday, July 2, instead of Monday, July 4. It afforded ample material for the newspapers to work upon and the press throughout the country gave ample space to accounts of it. After the business of the day had been concluded and the last three men in the film renting department were about to depart, a blaze suddenly burst forth in an apartment in which reels were stored, that resulted in the hottest kind of a fire, but the fire department was in full control of the situation within one hour after the first blaze was discovered.

Up to the present time none of the published accounts have touched definitely upon the real cause of the fire. All the papers have been content with the statement that some moving picture film exploded. I made a personal investigation after everything and everybody had cooled down and was pleased to learn that neither a cigar, cigarette, match, nor an inexperienced operator was responsible. From what I learned, and I am confident I reached the real facts, the films were not primarily responsible for the fire. The room in which the films were stored was provided with a switch by which the incandescent lights that illuminated the storage room were manipulated. The switch was of the ordinary knife pattern, but it was so peculiarly situated that a long wooden handle was required to turn the lights on and off. The switch itself was imbedded in a cement wall. About and immediately in front of the opening containing the switch was shelving upon which the reels were stored in tin cans. This shelving was about nine inches deep and the open space between the shelves was not large enough to allow one to insert his hand and reach the switch handle. As a substitute a piece of wood was attached to the handle of the switch. This improvised handle extended to the front of the shelving, within easy reach. When this piece of wood was pulled out it drew down the switch handle and put out the lights. When pushed in it made the proper connection and illuminated the room. This had been in use for several years. It is believed that the switch became deranged, as all will at times through some means, and an arc was formed. Being out of sight no defect was observable. It may have existed for weeks, or even months. The switch handle and piece of wood were fastened together by a piece of wire and the daily operation quite likely caused the wire to break, eventually causing a short circuit. At all events it was at the switch the fire was first discovered. The party first upon the scene had his attention first attracted by a puffing-like noise, followed by the rattle of tin cans upon cement floor. He rushed into the place and found two cans that had rested upon the shelf in front of the switch lying upon the floor and on fire. He seized both cans and hurled them through a window to the street below. Then he gave the alarm of fire. This part of the story sounds much like the one in a historical recital depicting the bravery of a soldier who saved the day by seizing a bomb hurled from the enemy's camp with burning fuse and threw it into a bucket of water. In the Vitagraph case the hero was Charles A. Burton, probably the best known handler of picture machines in New York. He is one of the oldest employees of the American Vitagraph Company. He attained no little distinction a few years ago by being the first operator licensed by the Department of Electricity of this city. He always displayed his card with much pride, because it bore the significant "No. 1." Unfortunately Burton's presence of mind and brave work was not productive of the desired results. After hurling the cans through the window he hurried back to the film room, but in his absence a dozen or more cans had fallen to the floor and the room was in a blaze that barred his entrance.

A visit to the film exchange Sunday morning revealed a sorry spectacle. One would hardly believe that fire could work such havoc in one brief hour. The room in which the fire started and the adjoining one were wrecked, and other parts of the building suffered considerable damage. Fortunately enough reels were rescued from the second apartment to keep the film service in operation when coupled with the vast amount of reels that had been given to customers during the day on account of the holiday season. Temporary quarters were quickly secured and when the film renters appeared Sunday morning for changes of reels they found the room staff ready for the occasion, and the service has been continued without interruption. This is certainly commendable. Phoenix like work of that character commands my admiration.

Yes, I know that other film concerns have suffered a like affliction and displayed a like spirit of recuperation, but in the Vitagraph case the circumstances have been peculiarly unequalled. We all know that the American Vitagraph Company is an adjunct of the Vitagraph Company of America. To be more exact, the latter is really an outgrowth of the former. In later years the manufacturing company has been almost distinct in relation with the rental concern, and "Pop" Rock has really been the only member of the original concern who has the identity of the two. "Pop" Rock and J. Stuart Blackton were both in Reno when the fire took place. Albert E. Smith had the responsibility of the studio on his hands and was seeking deserved recreation at Northport, L. I. I remember reading a story of a naval battle. Upon its conclusion the commanding officer asked one of his surviving staff: "Are you the only officer left?" The reply was: "No, thank God! The cook still holds the galley."

When I visited the afflicted film exchange the blackened debris astonished me, both as to quantity and the vivid reflection of what flames can do. But my astonishment increased as I wended my way through the ruins. Frankly, I have at times had serious doubts as to the virtues of non-inflammable film if put to a severe test. I no longer entertain such doubts. Reel after reel picked up from the ruins convinced me that the non-inflammable film is all that is claimed for it. Every can of it that had passed through the fire weighed not less than four and a half pounds and not a can of the inflammable film that had passed a similar ordeal weighed over nine ounces. The last was like so much dust. The non-inflammable presented a wonderfully preserved appearance, but the intense heat through which it had passed caused the several laps to adhere to each other, thus rendering the film unfit for use, but aside from a blistering of the outside lap there was no indication of inflammability. I secured two of these reels and any doubting Thomas may see them at the office of the Moving Picture World.

Since the fire a number of the municipal authorities have visited the offices of the American Vitagraph Company and have been singularly impressed by the developments resulting from the test to which the non-inflammable film was put by the fire. From remarks I have since heard dropped in several quarters this will receive more than passing attention on the part of the authorities, one of whom is credited with the remark: "This demonstration is invaluable to me. It is something I have wished for a long time."

One of the busiest men at the Vitagraph office when I called was Victor Smith, the genial brother of Treasurer Albert E. Smith, of the manufacturing. In the midst of the wreckage he was busy ordering the replacing of telephones, directing the clearing of debris, and hustling about generally to get the executive offices in shape for business. He is certainly an energetic worker. He really loves work and seems to revel in it. When the fire started he was spinning home along the Long Island roads on his new Indian motor cycle. When you see him ask him to tell you about the trip. Before reaching his destination he got word of the trouble and lost no time in making his way to the scene.

It takes such occurrences as that of last Saturday to show that while competition among film exchanges may appear to be sharp at times there is a most refreshing and gratifying underlying strata of good-will and fellowship among them. As soon as the news of the American Vitagraph's misfortune gained circulation almost every exchange offered assistance; but as it was the old reels that had been consumed the firm's customers were cared for without aid.

THE MARRIAGE OF ESTHER.

By Rev. H. F. Jackson.

Having seen another part of this series, which was much improved in the respect that many of the reproductions were colored, thereby giving more value to the costumes of the performers. The subject is, however, so incomplete, making it impossible to form an intelligent conception of the purport of the whole scene in this important incident in the national history of the Hebrew race. This instalment plan of presenting any important work is decidedly detrimental to its best interest, and must be positively unattractive to those not acquainted with the subject beforehand. Another great drawback to the true rendering and pleasant reception of this wonderful piece is the great contrast between the acting of Esther and the King; the former is modest and mild (if too mild, the fault is a good one), while the latter is tragic and wild. It almost seemed as though some great tragedy was being enacted if one followed the actions of the King unmindful of his associations. The violent stamping, gestures when walking, the useless waving of the arms and the madly pointing of the extended finger when giving a command, seem more ruffianly than kingly; such a lack of dignity and quiet authority cannot be imagined even in an Oriental monarch of centuries ago. The other characters are more subdued and in keeping with what one imagines may be compatible with the occasion and time.

The writer is anxiously looking forward to an opportunity of seeing the whole series at one time, when as a unit it may be more acceptable, pleasing and perhaps instructive.

SUCCESSFUL FILM MEN.

The Cincinnati "Post" pays a fine tribute to Messrs. McMahan & Jackson, proprietors of the Cincinnati Film Exchange and incidentally operators of a number of fine theaters. In connection with an illustration of their newest picture palace the "Post" also gives the pictures of the two youthful promoters, and says of them:

"With nickels I. W. McMahan and Jerome Jackson, Cincinnati men, have made themselves the moving picture magnates of the Middle West, operating seventeen theaters in Cincinnati, Ohio, Indiana and Kentucky. The film magnate is one of the wonders produced by the moving picture.

"Venturesome persons who got in on the ground floor in the early days of moving picture popularity have plucked the worms that belong to the early bird. The magnates of the game in Cincinnati acquired what they now have within six years on a capital of $400.

"Their domain covers a large part of Hamilton County, Southern Indiana, runs as far south as Paris, Ky., and north as far as Logan, Ohio, and they are after more nickels to conquer and acquire.

"They own two large theaters on West Fifth street and run the Lyric as a motion picture house during the Summer. In addition they operate a film exchange, from which they supply theaters in the South and Middle West. They employ 300 persons in their various theaters.

"The new-fangled magnates admit they have been very lucky, sticking to the business in the early squally days when persons intending to see a picture show would buy their tickets quickly and dash through the door so as not to be seen by their friends.

"'We possessed imagination enough to see the possibilities of the moving picture and stayed on the job when others got discouraged,' said McMahan. 'There was a time several years ago when people said that moving pictures had run their course, but the most wonderful things have been produced on the films since then and now the moving picture is more popular than ever.

"'Moving pictures are now not only illustrating the vital history of the day, but are also producing show spectacles and dramas of a high order. They are being recognized as a great educational force in churches and in schools.

"'However, the chance to get rich on moving pictures by starting with a small capital is gone. There is too much competition and it is useless to start with less than $5,000 even in a suburban theater. That is the amount of the original investment necessary for remodeling of a storeroom for theater purposes and the purchase of the necessary equipment.

"'You must figure on expenses of at least $80 a week. The large theaters spend that much a day. Piano players get $15 a week and the average singer about the same amount. Film service averages about $40 a week.'

"Prominent Cincinnatians who are interested in moving pictures are H. S. Koop and O. Luedeking, merchants; Judge Lueders, Mike Mullen, Edward Hart and Rud Hynicka."

NOTICE TO EXHIBITORS.

80 Fifth avenue, New York City, July 2, 1910.

Exhibitors are notified that motion pictures and motion picture projecting machines manufactured or supplied by the Gaumont Company of New York after June 20, 1910, are not licensed by this company and must not be used by exhibitors licensed by this company.

Motion pictures made by the Societe des Etablissements Gaumont of Paris, France, and imported and supplied by Geo. Kleine of Chicago, are licensed and may be used by licensed exhibitors.

MOTION PICTURE PATENTS COMPANY.

WHAT THE MIRROR SCREEN WILL DO FOR THE EXHIBITOR.

It seems that not enough can be said on the mirror screen, as this simple invention has operated some wonderful miracles.

Mr. Nasser, of the Elite Theater, Forty-seventh street and Indiana avenue, who at one time was fairly disgusted with his investment and was willing to sell his house at a loss, has changed his mind since he bought a mirror screen. He claims that the expensive cost of the screen has been paid in a few weeks. He has regained his good humor, and he is no more talking of selling, at least not at a sacrifice, as if he sells it will be at an advanced price.

While the hot days cause severe losses to most of the exhibitors, the Elite holds its own, and last Sunday evening I enjoyed the crowd of a middle-Winter Sunday.

At the Garfield, Fifty-fifth and Halsted streets, I found Mr. P. Bortholomae still happy with his purchase. Proudly he pointed to me two young men who came all the way from Forty-first street (passing several shows on their way), because, as they claim, they must come to the Garfield to enjoy good pictures.

I will surprise the readers in telling them that at 9.15 on Sunday evening I had to wait on the pavement for my turn to enter the overcrowded house of Mr. Bartholomae. Think of it, a July Sunday!

Mr. Bartholomae whispered in my ear: "I have raised my price." I was surprised. I looked around and, pointing the figure 5c. to him, I asked for a meaning. He answered that he had not raised the admission, but the price on the mirror screen. In other words, some weeks ago he said that he would not sell his mirror screen for $1,000; now he would not part with it for $1,500 if he could not get another one.

Baltimore, Indianapolis, etc., told me similar stories regarding the good results obtained with the mirror screen.

J. M. B.

BIG ELECTRICAL HOUSE PLACES GREATLY IMPROVED PROJECTOR CARBON ON THE MARKET.

The constant procession of recruits into the motion picture field forms, in itself, a very lively moving picture, and when an old firm of long established reputation and transcontinental business enters the field, it is worth while to stop the reel and look them over a bit.

One of the latest entrants into the field is the Charles L. Kiewert Company, a leading electrical house of New York, having branches from Boston to San Francisco. The new product that this company is marketing in the motion picture field is the "Bio" carbon, which is the latest addition to the line of high-grade carbons for which this concern is already so favorably known to the moving picture trade.

This carbon is a new departure in projector carbons, and those who have tried it report results that are at least remarkable, and many of the most progressive operators in New York City have used still stronger terms of praise.

Mr. W. F. Hessel, president of the Charles L. Kiewert Company, explains the advantages of the new carbon as follows: "We market in America the output of the largest high-grade carbon factory in the world. For several years the projector carbons made by this factory have been considered the standard in Germany, but, as the motion picture field was a new one for us, we refrained from entering the American market until we could offer a product of such exceptional merit as to be really sensational. We have been at work on such a carbon, in connection with our factory, for the past two years, and our Bio carbon is the result of our labors. As its name implies, it is designed especially for motion projection. The first feature to which we gave attention was the light. It is perhaps not generally known except by experts that the electric arc, as known to the motion picture trade, is far from the ideal light for projection. In everything except 'throwing' power the calcium

light is far superior. In all the best theaters in New York calcium is used exclusively for spotlights, and in the most progressive motion picture houses calcium is generally used for song and stereopticon slide projection. This is due to the steadiness, softness and the pure white color of the calcium. It causes the 'shadows' which give 'life' to the picture to shade naturally into the high lights, and reproduces colors in absolutely natural tints, causing the picture to stand out **vividly** and **naturally.**

"We bent our energies toward the perfection of a carbon which should combine the steadiness, softness and whiteness of calcium light with the throwing power of the electric arc. We have been successful to an unexpected degree, and many of our customers have disposed of their calcium lights and use their motion picture lamps with Bio carbons for song and stereopticon slide projection. Of course the houses that can afford both calcium and electric lights are very few, and we mention their experience, not as general practice, but to illustrate the really remarkable qualities of the Bio carbon.

"Another direction in which we wanted improvement was in burning life. The carbons usually sold for motion picture work, are consumed very rapidly, making high carbon expense for the owner and frequent trimming and adjusting for the operator of the machine. With the Bio carbon we find operators running four and five reels more to a trim than they were able to get out of any other 6-inch carbon. This corresponds to a reduction in carbon cost of 25 to 40 per cent., as we are marketing Bio carbons at a price but little greater than that obtained for the best of ordinary carbons. We have also succeeded in reducing the current consumed to produce the same amount of light by about 20 per cent. One point of especial interest is the manner in which Bio carbons stand up under 'forcing.' We have put as high as 100 amperes through a pair of ⅝-inch cored carbons without cracking or splitting. We have also made an innovation in packing that we think will be appreciated by the trade. We pack BIO Carbons in fifties, in a dust-proof box with removable cover, which keeps the carbons clean and orderly. Altogether we feel justified in saying that we have made the only improvement in projector carbons that has been made in the last ten years. This is a pretty broad statement, but everyone who has tried the BIO says the same thing."

Mr. Hessel talks with sincerity and enthusiasm, and we assured him that he would find the moving picture trade open-minded and with a welcome for any improvement, especially one that would enhance the quality of the picture itself, which is the foundation of our industry.

BUSINESS DULL? NOT FOR THE ENTERPRISE.

The usual "dull season" bugaboo has no terrors, it seems, for the Enterprise Optical Manufacturing Company, who report steadily increasing demand for the Motiograph. They are now behind with their orders, and working several nights a week. They certainly are commanding a deal of attention with their intensely practical machine, which three years of grind has proven to be worthy of high consideration. Of course, being New Yorkers, we feel that this town is about the beginning and the end of most things, but we are compelled to admit that some wonderful inventions emanate from Chicago, and one of these startlers is the Motiograph.

CHICAGO AGAIN ON TOP.

Once more New York is defeated by the enterprise of the motion-picture interests of the Windy City. As stated in previous letters, Chicago and the Western cities display more taste in the construction of their theaters, spare no expense to show a clean, decent front, and are not like the exhibitors of the East, fond of an extra display of ugly posters. In the West they believe in a limited number of posters, just enough to advertise the show, and when they use posters they do not imitate New York by nailing them on boards or against the walls, but they place them in neat-looking frames. Some of our Western exhibitors are discarding the long calico signs stretched across the front of a house and replace them by an electric sign, the letters of which can be changed in no time, affording a chance to the exhibitor of having each day a new electric sign **to advertise his feature film.**

The Cinema Bureau, of Chicago, will cheerfully give all particulars regarding this newly patented electric sign, and will also post the readers on the merits of the new lamp for interior side lights, and of the lamp adjuster and cleaner, an article indispensable to the exhibitor. The lamps of the ceiling can be removed to be cleaned or changed without the help of a stepladder. Some of our Western exhibitors are using gummed letters to make their signs. The gummed letter is a product of Chicago, and affords the means of making an inexpensive yet neat-looking sign in a matter of a few minutes.

MORALS OF THE PICTURE SHOW.

The New York "Globe" publishes the following criticism on the pictures from one of its readers:

"I believe I have visited every picture show in the Greater New York. At least I have tried to do so. Some of the shows were absolutely without objection. But there are many that would be immediately closed if Mayor Gaynor could only see them. For example, this scene: First there were several pictures of high life in Paris, when a very handsome and fascinating man receives great attention from ladies of fashion. His wife becomes jealous and hires two ruffians to waylay her husband and to slash his face with knives so that the captivating young man's face is forever disfigured. Of course, when the wife sees him she is filled with remorse, but instead of a divorce a reconciliation takes place. It never occurred to the artist that a fairy could have been introduced who with one magic touch would restore the captivating man to his original beauty!

"I was indignant, and went to the manager. He said the picture had passed the committee to which one of your correspondents has referred. 'The Lord have mercy on the committee.'

"It is urged that children under sixteen are not admitted without their parents or guardians. This does not help matters in the least. You cannot reform the community with the policeman's baton. It must be understood that some of these shows are such as no modest woman can enter. Nearly all these pictures come from Paris. The cowboys of the Wild West have all French faces and 'French morals.'"

Non-Breakable Slides.—The Paris Slide Company, of 932 Chestnut street, Philadelphia, sends us a sample announcement slide that can be subjected to all kinds of heat without breaking. The substance seems to be isinglass and a patent has been applied for. It is the invention of Mr. John Schmittinger, who was formerly press photographer on several Philadelphia newspapers. He has a thorough knowledge of photography, and having had considerable experience with lantern slides set about discovering a means of preventing their breaking in transit or when exposed too long to the heat of the lantern. That he succeeded was well demonstrated before a Moving Picture World representative a few days ago at the Premier Theater, Market street, Philadelphia. Mr. Ellis Parmer, the operator, subjected one of these unbreakable slides to the heat of the lantern for thirty minutes without any defect showing, while a glass slide cracked in one minute and a half. For stock announcement slides Mr. Parmer said that there was nothing to beat the unbreakable slide.

The Ocean Grove Auditorium, Ocean Grove, N. J., is perhaps the largest building of its kind in the world, seating over 12,000 persons. The Ocean Grove Camp Meeting Association caters to the most select musical and literary audiences in the country. It may be of interest to the readers of The Moving Picture World that moving pictures, as well as stereopticon exhibitions, are now forming a prominent part of the entertainment. J. H. Hallberg, New York City, installed last week a complete Motiograph moving-picture machine equipment, with the "Hallberg" automatic electric economizer, and the brilliant, flickerless pictures were favorably commented upon. Ocean Grove is also illuminated by twenty Hallberg 4,000-candle-power flaming arc lamps, four of which illuminate the entrances to the large auditorium.

"Moving picture machines should be installed in the Milwaukee public schools," said Superintendent of Schools C. G. Pearse, when told that the school authorities of New York were thinking of equipping all the schools with moving picture apparatus.

"The only thing I can see against it as far as Milwaukee is concerned is the fact that the Board has not the $50,000 necessary for the equipment. The moving picture as a means of education is highly practical."

Nothing has done more toward bringing motion pictures to their present exceeding popularity than the films which show the scenery, people and customs of foreign countries. —Hamilton (Ohio) Journal.

"The Bad Man's Last Deed" (Essanay).—Sometimes even bad men perform heroic deeds, and this one, after being ordered from the county on pain of instant death, helps a young tenderfoot home, but is shot before explanations are possible. The interest lies in the development of character shown and the typical Western setting. Such events were once common in the West, and their reproduction is the preservation in permanent form of scenes which have long since passed away. They are studies of real life, accurately made and adequately presented. As such they deserve more than the usual appreciation accorded pictures of this type.

"On the Threshold" (Gaumont).—A pretty story of the kindness of a child, who offers food to a rough-looking man who comes to the house. Another scene represents the man as a burglar, discovered by the child, who again offers him food. This touches him, and he leaves without taking anything.

"Motoring Among the Cliffs and Gorges of France" (Gaumont).—A beautiful picture of the scenery in some of the French mountains as viewed from a car. The operator has selected his locality with discretion and has made his exposures with intelligence. It affords one an opportunity to view some very pleasing French mountain scenery.

"Max Foils the Police" (Pathe).—A humorous skit representing a man doing some surprising stunts, a la dime-novel detective, closing with some vigorous love-making.

"Riding Feats by Cossacks" (Pathe).—A picture representing some of the marvelous feats on horseback performed by the Cossacks, who vie with the American cowboy in their horsemanship. It is an instructive and entertaining film well worth seeing.

"Saved by the Flag" (Vitagraph).—A dramatic picture representing an episode in South America, where the Stars and Stripes prevent a mob, incited by an incensed discharged employe, from lynching an innocent man. There is something of a thrill in the fact that the flag is really as powerful. It is a phase which is not in evidence in this country, where its protection is a matter of course. The scenery representing South America appears to be reasonably accurate, and there is a spirit and a dash to the picture which makes it attractive and thrilling enough to make the pulses leap in sympathy with the story it tells.

"The Stars and Stripes" (Edison).—Here is a picture that will set every nerve to tingling, will start the blood pulsating more rapidly and will make you want to stand on your seat and cheer with all the vigor you can command. It tells the story of John Paul Jones, that picturesque founder of the American navy, the first to raise the new flag over a United States vessel, and the stirring fight of the Bon Homme Richard and the Serapis. The picture throbs with the spirit of '76. You can hear the roar of the guns; you can hear the shouts of the seamen. The great sea fight passes before you and you can acquire a more graphic impression of sea-fighting than you ever had before. There is danger stalking abroad, seeking whom it may devour, and there is love. And, floating over it all, the Stars and Stripes, the emblem of the majesty and sovereignty of a mighty people. One scarcely wants anything more thrilling for Independence Day. Moreover, it is historically correct, and will assist materially in interpreting the life, especially the sea life, of that period.

"Rebellious Betty" (Pathe).—The first of a series of comics intended to disclose the doings of Betty. If she is as vigorous, not to say destructive, in the entire series, few people or anything else will be left when the series is finished. The way she annihilates everything in sight because she can't have her way is a caution. The next in the series will be awaited with interest. Until then it will be unknown what misfortunes will follow her appearance.

"Inside the Earth" (Pathe).—A fanciful film purporting to show the discoveries of two Englishmen who reach the interior of the earth. The array of monsters is quite appalling, and some of the transformations about them are unique. No doubt they are as pleased as they look when they once more reach the surface of the earth.

"The Colonel's Errand" (Kalem).—A thrilling story of Indian fighting on the frontier. Competent judges declare this to be one of the most thrilling stories in the Kalem Company's popular series. It is a strong combination of pathos and adventure—melodramatic, it may be—but teeming with human action and representing at their best the forces which impel men to perform heroic deeds. One acquires a clearer comprehension of what it once meant to live on the frontier, and one is more ready than before to offer respect to the men who fought the battles that made the westward advance of civilization possible.

"Wilson's Wife's Countenance" (Vitagraph).—The man who has sometimes been transfixed with an icy stare will appreciate the beginning of this picture. Here is a farce as immobile as a stone. No matter what is done, it does not change. But a cure is begun, and through a long series of grimaces that would make a harlequin hide himself the countenance is restored to normal flexibility and expression. The last glimpse is natural and pleasing, and represents the work of a powerful restorative administered by a despairing husband.

"Old Glory" (Vitagraph).—Here is a picture which will profoundly stir the patriotic impulses in every person's breast. The conception of the design of the flag is ascribed to Benjamin Franklin, who in a dream sees Freedom pluck the stars from the skies and lay them at his feet. Like all other stories concerning the origin of the flag, this one may be doubted. They even question that Betsy Ross made the first one, or that she ever lived in the little house on Arch street. But it is a pretty fancy, and surely no one is harmed by believing it. Scenes from the various wars, typical of what they stood for, are selected, each one representing the triumph of the flag, until finally, amid a burst of applause, it is seen waving over the land of freedom, the only flag on earth that was never trailed in the dust or hauled down in the ignominy of defeat.

"Muggsy's First Sweetheart" (Biograph).—A delightful comedy depicting the love experiences of Muggsy and Mabel. He has a number of exciting experiences, but is voted a hero after he throws out the National Uplift Committee. All the scenes are funny, and leave no bad impression. It is one of those pictures which is indescribable, but it is none the less appreciated by an audience who likes fun.

"Faith Lost and Won" (Lubin)—A love story set among Western scenes, represented by unusually clear photography. And it teaches the lesson that even though love may be lost, yet love is all powerful and the most beautiful and desirable thing in life, provided only that love be true. Acted with all the ability displayed by the Lubin players, the picture seems to be more than a mere picture and assumes the form of an episode which might have occurred in one's own life.

"The Ruling Passion" (Melies).—A Mexican love story in which chance plays an important part, as it always does in anything a Mexican touches. A horse race in which a horse has been disguised wins a rival's money and a girl. Numerous incidents are interlarded which add to the interest and increase the attention of the audience.

"The Fire Chief's Daughter" (Selig).—Everybody admires the fireman, and there is a halo of romance about the chief of a department which makes him particularly attractive. This story of a fire chief's daughter increases the romance and adds to attractions of the firemen themselves by mixing up a pretty girl with them. The story is told in the Selig way, with elaborate and appropriate stage settings and with scenes which are often too real to be comfortable. But the picture will prove far more attractive than the usual run, perhaps, and the audience will enjoy it, gaining in smaller towns which have no paid department an accurate impression of what it means to be a fireman in a large city.

"The Purgation" (Biograph).—Even a man who is pursuing a criminal course may be restored to honesty and usefulness by some subtle power aroused by what appears sometimes to be a trivial circumstance. Not all are sufficiently strong to stand the test of the purgation which is sure to come. This excellent film tells such a story interestingly and graphically. And, fortunately, the young man, who has worked his way up from thievery to honesty and sobriety, is given another chance when his past is unfortunately discovered. It is not a particularly pleasing story, yet its plain teaching is that men can overcome early evil associations and become useful citizens. It offers numerous suggestions for reformatory work, and, withal, should be a very helpful film.

"The Child's Captive" (Lubin.)—The influence of a child is a theme of which motion-picture producers make the most. Here a little boy captures his father, who is planning to elope with an adventuress, and leads him triumphantly back to his mother. The inference is too plain to pass unheeded. It makes plain the ascendency of the child in all situations of this character. And it teaches other lessons equally important and quite as plain.

"The Runaway Dog" (Pathe).—A rough-house picture,

which includes an exciting chase a la "Murchison's Pup." All those who are upset by the flying dog and man unite in belaboring the unfortunate individual, while the mischief-making dog escapes scot free to his former master.

"The Rhine from Cologne to Bingen" (Pathe).—Almost as good as a trip down the river and infinitely less arduous. All the ancient castles, each surrounded with scores of legends; all the incomparable scenery, and all the misty folklore, accumulated during the ages, are embodied in these pictures. With photography unusually clear and made from viewpoints which betray the work of an artist, this film is one of the most notable in the long list of travel films issued by the Pathes. It would be impossible to overpraise it.

"Go West, Young Woman, Go West" (Selig).—A bit of comedy illustrating how Cupid disturbed arrangements in Mrs. Kelly's boarding house, as the cowboys married off one after another of her cooks. Finally an actor accepts the position, and just as trouble was camping on everybody's trail she marries him, thus retaining the cook and saving the day. The complications are funny, and the picture is certain to prove popular everywhere because of its absurdity.

"The Tale of Two Coats" (Edison).—A long, angular man in a chubby man's dress suit, and vice versa. A Governor's reception, with a typical messenger boy to perform the original mixing. Perhaps further explanation would be superfluous. When the two individuals thus attired face each other at the reception it is perhaps needless to say that everybody laughs. And well they might. It is an unroariously funny situation, and funny, indeed, is the scene when they meet. "The Tale of Two Coats" is a laugh-maker.

"Equal to the Emergency" (Edison).—Tact on the part of this young wife prevents a serious disturbance which might have ended in the permanent estrangement of a rich uncle and a loss of all the expectations which had been entertained from time immemorial. The complications are amusing and cannot fail to provoke a full measure of laughter. Stories which turn upon the loss of a cook are always funny, and when they include, too, the danger of estranging a wealthy uncle the story becomes even more interesting. The acting and photography are alike satisfactory, and add their share to the attractiveness of the story.

"The Clink of Gold" (Gaumont).—The clink of gold and the changes it makes in the behavior of people was never more graphically or eloquently told than they are here. A quantity of supposed gold entirely changes the attitude of a man and wife toward an old gentleman. The denouement which shows them receiving only a stone instead of money is very gratifying. Without exception, those who see the picture will say they got only their deserts.

"Life in Senegal, Africa" (Gaumont).—A picture of a little-known region, representing the people at work in their various industries. Their methods are crude, but the results seem to be reasonably satisfactory. The visit to the school, which closes the picture, is interesting. It is a unique touch of life to see the little black boys at work on their studies.

"A Boarding-School Romance" (Vitagraph).—A lively story centering around love-making at a boarding school. The teachers are cleverly trapped by a flashlight photograph of them doing some spooning themselves. The difficulty is adjusted by exchanging the telltale photograph for the privilege of meeting, and then the two couples stray away, each to follow their own inclinations to make love. A very cleverly conceived plot and well worked out.

"The Other Johnson" (Essanay).—May be many who see this faithful, though humorous, study of human nature, will wish that they, too, might be as easily rid of objectionable hangers-on. Money, or the announcement that one is going to have it, brings a more or less serious and disturbing train of consequences in its wake. The picture presents this phase of the subject emphatically and the situation becomes complicated. The telegram announcing that it was not this Johnson, but some other, cleared the air and the house almost instantly. People have little use for poverty, but there is an attraction about money that is irresistible and causes them to do all sorts of queer things to obtain possession of even a little.

"The Hero Engineer" (Kalem).—Here is something that will make you want to stand up and cheer first the engineer who dares the strikers to carry the superintendent to see his dying child; next the wife who fights with the mob as they attempt to burn the trestle over which the engine must pass on its return; again the engineer as he rushes into the smoke, and lastly the soldiers who put the mob to flight. A touch is added which seems to prove that justice will be done in the capture by the superintendent of the agitator who led the mob in their attack on the trestle. Melodramatic? Yes, but human passion is so graphically presented that all alike must agree that the picture possesses unusual interest. The Kalem actors are particularly strong and sympathetic in a piece of this character. The mechanical improvement in the films adds materially to the attractiveness of the pictures.

"Love Ye One Another" (Pathe).—Once in a while a picture appears on the screen which reaches so far down into human life that it seems to search one's heart. After seeing this picture, and considering the lessons it teaches, one is disposed to accord it the title of the greatest picture of the week, great because it depicts simply, but graphically, the weakness and selfishness of men. An unfortunate wayfarer is turned away from one home after another where comfort and plenty prevail. Who can deny the accusation? He reviles the cross, but Christ appears to him and his hardened heart softens. And then he gives all he had, his life, to rescue one from death who refused him food. Who can describe, or give utterance to the emotions which this picture arouses? Not for weeks has there been one like it. Not for weeks has a picture appeared which illustrated so plainly and unmistakably the indifference of men to another's suffering. Perhaps never before has one appeared which so clearly demonstrated the selfishness of men in dealing with others less fortunate than themselves. It gives expression to the feeling that the unfortunate have no place in the great scheme of the world. It impresses one with the old worldwide belief in man's inhumanity to man. And at the end, the unfortunate gives up his life, a sacrifice much too frequently offered and much too often required. This is a great sermon upon a great text, and should be shown in the uttermost parts of the country. It cannot help arousing emotions which through indifference have been permitted to become dormant. Through its agency great good should be accomplished.

"A Russian Spy" (Urban).—A war story in which a spy takes a prominent part. The moonlight reconnoitering expedition is a good piece of photography. It is a dramatic moment when the maidservant who saved the spy is taken away to be shot, but is saved by the timely arrival of the friendly force. The revel of the officers, including the dance, is an excellent piece of work. Moreover it illustrates a dance but little known in this country.

"Tropical Java of the South Sea Islands" (Urban).—Whenever an outdoor picture by this house appears on the screen one immediately prepares to be taken through picturesque scenery, no matter where the picture may have been taken. This is no exception. The picturesque life of the people is clearly depicted, and the scenery is reproduced with a fidelity to the original which makes it particularly interesting. The operator understood perfectly the selection of his viewpoint and the manipulation of his camera. The result is a picture which affords an excellent idea of what life in Java is like, increasing one's knowledge of the people, their manners and customs.

INDEPENDENT.

"Charles the Fifth" (Lux).—A historic film purporting to represent the episode of Charles the Fifth's attempt to secure the throne for himself. Poison, imprisonment, madness are prominent features of the pictures. Then enters remorse, which influences the usurper to relinquish his plans and release the imprisoned persons. Undoubtedly such events actually occurred, but it must be admitted that they do not leave an altogether pleasant impression of the rulers of the early time. The horrors suggested are even worse than than those actually represented. One may not escape from the subtle influence of such films without an exertion of the will.

"A Quiet Pipe" (Lux).—A bet is proposed as to which of two friends shall smoke the most tobacco in a given time. Clouds of smoke issue from the house, and very many other extremely funny things occur.

"The Ranchman's Simple Son" (Bison).—A story of the exploit of an idiot who saved a kidnapped girl from the hands of a maddened cowboy. One need not agree with all the film represents, for example, this kidnapping of a girl, but one may without exaggeration agree that it possesses some degree of novelty in making a simple boy its hero. Aside from this, it may be called commonplace.

"The Flag of His Country" (Thanhouser).—A love story based upon what purports to be the division of a husband and wife by the late war. He chose his flag instead of his Southern wife and went to war. Long years afterward they are reunited through their grandchild losing herself and

her grandfather finding her. There is much of pathos and much of loyalty, some of it mistaken, perhaps, but none the less earnest. Eventually they come together with only one flag over them, united like their country.

"Gone to Coney Island" (Thanhouser).—Not much further explanation is needed. Those who have been there and those who have heard of it know what it means. Perhaps nothing further is required.

"Faust" (Eclair).—A presentation of Goethe's famous tragedy which will appeal to lovers of the drama as an unusually accurate interpretation of the great play. Its principal theme, the triumph of love over evil, and Faust's hastening to the prison, where Marguerite, restored briefly to reason, dies in his arms, is admirably managed and constitutes an entrancing piece of dramatic work. The three principal characters are admirably acted, each one performing his or her part in a manner that indicates the most careful and elaborate preparation. In dramas of this type there is always some theme around which it all centers, and in this instance the real feature of the play has never for a moment been lost. The result is that one acquires a deeper comprehension of the play and what it means, with a more searching analysis of the fundamental elements of human life upon which it is based.

"A Game for Two" (Imp).—Whether or not a woman could reasonably be jealous of a husband's male friend is a question which might have to be left to circumstances. However, the mix-up here shown is rendered first humorous because the wife becomes jealous, and next serious when she begins bestowing unwelcome attentions upon the friend for the purpose of driving him away. Unfortunately, the husband is not particularly enamored of the Romeo stunt of his friend and begins some uncomfortable shooting about the place. But, happily, the tangles are all unraveled and peace once more folds her wings and rests within the household. It is very exciting while it lasts, however, and promises in some phases to result in a disagreeable disturbance.

"For Her Son's Sake" (Centaur).—A story of a will, with a mother's attempt to obtain property for a son. There are complications, but ultimately a hidden will is discovered which makes everything right. Melodramatic in structure, this story holds the attention of the audience and creates a good deal of interest as fresh complications accumulate which must be unraveled. Acting and photography are alike satisfactory.

"She Would Be a Business Man" (Centaur).—A humorous illustration of what might occur if a husband and wife changed places. The wife discovered that business is not all a summer holiday, and the husband, struggling with the many petty annoyances of the housewife, is quite ready to yield the place to her when she returns, humiliated and repentant, and acknowledges her mistake. Perhaps this picture, intended as a bit of fun, will be the means of restoring to sanity some who are now dissatisfied with their lot in life. It may be it is funny, but it is really serious, nevertheless.

"The Sons of the Minister" (Great Northern).—A film possessing dramatic power and heart interest, both developed in an unusual degree. The actors have seized upon every advantage offered, and have made a picture which will please everyone fortunate enough to see it.

"Catherina, Duchess of Kuisa" (Itala).—A film of interest and dramatic power, though it will probably prove most attractive as a picture of another age and clime. It is acted with intelligence and discretion, and will no doubt prove popular with the mass of theater-goers.

"The Man Behind the Curtain" (Powers).—A dramatic and unusual picture, showing how a man gambled away a large sum of his employer's money and the desperate, though eventually successful, means he took to regain possession of it. There are two strongly dramatic scenes, one when the wife discovers the writing and the other when the boy pleads with the gambler to give back the money, and he finally does it.

"The Lady Doctor" (Powers).—The experience of a pretty young woman doctor among the cowboys. The funny things they do to cure their imaginary ills would win laughs from a stone man.

"Saved from Himself" (Defender).—An ambitious title for a moral film, having as the basis of its story the excessive smoking of cigarettes, which leads to a whole lot of other ills, like they do in the Sunday-school books. However, there is a happy love match, and the cigarette fiend returns, the victory won, saved from himself, or snatched from the burning.

"Trapped by His Own Mark" (Capitol).—A masterly detective story, in which the mystery is unfolded so gradually and subtly that it is scarcely recognized until the denouement, and the guilty one is indeed trapped by his own mark.

"The King of the Beggars" (Eclair).—An interesting story of the double life of the villainous Duke of Amblois. Along with it runs the thread of a pretty love story, with the lovers thwarted in their plans for a time, but the accidental death of the duke after it was discovered that he was the king of the beggars causes the girl's father to cease his objections, and the picture ends pleasantly. It is an elaborate bit of work, and the sudden change from the dingy underground beggars' quarters to the magnificent apartments above is as surprising as it is unexpected. It is one of the best films from this house in a considerable time.

"The Fallen Idol" (Imp).—A graphic representation of what sometimes befalls country girls with pretty faces who follow the lure of the city. This is so true to life that girls who are about to leave the country for the city should look at it well before deciding to follow their inclinations. Some types of life in a city are best shunned, and, unfortunately, country girls are considered legitimate prey to those who live in these particular circles.

"A Soldier's Sacrifice" (Nestor).—A pathetic war picture, graphically telling the story of a desertion, a desertion that most men would say was amply justified. Then came the long years of wandering, the return and the dramatic meeting with the daughter, and finally the answer of the last roll-call. Ah, well, one sees the film, realizes the import of it and wonders why. It is a question beyond answering, a question which never can be answered. It embodies too much of the human side of men.

"The Ghetto Seamstress" (Yankee).—A transcript of Ghetto life, graphically representing the hard conditions under which those who flee from foreign oppression and cruelty are often forced by circumstances to live. This story has a pretty ending. The man may be thankless and forget the true-hearted little woman who toils early and late to insure him a future, but he is brought to a realizing sense of his error and marries her after all, though he doesn't know it when the ceremony is performed. As a character study the film is valuable, and it should afford a new impression with respect to the downtrodden and cruelly treated peoples who come to America.

"A Sinner's Sacrifice" (Bison).—The story of a broken home and the attempt of the woman responsible for wrecking it to right the wrong when she discovers the consequences of her folly. The picture has much of sorrow in it, much that shows how hard the conditions of life are under some circumstances and what a train of difficulties often follow in the wake of one sinful action.

"On the Border" (Powers).—A Western picture having a touch of Mexican life in it and a bit of delightful love comedy which represents a brave fighter as embarrassed when it comes to telling a girl that he loves her. The most interesting feature is the exciting chase on horseback. All the riders are experts and the horses are real bronchos, and the chase is almost hair-raising in its exciting features. The entire picture is admirably done, and the film is all that could be asked, dramatically, pictorially and photographically.

"Gone to Coney Island" (Thanhouser).—It is useless to describe this film. The very spirit of Coney Island has been caught and reproduced in the picture. That is all there is of it. He who has seen Coney will appreciate this. He who has never seen it can rest assured that the motion picture is bringing him as much of the real Coney as it is possible to reproduce in a life photograph.

"Booming Business" (Thanhouser).—The laughable story of a young man who sought to make his stationary business grow. It didn't grow, but some of his attempts to make it grow are inexpressibly funny.

"The Little German Band" (Atlas).—The lively experiences of a party of men who became imbued with the mistaken idea that they could extract sweet concord of sounds from brass instruments. What was done to them along the way by various individuals who failed to appreciate their efforts is graphically told in a number of amusing scenes. It is a comic full of action and creating no end of laughter as it proceeds.

"Maneuvers of the New York Police" (Atlas).—A picture which should please New York people. To see 5,000 men maneuvering as these men do is worth much. While everyone is pleased to see marching men, those who know the New York police force best, the New York residents, will accord the highest praise to this excellent picture. It will give others an opportunity to form some idea of the most wonderful police force in the world.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Transparent Screen.—Portsmouth, Ohio, writes: "After embarking in the moving-picture business last November, I sent for sample copies of the various journals devoted to that branch of business, and was quickly convinced that The Moving Picture World was 'IT.' I enjoy reading it, and am always anxious for the arrival of the next number. As the editor of the Operator's Column is always ready to assist, I take the liberty of asking a little help. Won't you please answer the following: (1) Is it possible to get a good picture with machine in rear of curtain? (2) Would a special curtain be necessary for that purpose? (3) Would you recommend showing that way? (4) Would the solid white wall be best? (5) ——— ———?"

Many thanks for your good opinion of The World and The Column. May both continue to merit your approbation. (1) Yes. (2) A screen of bleached cheesecloth, or, better still, bleached, very thin muslin. The effect is much improved if the screen can be kept wet. (3) I would not, except under circumstances practically compelling it. The machine must be set lower than the curtain, so as to throw up, else the bright spot of the lens will show. (4) I don't exactly understand. You could not project through a solid wall, naturally. Perhaps you mean would it be best for projecting in the regular way. If so, then I would answer that, provided it be white plaster, kept perfectly clean and white; the writer prefers it to any other screen save possibly some recent inventions with which he is not as yet well enough acquainted to pass final judgment. (5) As to your fifth query, I think, in view of the excessive cost of the article, I would proceed with due caution and care, being very certain that its installation will be of corresponding benefit to your house. More than this I would not care to say at this time. Excuse brevity of answers, as it is Fourth-of-July time and the editor has been making the eagle scream.

* * *

A Tough Proposition.—Albion, N. Y., writes: "Have an Ullman coil on 60-cycle alternating current. Arrangements are being made to change to 25-cycle, the voltage remaining 110. Will it be necessary to get a new resistance device, or will the old one work satisfactorily on different cycle? Do low-voltage transformers save much in current bills as compared to the Ullman coil? How does the light compare in steadiness and brilliancy? Kindly reply through the valuable Operator's Column, Moving Picture World."

Albion, you certainly are what is termed in the language of the street "up against it." I am sorry to say that no matter what device you may use you will **not** be able to get good light from 25-cycle current. It will be flickery and very hard to control. At least I never heard of anyone getting good projection light from 25-cycle current, and I personally would not try it. You might put in a motor-generator set and generate direct volt current, but I believe I am correct in saying that practically all small 25-cycle motors are of the induction type, and they in turn would be hard to handle. Sorry to speak thus discouragingly, Albion, but think it better to "put you wise" to what is coming. If you cannot possibly get any other current, and there is business to warrant it, you might consider the advisability of installing a gasoline engine-generator set. Now as to the Ullman coil: I am not acquainted with that particular coil, but, as I have said in these columns several times, I don't consider choke coils (which I take it the Ullman is) as a satisfactory resistance at all. I consider the low-voltage transformer as distinctly better in every way. You will have to have your coil rewound for 25-cycle, I think, or rather I think it can be rewound for that cycle. You have my sympathy with that 25-cycle proposition, but I'm glad it's not me. I very much doubt if any reputable low-voltage transformer manufacturer will undertake to supply you with a 25-cycle transformer without first telling you it won't give good results.

* * *

From West Virginia (Name of town suppressed by request).—In a recent issue an operator stated that if he framed his picture at low speed at high speed it was out about six inches at the bottom. I believe this is caused by worn teeth on the sprocket. When running slow the tension springs prevent the film from running down on the teeth from above, but when the speed is increased the rapid motion causes it to run down until the top of the sprocket holes catch on the teeth. This, I think, would cause such an effect on the curtain as was described. It also causes flicker. As to focusing projection lens, there is no need of a piece of mica marked with cross lines such as you described some time since. Just throw the light through empty aperture and focus until edges of aperture are clear cut and not blurred."

Well, at least West Virginia has ideas, and I always admire a man with ideas, even though I may think the same to be wrong. While worn sprocket teeth might help matters along some, still that the effect is due to tension spring pull is demonstrated to the writer almost every day during his work in inspecting new machines. A brand new machine has no worn sprocket teeth, yet when a machine happens to fall heir to a weak pair of springs (yes, they vary considerably, even when new), and I speed it up in testing, up goes the picture from the bottom. However, as I said, worn teeth might help some also. As to the mica, I have not found the edges of the aperture nearly so accurate a guide in focusing as is the mica strip; also the mica strip tells you instantly when there is a drop of oil or anything on the lens, and it is a constant test as to the absolute accuracy of your lens.

* * *

Shocking.—New York City, N. Y., writes: "I am using alternating current, and every time I touch the asbestos-covered wire I get a shock, even though I am not grounded. Is this caused by the alternations of the current? Why has the Hallberg economizer six wires? Can I attach a spot-light to the same economizer with which the motion-picture lamp is connected?"

If you mean when you are standing on an insulating mat and touching nothing but one wire of the circuit, then it would be utterly impossible for you to get a shock. You must, therefore, be either grounded or making a short out of your body, thus: Suppose you touched **both** asbestos-covered wires and the insulation was poor! You would get a shock, certainly. Suppose you stood on an iron floor to which one line of the circuit was grounded and you touched the other wire where its insulation was poor. Naturally you would get a shock. But what's the use guessing! Either you are grounded or you in some way form a "short" when you touch the wire. Just how it is done I can't say, but one or the other is bound to be correct. No, alternations have nothing to do with shocks except to make them more unpleasant when you get them. As to the economizer, the two wires apart are the line wires. One of the other four is the "permanent connection," to which one lamp wire is always attached. To which one of the other three your lamp wire is attached will depend how many amperes the economizer will deliver at the arc.

* * *

The Editor Has a Defender.—New York City, N. Y., in an excellent and sensible letter sets forth certain views, incidentally ladling out a few kind words for the editor of The Column. The letter runs as follows: "Might I suggest that the genial operator who has given you so admirable (?) a roasting has missed his calling and should be in a private box on Monday, criticizing the show, instead of up in the booth all week, cranking! Seriously, I am sure all operators will agree that your reply contains a great deal of truth, as also in a measure do the accusations of the worthy operator, Mr. Garvin. No, not as regards yourself—certainly not—for the aid you have given operators through your Column is certainly appreciated by every man who really desires to excel. But the references he makes to conditions I am sure represent the state of affairs in a great many houses of this city. Your suggestion that we have allowed ourselves to be thus imposed upon is but too correct. But how to put the thing right again presents a difficult problem. On every hand one finds complaint, but there is nothing practical done to remedy things. In the union are a number of men, and a still larger number remain outside. The non-union men are not so so much for the reason that they are opposed as from the apparent lack of life in that organization. There seems to be nothing practical done to show that such an organization exists at all in New York City. Naturally, a man with no previous experience of unions hesitates about investing money (of which the average operator is by no means overburdened at best) in something that to all human appearances is very nearly a candidate for the burial services and sexton. Let some energetic person (if I may suggest such a one as yourself) interest himself in directing the affairs of the union, so that it begins

to evince some signs of life, and I am positive there would very soon be a wholesale rush to the union ranks. Given a strong organization, I am sure that eventually the elimination of the evils which at present make things so unpleasant would follow. Why in the world should an operator have to put in the morning hanging around a film exchange? Isn't the daily grind enough without having to become an errand boy? Should there not be some arrangement for the man to get off at least for half an hour to eat his supper in peace, instead of in pieces, as at present? Is not a real operator worth at least $18 for six days and $24 for seven? Should there not be a little consideration shown for the operator in the way of ample room, ventilation, etc., etc., in the booth? These and a host of other wrongs are waiting to be righted! You, Mr. Richardson, successfully solve our problems in regard to mechanical and projection troubles. Is it too much out of your sphere to suggest some practical means whereby something might be done to improve conditions in the operating rooms of this great city? It certainly is a queer business when, as a whole, we are dissatisfied; yet no one stirs to assume the leadership. Will not some valiant one step forth and lead the hosts to victory?

"ONE OF THE SHEEP."

This is but one of many letters received, the perusal of which would doubtless give friend Garvin an enlarged idea of the number of friends the editor of The Column has scattered over the landscape of America. I give this letter space first, because it contains excellent ideas; second, because it is from a New York City operator, working in Manhattan. To begin at the end and work backward, the operator should **not** be obliged to go to the exchange at all, much less "hang around it." He should by all means have time to eat a decent meal, though, as I have before pointed out, this presents decided difficulties to the manager who simply **won't** shut down half an hour or an hour. Nevertheless, difficulty or none, the operator should, and **must**, have time to eat. He is actually almost human, Mr. Manager, whether you believe it or not. In Chicago, for instance, operators as a rule get $18 to $22.50 for a night show only. Surely your figures are reasonable enough to satisfy any man who is sane, bearing in mind the fact that most New York houses run from 11 to 11 continuous, though most of them, I believe, have two operators, or an operator and helper. Yes, some consideration should be shown in the matter of ventilation, ample room, etc., etc. But, after all, what is the use in saying that this or that **should** be. No one but a money-mad lunatic would dream of saying they should not be; but what we **say** is not what counts in this old world. It is what we **do**. Managers are not running a charity bazar. Speaking broadly, they don't, as a rule, care a thinker's d——um—er, well, they don't care anything at all about the operator's troubles, and will give him only such improved conditions as they are compelled to, and no more. So long as Mr. Operator consents to get the film he will have to get it. So long as he will eat his meals "in pieces," as was so aptly put, he will have to do it. If they consent to put up with a three-by-six iron-lined dry goods box in lieu of an operating room, that is what will be handed them. And now as to the remedy: It is suggested that the writer interest himself in the affairs of the union. For various most excellent reasons he could not for a moment consider such a proposal at all. But he does most heartily hope some Moses will arise and lead the children (I am sometimes tempted to think a large proportion of them really are children) out of bondage. That the work of unionizing New York City operators is not pushed with even a decent semblance of vigor I believe everyone knows and will admit, save possibly those directly responsible for such a state of affairs. But allow me to suggest to "One of the Sheep" that the thing to do is **get into the union, where your voice will count, and fight from within, rather than from outside.** If things are not being run in a satisfactory way (and the writer believes there might well be material improvement), the dissatisfied ones can never hope to remedy anything by remaining outside the organization. Get in, neighbor, and then **proceed to start something.** That would be my way of doing it. The writer is willing to at any time do any reasonable thing in bettering conditions for New York City operators, but he could not consistently even offer to do anything at all involving the union without first receiving an invitation from that organization. But he is sure the union contains able men who can do the work so imperatively needed without his advice or assistance. **Let them get real busy, real soon!**

* * *

Operators Wanted.—New York (name of town suppressed) sent the following telegram last week: "F. H. Richardson: Please wire immediately, my expense, names of two or three operators, with machine, to take position for summer months. One must report Friday noon. State terms. Men must be careful and reliable. Upon favorable reply will either wire money for fare or refund upon arrival. References, United Film Rental Company, Troy, or First National Bank here."

After seeking vainly for reliable operators owning machines I was obliged to wire that they could not be had and recommended him to try a certain exchange in Albany. My reason for publishing this telegram is to show what sort of requests come occasionally. It might be well for operators who can prove their competency to leave their names and addresses with the editor of the Column, together with 'phone number at which they can be reached. It might lead to nothing, but at the least it would cost nothing, and there you are!

Use Salt.—Washington, D. C., sends in a drawing, together with the following: "Have been reading the matter concerning 550-volt water resistance. The men seem to have trouble regulating their light. By placing a tablespoonful of salt in the water before starting and adding until you get proper light it will be found, I think, the trouble will largely disappear."

If it has not been stated that salt should be added to the bath of a water rheostat, it certainly should have been. Salt is essential to the best results with water resistance, and the writer, on ordinary voltage, used to dump in a half pound to the barrel. Many thanks for calling attention to the matter, Washington. The drawing sent is of a water rheostat, in which the water is contained in a box, the iron electrodes being suspended from movable rods, which may be slid along grooves, bringing the electrodes nearer each other or separating them, thus controlling the current. A very convenient arrangement, indeed.

KINEMACOLOR MACHINE.

By F. H. Richardson.

Last week I witnessed a demonstration of the Kinemacolor (natural color films) films and machine. After the demonstration I made close examination of the projection mechanism, for the especial benefit of The Column readers. Of the films themselves it is not my intention to speak more than to say that they were very wonderful and very beautiful, especially the bouquets of flowers which were reproduced in amazing exactitude as to colors. Even the most delicate shades of the yellow and the pink rose were there, while the gorgeous plumage of the tiger lily lost nothing at all of its brilliance through being a mere projected photograph.

The machine itself is of massive build, heavy and strong, and runs at exactly twice the speed of the ordinary machine, being operated by motor. Its intermittent movement is of the "beater" type familiar to old-time operators (if anyone may be termed "old time" in a business but little more than ten years old). The beater consists in a roller which revolves on its spindle, the spindle itself revolving and being in the form of a driven crank. The roller is where the handle of the crank would be, and as it is whirled it strikes the film each revolution and jerks it down exactly the width of one picture.

The beater operates at the point where the lower loop would be in the star and cam machine. The sprockets are of brass and are 1½ inches in diameter and each sprocket has two idle rollers about ¾ inch in diameter. (I am guessing at these diameter measurements, but guess it's about right). The tension shoes are three in number on each side, something the same type as is used on the Viascope machine, with a total length up and down of about 6½ inches. The automatic fire-shutter governor is probably 3 inches in diameter when extended, sets upright and is exactly the type of tripod ball-revolving governor used on stationary engines. The magazines are of cast aluminum, fully ⅛ inch in thickness, round in shape. The whole head weighs approximately 100 pounds. The lamphouse is roomy, and the lamp is certainly a beauty and a joy forever to the operator. It is built to carry up to 100 amperes continuously. In ordinary work, with large picture, about eighty amperes of current is necessary to secure proper curtain brilliancy, since naturally the color screens and great film speed operate to cut down the illumination. Five-eighths to three-quarter carbons are used. Just in front of the aperture is the revolving color screen which produces the color effect. It is divided into six sections, two of which are filled with red, two with green and two are empty, permitting the white light to pass. This screen may be removed and, by running the machine at half speed, it becomes a projector of ordinary films in the usual way and with the usual, ordinary black-and-white effect. The table of the machine has legs and braces of 1½ by ⅜ inch flat iron, and has, or at least should have, practically no vibration at all. And now I believe this completes as good a description as the writer can give from one somewhat casual examination of the me-

Index to Volume VI.—January to June, 1910

A

Attractive Exceptional Music 11
Awakening of the Exhibitor, The 46
Art of the Photoplay, The 49
Absurdities by American Manufacturers 55
Amongst the "Cools" 117
Agfa Products for Moving Picture Work 121
Advertising Stunts 253
Agitation and Alarm 370
Agfa Special Developer, The 421
Advertising via the Moving Picture 422
Absurdities in the Producing Field 462
Army Chaplain Uses Moving Pictures 517
Agfa Flash Lamp, The 555
Animated Photography (I.) 779
American Kinograph Company 829
Advertising a Moving Picture Theater 987
An Open Market and an Open Door 1037

B

Building Upon the Sand 49
Broker Promises Hurt the Business of Many Exchanges 130
Black and White Pictures 244
Bianchi Camera, The 502
Bianchi Camera, The 1035
Buffalo Bill and Pawnee Bill Film Co. 1042

C

Cheap Vaudeville 8
Cost of Vaudeville, The 13
Center of Things, The 159
Cincinnati Exhibitors Dined by Exchanges 173
Clashing of Subjects 246
Candy or the Picture, The 267
Chief of Chicago's Board of Examiners 294
Clergymen Patronize Moving Picture Exhibitions 329
Clergy and the Picture, The 430
Chronophone Progress 605
Clever Advertising Scheme, A 609
Construction and Conduct of the Theater, The (I.) 635
(II.—Flooring) 678
City Operators and Shows Need Improvement 685
Correspondence School for Operators 693
Curiosities of Independence 725
Confusion Worse Confounded 1035
Comparison, A 1092
Cradle to the Grave, From 877

D

Defends Moving Picture Shows 206
Developments of Business 288
Dignity of the Exhibitor's Profession 289
Denver Exhibitor 343
Dens of Iniquity 381
Demonstration in Cleveland 513
Dishonest Journalism 774
Developments of the Picture Show 1040
Developments in Talking Pictures, Latest 945
Defense of Operators, In 743

E

Edison Company Enthusiastic Over Waterproof Film 11
Eye Trouble for Moving Picture 21
Exhibitors Give Timely Advice 53
Exhibitor Voices a Grievance, An 130
English Manufacturer Sets Himself Right 130
European Films for the American Market 261
Education by Kinematograph 331
Errors of the Producer 333
Educational Moving Pictures 371
Educational Science and Art of the Moving Picture 375
Essanay Enterprise Once More 415
Eye and the Picture, The 456
Edison Improved Underwriters' Model B 511
Educated Classes and the Moving Picture 544
Eternal Feminine and Her Hat, The 546
"Elektra" on the Screen 634
Essanay Acquires Talented Leading Lady 643
Exhibitors' Golden Time, The 820
Evening in a Brooklyn Moving Picture Theater. 984
Exhibitor to the Manufacturers, From 517

F

Fool Proposition, A 82
Future of the Silent Drama 84
F. S. A., The 118
False History in Motion Picture 165
French Films on the American Market 203
F. S. A. Convention in New York, The 207
Facts and Ideas About Moving Picture Actors and Actresses 256
Film Waterproofing and Cleaning 340
From an Exhibitor to the Manufacturers 517
Feature Films for Feature Music 591
Film That Stirs the Audience, A 743
Film d'Art for the Independents 786
From the Cradle to the Grave 877
From Far Off Washington 939
Further Word, A 945
Fool, The 1034
Future of Moving Pictures 1044
Fourth of July in the Picture House, The 1090

G

Giving Credit Where Credit Is Due 269
Good Operators 639
Giving the Author His Due 653
"Genre" Motion Picture and an Example 725
Graff, Geo. B. 875
General Film Company, The 928

H

Handicap on the Moving Picture, Latest 14
Helpful Hints to Exhibitors 93
Humanitarian Opportunity 874

I

Independent Manufacturers 36
Immoral Side Subject, The 89
Interests Abroad 136
In the Lion's Den 161
Independent Service and Quality 229
Indiscriminate Condemnation 366
Injunctions and the Enjoined 413
Improvement in Moving Picture Machine 515
Independence of the Independent 565
Independent Manufacturers 607
Industrial Films 685
In Defence of Operators 743
Is the Sales Company a Legal Combination? 874
Independent Association, New 927
Independent Differences 1053
Interchangeable Sprocket, The 1105

J

Judgment of Paris 262
Jersey Showmen Win Sunday Case 332
Japanese Invasion 873

K

Kinemacolor and Some American Criticism 376
Kinemacolor in Germany 513
Kinemacolor in America 605
King Edward's Funeral 935

L

Life of a Film, The 49
Licensed Exchanges Consolidated 49
Leaders Among the Film Renters 170
Lubin Progress 174
Local Competition 200
Ladies and the Gorilla, The 251
London Moving Picture House de Luxe, A 293
Local Competition 304
Local Advertising 337
Low Grade Variety Act One Objection to Picture Shows 421
Let the Gospel In 504
Live Wire in Coatesville, Pa 506
Lobby Reading Room, The 551
Local Show Advertising 560
Lew Spencer Lyceum 693
Lighting of Theaters 741
Letter from Mr. Edison, A 940
Living Voice with the Living Picture 1095

M

Moving Pictures Taken in Aeroplane 21
Moving Picture Actors 51
Moving Picture of the Wine Industry 51
Moving Picture in the Vaudeville House 81
Moving Picture as an Educator, The 119
Mirror Screen, The 124
Moving Picture Operators Hold a Smoker 125
Moving Picture Operators' Union 129
Moving Pictures in the Church, The 129
Motion Picture Story Considered as a New Literary Form 248
Methods of Toning Lantern Slides 253
Moving Picture vs. Vaudeville, The 288
Moving Picture and the Actor 291
Music for Moving Picture Houses 303
Management 373
Moving Pictures as a Cure for Insanity 376
Moving Picture Gods and Goddesses 468
Management of the Theater 548
Music and the Picture, The 590
Moral Development of the Silent Drama 595
Moving Pictures or Moving Photographs 592
Music and Moving Pictures 593
Music and the Picture, The 637
Moving Pictures and Music 639
Music to Suit the Picture (Chapter I.) 652
Modern Art 674
Moving Picture Afloat, The 674
March of Progress, The 722
Moving Picture Machines 733
Moving Picture Afloat, The 741
Music and the Picture, No. 2 772
Moving Picture Pleases the Classes 777
Making Moving Pictures Popular 876
My Impressions of "Kinemacolor" 886
Moving Picture Is an Uplifter 887
Moving Pictures Moving Up 980
Moving Pictures in School 1036
Morals of the Picture, The 1090
Moving Pictures Cure Mental Diseases 1092
Music and the Picture 1092

N

Non-inflammable Film 51
Novelties for the Film Exhibitor 58
N. I. Films 85
N. I. M. P. Alliance Meeting 213
Novelty Advertising Scheme 250
Not a "Fad" 591
New Scheme, A 989
New York Examinations, The 1095

O

Orthochromatic Moving Pictures 202
Optics of the Moving Picture 368
Chapter I.—Introductory 418
Chapter II.—Functions of the Condenser 459
Chapter III.—The Objective 677
Objectionable Vaudeville 415
Operating Room Ventilation 513

P

Philosophy of the Moving Picture, The 2
Passing of the Cheap Actor 114
Picture for Moving Picture Shows 130
Pathéscope 207
Progress in Cameras 246
Pathéscope Puppet Show 331
Police Lessons in the Lobby 331
Picture Business in Canada, The 414
Persistence and Success 330
Putting the Other Fellow Out of Business 331
Pinnacles 414
Preparing for Motion Picture 506
Progress of Kinematography 770
Patent 377
Picture on the Defensive, The 414
Picture on Its Own, The 488
Plant of the Lubin Manufacturing Company. 574
Psychological Effect of the Moving Picture . 590
Pictures of Picture Dramas from Puccini Dramatic 592
"Picture Plays" and Their Production 640
Plea, The 677
Play Without a Villain, The 695
Plague of Bulletins 697
Picking a Show 726
Powers No. 6 Cinematograph 778
Passing of a King, The 932
Posterity 987
Picture and the Eye, The 1033
Picture Personalities:
Nicholas Power 776
Victoria Lepanto 904
Baxter Morton 778
Chester Freeman 825
T. J. West 874
Mrs. Armand Kellerman 983

Q

Quantitative Competition 158
Quality vs. Quantity 551
Quantity vs. Quality 652
Qualitative Picture, The 1089
Open Market and an Open Door 1037

R

Rehabilitation of the Lantern Slide, The 93
Regulation Means Salvation 561
Race of Degenerates, A 266
Rheostat Problems 303
Religious Productions 330
Relation of Condensers and Projection Lenses 330
Roosevelt Pictures, The 682
Remarkable Demonstration of Moving Pictures 728
Realism in Moving Pictures 775
Renters' Opportunity, The 927
Reflective Influences of the Picture 1093

S

Shakespeare on the Screen 10
School for Operators 124
Sunday Question, The 246
Size of Picture and Throw 296
Suggestion to Exhibitors 304
Sporadic Outbursts of Virtue 327
Scenario Writing for Moving Pictures 335
Seriousness of Comedy 548
Sunday Work 562
Speed the March of Improvement 547
Selecting a Show 652
Silent Drama Music 676
Singing and Talking Pictures, The 727
Stagecraft 773
Singer and the Song, The 985

T

Trip to the Film Makers 504
Theatrical Manager's Discussion 739
Those Hats 549
Trick of the Film Producer 51
Three-Piece Sprocket a Film Destroyer 266
Tip from an Old Photographer, A 292
Toning Lantern Slide 990

U

Uniforms and Caps 247
Usefulness of Moving Pictures 247
Urban Gives His Time to Kinemacolor Cars 506
Uniformed Employees 726
Uneven Film Thickness 940

V

Voltage Discussed Again 563
Voltage 604
Vaudeville in Moving Picture Theaters 726
Vaudeville Vitagraph the Picture 985
Verdict of a Jury of Children, The 1034

W

Wash Your Films 173
What Is an American Subject? 206
Working the Limit 221
Who Not Give Credit Where Credit Is Due? 303
What Are We Here For? 344
What of the Future? 414
Who Not Do Things Right? 462
Workingman's Theater, The 547
What Draws the Crowd 607
Why Vaudeville Is Featured in Moving Picture Theaters 638
Will It Last? 779
What Is a Moving Picture? —I 773
Woes of the Moving Picture Man 887
Where Angels Fear to Tread 984

Index to Stories of the Films

Licensed Manufacturers.

A

Ashes (Edison) 25
Adventuress (Essanay) 25
Avenging Dentist, The (Gaumont)..... 27
Alderman Kraut's Picnic (Selig)..... 31
All on Account of the Milk (Biograph).... 63
Adorning an Ad (Lubin)..... 141
Aerial Acrobat (Pathe)..... 181
Aerobatic Exercises by the Colebris Dwarfs (Pathe) 181
Ascending the Jura Mountains (Gaumont).. 225
Adam II. (Pathe)..... 227
Aviation at Los Angeles, Cal. (Essanay).... 267
Arrest of the Duchess De Berry, The (Pathe) 395
Airship Gaze, The (Essanay)..... 481
As It Is In Life (Biograph)..... 567
Agra (Pathe) 569
Angelus, The (Selig)..... 703
Aztec Sacrifice, The (Kalem)..... 795
An Affair of Hearts (Biograph)..... 849
All on Account of the Laundry Mark (Edison) 845
Auntie at the Boat Race (Vitagraph)..... 901
Altar of Love, The (Vitagraph)..... 955
Away Out West (Essanay).....1005
At the Dawn (Gaumont).....1059

B

Bad Bargain, A (Pathe)..... 29
Bear Hunt in the Rockies (Edison)..... 63
Beggar's Repentance (Pathe)..... 103
Bareback Rider, The (Pathe)..... 141
Bad Man from Riley's Gulch (Edison)..... 181
Bill's Boots (Lubin)..... 181
Bitter-Sweet (Essanay) 225
Bandit, The (Pathe)..... 227
Baby's First Tooth (Essanay)..... 267
Bag Race, A (Gaumont)..... 269
Before and After (Pathe)..... 271
Beautiful Windemere (Vitagraph)..... 271
Beautiful Snow, The (Vitagraph)..... 393
Brother's Devotion, A (Vitagraph)..... 437
Bull Fight in Mexico, A (Pathe)..... 483
Broken Spell, A (Vitagraph)..... 486
Bad Man and the Preacher, The (Essanay).. 611
Bully, The (Pathe)..... 615
Bagpipe Player, The (Pathe)..... 701
Bud's Escapade (Pathe).....701
Between Love and Duty (Kalem)..... 747
Banks of the Danube, The (Gaumont)..... 749
Berlin (Pathe) 797
Brave Little Girl, A (Pathe)..... 848
Brother, the Sister and the Cowpuncher (Essanay) 899
Brave Deserve the Fair, The (Lubin)..... 900
Bumptious on Birds, Mr. (Edison)..... 951
Beneath the Walls of Notre Dame (Gaumont) 953
Bellringer's Daughter, The (Edison).....1005
Burly Bill (Essanay).....1007
Bargeman of Old Holland, The (Selig).....1008
Bandit's Wife, The (Essanay).....1057
Bonesetter's Daughter, The (Pathe).....1061
Bootles' Baby (Edison).....1118
By the Faith of a Child (Vitagraph).....1117

C

Corsican Hospitality (Pathe)..... 31
Call Boy's Vengeance (Vitagraph)..... 33
Call, The (Biograph)..... 101
Coquette, The (Edison)..... 101
Confession, The (Essanay)..... 101
Courtship of Miles Standish, The (Selig).... 105
Coast Guard, The (Urban-Eclipse)..... 105
Cupid, D.D.S. (Lubin)..... 141
Cloister's Touch, The (Biograph)..... 179
Count Leo Tolstoi (Pathe)..... 183
Camille (Pathe) 183
Course of True Love, The (Biograph)..... 223
Confederate Spy, The (Kalem)..... 227
Coffee Culture (Pathe)..... 227
Critical Situation, A (Pathe)..... 227
Coals of Fire (Urban-Eclipse)..... 228
Caught in His Own Trap (Vitagraph)..... 228
Cowboy and the Squaw, The (Essanay)..... 269
Cora, the Contrabrand's Daughter (Pathe)... 269
Carmen (Pathe) 311
Cure for Timidity, A (Pathe)..... 395
Converts, The (Biograph)..... 435
Conscience; or The Baker Boy (Vitagraph).. 437
Captive, The (Pathe)..... 483
Conquest, A (Pathe) 483
Crowded Out (Selig)..... 485
Courting of the Merry Widow, The (Vitagraph) 485
Capital vs. Labor (Vitagraph)..... 485
Common Enemy, The (Selig)..... 571
Clay Baker, The (Selig)..... 571
Conqueror, The (Vitagraph)..... 573
Case of Identity, A (Edison)..... 611
Cowboy's Sweetheart (Biograph)..... 655
Call of the Heart, The (Vitagraph)..... 657
Crockett, Davy (Selig)..... 657
Chivalrous Stranger, The (Vitagraph)..... 703
Chief Blackfoot's Vindication (Kalem)..... 703
Captain of the Guard, The (Gaumont)..... 747
Cheese Box, The (Gaumont)..... 747
Called to Sea (Urban-Eclipse)..... 749
Cowboy's Devotion, The (Lubin)..... 749
Customs of the Buddhists in India (Pathe).. 751
Cowboy Girls, The (Selig)..... 751
Cowpuncher's Ward, The (Essanay)..... 795
Call of the Forest, The (Gaumont)..... 797
Cherries, The (Pathe)..... 797
Cleopatra (Pathe) 797
Closed Door, The (Vitagraph)..... 799
Columbus, Christopher (Gaumont)..... 847
Centenarian, The (Gaumont)..... 847
Cliff Dwellers, The (Kalem)..... 848
Capturing Cub Bears (Pathe)..... 900
Convict No. 796 (Vitagraph)..... 901
Child of the Ghetto, A (Biograph).....1005
Caught in the Ram (Selig).....1061
Central American Romance, A (Edison).....1113
Cheyenne Raiders, The (Kalem).....1115
Child of the Squadron, A (Urban-Eclipse)..1115
Caught in the Ram (Selig).....1117
Catching Fish With Dynamite (Pathe).....1117
Curious Invention, A (Pathe).....1117

D

Dancing Girl of Butte, The (Biograph)..... 25
Deacon's Daughters, The (Kalem)..... 27
Decorated by the Emperor (Gaumont)..... 65
Devil, the Servant and the Man, The (Selig) 183
Duke's Plan, The (Biograph)..... 223
Dick's a Winner (Pathe)..... 227
Druidic Remains in Brittany (Pathe)..... 311
Daughter's Choice, The (Lubin)..... 481
Dawn of Freedom (Selig)..... 485
Girl and the Judge, The (Vitagraph)..... 143
Golden Lily, The (Gaumont)..... 225
Gambler's Doom, The (Gaumont)..... 269
Girl of Dixon's, The (Edison)..... 309
Gunby's Sojourn in the Country (Pathe).... 351
Girl and the Fugitive, The (Essanay)..... 479
Gold is Not All (Biograph)..... 523
Gypsy Girl's Love, The (Kalem)..... 525
Good Boss, The (Pathe)..... 569
Gallagher (Edison) 611
Greenhorns, The (Pathe)..... 615
Girl in the Barracks, The (Vitagraph)..... 615
Gold Seekers, The (Biograph)..... 747
Gigantic Waves (Gaumont)..... 797
Girl Conscript, The (Gaumont)..... 847
Girl from Arizona, The (Pathe)..... 848
Gold Spider, The (Pathe)..... 848
Gee, I'm Late (Pathe)..... 848
Grandfather's Gift (Lubin)..... 954
Gum-Shoe Kid, The (Urban-Eclipse).....1059
Driven to Steal (Pathe)..... 525
Drama of the Mountain Pass (Gaumont).... 569
Duchess De Langeais, The (Pathe)..... 571
Dorothy and Scarecrow in Oz (Selig)..... 571
Drowsy Dick, Officer No. 73 (Edison)..... 611
Delhi (Pathe) 615
Deep Sea Fishing (Pathe)..... 701
Debt Repaid, The (Melies)..... 749
Diamond Cut Diamond (Pathe)..... 751
Danger Line, The (Edison)..... 845
Down With Women (Pathe)..... 954
Davy Jones' Parrot (Vitagraph)..... 955
Dimitri Donskoi (Pathe).....1008
Davy Jones' Landladies (Vitagraph).....1063
Does Nephew Get the Cash? (Gaumont)....1115

E

Engineer's Romance, The (Edison)..... 25
Electric Insoles (Essanay)..... 63
English Boxing Bout (Pathe)..... 67
Equine Hero (Edison)..... 223
Englishman and the Man, The (Biograph).. 267
Enterprising Clerk, The (Pathe)..... 311
Eleventh Hour, The (Edison)..... 349
Egg Trust, The (Essanay)..... 351
Eye for an Eye (Vitagraph)..... 393
Exile, The (Pathe)..... 483
Exiled Chief, The (Kalem)..... 953
Empty Cradle, The (Pathe).....1008
Esther and Mordecai (Gaumont).....1059
Excursion into Wales (Urban-Eclipse).....1115

F

Flower Parade at Pasadena, Cal. (Essanay).. 101
Fatal Fascination (Gaumont)..... 103
Five Minutes to Twelve (Vitagraph)..... 107
Flirto-Maniac, The (Lubin)..... 141
Fickle Fortune (Pathe)..... 141
Feud, The (Kalem)..... 227
Foot Juggler, The (Pathe)..... 271
Fate Against Him (Pathe)..... 311
Final Settlement, The (Biograph)..... 349
Fruit Growing, Grand Valley, Col. (Edison) 435
Fence on Bar Z Ranch, The (Essanay)..... 435
Faithful (Biograph) 479
Further Adventures of the Girl Spy (Kalem) 481
Foxy Ernest (Pathe)..... 483
Flower of the Ranch, The (Essanay)..... 523
For Her Sister's Sake (Edison)..... 567
Fly Pest, The (Urban-Eclipse)..... 569
First Love is Best (Lubin)..... 569
Fruits of Vengeance, The (Vitagraph)..... 571
From Shadow to Sunshine (Vitagraph)..... 571
Fisherman's Luck, The (Lubin)..... 613
First Born, The (Melies)..... 617
Flat for Rent (Essanay)..... 699
Fortune's Fool (Edison)..... 845
Friends (Kalem) 848
Funny Story, A (Vitagraph)..... 849
Floral Studies (Gaumont)..... 899
Flag of Company H, The (Pathe).....1008
Floating to Wealth (Pathe).....1008
Face at the Window, The (Biograph).....1057
Fine Chief's Daughter, The (Selig).....1061
Forest Rangers, The (Essanay).....1113
Family Feud, A (Vitagraph).....1117

G

Getting Square With the Inventor (Gaumont) 103
Gypsies Passing Hunt, A (Edison)..... 137
Great Divide, The (Gaumont)..... 139

H

How Hubby Made Good (Essanay)..... 25
His Only Child (Essanay)..... 25
Highlanders' Defiance (Selig)..... 31
Her Terrible Ordeal (Biograph)..... 63
He Joined the Frat (Lubin)..... 65
His Opponent's Card (Pathe)..... 69
Home of the Gypsies (Urban-Eclipse)..... 69
Honor of His Family, The (Biograph)..... 137
He Got Rid of the Moths (Lubin)..... 139
His Vacation (Selig)..... 141
His Just Deserts (Edison)..... 223
Hand of the Heiress, The (Lubin)..... 269
Honeymoon Through Snow to Sunshine (Lubin) 269
His Last Burglary (Biograph)..... 309
His First Valentine (Edison)..... 391
Hearts Are Trump (Lubin)..... 391
History of a Sardine Sandwich, The (Vitagraph) 395
Happy Turn, The (Pathe)..... 395
Her Soldier Sweetheart (Kalem)..... 437
Hand of Uncle Sam, The (Essanay)..... 479
His Spanish Wife (Lubin)..... 481
Horseshoe, The (Pathe)..... 483
Hand of Fate, The (Vitagraph)..... 485
His Last Dollar (Biograph)..... 523
Heart of a Rose, The (Edison)..... 523
Henry's New Hat (Essanay)..... 523
Her First Appearance (Edison)..... 567
Her Father's Choice (Gaumont)..... 569
Hasty Operation, A (Pathe)..... 571
Honest Peggy (Pathe)..... 571
Hugo, the Hunchback (Selig)..... 571
Hemlock Hoax, the Detective (Lubin)..... 613
Her Sister's Sin (Pathe).....613
He Stubs His Toe (Essanay).....795
Hasker's Delirium, The (Gaumont).....847
His Wife's Testimony (Urban-Eclipse).....899
Her Life For Her Life (Urban-Eclipse)..... 900
Heart of A Heathen Chinee (Selig).....900
Henry's Package (Essanay).....951
How Championships Are Won (Vitagraph)..1008
House Of The Hill, The (Edison).....1057
Honeymoon For Three, A (Essanay).....1057
Hercules and the Big Stick (Gaumont).....1115

I

In the Nick of Time (Edison.....101
In Ancient Greece (Pathe).....227
Industries of Southern California (Selig)..311
In Old California (Biograph).....393
Interrupted Honeymoon (Essanay).....435
Inventor's Model, The (Essanay).....435
In the Frozen North (Selig).....485
It Pays to Advertise (Edison).....523
Imagination (Essanay).....525
Indiscretions of Betty, The (Vitagraph)..... 527
Ice Scooters on Lake Ronkonkoma (Pathe)..613
In the Dark Valley (Kalem).....747
Immigrants' Progress in Canada (Urban-Eclipse) 797
Indian Girl's Romance, The (Lubin).....848
In the Great Northwest (Selig).....900
Impalements, The (Biograph)..... 951
In the Season of Buds (Biograph).....951
Ines De Castro (Pathe).....954
In the Border States (Biograph).....1057
Ito, the Beggar Boy (Vitagraph).....1063

J

Japanese Peach Boy, A (Edison)..... 179
Jockey, The (Pathe)..... 271
Jones' Watch (Lubin)..... 613
Johnny's Pictures of the Polar Regions (Pathe) 615
Jonah, Mr. A. (Selig)..... 657
Judith and Holofernes (Gaumont)..... 699
Jim Wants to Get Pinched (Pathe)..... 701
Jarnac's Treacherous Blow (Gaumont)..... 899

K

King's Command, The (Pathe)..... 67
King Cotton (Edison)..... 567
Kiss Was Mightier than the Sword, The (Gaumont) 569
Kid, The (Biograph) 611
Kidd's Treasure (Lubin)..... 749
Knot in the Plot, A (Biograph)..... 897

L

Live Corpse, A (Pathe)..... 31
Last Look, The (Pathe)..... 67
Luck of Roaring Camp, The (Edison)..... 101
Last Deal, The (Biograph)..... 137
Little Old Men of the Woods, The (Kalem) 181
Leather Industry (Pathe)..... 181
Life of Moses, Part III. (Vitagraph)..... 183
Loving Hearts (Lubin)..... 269
Lost and Regained (Edison)..... 309
Little Beggar, The (Pathe)..... 311
Lesson by the Sea, The (Vitagraph)..... 311
Love Drops (Edison)..... 391
Love of Lady Irma, The (Biograph)..... 435
Lo! The Poor Indian (Kalem)..... 481
Little Vixen, The (Pathe)..... 525
Lorenzo the Wolf (Pathe)..... 537
Lookout, The (Urban-Eclipse)..... 657
Love Romance of the Girl Spy, The (Kalem). 657
Love's Awakening (Vitagraph)..... 657
Latest in Garters, The (Essanay)..... 699
Lover's Oracle, The (Urban-Eclipse)..... 701
Lost Trail, The (Vitagraph)..... 751
Love Among the Roses (Biograph)..... 795
Little Vagrant, The (Gaumont)..... 797
Little Truant, The (Pathe)..... 799

Little Doctor of the Foothills, The (Edison). 847
Land of Oz, The (Selig)..... 848
Little German Band, The (Gaumont)..... 899
Little Mary and Her Dolly (Pathe)..... 900
Love of Chrysanthemum (Vitagraph)..... 901
Levi's Dilemma (Essanay)..... 951
Love's C. Q. D. (Melies)..... 953
Lerin's Abbey on St. Honorat's Island (Gaumont)..... 1007
Lucy Consults the Oracle (Pathe)..... 1008
Long Trail, The (Selig)..... 1061
Lakes at Eventide (Gaumont)..... 1115
Little Mother at the Baby Show, The (Vitagraph)..... 1117

M

Marvelous Garlands (Pathe)..... 29
Marriage of the Cook, The (Pathe)..... 67
Modern Highwayman (Pathe)..... 67
Magic Flower, The (Kalem)..... 103
Miss Moneybags Wishes to Wed (Pathe)..... 103
Modern Messenger Boy, The (Essanay)..... 137
Man Who Lost, The (Kalem)..... 139
Marble Quarrying in Tennessee (Lubin)..... 141
Motherless (Pathe)..... 181
Model Drama, The (Pathe)..... 227
Miniature, The (Edison)..... 267
Muriel's Stratagem (Vitagraph)..... 271
Mexican's Faith, The (Edison)..... 309
Man Under the Bed, The (Edison)..... 349
Millionaire's Adventure, The (Lubin)..... 351
My Milliner's Bill (Edison)..... 391
Marriage in Haste (Lubin)..... 391
Mountain Blizzard, A (Edison)..... 435
Method in His Madness (Essanay)..... 435
Man With the Weak Heart (Edison)..... 479
Mother's Heart, The (Lubin)..... 481
Mystery of Temple Court, The (Vitagraph).. 485
Miner and Camille, The (Edison)..... 611
Mistaken Bandit, The (Essanay)..... 613
Minature, The (Pathe)..... 613
Mask Maker, The (Pathe)..... 613
Mephisto at a Masquerade (Gaumont)..... 655
Merry Widow Takes Another Partner (Vitagraph)..... 657
Merry Medrano Circus Clowns, The (Pathe) 701
Mr. Mix at the Mardi Gras (Selig)..... 703
Minotaur, The (Vitagraph)..... 703
Money Bag, The (Gaumont)..... 747
Master Mechanic, The (Lubin)..... 749
Mrs. Nosey (Lubin)..... 749
Miner's Sweetheart, The (Lubin)..... 749
Medium Wanted as Son-in-law (Pathe)..... 751
Mario's Swan Song (Vitagraph)..... 751
Marvelous Warter, The (Gaumont)..... 847
Modern Railway Construction (Gaumont).... 847
Messenger Boy Magician, The (Lubin)..... 848
Milk Industry in the Alps (Pathe)..... 849
Music Hath Charms (Vitagraph)..... 849
Mid the Cannon's Roar (Edison)..... 897
Mule Driver and the Garrulous Mule (Edison)..... 897
Messenger's Dog, The (Gaumont)..... 899
Making Salt (Urban-Eclipse)..... 900
Max Leads Them a Novel Chase (Pathe).... 900
Mirror of the Future (Pathe)..... 900
Monastery in the Forest, The (Gaumont)..... 953
Mountain Lake, The (Urban-Eclipse)..... 953
Macbeth (Pathe)..... 954
Modern Cinderella, A (Vitagraph)..... 955
Marriage of Esther (Gaumont)..... 1007
Micro-Cinematography (Pathe)..... 1061
Max Makes a Touch (Pathe)..... 1061
May and December (Biograph)..... 1113
Marked Time Table, The (Biograph)..... 1113
Moving Picture Man, The (Lubin)..... 1115

N

New Divorce Cure, A (Selig)..... 105
Newlyweds, The (Biograph)..... 349
No Trifling with Love (Pathe)..... 485
Night on the Coast, A (Gaumont)..... 953
Nightmare (Urban-Eclipse)..... 953
New Boss of Bar-X Ranch, The (Lubin).... 1007
Never Again (Biograph)..... 1113

O

On the Bank of the River (Gaumont)..... 27
Oh, You Doggie! (Pathe)..... 29
Old Maid's Valentine, The (Vitagraph)..... 33
Old Maid and the Burglar, The (Essanay).. 63
Over the Wire (Lubin)..... 65
Overzealous Domestic, The (Pathe)..... 67
On the Reef (Biograph)..... 101
On a Racket (Pathe)..... 103
Outlaw's Sacrifice, An (Essanay)..... 137
One Night, and Then (Biograph)..... 267
O, So Sick! (Essanay)..... 269
Orchard, the Merchant (Pathe)..... 351
Ostrich and the Lady, The (Essanay)..... 391
On the Border Line (Vitagraph)..... 393
Out of Sight, Out of Mind (Pathe)..... 525
O'er Hill and Vale (Gaumont)..... 569
One-legged Acrobats (Pathe)..... 613
Only a Faded Flower (Pathe)..... 751
One of the Finest (Vitagraph)..... 751
Over Silent Paths (Biograph)..... 845
Out of the Past (Vitagraph)..... 849
Over the Cliffs (Gaumont)..... 899
Office Seeker, The (Gaumont)..... 953
Officer Muldoon's Double (Lubin)..... 954
One Can't Believe One's Eyes (Pathe)..... 955
Over the Garden Wall (Vitagraph)..... 955
On Panther Creek (Lubin)..... 1059
Our New Minister (Selig)..... 1061

P

Parisiens (Edison)..... 25
Parson's Umbrella, The (Edison)..... 63
Pair of Schemers, A; or, My Wife and My Uncle (Vitagraph)..... 137
Price of Patriotism, The (Gaumont)..... 139
Painter's Sweetheart, The (Pathe)..... 141
Politics (Selig)..... 183
Price of Fame, The (Edison)..... 225
Postmistress, The (Pathe)..... 227
Passing Shadow, The (Vitagraph)..... 228
President's Special, The (Edison)..... 267
Panicky Picnic, A (Pathe)..... 311
Paid in Full (Vitagraph)..... 311
Pierrot (Pathe)..... 395
Polar Bear Hunt, The (Pathe)..... 525
Poetry of the Waters (Gaumont)..... 569
Paula Peters and Her Trained Animals (Pathe)..... 571
Pillagers, The (Pathe)..... 610
Penitent of Florence, A (Gaumont)..... 655
Paying Attention (Gaumont)..... 701
Potter's Wheel, The (Gaumont)..... 701
Parisian, The (Pathe)..... 701
Portrait, The (Vitagraph)..... 703
Picturesque Pyrenees (Pathe)..... 751
Papanta (Selig)..... 751
Pete Wants a Job (Pathe)..... 797
Princess and the Peasant, The (Edison)..... 845
Purged by Fire (Urban-Eclipse)..... 847
Paleface Princess, The (Melies)..... 848
Pete Has Nine Lives (Gaumont)..... 899
Prince of Worth, A (Pathe)..... 900
Peacemaker, The (Vitagraph)..... 901
Padre's Secret, The (Melies)..... 901
Piece of Lace, The (Edison)..... 951
Price of Jealousy (Lubin)..... 954
Percy, the Cowboy (Lubin)..... 954
Poor But Proud (Pathe)..... 1061
Poetical Jane (Lubin)..... 1115
Perseverance Rewarded (Pathe)..... 1117

Q

Queen of the Burlesque, A (Edison)..... 223
Quiet Boarding House, A (Essanay)..... 795

R

Rocky Road, The (Biograph)..... 25
Review of the United States Troops (Essanay) 65
Railway on the Ice Sea (Gaumont)..... 65
Romance of a Trained Nurse, The (Kalem).. 67
Riva, Austria, and the Lake of Garda (Urban-Eclipse)..... 105
Ranch King's Daughter, The (Selig)..... 141
Russian Heroine, A (Pathe)..... 181
Roller Skating in Australia (Pathe)..... 227
Ranson's Folly (Edison)..... 349
Rags, Old Iron (Essanay)..... 349
Ranger and the Girl, The (Lubin)..... 351
Right Decision, The (Edison)..... 391
Ranch Girl's Legacy, The (Essanay)..... 391
Robber Baron, The (Kalem)..... 437
Ranchman's Wooing, A (Essanay)..... 481
Red Hawk's Last Raid (Kalem)..... 481
Rhine Falls at Schaffhausen, The (Pathe).... 527
Roosevelt in Africa (Pathe)..... 529
Rich Revenge, A (Biograph)..... 567
Ranger's Bride, The (Essanay)..... 567
Right House—But, The (Lubin)..... 569
Romance of the Western Hills, A (Biograph) 611
Ready in a Minute (Edison)..... 611
Ramble Through the Isle of Sumatra (Urban-Eclipse)..... 657
Rival Cooks, The (Selig)..... 657
Rival Miners, The (Urban-Eclipse)..... 701
Rastus in Zululand (Lubin)..... 749
Romantic Young Lady, A (Pathe)..... 751
Race for a Bride, A (Melies)..... 797
Rough Night on the Bridge, A (Melies)..... 797
Roosevelt in Cairo (Urban-Eclipse)..... 847
Racing for a Bride (Gaumont)..... 847
Rejuvenation of Father, The (Lubin)..... 847
Ramona (Biograph)..... 897
Remco Turns Bandit (Pathe)..... 900
Russia, The Caucasus Mountains (Pathe).... 954
Ranchmen's Feud, The (Essanay)..... 1007
Russian Lion, The (Vitagraph)..... 1008
Range Riders, The (Selig)..... 1009
Romeo and Juliet in Town (Selig)..... 1009
Red Eagle's Love Affair (Lubin)..... 1059
Road to Happiness, The (Lubin)..... 1061
Red Man's Way, The (Selig)..... 1061
Ruling Passion, The (Melies)..... 1115
Reconciliation of Foes (Pathe)..... 1117

S

Seat in the Balcony, A (Gaumont)..... 27
Smuggler's Game, The (Selig)..... 31
Shanghai of To-day (Urban-Eclipse)..... 31
Sister's Sacrifice, A (Vitagraph)..... 33
Shooting in the Haunted Woods (Gaumont).. 65
Swallowed by the Deep (Gaumont)..... 103
Story of a Leg (Pathe)..... 103
Stag Hunt in Java (Pathe)..... 105
Skipper's Yarn, The (Edison)..... 137
Seaside Adventures at Home (Gaumont)..... 139
Slippery Day, A (Lubin)..... 139
Sensational Logging (Essanay)..... 179
Surprise Party (Edison)..... 181
Stepmother, The (Kalem)..... 181
Sentimental Sam (Lubin)..... 181
Shooting an Oil Well (Selig)..... 183
Surprise Party, The (Edison)..... 223
Servant from the Country (Gaumont)..... 225
Settled Out of Court (Gaumont)..... 225
Skeleton, The (Vitagraph)..... 228
Soul of Venice, The (Vitagraph)..... 313
Strongest's Massage (Pathe)..... 395
Sporty Dad (Pathe)..... 395
Seaside Flirtation, A (Pathe)..... 437
Suit Case Mystery, The (Edison)..... 479
Smoker, The (Biograph)..... 523
Strength of Michael (Edison)..... 523
Sandy, the Substitute (Edison)..... 567
She Wanted a Bow-wow (Essanay)..... 611
Sorrows (Pathe)..... 615
Storm, The (Pathe)..... 615
Seal of the Church, The (Melies)..... 615
Stubborn Lover, The (Gaumont)..... 655
Sacred Turquoise of the Zuni, The (Kalem).. 657
Sowing the Puzzle (Gaumont)..... 701
Subterfuge, The (Pathe)..... 701
Stolen Fortune, The (Essanay)..... 747
Sheriff's Sacrifice, The (Essanay)..... 747
Speed vs. Death (Melies)..... 751
Seminole Half-breed, The (Kalem)..... 795
Sea of Clouds, A (Gaumont)..... 797
Surgeon's Visit (Pathe)..... 797
Seven Days (Selig)..... 799
Special Agent, The (Vitagraph)..... 799
Sisters (Edison)..... 845
Seal Industry in the Bahamas, The (Lubin). 900
Sailor's Friendship (Pathe)..... 900
Shyness of Shorty, The (Edison)..... 1006
Stranded Actor, The (Melies)..... 1008
Spanish Frontier, The (Gaumont)..... 1009

T

Trials of a Schoolmaster (Pathe)..... 31
Tragedy at the Altar (Urban-Eclipse)..... 31
Troop B (Edison)..... 63
Their Chaperone's Honeymoon (Lubin)..... 65
Tattooed Arm, The (Lubin)..... 65
Towser's New Job (Gaumont)..... 65
Fate of the Deserters, A (Selig)..... 69
True to His Oath (Urban-Eclipse)..... 69
Toymaker's Secret, The (Vitagraph)..... 107
Testing Their Love (Pathe)..... 141
Too Much Protection (Lubin)..... 181
Twelfth Night (Vitagraph)..... 228
Trip to Mars, A (Edison)..... 267
Two Rames, The (Pathe)..... 269
Troubadour, The (Pathe)..... 269
Taming a Husband (Biograph)..... 309
Three Queens and a Jack (Pathe)..... 311
Thread of Destiny, The (Biograph)..... 391
Tragic Idyl (Pathe)..... 395
Tale of a Tenement (Pathe)..... 395
Tragic Adventure, A (Pathe)..... 437
Taming a Grandfather (Vitagraph)..... 437
Twisted Trail, The (Biograph)..... 479
Two Gentlemen on the Road (Lubin)..... 481
Tobacco Culture (Pathe)..... 481
Troubadour, The (Pathe)..... 483
Treasure Hunters, The (Selig)..... 485
Their Sea Voyage (Essanay)..... 569
Tongue of Scandal, The (Vitagraph)..... 571
Thou Shalt Not (Biograph)..... 655
Tenderfoot's Triumph, The (Biograph)..... 655
Touring the Canary Islands (Gaumont)..... 655
Trawler Fishing in a Hurricane (Urban-Eclipse)..... 701
Through the Darkness (Vitagraph)..... 703
Two Brothers, The (Biograph)..... 795
There, Little Girl, Don't Cry (Selig)..... 799
Three Wishes (Vitagraph)..... 799
Tempestuous Adventure (Pathe)..... 848
Tin Wedding Presents (Essanay)..... 897
Trimming of Paradise Gulch, The (Selig).... 899
Two Portraits, The (Pathe)..... 954
Trip Through Brazil, A (Urban-Eclipse)..... 1059

U

Under the Stars and Stripes (Selig)..... 69
Usurper, The (Lubin)..... 137
Unlucky Fisherman (Pathe)..... 181
Uncle's Money (Pathe)..... 481
Uprising of the Utes, The (Kalem)..... 525
Up a Tree (Biograph)..... 699
Unchanging Sea, The (Biograph)..... 747
Unmailed Letter, The (Selig)..... 848
Unexpected Friend, The (Pathe)..... 1008
United States Life Saving Drills (Edison)... 1057

V

Victim of Circumstances, A (Pathe)..... 67
Visit to Bombay, A (Pathe)..... 141
Voice from the Furnace, A (Essanay)..... 179
Venetian Isles (Urban-Eclipse)..... 225
Village Inventor, The (Selig)..... 485
Victims of Fate (Vitagraph)..... 485
Vintage, The (Pathe)..... 571
Voltage in Languedoc (Gaumont)..... 655
Volcano of Chinyero (Gaumont)..... 655
Vein of Gold, A (Essanay)..... 699
Volcanic Eruptions of Mt. Aetna (Urban-Eclipse)..... 701
Venice (Pathe)..... 701
Villainy Defeated (Pathe)..... 747
Veteran of the G. A. R., A (Lubin)..... 954
Victim of Jealousy, A (Biograph)..... 1115
Victim of Hate, A (Essanay)..... 1059

W

Wreck at Sea, The (Gaumont)..... 27
Well-earned Medal, A (Pathe)..... 31
Warrior Bold, A (Essanay)..... 63
Wild Duck Hunting on Hickory Run [illegible] Lake (Lubin)..... 65
Won by a Hollow (Essanay)..... 137
Women in Ivory Paint..... 181
Woman's Stratagem, A (Edison)..... 225
Will Watch at St. [illegible] (Gaumont)..... 269
Woman from Mexico, The (Gaumont)..... 311
Wrong Man, The (Kalem)..... 311
Woman Hating (Essanay)..... 395
Wonderful Shrine, The (Vitagraph)..... 571
Witching of Fallon, The (Essanay)..... 655
Western Romance, A..... 655
Wild Birds in Their Haunts (Pathe)..... 655
Willful Dame, A (Pathe)..... 655
Woman's Revenge, A (Pathe)..... 655
Women of Ox (Selig)..... 655
Woman's Courage, A (Pathe)..... 655
Wife of Watts, The (Selig)..... 655
Western Justice (Pathe)..... 655
Wrong, The (Pathe)..... 655

Way of the World, The (Biograph)..... 699
Witch of the Ruins (Pathe)..... 751
Wrong Road, The (Pathe)..... 797
Who'll Win My Heart? (Pathe)..... 848
Where Is Mulcahy? (Essanay)..... 899
Won and Lost (Gaumont)..... 899
Winter Bathing in the West Indies (Lubin).. 900
Wings of Love, The (Vitagraph)..... 900
Wild Man of Borneo, The (Lubin)..... 1007
White Doe's Lovers (Melies)..... 1008
White Captive of the Sioux, The (Kalem).... 1059
White Fawn's Devotion (Pathe)..... 1061
Wanderers, The (Kalem)..... 1115
When Old New York Was Young (Vitagraph) 1117

Y

Yorkshire School, A (Edison)..... 611

Independent Companies.

A

Adventures of a Sandwich Man, The (Lux) 108
Anarchists on Board (Nordisk)..... 144
Aspirants to the Hand of Helen (Eclair)... 353
Actor's Children, The (Thanhouser)..... 401
After the Fall of the Eagle (Eclair)..... 532
An Unworthy Fiance (Ambrosio)..... 533
A Sudden Telephone Call (Ambrosio)..... 533
Ace of Hearts, The (Imp)..... 576
An Unpleasant Dream (Ambrosio)..... 576
Attack Upon the Train (Lux)..... 576
Actress, The (Powers)..... 577
A 29-Cent Robbery (Thanhouser)..... 576
At Double Cross Ranch (Nestor)..... 520
Artist's Child, The (Lux)..... 621
Adventures of a Cowpuncher (Bison)..... 664
Aunt Maria's Substitute (Imp)..... 708
Amateur Hypnotist, The (Powers)..... 907
An Exciting Yarn (Lux)..... 1125
Affair of Hearts (Biograph)..... 849

B

By His Own Hand (Bison)..... 186
Blind Man's Act, The (Imp)..... 228
Brown's Gouty Foot (Imp)..... 228
Bootblack's Daily Labor in Algiers (Eclair).. 230
Broken Oath, The (Imp)..... 444
Betraying Mirror (Itala)..... 446
Barbarine (Eclair) 707
Broken Friendship, The (Eclair)..... 707
Best Man Wins, The (Thanhouser)..... 803
Bachelor's Love, A (Imp)..... 907
Biter Bit, The (Eclair)..... 961
Bucking Bronco (Nestor)..... 1016
Blind Love (Centaur)..... 1016
Bitter Enemy, A (Lux)..... 1067
Brother's Feud, The (Imp)..... 1123
Battle of Legnano, The (Eclair)..... 1123
Boss of Circle (E) Ranch (Nestor)..... 1125

C

Convicted by His Own Child (Phoenix)..... 33
Child Benefactor (Nordisk)..... 69
Cowboy's Reward, A (Bison)..... 108
Clown's Big Moment, The (Actophone)..... 186
Carter as Acrobat, Nick (Eclair)..... 313
Castles on the Rhine (Eclair)..... 313
Cage, The (Eclair)..... 353
Cowboy and the Schoolmarm, The (Bison).... 353
Company "D" to the Rescue (Bison)..... 488
Cured by a Trip (Lux)..... 489
Cowboy-Preacher, The (Nestor)..... 533
Conjuror, The (Nordisk)..... 707
Cigars His Wife Bought, The (Thanhouser).. 707
Card Party, The (Powers)..... 803
Cupid's Comedy (Bison)..... 803
Cupid at the Circus (Thanhouser)..... 855
Club of the Corpulent (Nordisk)..... 856
Curse of Gambling, The (Bison)..... 908
Crack Shot, The (Powers)..... 961
Child of the Regiment, A (Motograph)..... 1067

D

Drama at Sea, A (Lux)..... 70
Death of the Brigand Chief, The (Nordisk). 108
Death of Minnehaha, The (Imp)..... 276
Duty and Conscience (Eclair)..... 276
Daughter's Devotion, A (Centaur)..... 277
Doctor's Sacrifice (Nordisk)..... 353
Devotion of Women, The (Imp)..... 401
Drama on the Reef, A (Lux)..... 489
Daddy's Double (Thanhouser)..... 532
Days of '49 (Nestor)..... 665
Down in Mexico (Actophone)..... 665
Daughter of the Mine, A (Nestor)..... 708
Doctor's Revenge, A (Ambrosio)..... 708
Doctor's Perfidy, The (Imp)..... 803
Desperate Duel, A (Eclair)..... 803
Don Carlos (Film d'Art)..... 908
Determined Woman, A (Imp)..... 961
Devil's Wand (Lux)..... 1125

E

Eternal Triangle, The (Imp)..... 855
Eagle's Egg, The (Nordisk)..... 961
Eugenie Grandet (Eclair)..... 1015
Exciting Yarn (Lux)..... 1125

F

Forgiven (Centaur) 69
Football Craze, The (Lux)..... 70
Forester's Sweetheart, A (Bison)..... 70
Female Bandit, The (Bison)..... 186
For Her Father's Honor (Bison)..... 313
Fisherman's Honor, The (Lux)..... 315
Face to Face [illegible] 276
Father's Partners [illegible] 401
Fatal Imprudence (Ambrosio)..... 401
For His Sister's Honor (Bison)..... 445
Foolhardy Wishes to Marry the Governor's Daughter (Itala) 488
Frontier Days in the West (Nestor)..... 577
Fiscot in College (Ambrosio)..... 621
Fashionable Sport, The (Itala)..... 708
Fruits and Flowers (Imp)..... 803
Fighting Parson, (Nestor)..... 855
Feud, The (Bison)..... 855
Father's Grief, A (Nordisk)..... 907
Fort Du Bitche (Film d'Art)..... 1125

G

Government Rations (Bison)..... 276
Governor's Pardon, The (Imp)..... 313
Grandpa's Darling (Lux)..... 665
Girl of the Northern Woods, The (Thanhouser) 961
Girls (Bison) 1015
Game for Two, A (Imp)..... 1123
Getting Rid of Uncle (Centaur)..... 1125
Governor's Daughter, The (Thanhouser)..... 1125

H

His Imaginary Crime (Bison)..... 144
Hero and Leander (Ambrosio)..... 186
His Daughter's Legacy (Pantograph)..... 186
Her Dolly's Revenge (Lux)..... 276
He Knew Best (Lux)..... 401
Her Cowboy Lover (Powers)..... 444
His Sick Friend (Imp)..... 444
Honesty Its Own Reward (Eclair)..... 445
Hardy's Invention, John (Powers)..... 488
Hard Cash (Imp)..... 489
His Second Wife (Imp)..... 576
Hustling Mr. Brown (Nordisk)..... 620
His Mother's Letter (Powers)..... 620
Her Battle for Existence (Thanhouser)..... 621
Hidden Treasure, The (Nordisk)..... 664
Husband's Mistake (Bison)..... 664
Heart of a Vagabond (Ambrosio)..... 664
Hazel, the Heartbreaker (Bison)..... 708
Her Two Suitors (Lux)..... 756
He Did Not Die (Lux)..... 803
Heart of Tessa, The (Capitol)..... 804
His Yankee Girl (Powers)..... 855
His Revenge (Powers)..... 907
Her Portrait (Powers)..... 1015
Her Lesson (Centaur)..... 1069

I

Iron Arm's Remorse (Pantograph)..... 313
Indian and the Cowgirl, The (Bison)..... 401
Insidious Weapons (Ambrosio)..... 446
In War Time (Imp)..... 620
In Africa (Imp)..... 664
Indian Princess, The (Nestor)..... 804
In Love with the Charcoal Woman (Eclair).. 961
In the Mesh of the Net (Imp)..... 1123

J

Justice (Centaur) 186
Justice in the Far North (Imp)..... 228
Jane and the Stranger (Imp)..... 276
Jack's Return (Actophone)..... 446
Jane Eyre (Thanhouser)..... 755
Juan, the Pelota Player (Eclair)..... 803
Jump to Death, The (Nordisk)..... 1015

L

Little Heroine, The (Powers)..... 70
Lucky Knock, A (Phoenix)..... 70
Lovers' Embarrassment, The (Eclair)..... 445
Life in the Next Century (Lux)..... 445
Liar and the Thief, The (Thanhouser)..... 488
Love, the Conqueror (Eclair)..... 620
Legend of the Cross, The (Ambrosio)..... 621
Little Beggar Maid, The (Lux)..... 707
Legally Dead (Powers)..... 708
Lacemaker's Dream, The Lux)..... 803
Lost For Many Years (Thanhouser)..... 804
Love Your Neighbor as Yourself, But Leave His Wife Alone (Motograff Co.)..... 804
Life of the Alpine Shooters in the Frontier Outposts (Eclair) 856
Lily of the Ranch, The (Nestor)..... 962
Limburger and Love (Powers)..... 1015
Legend of the Holy Chapel (Film d'Art)..... 1016
Little Hero of Holland (Thanhouser)..... 1067
Lake of Luzerne (Nordisk)..... 1125

M

Mishaps of Bonehead in Search of an Heiress (Centaur) 69
Macaire, Robert; or the Two Vagabonds (Actophone) 70
Mystery of the Lama Convention (Nordisk) 186
Mountaineer, The (Centaur)..... 230
Man Who Could Not Sit Down, The (Lux) 276
Mad Drain Pipe, The (Nordisk)..... 444
Mexican's Ward, A (Bison)..... 446
Man From Texas, The (Bison)..... 488
Man Who Waited, The (Powers)..... 532
Miser's Daughter, The (Imp)..... 576
Madame Sans Gene (Nordisk)..... 577
Maelstrom, The (Imp)..... 620
My Maid is too Slow (Eclair)..... 755
Mother's Grief, A (Lux)..... 755
Minister's New Suit, The (Powers)..... 803
Mexican's Jealousy, A (Bison)..... 855
Marvelous Cure, A (Nordisk)..... 856
Martyr of Love, A (Eclair)..... 907
Married on Horseback (Bison)..... 961
Mr. Swell in the Country (Centaur)..... 1016
Macnab Visits the Comet (Lux)..... 1067
Martyr to Love, A (Eclair)..... 1123
Mexican Lothario, A (Bison)..... 1127

N

Next: Again (Imp)..... 144
Never Despair (Nordisk)..... 276
Nannina (Bison) 533
New Burglar Alarm, A (Nordisk)..... 620
New Shawl, The (Imp)..... 664
Newspaper Error, A (Powers)..... 664
New Excuse, A (Imp)..... 855
Nichols on a Vacation Trip, The (Imp)..... 962

O

On the Firing Line (Great Western)..... 108
Old Maid and Bonehead (Centaur)..... 276
On Parole (Powers)..... 855
Outlaw's Redemption, The (Atlas)..... 962
Oh! that Indian (Powers)..... 1015
Old Maid Picnic, The (Centaur)..... 1067
One Good Turn (Centaur)..... 1125

P

Pauli (Ambrosio) 108
Pleasant Walk, A (Nordisk)..... 444
Parson's Poster, The (Actophone)..... 488
Power of a Smile, The (Imp)..... 664
Prisoner of the Golden Isle, The (Eclair) 755
Proposing Under Difficulties (Electrograff).. 856
Perils of the Plains (Bison)..... 908
Policeman's Son, A (Imp)..... 1016
Plucky Girl, A (Powers)..... 1127

R

Red Girl's Romance (Bison)..... 33
Refreshing Bath, A (Nordisk)..... 33
Redman's Devotion, A (Bison)..... 70
Refuge, The (Lux)..... 108
Romany Rob's Revenge (Bison)..... 108
Romance of the Prairie, A (Bison)..... 144
Rose of the Philippines (Imp)..... 144
Ruined by His Son (Nordisk)..... 313
Revenge of Dupont L'Angville, The (Eclair) 401
Rose of the Ranch (Bison)..... 401
Rivalry of the Two Guides, The (Itala)..... 488
Rico, the Jester (Lux)..... 533
Rosary, The (Imp)..... 576
Red Wing's Loyalty (Bison)..... 576
Romance of a Snake Charmer (Bison)..... 576
Remaking of a Man, The (Powers)..... 620
Red Wing's Constancy (Bison)..... 620
Rivalry in the Oil Fields (Bison)..... 620
Rescue of the Pioneer's Daughter (Bison).. 708
Rural Romeo, A (Imp)..... 735
Reno Romance, A (Imp)..... 907
Red Man's Honor, The (Nestor)..... 907
Russia, the Land of Oppression (Defender) 962

S

Son of the Wilderness, The (Ambrosio)..... 70
Second Adventure of Bonehead (Centaur).. 144
Serum Antidote, The (Eclair)..... 230
Shepherdess, The (Ambrosio)..... 446
Silver Lining, The (Nestor)..... 446
St. Elmo (Thanhouser)..... 446
Sea's Vengeance, The (Ambrosio)..... 488
Stung (Imp) 489
Stage Note, The (Imp)..... 489
Snake Man, The (Lux)..... 533
Shot in Time, A (Bison)..... 533
Servant and the Tutor, The (Itala)..... 533
Strength of Duty, The (Eclair)..... 577
Six-Legged Sheep, The (Eclair)..... 665
She Wanted to Marry a Hero (Thanhouser) 707
Saved From the Sultan's Judgment (Nordisk) 755
"Salvation" Smith (Powers)..... 755
Sister's Devotion, A (Bison)..... 756
Secret of the Lake, The Ambrosio)..... 804
Somnambulist, The (Nordisk)..... 804
Sculptor Who Has Easy Work, A (Eclair) 907
Saved from the Redmen (Bison)..... 1015
Slave's Love, The (Lux)..... 1016
Settling a Boundary Dispute (Atlas)..... 1016
Sheriff's Daughter (Centaur)..... 1067
Self-Made Hero, A (Imp)..... 1123

T

Tide of Fortune, The (Imp)..... 108
Ten of Spades; or a Western Raffle (Bison) 228
Third Degree, The (Actophone)..... 353
Taming Wild Horses at Buenos Aires (Eclair) 401
Time-Lock Safe, The (Imp)..... 444
Two Brothers, The (Lux)..... 445
They Have Vanished My Wife (Ambrosio).. 445
Town Traveler's Revenge, The (Itala)..... 445
Treasure of Louis, The (Eclair)..... 489
Trip to Berne, A (Eclair)..... 489
Tenderfoot, The (Nestor)..... 489
Transfusion (Imp) 489
Theft of the Diamonds, The (Nordisk)..... 532
Tsing Fu, the Yellow Devil (Nordisk)..... 532
Theater of Phenomenon (Eclair)..... 532
Three Brothers, The (Itala)..... 621
They Would Roller Skate (Lux)..... 907
Tommy and the Powder (Lux)..... 707
Two Men (Imp)..... 707
Temperance Leader, A (Powers)..... 855
The Tie that Binds (Bison)..... 961
Two Roses, The (Thanhouser)..... 1015
Taming a Woman Hater (Thanhouser)..... 1067
Tenderfoot Parson, The (Atlas)..... 1123
Too Many Girls (Defender)..... 1125
Thelma (Thanhouser) 1125

V

Vengeance; or The Forester's Sacrifice (Nordisk) 33
Victims of Jealousy (Phoenix)..... 70
Vindictive Foreman, The (Nestor)..... 315

W

Winning Punch, The (Imp)..... 33
Wages of Sin, The (Centaur)..... 108
Woman's Destiny, A (Nordisk)..... 229
Wedding During the French Revolution (Nordisk) 444

chanism. The exceedingly high speed, of course, causes the machine to give forth a considerable humming sound as it runs. This would have to be expected. All in all, the Kinemacolor projector is a finely built mechanism, simple to thread and operate and of massive construction. Any good operator could run them after slight instruction—provided he is already a **real operator.**

THE WEEK IN CHICAGO.

The attention of all has been drawn toward the successful exploitation of the "Sane Fourth" in Chicago, where every year heretofore the list of dead and wounded has been appalling. This is probably the best and most sensible move that the "Windy City" has ever made, and one which has cut down to a great extent the sad portion of the celebration of so great an event, which should be kept in more sacred a fashion than has been the usual custom.

All large and enterprising picture houses were busy all last week in the preparation of appropriate offerings to satisfy the most fastidious patriotic tastes. Patriotic subjects were bountiful and inspired such as saw them beyond imagination. Was not this a far better celebration than the blowing off of many fingers, which in many cases cause the suffering of the innocent rather than the real "foolhardy" patriots?

* * *

Sweltering under the terrific rays of Old Sol, Chicago's picture lovers appear in their usual places nightly to witness the day's releases. It is evident that such theaters that take into consideration the fact that the patron's comfort is the most essential part of the real "Show Business" do not lose much of their patronage during the hot season, and if anything increase their receipts. Some people will ask "Why?" Here is one answer: In the first place, the regular theater-goer cannot keep away from some sort of amusement, no matter what the weather conditions might be, and as practically all of the larger theaters in the loop have closed their doors for a brief period during the Summer, this lets the picture house, with the Summer parks, have full sway at the populace. It is customary in nearly all families to take an evening constitutional after mealtime, and as it is nearly impossible to take much of a stroll without passing some picture theater, these people are invariably attracted, and this attraction suggests a slight diversion, which they thoroughly enjoy under the exhilarating breeze of a humming electric fan. The "Little House Around the Corner" seems to be in evidence this season, for it is close to home, and one can witness a full drama, a rattling good comedy or educational and travel subject all in the few minutes that it takes to run the celluloid belt through the projecting machine, eliminating all the tiresome dialogue.

Now comes the point which is most important of all, to entice the people, or rather offer an enticing front that will draw them into the house. Many schemes have been launched and sunk in the storm of summer heat, but here is one that was suggested by two of Chicago's large playhouses—namely, the Garrick and the Lyric Theaters, under the direction of the Messrs. Shubert. In the lobby of these theaters was placed a fairly large-sized table, constructed and fitted to hold several hundred pounds of ice, with a large electric fan behind this open refrigerator blowing the iced air either into the house or out on the street. Sufficient verdure and foliage should be placed in and about the entrance of the theater to make a fitting background and give the house as cool and inviting an appearance as possible. With this advertised cooling comfort, who could resist the temptation of tasting of the delight? Ask yourself this question, then do as your own mind suggests. We are all human, and seeing is believing, so the saying goes, which will direct you on the right track for the hot dog days of Summer.

All dark-colored decorations should be avoided where possible; decorate your ice table with some light material, and, if the expense will warrant, have paper-mache icebergs made to cover it. Dress your attendants in white uniforms, which will add materially to the cool appearance of your theater. These uniforms are reasonable and can be easily cleaned and, if carefully taken care of, can be used for several seasons.

The foregoing are merely timely hints, suggested from personal opinions and observations, and are herewith given in hope of helping some exhibitors who may be on the lookout for something that will hold their patronage during the Summer months against the opposition of the Summer parks.

* * *

"Old Glory," at the Orpheum, was most beautifully presented by the aid of the illustrious Mr. King and his accompanying orchestra. Each and every scene of the wonderful Vitagraph subject was exactly and patriotically brought out and won for it a hearty applause. This is one of the patriotic subjects that is specially adapted for Independence Day celebrations.

* * *

Mr. McMillan, who represents the Carson Films in Chicago, has moved from his old site at 225 Dearborn street, and has taken up his quarters at 79 Clark street.

* * *

B. G. Uher & Co., who have long been well known to the profession in general, have recently entered the souvenir line, and are offering a most tempting line of appropriate novelties for use in picture houses.

* * *

B. E. Clements returned last week from 'Frisco, where he has been spending the last month in conference with his associates, Messrs. Hester and O'Day.

* * *

The following Chicago houses have changed hands: John L. Davenport has purchased the theater at 6334 Cottage Grove avenue, Albert Jund the one at 714 East Forty-seventh street, and Henry J. Evon the one at 3303 Halstead street.

* * *

On East Fifty-fifth street there are two houses which show their pictures very well. The Madison, at Fifty-fifth street and Madison avenue, is a house of the average size, in which the pictures are well projected. Mr. Hunter, the manager, shows only two reels, as he does not believe in too long a show. These are changed daily, although Mr. Hunter says that he would much rather change only three times a week.

A block west of this, at the Woodlawn, the pictures are fairly well projected. They are marred, however, by the presence of several unshaded red sidelights. Red light shining on a picture will injure it more than any other color, while at the same time it does not fulfill its proper function of lighting the aisles and seats. On the other hand, green light does not seem to affect the picture, even though unshaded green lamps may be quite close to the screen, and it lacks the irritating effect on the eyes which red light has.

* * *

The Bonaventure, Sixty-first and Halsted streets, is another house which is showing its films attractively. Mr. E. Mr. Cooke, the owner, is an amateur photographer, and was drawn into the moving-picture field because of his interest in photography and its relation to the pictures. He shows the films as photographs because they are photographs, and the projection at the Bonaventure is much better than the average. The operator there, too, possesses considerable judgment. He was showing the Biograph film of the "Three Fishers," and when he came to the sub-titles, consisting of the verses of the poem, he ran the machine very slowly, giving the audience a chance to easily read them. Mr. Cooke is very optimistic as to the future of the moving picture. He expresses his belief that its course has only just begun, and, further, that it will last as long as people have eyes to see them.

* * *

The Ideal Theater, at Sixty-third and Halsted streets, shows its pictures very well. The most noticeable thing about this theater is its operating room, which is very well designed. In the first place, it is very large and roomy; it is entered by a door from a ladder, instead of the usual trapdoor. The projection opening and operator's window are both large, each of them being about a foot square, so that the operator does not have to strain his eyes to see what kind of picture he has on the screen. The back of the booth contains two windows, hinged at the bottom, which allow of ample ventilation, as they give an opening when down of about two by twelve feet. At the same time the operator is screened from the people on the street, since the windows ar of opaque glass and are hinged at the bottom, opening outward. Under such working conditions it might be expected of the operator that he will do good work, and he does. The picture on the screen is well lighted and steady, and is not hurried. The theater itself is one of the first in Englewood, and has a nearly flat floor, though the picture can be easily seen from all seats.

C. Y.

FIVE NEW YORK EXHIBITORS FINED.

In sentencing five proprietors of moving picture shows for admitting minors without guardians, Justice Hoyt assured the men that they and their like would hereafter receive the maximum penalty in Special Sessions. The Board of Education has been vigorous in its complaints of late. Four of the men were fined $50 each, and Morris Bergoffen, of 482 Third avenue, was fined $100. The maximum penalty includes imprisonment.

"BECKET."

Splendid Historical Film by the Vitagraph Company.

"Becket" is the title of one of the most notable poems by the late Lord Tennyson. It was turned into a play in which the late Sir Henry Irving made one of his greatest successes. Four years ago, Henry Irving, said to be the greatest actor since the time of David Garrick, died in somewhat sudden and pathetic circumstances. The last words that he uttered were those in the character of Becket when, just before his death by martyrdom, he exclaimed: "Into Thy hands, Oh Lord, into Thy hands!" The moment that the Vitagraph Company announced the release of "Becket," we were curious to see what sort of production would be made of it. For we know Canterbury Cathedral, the scene of the martyrdom, as intimately as we know Twenty-third street, New York. We have visited Becket's shrine there. Becket, it may also be said, is one of the saints of the Roman calendar. Moreover, he was not merely a great priest; he was a great champion of popular liberty against kingly oppression. To this day his name is revered by all as a monumental figure of the medieval ages.

The story of his martyrdom is briefly told. He was made Archbishop of Canterbury, and in that capacity he protested against the anti-clerical tendencies of his King, Henry II., who also is renowned in history for, amongst other things, the possession of a somewhat notable affinity in the person of Fair Rosamond. One of Becket's priests who objected to the presence of this lady in the Royal household, was promptly killed by the haughty Henry, who, altogether, was rather a bad lot.

The Vitagraph Company have worked out this interesting bit of English history with, to our mind, surprising success. We are shown in the film, Becket's rise to the Archiepiscopate. We are also shown in a dramatic part of the film, illustrated in the accompanying cut, how he humiliated himself by taking flagellation at the hands of King and clergy on his appointment to his great dignity. Then we trace him through various incidents of his career, which are enacted in the great Cathedral that houses his shrine. He comes into conflict with the King, but will not budge even before a King. In a hasty moment Henry makes use of the historic phrase, "Who will rid me of this upstart priest?" or words to that effect. Four of his knights take him at his word, ride down to Canterbury, frighten the priests and monks, and at last attack Becket in his private chapel, where he is done to death, in a singularly effective scene which avoids the actual horror of murder. The conclusion of the film shows Henry in remorse before a vision of the murdered priest.

THE PENANCE OF BECKET (VITAGRAPH).

The Vitagraph actors and producers go from success to success. Some time ago we specially commended the masterly manner in which "Electra" was produced by this company. Again we find it our duty to hand out our very highest praise to all those concerned in this splendid Becket picture. To begin with: The acting is exceedingly fine. We were much impressed by the dignity of the Becket, and the willfulness of the haughty King. All the minor characters, knights, priests and monks, and the like, were acted with conviction and care. These were not mere stage supers; they were well trained, conscientious, careful actors. And then the scenery: architectural and otherwise—how astonishingly natural it all looked! We say this without reserve; we are familiar with the originals. Again, the dressing of the piece struck us as being accurate and with taste, whilst as to the photography of the picture, this was a veritable feast to eyes which, like our own, have been looking at photographs these many years, always like to look on a good one, but recoil at indifferent work. We take pleasure in mentioning it is to Mr. Kent, who impersonated Becket, that chiefest credit for this beautiful production is due. One "Becket," in our esteem, atones for a great deal of the ineptitudinous rubbish which unfortunately still finds a place on the moving picture screen. "Becket," in short, is a beautifully dignified, well acted, and carefully produced film masterpiece, which is bound very materially to enhance the growing reputation of the Vitagraph Company of America.

AROUND NEW YORK.

Now that the "open-air theater" season is upon us, I have visited several of these amusement gardens, for the purpose of noting the progress, if any, over last season's open-air shows, and with but a very few exceptions, was delighted with the class of entertainment offered. Not a few of these places have struck on the unique idea of catering to the comfort of their patrons in the novel way of offering for sale refreshments and cigars during the show. One place in particular that appealed to me most, is the new 181st Street Open-Air Theater, situated on the southwest corner of 181st street and Audubon avenue, in the very center of the residential section of the Bronx, and conducted by Spanuth & Smith. The theater has a seating capacity of 1,400, is well lighted, boasts of a refreshment booth and cigar stand, is equipped with a double dissolving standard American moving picture machine and Hallberg Economizer, which is called upon to project the pictures 120 feet. To avoid any possible attack of Jersey's famous product, the mosquito, the management have secured an abundant supply of Chinese incense, which is kept burning around the entire enclosure. It is these small courtesies that the public takes notice of and show their appreciation by favoring the managers and owners with their patronage. As each person enters, he or she is handed a program containing the names of the pictures and songs that are to constitute the evening's entertainment. This is strictly a moving picture theater, no vaudeville being shown. Service is supplied by the Dandy Film Exchange, 10 East Fifteenth street. The owners' report shows that the profits are far in excess of the expenses, which tends to verify our recent editorials, that **vaudeville** is not an absolute necessity towards the maintenance and support of a picture house. The 181st street house arranges its program in such a way as to make it easy for the public to study and criticise the releases of the different **independent** manufacturers by having an "Imp" night, in which none but "Imp" pictures are shown; a Powers' night, Thanhouser, Eclair, and so on down the line, showing ten pictures and giving two songs every night.

McARTHUR.

VITAGRAPH COMPANY LOSE ALL THEIR OLD REELS.

On the afternoon of Saturday, July 2, a fire broke out in the storerooms of the Vitagraph Company, and while it only lasted one hour, the premises were gutted with the exception of the executive offices across the hall. Only three employees were on the premises at the time and their prompt action prevented further damage. The Vitagraph Company occupied almost the entire first floor of the large office building at 116 Nassau street and did a large rental business. This was not interfered with; on the contrary, we are informed that they took on two new customers during the week. We learn that the fire was due to defective insulation in the wiring of the building. This started combustion in the woodwork of the wall, which in turn communicated to the shelves on which the reels were stored. While the non-inflammable reels were not consumed, they were damaged by water and the intense heat, over 1,000 reels being a total loss, as they carried no insurance. A peculiar condition of fire protection seems to be in force by the agent of the building: The fire hose of the building was secured by lock and chain so it could not be unrolled, and the iron shutters were not closed, although the tenants had almost all gone for the day.

CIVIC ASSOCIATION SEEKS TO REGULATE, INSTEAD OF CONDEMNING THE SHOWS.

The activity of the Cleveland Humane Society in regard to moving picture shows has been noticed in these columns before. Some would-be reformers insanely seek to eliminate the picture show entirely, not realizing that it is a more potent and more permanent factor for good than themselves. Contrast this with the policy of the Humane Society, constructive and not destructive, as outlined in the following circular letter sent to all theaters in their territory:

"The committee recognizes in the right kind of moving pictures," the letter says, "not only an important form of wholesome entertainment, but a great educational force as well. On the other hand it feels that pictures which illustrate methods of crime or present low or suggestive features, brutality or low ideals of morality or family life, have no place before audiences of which children form a large part.

"In general pictures depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of every representation of a crime, for this might be incidental to an entirely proper and desirable story.

"Where thirty to fifty thousand people congregate every day, as they do in the moving picture shows of Cleveland, the community has a right to demand cleanliness and good ventilation.

"Attracting as these places do, six to ten thousand children daily, it is essential that the children be not led into a corrupting environment, and that they should not be subjected to the dangers of an unnecessarily darkened room.

"Nor should children be employed either as actors or as attendants in places as open to the public as these are."

Platteville, Wis.—The Grand Theater, formerly owned by Daly & Tiffany, was sold on July 1 to B. F. McKowen and W. N. Tiffany. It will be enlarged this Summer and made into one of the best moving picture houses in this section.

Tulso, Okla.—Messrs. Gregg and Olson have taken over the management of the Empire Theater, of this city. Mr. Gregg and Mr. Olson were formerly the managers of Lyric No. 2 and the Idle Hour Theater, respectively. Both men are wide awake exhibitors and are doing excellent business at their new theater, the Empire. It is an Independent house. This speaks well for the Independent film in the West.

New York, July 6, 1910.

Editor Moving Picture World:

Dear Sir—It has been rumored lately, among the film trade, that I had died, but I wish to impress upon everybody's mind that I am very much alive, and that I am the business manager for the Exhibitors' Film Exchange, 183 Third avenue, New York City, and that I am buying from 15 to 18 reels per week, which is considered very good for the Summer season, and expect to buy from 24 to 28 reels for the Fall.

I would ask you to kindly publish this letter in your paper, and let all my friends know that I am not a dead one.

Thanking you, I am, Yours truly,

CHAS. H. STREIMER.

OPERATORS' SCHOOLS.

By F. H. Richardson.

There has been a decided tendency on the part of operators to decry and traduce the school for operators. In the main, the stock objection has been that there were too many operators already and that the production of more would merely tend to reduce wages and lower the standard of the trade as a whole. This has been about the only objection the writer has heard advanced to date. At first glance it sounds reasonable, too, but, while the writer may be accused of bias, inasmuch as he lectures an hour each day at one of the schools, yet he ventures to say there is decided need for such an institution. Moreover, in the long run he does not think there will be any wage lowering through establishment of schools. On the other hand, if the instruction be bona fide and the school be rightly conducted, the benefits to be derived are many and excellent from every point of view. I venture to say that nine out of ten operators, take them as they come, would be most decidedly benefited by taking a course in the school. I do not mean he would be benefited simply because I am connected therewith, but I speak from the fact that I know what the man can learn at that particular school if he applies himself, whereas I am unacquainted with the work of any other. In fact that is what I would like to see, viz.: the operators themselves attending a school where they will obtain in concrete form the benefit of the experience of men who have been in the business for years, instead of attempting to blunder along and accomplish things by hit and miss. In the school the candidate for knowledge is taught the rudiments of electricity, the relation and measurement of lenses, how to plan and construct an operating room and fireproof and ventilate it, how to test for shorts, grounds, etc., how to make wire splices, how to recognize the various wiring systems and connect to them, what the various electrical terms really mean how to use and figure with them, how to properly splice and care for film, how to properly adjust his machine and hundreds of other things; and I want to say right here, that the knowledge thus acquired is worth to the man who intends to take up operating, or to the average operator, several times the fee that is charged. Moreover, if the man will apply himself and study he will be a far better operator than he would otherwise have probably ever been, by reason of his grounding in a school. "But," says one, "you can't learn to be an operator in a school any more than you can learn carpentry out of a book." Granted! **Freely** granted. **But** the boy who intends to become a carpenter will be a competent journeyman if he studies proper books and learns the theory well three years ahead of the one who attempts to learn it all by practical experience, and what is more, he will probably be a foreman or engaged on the finer work when the "all practical experience man" is still doing the rough work. The point is right here: The man who takes a course in a good operator's school and really applies himself to study, will, after one month's practical experience, be far ahead of the average operator who has been running three years! That is an absolute fact! As to having too many operators, we have not one-third enough! We have a surplus of half-way operators and a big surplus at that. But really good, competent, first class men are scarce as hen's teeth. Thousands of men who have really been operating two, three and four years actually don't know how to figure the focal length of their lenses, cannot tell you what is the difference between "equivalent" and "back" focus and do not understand how to figure exactly the focal length of lens to give a certain size picture at a given throw. Figure **exactly**, mind. Those who know anything at all about it will usually tell you to "divide the throw by the size of picture required." This is not correct even for projection lens, especially for long throws, and is nowhere right for the stereo lens. Yet these same men will scout the idea of a school having any value! Well, they have several more "scouts" coming! My prediction is that the schools will do good operators no harm, but that they will gradually put a lot of would-bes out of business, and as they ought to be put out there will be no harm done.

I think the school will have no tendency to reduce wages in any degree, but it will have a tendency to compel some of the men who have been operating to get busy and acquire some real knowledge of their business or else step out and make room for those who have done so. And I am heartily in favor of that very proposition. Please bear in mind the fact, for it is a fact, that I am not defending the school merely because I happen at this time to be employed an hour a day lecturing at one of them. I have simply spoken what I believe to be true concerning the whole proposition. And there you are!

THIS WEEK'S PROGRAM OF LICENSED FILM.

Monday, July 11.

Biograph—What the Daisy Said (Dr.).....987
Lubin—The Highbinders (Dr.).....635
Lubin—The Almighty Dollar (Comedy).....350
Pathe—Just for Good Luck (Comedy).....554
Pathe—The Faithless Lover (Dramatic).....337
Selig—The Ballroom Boys (Comedy).....1000

Tuesday, July 12.

Edison—Out of the Night (Dramatic).....950
Gaumont—A Hidden Serpent (Dramatic).....537
Gaumont—In the Realm of the Czar (Scenic)..438
Vitagraph—Nellie's Farm (Dramatic).....995

Wednesday, July 13.

Essanay—An Advertisement Answered (Com.)..
Kalem—Grandmother (Dramatic).....985
Pathe—The Overland Coach Robbery (Scenic)...692
Pathe—Verona (Scenic).....256
Urban—The Wicked Baron and the Page (D.)..570
Urban—The Moonlight Flitting (Com.).....415

Thursday, July 14.

Biograph—A Child's Faith (Dr.).....986
Lubin—The Adopted Daughter (Dr.).....980
Melies—The Golden Secret (Dr.).....950
Selig—The Sheriff (Dr.).....730
Selig—A Hunting Story (Com.).....270

Friday, July 15.

Edison—A Vacation in Havana (Com.).....680
Edison—How Bumptious Papered the Parlor (C.)320
Pathe—A Political Discussion (Com.).....613
Pathe—Please Take One (Com.).....348
Kalem—Corporal Truman's War Story (Dr.)....910
Vitagraph—Her Uncle's Will (Dr.).....995

Saturday, July 16.

Essanay—Trailed to the West (Dr.).....
Gaumont—Jupiter Smitten (Com.).....648
Gaumont—The Jolly Whirl (Com.).....312
Pathe—A Good Loser (Dr.).....699
Pathe—Algerian Stud (Educational).....279
Vitagraph—A Broken Symphony (Dr.).....993

NEW SLIDES

For the Following Songs—JUST OUT

Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.
When a College Boy Meets a College Girl.
Hang Your Hat in Detroit.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 11th, 1910

WHAT THE DAISY SAID

A Time-honored Superstition Verified

This is a pretty Biograph pastoral in which two sisters, after consulting the daisy as to whether their sweethearts loved them, meet at different times a handsome young gypsy who in telling their fortunes, plans their futures to suit himself. He induces the love of both, each unknown to the other, only to be discovered in his perfidy. After having their hearts wounded by the unconscionable Nomad, they decide to follow the daisy's prophecy and return to their former sweethearts.

APPROXIMATE LENGTH, 987 FEET

RELEASED JULY 14th, 1910

A CHILD'S FAITH

How the Little One's Prayer Was Answered

In this Biograph subject is shown the efficacy of prayer. A young woman weds against her father's will and is disowned. Later the husband dies leaving her to care for their little ten year old child. In the meantime, the old father has become a veritable miser, and to reduce his expenses moves into cheaper quarters which happens to be, quite unknown to either, just above those of his disowned daughter. Not trusting the banks, he hides his wealth in the chimney. The poor mother and child are on the verge of starvation when the child kneels and prays for help. At this moment the old man is returning his money after counting it to his chimney bank, when it falls through to the fireplace below. The child, of course, imagines it comes from Heaven in answer to her prayer. In regaining his wealth the old man is so touched by the child's faith that a reunion is effected.

APPROXIMATE LENGTH, 986 FEET

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patents Co.
11 EAST 14th STREET :: NEW YORK
GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

EAGLE FILM EXCHANGE

143 North 8th Street, PHILADELPHIA, PA.

Best and Newest Independent American and Foreign Films

SUPPLIES——18 REELS PER WEEK——SUPPLIES

PROMPT AND RELIABLE SERVICE

Members N. I. M. P. Alliance

EAGLE FILM EXCHANGE

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

A CHILD'S FAITH. Who is there who really disbelieves in the efficacy of prayer? The most hardened and indifferent worldly man will in time of desperation or danger almost involuntarily breathe a prayer to the Almighty for help or protection. Many are the occasions where calamities have been averted by a sincere prayer, and in this Biograph subject is shown the efficaciousness of a little child's appeal for help for her mother. At the opening of the story we find Alice Paulton incurring the extreme displeasure of her father by rejecting the suit of the favored young man of her father for one of her own choice. Determined to marry this man she is disowned by her father, and so leaves his roof and is married. Mr. Paulton, being a widower, at first grieves over the loss of his daughter's love, but later becomes a monomaniac, money being his only thought, and to hoard this his only aim. He becomes a veritable tyrant, grinding his debtors most unreasonably. Thus things go on for several years. Meanwhile a girl child has blessed the young couple, and at the end of ten years the young father is in the last stage of consumption, with little strength left to work. Dire poverty reigns in the household, and in desperation the wife goes to her father to implore his aid. He is now in the extreme of money-madness, and almost throws her from his house. The worst is to come, and it comes soon the young father dies. Here the poor woman is left destitute, with her little girl to care for. Her attempts to secure employment are in vain and starvation stares them in the face. But the little child has faith in prayer. The old man's temper has now gotten worse and his niggardliness more excessive, until finally he sells his home that he may add the returns to his hoard and moves into cheaper quarters. Fate leads him to engage the squalid room directly above his own daughter and granddaughter, although he is quite unaware of it. He is at a loss to find a place to hide his money until he espies a stove-pipe hole in the chimney wall. This he reckons a safe bank, so here he keeps it. On the floor below we see the poor woman despairing, until when she leaves for the next room, the child kneels and prays for aid. At the same moment the old man is replacing his gold in his chimney bank, and shoving it in too far, down the chimney it falls, striking the fireplace below and rolling out in front of the kneeling child. She at onces believes it came from the Heavenly Father, and so kneels in thanksgiving. The old man becomes a raging demon at the loss of his money, and when the janitor directs him to the apartment beneath he bursts in and snatches the money from the child's hands. The confusion brings in the mother, and a recognition occurs. The old man is adamant, however, and still refuses aid to his daughter. While in the hall on his way to his own apartment, the thought of the little child on her knees praying with such faith impresses him, and changes his entire nature. Well, he returns to his daughter and granddaughter for good.

WHAT THE DAISY SAID.—"He loves, he loves me not, he loves me!" What faith have we not placed in this floral prophet when we were in the spring of life. Infallible was its answer when we pulled off each petal repeating the above litany. At the opening of this Biograph subject, we find Martha and Milly, two sisters, in the daisy field asking of that little mystic flower the momentous question, "Does he love me?" The answer in both cases is "Yes" and off the happy little maids skip towards the homestead. Martha learns of the presence in the village of a band of gypsies and is anxious to have her fortune told by one of these Nomads, curious to know if the story of the daisy is true. Foolish girl not to believe implicitly in the daisy. For this scepticism or, rather, lover's apostasy, she incurs the displeasure of the daisy and vengeance is certain. A handsome young gypsy appears, reads her palm, planning her future to suit himself. Martha is fascinated by the young Nomad and later really loves and believes in him, meeting him clandestinely at the foot of a waterfall as often as possible. Finally she persuades her sister Milly to have her fortune told by the gypsy, of course, not hinting of her love for the young man. However, the gypsy now makes the sisters unknown rivals of each other for him, each girl guarding her secret carefully. But the daisy wreaks its vengeance when Martha comes suddenly upon her sister and the gypsy at the waterfall. She witnesses the wretch's perfidy unseen by them, and so she stealthily departs vowing never to see him again. At this time the old father of the two girls remarking their absence goes in search of them. He is amazed upon surprising his daughter Milly in the company of the gypsy, and an argument ensues which results in the old man being knocked down. The girl's cries bring several farmhands, who, thinking the old man killed, start after the gypsy to annihilate him. He is in a fair way of being apprehended when he arrives at the gate of the homestead where Martha is seated weeping from chagrin and disappointment. He appeals to her to save him, which she at first is loathe to do, but [illegible] to defeats him into a barred and covered [illegible] so that which he pursues arrive [illegible] safely under cover. Meanwhile the vast [illegible] bound to have been only stunned by his fall [illegible] a go way suit, so the hands are asked to depart [illegible] date design. Still they [illegible] to stop where the young scoundrel has now arrived and order him to leave the neighborhood at once, following him for a distance to be sure he obeys their injunction. The girls are now regenerated in their faith in the daisy, each going to her sincere rustic sweetheart.

EDISON MFG. CO.

A WIRELESS ROMANCE.—Miss Warren, a young girl of fashionable society, is still quite undecided if she shall entrust her heart and hand into the keeping of a well known clubman, a gentleman of fashion, when a slight accident occurs, simple in the extreme, yet destined to change the course of at least three lives. This mishap is the dropping of a fan over a cliff near a river bank. In itself it is nothing, but it results in Miss Warren's acquaintance with a stranger who proves to be a wireless operator.

Their second meeting occurs on a street corner while he is on his way to his station, a short distance off. Naught will do but the fashionable Miss Warren must visit for the first time and inspect the marvels and wonders of this modern invention. Soon she is deeply absorbed in the mysteries of wireless, while her teacher is more deeply absorbed in the color of her eyes, her hair and the dainty smile that lurks around her lips. At any rate the lesson continues, only it is a different kind of wireless from the Marconi system that is being flashed from eye to eye during long walks along the beach and silent good byes at the gate of Miss Warren's mansion. One has but little doubt about the messages being all wireless, and I think it was stupid little Cupid who invented this system ages and ages ago.

In the maze of mystery and mirth that has followed this fascinating flirtation and its quick ripening into deep human love, Miss Warren has almost forgotten to inform her fashionable suitor that his case is hopeless. Suddenly she is brought to her senses by a scandalous newspaper article in which her name is mentioned as being associated with a wager made in a drinking brawl at a public cafe, the wager being that her hand will be won within a week. In a moment Miss Warren sees her wireless operator as a common, drunken boaster, who has dared to boast that she has surrendered her heart to him.

Hot with wounded pride and humiliation she writes Mr. Hartley, her almost forgotten suitor, that she accepts his offer of marriage and that they must be married at once. She will meet him aboard his private yacht and run down to Marrow, where they will be married before nightfall. Within a few hours she finds herself far out at sea, and is just beginning to realize what she is doing when she detects Mr. Hartley in the act of sending a wireless message claiming he has "won his wager." Then the truth dawns upon her—she had made the mistake of accusing the wrong man? She demands that Hartley return with her, but no! the game has gone too far now for this man of fashion to turn back and be made the laughing stock of all his friends. She will have to carry out her own proposition and marry him that night at Marrow.

In the little wireless station at the sea coast sits the operator smoking his pipe and dreaming of one sweet girl who dropped her fan, when suddenly he hears the signal of distress. Again it comes flashing through the air followed by the initials of Ruth Warren,—"on board Hartley's private yacht." A half hour later and a small racing launch slips out from the wharf bound for Marrow with a certain wireless operator on board. A chase at sea is a new feature in the moving picture field and one that adds an exciting interest to this especially fine film of the Edison Company.

"Homeward bound" is the last sub-title, and it easily tells the closing incident in a fine photographic film which is filled with exceedingly dramatic situations, and which will hold popular sway wherever it is shown.

OUT OF THE NIGHT.—Robert Austin, a man of sterling qualities, self-made and self-reliant, meets and falls in love with Marmion Moore, a charming young New York society woman. The love story progresses to the point where Austin has almost declared himself when the current of events is turned. Austin and Miss Moore are riding in the park one day when her horse takes fright and bolts. Austin, in attempting to save Miss Moore, catches the bridle rein of the runaway, but his own horse swerves and he is dragged and trampled, without, however, releasing his hold. Miss Moore, although thrown, is practically unhurt, but Austin is so severely injured that his life is despaired of. He recovers his health, however, but it is soon manifest that his eyesight is going. This fact becomes painfully evident to him, and the opinion of the eminent specialist whom he consults, far from giving him encouragement, only convinces him that it will be a matter of only a very short time when the light of day with him will give place to the darkness of night.

[illegible] a contract [illegible] At [illegible] [illegible] [illegible]

EDISON RELEASES

July 19th, 1910

The Old Love and the New

A story of more than ordinary merit—scenes laid alternately in New York and South Africa. Through one girl's fickleness, four young people get into a bad tangle which is straightened out in a most unexpected and pleasant way by an old diplomat and man of the world.

App. length, 995 feet

July 22nd, 1910

A FRONTIER HERO

A simple, picturesque and appealing story dealing with frontier days in the '40s when Indian attacks were a constant menance. Beautiful scenery.

LAZY FARMER BROWN

COMEDY

He certainly was lazy—but when village busybodies sought to make him work by a tale of buried treasure, their virtuous (?) interference caused unexpected results.

On one reel, Approximate Length, 1000 feet.

COMING: The third of that screaming comedy series—"BUMPTIOUS AS AN AVIATOR"—Released July 29th

Get on our Mailing List for the "Kinetogram"

Use A. B. C. POSTERS—Have you seen our LOBBY DISPLAY FRAMES? Write about them

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J. 90 Wabash Ave., CHICAGO, ILL.

"Agfa" Aniline Colors

Prepared for

Coloring Slides . . . . . or Photographs

LIST OF COLORS

ROSE	VERMILION
ORANGE	LEAF GREEN
BLUE	PINK
GREEN	TURQUOISE
BROWN	PURPLE
VIOLET	DARK YELLOW
MAROON	LIGHT YELLOW

PRICE - - - 50 CENTS

3 Ounce Bottle Concentrated

BERLIN ANILINE WORKS

213-215 Water Street New York

·TRADE MARK·

The reason why

Pink Label

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway New York City

HOW BUMPTIOUS PAPERED THE PARLOR.—Bumptious objects to the price asked for repapering the pretty little parlor in his home, and decides that the operation is so simple that any child ought to be able to perform it and that consequently it will be an easy trick for him.

The picture shows his reaching this decision, his selecting the wall paper at the store and then the beginning of the difficulties. Rolls of wall paper are hard things to carry, and when he finally does get them home he finds that the making of the paste is an operation which causes some trouble in addition to its practical difficulties. He tries to soothe the injured feelings of the cook with a kiss and thereby creates another set of injured feelings in his wife, who happens to enter at the psychological moment.

And then the real fun begins, for Bumptious' management of the paste brush and paste proves disastrous to the parlor furniture, the curtains and floors, as well as to the wall he is trying to decorate. He does get one piece of paper up, but it is pretty crooked, which fact promptly starts an argument. He appeals to one of his friends, who is brought in by the wife to see the operation, and by making the appeal loses his balance from the top of the ladder, with the result that the wife and the friend and Bumptious himself are deluged with paste when he falls, and the whole room is made to look as if a cyclone had struck it. The last scene of this uproarious story shows the "easiest way," and with some very effective trick work brings a final laugh to close the picture with.

ESSANAY FILM MFG. CO.

AN ADVERTISEMENT ANSWERED.—Young Robert Earl, a prosperous farmer, is a bachelor, good looking, but, who, up to this time has overlooked the subject of matrimony. In the beginning of the picture we have a view of the laborers and hands returning from the field when they are met by their wives and children. Young Earl watches them go down the road, all happy and contented, and he sighs for just these sort of companions to fill the void in his life.

He is further induced to try a hand at matrimony when he has finished with his supper, cooked by himself, and the washing of the dishes, done by himself. Therefore, straightway after he has finished his household work he writes a note to a city paper requesting them to print a personal in the matrimonial want ad column, requesting a wife.

A day or two later he receives a dozen or more letters from certain ladies all anxious to be his wife.

The number of letters confuses him and as a final mode of solving the problem, he writes a letter to each, seals and addresses them and then, shuffling them up, closes his eyes and selects one at random.

Satisfied with this he goes out and sends one of the hands in for the letter which he wishes mailed. The hand becomes confused and takes the bunch of letters, unconscious that he is implicating his employer in a rather disagreeable predicament.

The next day young Earl goes to the train to meet the elected bride. She arrives—a dozen of her. Earl sees that something is wrong and beats a hasty retreat with the bunch of women at his heels.

The pursued and pursuers do a Marathon through meadows, orchards, woods, until the young farmer is exhausted. He finally reaches home and runs in, but the foremost and most athletic of the ladies follows him into the kitchen, pleading with him to have her. He looks at her face, then jumps out of the window. She follows and the rest of the mob, having caught up, join in the pursuit. Out through the orchard they go when young Earl espies an apple tree which seems to offer refuge. He quickly climbs into the branches but Miss Athlete is not feazed by this and goes on up after him as actively as a polar bear.

The hunted farmer drops to the ground and is seized by the ladies, each demanding that he marry her, according to the invitation she has received.

Now it happens there is a little lady, who had always brought up in the rear of the chase and who was even now lingering in the background, and it is she with her dreamy eyes under the lace bonnet who Robert deigns to smile upon.

"You are the one," he says, freeing himself from the rest. And the little girl is led off timidly while Earl's other farmhands hold back the infuriated feminine husband seekers.

Two years later we have a pretty scene at Robert's home. Things have changed. Mrs. Earl and the baby have filled that empty void in his heart and he is a happy and contented man.

TRAILED TO THE WEST.—Harry Forsyth, a young Easterner, happy in the belief that his wife loves him above all others, bids her good-bye one day to leave for a neighboring city. The next few scenes show him at his room in the hotel in a distant town, eagerly awaiting some message from home. Two days go by and the letter is not forthcoming. Worried about what may have occurred at home, young Forsyth, over a long distance telephone, is put into communication with his butler at home. The butler reads him the following message, with the statement that his wife left the house a few days before in company of another man:

"Dear Harry—I am going away with another man I love better than you. Forget me and be happy. Yours, GLADYS."

After young Forsyth recovers from this terrible shock he decides to hunt out the man who wrecked his home and have revenge. After many weary days of search he finds his wife in a dismal attic room, half starved and dying from a broken heart. The man she had loved and for whom she had sacrificed everything had grown tired of her and gone away.

Forsyth, learning that Phillips, the villain, has gone West, kisses his wife good-bye and makes a solemn vow to run down the traitor.

His wanderings take him West. Occasionally he loses the trail but finds it and continues his search with but one ambition in life and that—revenge. Into mining camps, cattle ranches, through the timber lands he traces Phillips, the quarry seeming to just slip through his fingers at the moment when he has him.

However, the pursuit ends one night in a gambling dive in one of the mining camps. Forsyth enters, scans each face and seats himself at a table. The man opposite looks at him covertly, unsuspicious, as Forsyth brings forth a locket which contains Phillips' picture. He compares the face with the one in the locket, then rising pulls his revolver. There is a flash and Phillips tumbles over on the floor, while Forsyth, covering the others with his gun, leaps over the tables and chairs and runs out of the place.

An exciting chase follows, after the sheriff has been acquainted with the murder and a posse has been organized, but the fugitive eludes them.

The scene shifts to the interior of a miner's shack two or three days later. The miner enters, studying a poster which advertises a reward for the arrest of Forsyth, or Andy Reel, as he is known in the West. He is preparing his frugal meal when there is a knock at the door and he opens it to the fugitive murderer. There is no mistaking the identity as the poster prints a picture of the fugitive.

The miner gives the starving murderer food but as he is about to leave the miner whips out his gun and threatens to shoot if his captive moves a muscle. Forsyth drops into a chair in despair. Then he brings out a note which he has carried with him for many years and shows it to the miner. This affects the latter strangely and when the sheriff and posse ride up a few moments later the miner denies having seen anything of the fugitive and they go on out of sight.

Forsyth is grateful and asks the miner's reason for his sudden change of mind. The miner brings out a note which, he, too, has kept for many years. It reads

"Dear Tom—I am going away with a man I love better than you. Forgive and forget me and be happy. Yours, MARY."

Then he stretches out his hand and the two men look into each other's eyes. "I got my man," says the miner. "Did you?" Forsyth nods his head.

GAUMONT.
(George Kleine.)

A HIDDEN SERPENT.—A Hindoo servant is fascinated by the wife of his master. By a forged letter he gets the husband out of the house, and then declares his love, but is repulsed. Thirsting for revenge he places a snake in the revolver case of his master who, upon returning, opens this to take out his revolver, and is fatally bitten by the snake. The success of the Hindoo's ruse, however, is short, for he is shot by the heartbroken wife.

IN THE REALM OF THE CZAR.—This is a film of good quality, showing views inside the City of Moscow. Views of every place of interest are seen, the market places especially noteworthy. The fine quality is preserved throughout.

We see first the Theater place. Then the Traitskia gate. Next the Iberian gate and chapel which the Czar always visits when going to the Kremlin.

Now the Red Place and Saviour Gate.

The St. Basile cathedral, built by Ivan the Terrible in 1555 in remembrance of the capture of Kazan. The Russian Czars are crowned in this cathedral.

The church of the Saviour on the banks of the Moswa.

The Kremlin—a view from Sophie Hill. The Kremlin is the most famous monument in Moscow.

Then, we see different markets. Among others, the bird market on the Troubnaia place.

THE JOLLY WHIRL.—Several young men are enjoying an especially happy hour at lunch in a cafe when one announces that he is possessed of mediumistic powers.

His companions challenge him to display his ability in affecting inanimate objects. This serves to introduce a series of remarkable exhibits in which he thoroughly mixes chair, tables, carts and people. The situations follow one another very rapidly and keep the onlooker in a first class state of suspense.

JUPITER SMITTEN.—Our hero, Amphitryon, has been for some time absent from his home while engaged in battle with a hostile nation.

Alqmene, his wife, longs for the return of her husband. He, attacked with the same complaint, prepares himself to visit his wife. Jupiter looking from his throne notes these plans and things being slow in his realm, he resolves to have a little game of his own, so disguised as Amphitryon, he journeys away to visit Alqmene, reaching her before her husband does. He is effusively greeted, but things become a trifle confused when the real Amphitryon appears. Swords are drawn and blows are exchanged when Jupiter changes himself to the the original image of Jupiter. Amphitryon and Alqmene fall on their knees, are forgiven, and Jupiter departs.

URBAN-ECLIPSE.
(George Kleine.)

THE WICKED BARON AND THE PAGE.—Boy and old mother gathering firewood, are beaten by the Lord of the Manor, but on being found by a neighboring squire's daughter are carried to her home. The boy is engaged as her page. The Lord pays court to the lady, but is repulsed. Engages bandits, who waylay and capture her and her maid. The page, escaping, runs for help. Her father comes to the rescue and is disarmed by the Lord, when the little page steps in and keeps the Lord at bay until the ladies have escaped. The page is rewarded for his bravery, vowing allegiance to his benefactress.

THE MOONLIGHT FLITTING.—Two young fellows being compelled to make a hasty exit from their lodgings let down their furniture through the window. A policeman interferes, but they, with great resource, hook the officer of the law by the belt, and haul him midway between the ground and the window, where he cannot interfere. The poor man looks very comical in a state of suspense. When the rogues have gone the policeman is rescued and succeeds in getting possession of their property. In the end the young men get it back again, and set up house elsewhere.

KALEM CO.

GRANDMOTHER. The story centers around the escapades of the pampered son of a wealthy father who falls in love with a popular dancer years older than himself and who is only slightly amused at the young man's ardor. Of course there are other admirers and when the young man finds that the way to the dancer's heart seems to lie through the giving of expensive presents, he bethinks himself of his mother's jewels. His idea is that she has so many beautiful treasures that she would hardly miss a rope of pearls, and with easy conscience he opens the family safe, takes the pearls and presents them to the lady fair. Of course the loss is discovered and a detective is summoned to solve the mystery. In the meantime the boy's grandmother, a most lovable old lady (played in person by Mrs. Heely, one of the most famous old ladies of the stage) notices the boy's great distress of mind and persuades him to confess to her, and knowing the truth the old lady goes to the dancer and tells her the whole story of the boy's impending disgrace. Her touching appeal softens the heart of the adventuress and she restores the jewels to the old lady, who brings them home just in time to prevent the boy's everlasting disgrace.

CORPORAL TRUMAN'S WAR STORY.—The story opens as Corporal Truman leaves home to join the G. A. R. parade, shows his reunion with his old comrades and the parade itself and the decorating of the graves and all the real happenings in a noted New England village.

Following the memorial day exercises the veterans have a dinner and at this dinner Corporal Truman is asked to tell the story of his empty sleeve. The story is told in pictures and is one of the liveliest war incidents ever portrayed on a moving picture screen. It affords such a sharp contrast to the scenes which have gone before that when the picture again reverts to the banquet table and we see the veterans rising to cheer Corporal Truman and to join in his toast for the stars and stripes, we all feel like joining in the outburst of applause.

LUBIN MFG. CO.

THE HIGHBINDERS.—A story of Chinatown that has seldom been excelled for gripping interest. Sung Loo and his cousin, Sung Pho, are star pupils at the Chinese Mission, their close attendance serving as a moral aid to their characters. Sung Loo is janitor of the Mission and the favorite of all the teachers, but when away from the Mission he is a hatchet man for one of the powerful tongs, working in conjunction with Sung Pho. Pretty Bessie Radcliffe is his particular teacher and she is very proud of her apt pupil. When the Reverend John Grismer comes to Chinatown and recognized the teacher as a schoolmate, she introduces Sung Loo as her most able pupil. Sung does not fancy the intrusion of the good looking minister for he has hopes of winning Bessie for his own wife, and this dislike is brought to a focus when the minister discovers the Sungs to be hatchet men, and prevents the murder of a Chinese merchant who has refused to pay blackmail to the Tong. The two Sungs linger in the Mission room after class is dismissed and decide that the minister must be got out of the way. Bessie has come back to obtain a forgotten book and hearing Grismer's name slips behind the window curtains. The hatchet men depart on their bloody mission, but Bessie gets to the telephone in time to warn

UP-TO-DATE DEVICES and IMPROVEMENTS FOR MOTION PICTURE THEATRES

Are You going to bnild a new going to remodel your Theatre

We have designs and suggestions for Buildings and Decorations

ASK FOR

Our designs and prices on new Brass Railings

Our Improved Incandescent Lamp Adjuster and Cleaner

Our Electric Signs with interchangeable letters to advertise your Feature Films—better and neater than all your calico signs

Make Your Own Signs with Gummed Letters

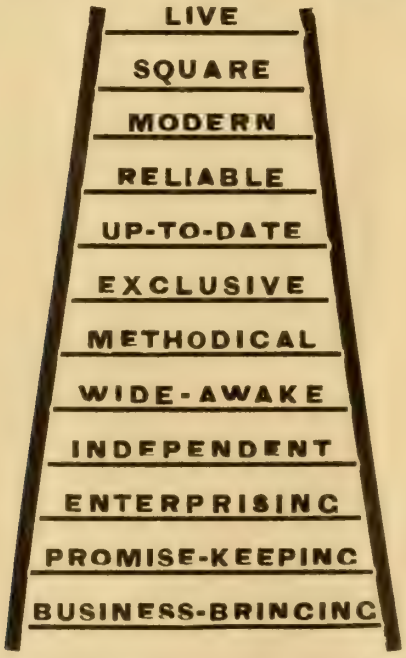
COMING OUT—Our new Side Light—enough light on the seats, none on the screen, no light shining in the eye

CINEMA BUREAU

160 Washington Street P. O. Drawer 727

CHICAGO, ILL.

A PARAMOUNT SERVICE



THE LADDER OF SUCCESS

PARAMOUNT FILM CO.

Main Office: 61 West 14th Street, New York City

The Adopted Daughter

Released, Thursday, July 14th

Another of the always welcome Lubin Westerns. As usual the story is unique and thrilling and the rescuing of the adopted daughter from the slavery to the unsavory couple who make her life miserable is told in a series of spirited and picturesque scenes splendidly acted and photographed.

Length about 980 Feet

A REAL FEATURE

Rosemary—For Remembrance

Released, Monday, July 18th

Here's a film we are bragging about with good cause, for every point that goes to make for perfection is unusually good. Not only is the story one of those that grips the heart, but the acting is exceptional and the placement of scenes most picturesque. Pretty strong talk, but wait until you have seen the film. Insist on having it soon. Don't wait.

Length About 960 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

Grismer, and then hurries to the police station to take aid to the imperiled man. The police arrive just in time, and there is the hint of a marriage as the scene closes.

THE ALMIGHTY DOLLAR.—On the same reel with "The Highlanders," "The Almighty Dollar" supplies a sprightly comedy relief. It is one of those little Lubin farces that mean a lot to the man who makes up a balanced program and finds small supply of comedy. Some wag soldier's a trick to a silver dollar and drives it into the seat of a chair in a saloon. A man must be more than human who would let an ownerless dollar get past him and everyone who enters makes an effort to get the dollar unperceived, then joins the crowd to wait for the next victim. But a peddler who is "stung" along with the rest proves himself quick witted, for he makes away with the coin, even though he has to take the chair with it. The rest of the victims give chase and for a time it looks as though the peddler would not get away with his plunder, but he slips into a barber shop, where the removal of his beard effects a permanent disguise. He looks like a new man, and perhaps that is the reason why he walks off with another man's coat and hat, well pleased with the result of his capture of the dollar. It's a short subject, but there is about a thousand feet of fun crowded into the story.

THE ADOPTED DAUGHTER.—Laura Townsend is the adopted daughter of an evil couple who keep a roadhouse in the Southwest. The girl is treated more like a slave than an adopted daughter and, worse yet, her parents favor the suit of a Mexican, who is the sometime partner of their crimes. The girl detests him and when he seeks to urge his suit as she is on her way to town she struggles desperately to avoid his caresses, but is saved only by the arrival on the scene of Gordon Harvey, a young ranchman, who puts the Mexican to flight. Harvey is on his way to town and he takes Laura with him and brings her again to the inn. On their return they are overlooked by the Mexican who disables the wagon and forces Harvey to stop at the road house for repairs. It is plotted that he shall be murdered and robbed, but Laura overhears the conversation and warns her benefactor, urging him to flee. Harvey is not disposed to run away, but when he finds that his revolver has been put out of commission he determines to escape and carry the girl with him. They are pursued and caught, but in the altercation that follows the foster father and his accomplice fall over the cliff, while Harvey takes the girl to his ranch, where she is welcomed by his mother, and it is evident that her troubles are over.

PATHE FRERES.

JUST FOR GOOD LUCK.—A hunchback for luck is a curious superstition which has been utilized for the foundation of the plot of this film. The hunchback in the present instance marries a young lady who is afflicted with a fatal propensity to drop every article of crockery she happens to touch. After her marriage she becomes skillful and adroit as could be wished for, and she daily congratulates herself upon the wisdom of her mother, who directed her choice of a suitable husband.

Science accomplishes all things, however, and the hunchback, reading one day of a doctor's back straightener, seeks a consultation with the physician and is persuaded to be operated upon. After being immured in a formidable looking machine, in appearance something like a small gasometer, he is subjected to the treatment, which consists of the upper half of the contrivance being raised by means of a lever. The hunchback emerges fairly straight, and the operation is completed by the application of an enormous iron.

At the same moment, the wife commences again to smash all the crockery in the house, and the return of her husband as straight as a dart explains the cause. Hurt and angry, she and her mother drag him back to the physician for the purpose of having his hump restored, but here he strenuously revolts and declares that if a hunchback is necessary in the family, his mother-in-law must be sacrificed, which she accordingly is with satisfactory results.

THE FAITHLESS LOVER.—It is a Spring night in the picturesque old town of Grenada, and a handsome lad is seen serenading his ladylove, under whose window he stands singing to the accompaniment of his guitar. The beautiful senorita knowing the musician to be none other than the youth to whom she has long since given her heart, soon steps out on the veranda and joins him. Her father, however, calls her in to help him with his work. The thought of the love that her childhood friend bears toward her has been the one bright spot in the motherless girl's uneventful life, and consequently bitter indeed is her awakening a few days later when she finds that the one she thought so true has been unfaithful and now prefers another in her place. Avoided and spurned by him she implores her father to avenge her. He takes his gun and, finding the gay youth making love to his new conquest, himself becomes enraged and follows the fickle boy through the beautiful country until at last coming up to him he is enabled to avenge his daughter.

THE OVERLAND COACH ROBBERY.—The driver of the mail coach running between Ajaccio and Bastia is handed orders to stop at the Treasury office and receive a large amount of gold to be conveyed by the coach to the bank at Bastia. These orders are stolen from him by two of a band of bandits, whose crimes and depredations have terrorized the country. We see the coach start out with its human freight and the large of gold, and take for hand road that winds through a wild part of the country. At one point where the road takes a bend the bandits spring out from an ambush, and wounding the frightful driver, secure the gold, smashes the doors and lead them off, together with the passengers as captives. The driver, left lying on the ground after a while recovers sufficiently to be able to stagger along the road until he meets two policemen. He tells them his story and aid is summoned. With the aid of a big dog they scour the country, and the hiding place of the brigands is soon discovered.

A POLITICAL DISCUSSION.—Two friends are engaged in a fiery discussion on politics at the dinner table, and this discussion, as so often happens, ends in blows which become more vigorous, until one of them in the heat of the moment is killed. Haunted by gruesome visions of an untimely end, the survivor stuffs the body into a trunk and makes tracks for the frontier. Stopped, however, by the customs officials, he thinks it better to retrace his steps, but this decision arouses the officers, who set out in pursuit, accompanied by two of the police. The criminal to avoid being captured, leaves the trunk in the field, just hiding the body in a haystack. His victim, however, is not dead, and presently emerging is taken into custody by the officers of the law. Meanwhile the friend, repentant and remorseful, resolves to give himself up, and is thrown into the cell already occupied by the man he believes to be dead. Mutual recognition and reconciliation follow and politics are forgotten in the joy of the reunion.

PLEASE TAKE ONE.—Bonehead is not a success in distributing handbills to the passersby, according to his arrangement with the exacting owner of the market, and is therefore fired, and his late employer fastens the packet of throw-aways on a slate in the center of which he chalks the words "Please take one." The slate is then put outside the door. Seeing this, Bonehead seizes the slate, and tearing away the handbills, plants it in the middle of the fruit, vegetables and fine poultry displayed for sale outside the store. At the sight of the invitation two policemen quickly take advantage of it. Thrifty housewives need no second bidding to fill their baskets, and Bonehead himself collects all the idlers of the neighborhood to do honor to the notice. The storekeeper is soon alive to the situation, and, beside himself with rage, he shouts for the police. The two members of the force, who have already passed, return and, under the impression that order is required to be restored, distribute the provisions themselves. Naturally the storekeeper complains still more forcibly, and the two policemen, disgusted to see their efforts so little appreciated, retaliate by taking him into custody.

A GOOD LOSER.—The widow Hillman and her charming daughter, Maisie, have just entertained to lunch in their home their friend, Paul Phillips, a young man who ardently admires Maisie. His affection is not, however, returned by the young lady. While he is helping Maisie to wash up the dishes, Franklin Steele, a rich, handsome young fellow, also an admirer of Maisie, calls and joins them. Meantime an old miserly lawyer who has a mortgage on the house calls upon Mrs. Hillman and informs her that unless she pays off the mortgage she must vacate the old home. Franklin coming into the room with some of the clean dishes, overhears the conversation and secretly tells the lawyer to await him outside. Shortly after Franklin makes his excuses and leaves. He meets the lawyer and arranges to settle for the mortgage on condition that the Hillmans must on no account suspect that they are indebted to anyone but the lawyer. The next day we see Franklin ride up just as Maisie is going to the well for some water. Leaving his horse in her care, he relieves her of this duty, and Paul coming up in his absence proposes and is refused by Maisie. Angry and irritated that she will not have him and suspecting that Franklin is his rival he endeavors to vent his ire on the poor unfortunate horse, but Maisie snatches the whip from him and bids him to leave. Running in to tell her mother she finds the lawyer there and he takes out an envelope and draws from it the mortgage, and to their utter astonishment destroys it. While her mother is thanking him for his unaccountable generosity, Maisie picks up the envelope and finds in it a letter from Franklin to the lawyer, and then sees through the whole affair. Franklin enters the house in time to see this denouement, and unable to conceal the real facts, bids the lawyer depart and is accepted by Maisie as her future husband. About to depart, Paul is still found hanging round the horse, and on learning the state of matters proves himself a good loser and congratulates heartily the young couple.

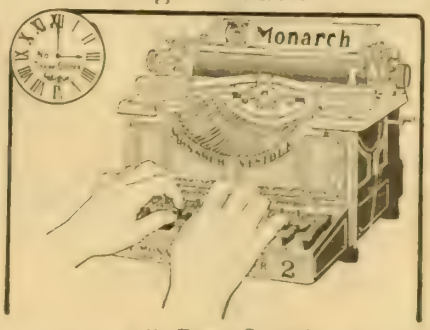
ALGERIAN STUD.—This picture gives a very good idea of the breeding stud maintained in Algeria by the French Government. We are enabled to see at close view the beautiful thoroughbreds and their graceful foals and fillies at close quarters. The coloring adds greatly to the effect and the film is a very interesting one.

SELIG POLYSCOPE CO.

MAZEPPA

Monarch

Light Touch



All Day Speed

This machine minimizes effort, conserves energy increases efficiency, enlarges output and reduces cost per folio. Our literature explains WHY. Write for it.

The Monarch Typewriter Company

Showroom:
Monarch Typewriter Building
300 Broadway, New York

Executive Offices: 2[illegible] Broadway, New York

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of **PROVEN QUALITIES** essential.

Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

KALEM FILMS

ISSUE OF WEDNESDAY, JULY 13th

GRANDMOTHER

A dramatic production that will appeal to all. Every, man woman and child loves "Grandmother." This remarkable picture shows Grandmother at her best. Magnificent in photography. Intense in action.

Length 985 Feet

ISSUE OF FRIDAY, JULY 15th

CORPORAL TRUMAN'S WAR STORY

Every school child in the land should see this great picture. Every G. A. R. veteran will applaud its marvelous truthfulness. At a G. A. R. reunion on Memorial Day, Corporal Truman is called upon to tell the story of his empty sleeve, and the story as he tells it is shown in the pictures which embody a battle scene and the perilous adventures of Corporal Truman as a spy in the enemy's camp.

Length 910 Feet

Four-color Kalem posters supplied by the A. B. C. Co., of Cleveland, Ohio

KALEM

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

CLASSIFIED ADVERTISING.

NEGATIVES WANTED—Will buy outright or pay royalty. HERMAN, 49 West 8th Street, Bayonne, N. J.

SCENARIOS WANTED—Submit with stamped and addressed envelope for return. HERMAN, 49 West 8th Street, Bayonne, N. J.

EQUIPMENT FOR SALE.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE $450 buys it. Moving picture theater in town population 2,000; no competition; doing a good business; present owner has other business to attend to. Must be disposed of at once. Address H. R. W., care Moving Picture World, N. Y. City.

FOR SALE—Moving picture theater, thickly populated section of East New York; 215 seats; very reasonable. Address H. A. WIESEL, 2162 Eighth Avenue, N. Y. City.

SITUATIONS WANTED.

AT LIBERTY—A-1 lecturer and stage carpenter. Not a boozer or dope fiend. BEE COWEN, 449 N. Market Street, Wichita, Kan.

EXPERIENCED OPERATOR desires permanent engagement as operator or manager, preferably New Jersey or New York State. Can furnish references and security. Address TRUSTWORTHY, care Moving Picture World, N. Y. City.

AT LIBERTY—Company of twelve people for a film manufacturing company. Specialties: French, Italian and Spanish subjects. Costumes and scenarios furnished. Can direct. Address S. P., care Moving Picture World, N. Y. City.

M. P. Photographer, experienced with Schneider camera and others; can do trick work, design titles. Have also painted and arranged scenery and have some original ideas. Experienced in developing both negative and positive. Address, BAY RIDGE, care M. P. World.

Have had two years' experience as assistant producer and property man with large Chicago concern. Can prepare scenarios and otherwise assist. Address, ILLINOIS, care M. P. World.

Attention Exhibitors Attention

Bids for Exclusive State Rights Solicited for
That Most Talked of Boxing Exhibition

THE

JEFFRIES-JOHNSON CONTEST

HELD AT RENO, NEVADA, JULY 4, 1910

Showing the Complete Fight of 15 Rounds from Start to Finish

MOST PERFECT PICTURES EVER TAKEN

ALL BIDS MUST BE ACCOMPANIED BY CERTIFIED CHECK FOR 10 PER CENT. OF AMOUNT BID

Address: **J. & J. CO., 10 FIFTH AVENUE, NEW YORK**

AMONG THE EXHIBITORS.

Atlantic City, N. J.—The old Empire Theater Building has been leased by the Elite Amusement Company, and is being fitted up as a moving picture theater. It will be known as the Royal, and will have a seating capacity of 1,000.

Bridgeport, Conn.—The New Theater, now being erected on Fairfield avenue near Broad street, will probably be opened some time next month. This place will have all of the latest moving pictures and vaudeville.

Findlay, O.—I. C. Gilbert has secured the Edgewater Dancing Hall, and will convert it into a moving-picture theater.

Rochester, N. Y.—George C. Rossell has commenced the erection of a new moving-picture theater at E. Clinton avenue.

Manistee, Mich.—M. Sharp is making arrangements to open a new moving-picture show here to be known as the Bijou.

Corder, Mo.—M. S. Reynolds is planning to erect a new moving-picture theater here.

Fort Smith, Ark.—C. L. Carrell has purchased the Lyric moving-picture theater here.

Walton, N. Y.—Wilson's store has been torn down and an open airdome erected in its place.

Mill Valley, Cal.—Ye Village Theater will open under new management. Caillaux & Cavet, proprietors of the Swastika Theater, in Sausalito, and French moving-picture experts, will take charge and run it under new rules and conditions. They will exhibit 4,000 feet of films and the program will be changed daily. On Sundays and holidays there will be matinees, at which children under 12 years of age will be admitted for five cents, and the program will be arranged to please the little ones.

Cairo, Ill.—Mr. A. Botto is making preparations for the erection of a new vaudeville and moving-picture theater here.

Loup City, Neb.—H. A. Watts is making arrangements to open a new moving-picture theater here.

Sutton, Neb.—Dr. Clark has opened a new moving-picture theater here.

Murphysboro, Ill.—Tony Lo Buono is preparing to open a new moving-picture theater here, to be known as the "Star."

Boise, Ia.—The Grand Theater, formerly owned by T. Smith, was sold to Mr. Wilson. The place has been newly cleaned and repainted and the new name is "Isis." The management reports that there will be a very good line of entertainment for the amusement of the public.

Lock Haven, Pa.—Parties are negotiating for the corner room in the Barr Building, Bellefonte avenue and West Park street, for the purpose of conducting a moving-picture theater.

York, Pa.—Charles Campbell, who for several weeks conducted a moving-picture show in the Magee Building, corner of Front and Hellam streets, has sold the business to Robert S. Magee.

Boston, Mass.—The vacant land at 1735-1745 Washington street has been leased for a long term of years, and a moving-picture theater is to be erected.

Harrisburg, Pa.—Richard Hipple and Clayton Smith are putting up a tent on the lot on South Union street, and will open a moving-picture show.

Milwaukee, Wis.—The Elite Theater Company will erect a new moving-picture theater at the corner of Green Bay avenue and Ring street.

Memphis, Tenn.—J. E. Johnson has purchased the Star Moving Picture Theater, on North Main street.

San Francisco, Cal.—J. Kaiser has leased the Valencia Theater here, and will convert it into a moving-picture theater.

Louisville, Ky.—Mike Switow is planning the erection of a new moving-picture theater at the corner of Magoda and Spring streets.

Los Angeles, Cal.—Architect A. L. Haley is preparing plans for the erection of a new moving-picture theater at East Fifth street.

Brooklyn, N. Y.—William C. Stemmerman has secured a permit to start a new moving-picture theater at the Corner of Fifth avenue and Garfield place.

Eaton Ranids, Mich.—Guy M. Woodruff has purchased the interests of Mrs. H. B. Vickary in the Bijou Moving Picture Theater here.

Youngstown, O.—W. H. Park has opened a new moving-picture theater on East Federal street. It is known as the Luxor.

Olympia, Wash.—J. C. Chaffer is planning to open a new moving-picture theater in Tenino.

Audubon, Neb.—H. J. Dierke, proprietor of the Lyric Theater, is planning to enlarge the place.

Waukegan, Ill.—Fred Wilson has purchased the moving-picture theater here from William Watts.

Hancock, Mich.—C. E. Sullivan has opened a new moving-picture theater here. It is known as the Royal.

Sutton, Neb.—Dr. Clark has opened a new moving-picture theater here.

Mt. Blanchard, O.—L. C. Gilbert is preparing to open a new moving-picture show here.

New Castle, Ind.—Lina Cook and William Hess are preparing to open a new airdome here.

Papillion, Neb.—W. G. Fox & Co. are making arrangements to open a new moving-picture theater here.

Milwaukee, Wis.—The Elite Theater Company has secured a permit for the erection of a new theater at Green Bay avenue and Ring street.

San Diego, Cal.—Edward M. Drucker is preparing to open a new moving-picture theater here.

Fresno, Cal.—W. F. Duncan and Fred Scamling have secured a permit for the erection of two airdomes at Madera.

Chicago, Ill.—The Gale Company has been incorporated with a capital of $1,000 for the purpose of conducting a theater. The incorporators are Richard S. Folsom, Paul Folsom and William Burkhardt.

Waukesha, Wis.—The Silurian Spring Company has sold the Sullivan Casino and lot on Broadway near the Soo depot to the M. E. Cavell Company Theatrical Enterprise. The stage of the Casino will be moved to the new site and an auditorium with balcony and lower floor, with seating capacity of 900, will be built. The new theater will be decorated in good taste, and special attention has been given to the location of exits so as to guarantee safety to patrons. All the latest pictures will be shown.

Aurora, Minn.—J. P. Carey, of Biwabik, has opened a motion-picture show here.

Duluth, Minn.—Vikin Cuyuna is to have a theater. F. W. Hall, who is the proprietor of the Arkin Electric Theater, is about to start work on a building for the same line of amusement at the new mining town that is making such rapid development. The theater will be 24 by 100 feet in size.

Rockford, Ill.—The first floor of the Lawson Hotel Building, in West State street, has been leased by Mrs. E. R. Bronuzel, who will fit the room up for a moving-picture parlor, of which her son, E. R. Bronuzel, will be manager. It will be known as the Princess and will open in three weeks.

Appleton, Wis.—Vaudeville will be discontinued at the Bijou Theater during the Summer season, and moving pictures will be substituted.

Milwaukee, Wis.—The Elite Theater Company will erect a $12,000 theater on Green Bay avenue, near Ring street.

Sheboygan, Wis.—The Unique Theater, turned into a moving-picture house, with Lester Williams as manager.

De Pere, Wis.—The new moving-picture house on the West Side has been opened for business, and it is reported that the little theater has been well patronized. The playhouse "Dreamland" is located in the new Roffers' Building, on Main avenue, and is one of the most up-to-date of any of the moving-picture houses in this section. J. A. Smeeker, who also conducts the Majestic, on the east side of the river, is manager of "Dreamland."

Marnette, Wis.—Smith & Walk, managers of the Lyric Theater, have leased the Riverside Building, in Peshtigo, and will open up a new moving-picture theater, to be known as the Bijou. The new theater will be operated every night. Smith & Walk have taken a two years' lease of the Riverside Building. They formerly conducted a moving-picture show in the Odd Fellows Building, at Peshtigo, running twice a week.

Rockford, Ill.—Max and Louis Goldberg have secured a lease of the Majestic Theater Building for five years, and will proceed to make alterations in the interior and on the exterior to meet their ideas of the needs of the house. They will open a vaudeville house there in two or three weeks. They have theaters at Bloomington, Logansport and Kokomo, and are well prepared to make the house successful.

Hartford, Conn.—S. E. Sherman has taken a lease on the Rockville Opera House and will operate same as a high-class moving-picture palace.

Dover, N. H.—Rapid progress is being made on the erection of the new moving-picture theater on Washington street, which was formerly the site of the old Empire House, for U. G. Lamb.

Buffalo, N. Y.—Applications have been filed for the erection of a moving-picture show, to be one of the latest picture houses in this section. William H. Buick will manage it.

Meriden, Conn.—M. Kirby, a well-known theatrical and amusement man in South Norwalk, is trying to make arrangements for the conversion of Poli's Theater into a moving-picture theater.

Rochester, N. Y.—Work has begun for the erection of a moving-picture theater here which is to cost the proprietor the neat sum of $100,000.

Sprinefield, Mass.—The moving-picture theater in South Main street has been completed and will be opened as soon as it has received the approval of the State Inspector.

New York City.—A new moving-picture theater has been erected on Third avenue and Eighty-ninth street, which cost $15,000.

Elmira, N. Y.—Carroll C. Crispin has opened a new moving-picture theater on Franklin street.

Washington, D. C.—The District Amusement Company is erecting a moving-picture house on the east side of Ninth street, between E and F streets, Northwest.

Brooklyn, N. Y.—John A. Reynolds has secured a license for an open-air moving-picture show at Bergen street and Bedford avenue.

New York City.—An open airdome has been erected by Morris Schiff at the northwest corner of Eighth avenue and 110th street.

Lawrenceville, Ill.—White & Rider will open an airdome on West Sugar street.

El Paso, Tex.—H. E. Duffey has purchased the Empire Theater, on South El Paso street.

Erie, Pa.—The new Park Theater is doing a good business, and everything in the house has been made comfortable for the patrons.

Lockhart, Tex.—A. D. Baker will open an airdome here.

Springfield, Mo.—Five moving-picture theaters are being erected here—in Steinberg, on West Walnut street, by Lon F. Bass and George Stone; at Commercial street, near Boonville street, one by Kirby Allcock, by W. W. Smith and one by Lyon Theaters, and another one in the east part.

Long Island City, Far Rockaway has two picture theaters—one open and others soon to be ready to accept the offers. Rear of the proposed new theater will run to the sea, and one of them now being built on Lawrence street, will cover a plot more than half square. The owner of the Rockaway theater intends, and only fears that plans will force him to build. Lawrence, Cedarhurst and Woodmere.

Green Bay, Wis.—The new moving-picture house on the West Side, which has been opened for business, and it is reported that the little theater is doing well, has opened. The playhouse "Dreamland" is located in the new Roffers' Building, on Main avenue, and is one of the most up-to-date picture palaces doing business in this section.

Atlantic City, N. J.—This section is to have the largest moving-picture theater to be established in the old Empire Theater, on Atlantic avenue.

Wilkes-Barre, Pa.—The Boston Boys will erect a new moving-picture theater on Third street.

Houston, Tex.—M. E. Foster will erect a new moving-picture theater, which will cost $20,000 on Texas avenue, between Fourth and San Jacinto streets.

De Kalb, Ill.—Stiles & Swanson, who operated the Bijou Theater, a picture house, here, have been forced to close on account of poor business.

Philadelphia, Pa.—An open-air moving-picture theater is being built for John Merget on Torresdale avenue, south of Comly street.

Peoria, Ill.—A new vaudeville theater is being erected by E. C. and A. E. Leezy, on Main street.

Hartford City, Md.—Work has begun on the erection of the new airdome theater on the Adair lots, south of the Model Building, on South Meriden street, for Blair & Thornburg.

St. Louis, Mo.—A new picture theater is being erected on the site formerly occupied by the Hamilton Avenue Picture Theater. The new amusement palace will be known as the New Hamilton, and will have a seating capacity of 700, and will be ready about July 4.

Youngstown, O.—The Luxor Theater here at 135 East Federal street, opened last night and did good business.

Brockton, Mass.—The office of the First Baptist Church, at Warren avenue and Belmont street, has been purchased by George Knight, who intends to convert it into a moving-picture theater.

Augusta, Me.—A. J. Burns, manager of the Opera House here, is going to convert his amusement place here into a moving picture theater during the Summer season.

NEW INCORPORATIONS.

Camden, N. J.—Auto Moving Picture Company; capital, $100,000. Incorporators: V. A. Murray, H. G. Elliott and J. R. Bradley.

Jersey City, N. J.—The Animated Picture Patents Company; capital, $50,000. Incorporators: Charles M. Mapes, Hubert Meredith-Jones and Arthur Wright.

New York City.—Haring & Blumenthal Company; capital, $5,000. Incorporators: E. J. Forhan, G. F. Martin and H. P. Jones.

Newburgh, N. Y.—Palatine Moving Picture and Amusement Company; capital, $1,000. Directors: Harry Fatt, David P. Van Gordon and Warren D. Lombard.

New York City.—Criterion Theater Company; capital, $5,000. Incorporators: Walter Rosenberg, Jerome Rosenberg and Henry J. Goldsmith.

New York City.—The Champion Film Company; capital, $25,000. Incorporators: Louis Finkelstein, Brooklyn; Isaac W. Cohen and Morris L. Zimmerman.

New York City.—Axon Holding Company; capital, $3,000. Incorporators: Casimer C. Patrick, Idaho H. Crawford and Edw. J. Crawford.

Brooklyn, N. Y.—Goodman Amusement Company; capital, $10,000. Incorporators: Jacob Goodman, Dan Goodman and David Super.

Brooklyn, N. Y.—Mingert Amusement; capital, $10,000. Incorporators: Minnie Newman, Jesse Newman and Gertrude Simon.

Little Rock, Ark.—Royal Theater Company; capital, $25,000. Incorporators: J. H. Blewitz, F. L. Newman, M. B. Sanders and J. A. Comer.

New York City.—Gordon Theater Company; capital, $8,000. Directors: Michael Tenzer, Rose Tenzer, New York City, and Joseph Friedland.

Buffalo, N. Y.—Kehr Theater Company; capital, $5,000. Directors: Frank M. Doran, Louis M. Kehr and Philip H. Detweiler.

New York City.—Beauty Amusement Company; capital, $1,000. Directors: Joseph Finger, Charles Frankel and Abram I. Smolens.

Indianapolis, Ind.—Lyric Film and Supply Company; capital, $20,000. Directors: Maurice Less, Lela Less and Joseph Copeland.

LICENSED RELEASES.

BIOGRAPH.

May 16—Over Silent Paths (Dr.).....980
May 19—An Affair of Hearts (Com.).....967
May 23—Ramona (Dr.).....995
May 26—A Knot in the Plot (Dr.).....980
May 30—The Impalement (Dr.).....987
June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986

EDISON. CO.

June 14—United States Life Saving Drills (Educational).....250
June 14—The House on the Hill (Dr.).....745
June 17—A Central American Romance (Dr.)..
June 21—Bootle's Baby (Dramatic).....996
June 24—The Judgments of the Mighty Deep (Dr.).....1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...

ESSANAY FILM CO.

May 28—The Brother, the Sister and the Cow-puncher (Dr.).....989
June 1—Levi's Dilemma (Com.).....768
June 1—Henry's Package (Com.).....205
June 4—Away Out West (Dr.).....1000
June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....

KALEM CO.

May 25—The Cliff Dwellers (Dr.).....
May 27—Friends (Dr.) .....
June 1—The Navajo's Bride (Com.).....930
June 3—The Castaways (Dr.).....975
June 8—The Price of Jealousy (Dr.).....
June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910

LUBIN MFG. CO.

June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980

GAUMONT.
G. Kleine.

June 18—The Spanish Frontier (Scenic).....325
June 21—Princess and Pigeon (Dr.).....490
June 21—Hercules and the Big Stick (Com.)..505
June 25—Does Nephew Get the Cash (Com.)..535
June 25—Lakes at Eventide (Scenic).....405
June 28—The Unlimited Train (Com.).....295
June 28—The Elder Sister (Dr.).....720
July 2—On the Threshold (Dr.).....635
July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312

URBAN-ECLIPSE.
G. Kleine.

May 11—Purged by Fire (Dr.).....541
May 18—The Girl Conscript (Dr.).....741
May 18—Modern Railway Construction (Educational) 210
May 25—His Wife's Testimony (Dr.).....1007
June 1—Her Life for Her Love (Dr.).....720
June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950

PATHE FRERES.

June 8—The Empty Cradle (Dr.).....607
June 8—Lucy Consults the Oracle (Com.).....341
June 10—Dimitri Donskoj (Dr.) 706
June 10—24-Hour Automobile Race (Scenic)....270
June 11—An Unexpected Friend (Dr.).....626
June 11—Floating to Wealth (Com.).....361
June 13—Childish Escapade (Com.).....548
June 13—Micro-Cinematograph: Sleeping Sickness (Educational) 354
June 15—The Bone-Setter's Daughter (Dr.).....813
June 15—The Barry Sisters (Acrobatic).....138
June 17—Poor But Proud (Dr.).....495
June 17—Max Makes a Touch (Com.).....423
June 18—White Fawn's Daughter (Dr.).....950
June 20—Reconciliation of Foes (Dr.).....948
June 22—Perseverance Rewarded (Com.).....443
June 22—Riding School in Belgium (Edu.).....535
June 24—A Curious Invention (Com.).....472
June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Junks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279

SELIG POLYSCOPE CO.

June 2—The Trimming of Paradise Gulch (Dr.) 1000
June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310

VITAGRAPH COMPANY.

May 31—The Peacemaker (Dr.).....
June 3—Davy Jones' Parrot (Com.).....922
June 4—The Majesty of the Law (Dr.).....972
June 7—A Modern Cinderella (Dr.) 977
June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....995
June 14—The Russian Lion (Dr.).....949
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993

DO YOU WANT TO SELL YOUR THEATRE?

If so, name location, present conditions, class of service you are using. State whether licensed or independent film are being used: Size of your house and its seating capacity; population of your town; amount of competition you have; reasons for selling, and be honest in your description, as a thorough investigation will be demanded. I am in the market for a high class theatre, and it must be one that is capable of earning big profits if properly conducted, I believe that I thoroughly understand the moving picture business, and will pay you all your house is worth, but it must be worth all that I will pay you

In answer to this advertisement, please do not tire me with a lot of patter. Say what you are going to say, and make it brief; be concise and to the point. No small towns will be considered.

Address F. T. MONTGOMERY,
Majestic Theatre, - - Menphis, Tenn.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of.....reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over.....days old.

NAME OF EXHIBITOR .....

THEATRE .....

TOWN.....STATE .....

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

ESSANAY FILMS

COMEDY AND WESTERN

TWO BIG RELEASES

Release of Wednesday, July 13

An Advertisement Answered

(Length, approx. 1000 feet)

This is the kind of a comedy that makes them come again.

There's a laugh in every foot.

Snappy—vigorous—original.

You are acquainted with Essanay photography. There are photographic qualities in this picture which cannot be surpassed.

It's among the best of our full reel comedy pictures.

Don't overlook anything under the Indian Head.

Book now.

THIS WEEK'S WESTERN FEATURE

Release of Saturday, July 16

Trailed to the Hills

(Length, approx. 983 feet)

Scend from "TRAILED TO THE HILLS"

The strength of this story, the picturesque settings, live western atmosphere, and the highly artistic photography, make this picture among the best of our Western producer's recent dramatic offerings.

Don't linger—book it now.

THE ESSANAY GUIDE, next week, is a special mid-summer edition, and contains a number of articles of live interest to the exhibitor. Besides the regular film descriptions, there is an article about our Western Stock Company, the moving picture story of the Jefferies-Johnson fight, "Essanay Personalities," our $100 word contest, and "The Tomahawk." If you are not on our mailing list, write to us now and we'll put you there.

Essanay Film Mfg. Co.

LONDON: 4 Rupter St., W. C.
CHICAGO: 435 N. Clark St.
BERLIN: S.W. 68, Friedrich-Strasse 35

In answering advertisers, kindly mention the Moving Picture World.

You Can Save Money by Sending Your Sheet Music Orders to Us!

BECAUSE—We carry the largest and most complete stock in the United States

BECAUSE—We are located in New York City and can fill orders complete

BECAUSE—We give you the benefit of the wholesale prices!

ENTERPRISE MUSIC SUPPLY CO.
149-151 West 36th Street New York City

The Great Secret of the Magnetic Film Service

NEVER CLOSED

Write to-day; we have a secret left for you

MAGNETIC FILM SERVICE CO.
123 Shillito Place Cincinnati, Ohio

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

JOHNSON-BURNS
Fight Pictures

Sharkey-Jeffries
Fight Pictures

Johnson's Training Quarters

Chicago Fight Picture Co.
81 So. Clark Street, Chicago

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in second hand films in the United States

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

Second-Hand Films

Exported in large quantities in prices from 1 cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

SOUVENIRS
for Moving Picture Theatres
Pin Brooches, just the articles for your shows
SAMPLE 10c.
Illustrated List FREE
A. B. MOTT CO., 415 Dearborn Street, Chicago

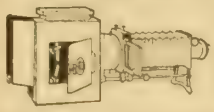
Folding and Assembly Chairs

Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street, KANSAS CITY, MO.
Large Line of Edison Goods. Established 1899.

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairrs.

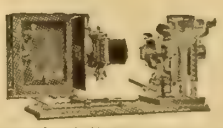
THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO



For Sale—Moving picture film, 1,000 ft. reels, $5, $10, $15; Optigraph No. 3, $25; Edison, Power's, Lubin machines, $60; new, $100; Model B. gas outfit, $25; song sets, $1; odd slides 5c.; overland living wagon, $100; electric reducers, $10 and $15.

For Rent—6,000 feet film, $6; 12,000 feet, $12. Will buy machines, film, show goods, tents, etc.

H. DAVIS - - - Watertown, Wis.

READ IT:

Form 1864

THE WESTERN UNION TELEGRAPH COMPANY
INCORPORATED
25,000 OFFICES IN AMERICA. CABLE SERVICE TO ALL THE WORLD

This Company TRANSMITS and DELIVERS messages only on conditions limiting its liability, which have been assented to by the sender of the following message. Errors can be guarded against only by repeating a message back to the sending station for comparison, and the Company will not hold itself liable for errors or delays in transmission or delivery of Unrepeated Messages, beyond the amount of tolls paid thereon, nor in any case beyond the sum of Fifty Dollars, at which amount a value has been fixed by the sender thereof, and to which any claim in case of loss is restricted in writing within sixty days after the message is filed with the Company for transmission. This is an UNREPEATED MESSAGE, and is delivered by request of the sender, under the conditions named above.

ROBERT C. CLOWRY, PRESIDENT — BELVIDERE BROOKS, GENERAL MANAGER

RECEIVED AT

195 oh qg 13

Newyork ny june 29

Laem mle film Service, 196 lake st, chgo.

Your order for one hundred powers number six machines entered today

many thanks

Nicholas Power co.

3olp

Now order your new machine at once!

Summer business looks so good—with scores of new exhibitors turning Independent every week—that we have ordered one hundred of the incomparable Power machines to be ready for the rush. Meanwhile, don't pay "advance royalty" to anybody for anything and don't let anybody try to make you raise the price of admission to your theatre or otherwise monkey with your affairs. Be Independent—but be Independent RIGHT—by getting your service from

CARL LAEMMLE, President

The Laemmle Film Service

HEADQUARTERS: 196-198 Lake St., CHICAGO

Minneapolis Portland Omaha Salt Lake City Evansville

BIGGEST AND BEST FILM RENTER IN THE WORLD

Independent Film Stories.

LUX FILMS.

THE GREATEST OF THESE IS CHARITY. The Little Dot and her old grandfather in spite of their poverty lead a happy life, until one day as he is out with the organ the poor old man is picked down by a motor and taken to the hospital. The unfeeling landlord pushes the Little Dot out for the rent and she is forced to go out with the organ. One day a charitable lady catches sight of the little girl and learning the sad story, takes care of the child until the old grandfather is convalescent, she then goes to their room, with food for Dot, a bribe, as she wishes to get the little girl, but when Dot hears that she is to leave her grandfather she does not want the food and rushes into her grandfather's arms; but the dear old lady is not to be daunted, if she must have Dot without her grandfather, well he will come as well, and we see grandpa and Little Dot installed in their new home, where she is right by the old man to be very grateful to her benefactress. A well acted and pretty story.

BILL'S SERENADE. Starting off on mischief Bill espies Polly, the handsome young laundry girl, and rushes after her. She is, however, too quick for him and disappears indoors. Bill is after her, but is soon pitched out and lands in the midst of a sack of feathers. Polly is seen laughing at him from the window. Poor Bill goes back to the barracks crestfallen and throwing himself on the bed, dreams. Awaking with a start he takes his mandolin and sets out to serenade the lady love in which his antics are most comical. He succeeds in attracting the young lady's attention who invites him to climb to her window. Bill loses no time and is soon hanging to the balcony and is just taking a well earned kiss when he is pulled down, with the aid of a broom, by the mother. Bill's ardor becomes dampened, for he lands in a butt of water where he is found by his superior officer. A screaming comedy.

ECLAIR.

THE NURSE'S TRUNK. Louis and Peter, two young scamps, succeed in disguising as young women so well that they are employed by a private family as nurse and housemaid. Funny and merry are the tricks they perform under cover of their disguise, but one day are taken by surprise while up to some of their pranks, they become frightened and dash away to their room. When they arrive on the top floor they both jump into the nurse's trunk, which is big and without stopping to consider the consequences, they hurl themselves, trunk and all, out the window. A couple of policemen happen to be passing at that moment and catch the trunk as it falls. They immediately proceed to the station house to hand over their "find." Upon opening the trunk the two rascals are found huddled together, and almost as flat as a pancake. The officials of the station house immediately conceive the idea that the two policemen have played a trick on them and proceed to beat the rescuers mercilessly. Meanwhile the two causes of all the trouble have come to themselves, and great is their mirth at the discomfiture of the police—through the trick they have played.

TO-MORROW IS PAY DAY. Mr. Penniless will not receive his wages until to-morrow, notwithstanding the fact that he has not eaten anything all day and has grown excruciatingly hungry. He makes every effort and employs every conceivable stratagem to obtain a meal, but all without avail. Night comes on, and Mr. Penniless falls asleep, only to be overcome by a terrible nightmare. He sees food in all its forms—the substantial and the fancy pass tauntingly before his eyes, but he is unable to grasp any of it, or to convey a single morsel to his longing lips. At last he jumps up, lights a match and glances at his watch—one minute past twelve! Ye gods! The nightmare has passed in an instant—who cares for to-morrow, for it is pay day!

NEW YORK MOTION PICTURE CO.

RED FERN AND THE KID.—The Kid enters the room in time to prevent Andy from forcing a kiss upon Red Fern. She entered to dispose of a bread work, when Andy thought it would be a huge joke to compel her to drink the undesired liquor. The Kid saves her from this and thereby wins her gratitude, and, it would seem, her love. Andy, provoked at his interference, wants to strike him, but the Kid is undaunted by the approach of the cowboys, and they, admiring his bravery, rescue Andy. When Red Fern and the Kid meet later they tell of their love and the latter of his plan to make her his squaw. So they go to the tavern and the Kid offers his horse and saddle in payment for Red Fern. But this is not enough. A thief would have two horses. Unable to pay the price, the Kid bids good-bye to Red Fern and gives her his handkerchief. Love, and the desire to become the Kid's squaw, being uppermost in her mind, she steals money from the tavern, and when about to be detected by the proprietor, she wounds him and makes off, dropping, however, the Kid's handkerchief. She runs to him and gives him the money wherewith to purchase her. He asks how she obtained it and hesitatingly she tells him. He tears it away and at that minute the sheriff comes to arrest the Kid, having identified the handkerchief. Red Fern holds them off and the Kid makes his escape. At the end of a long chase they catch him and are about to hang him. Red Fern arrives, however, in time to save the needed explanation, after which they are presented with the ranch and all move happy.

A MEXICAN LOVE AFFAIR. Jealousy! Jealousy! The most terrible when contemptuous feminine charms are the primary division. Marta and Manuel are engaged sweethearts, with Marietta and Jose. Love and jealousy are brothers. It is not a long time that Manuel sees Marietta to dance with him, whereupon she does. Marta accepts Jose's proposition "just for fun," but she is horribly jealous, and her feeling is fanned tenfold when she catches Manuel flirting with Marietta. Marta suggests a walk to Marietta and they leave for Mexcaus to their own devices. When the girls get near the cove Marta's jealousy escapes its bounds and she scolds Marietta, who loses her balance and goes tumbling into the water. Marta watches her struggling and is overcome with grief at her quintessential act. She hastens to find Jose and Manuel and finally locates them dancing with other girls. When she relates the event they all rush to Marietta's aid. She is about exhausted when they get back. Jose loses no time in plunging to her rescue, while the others excitedly watch them from the shore. Jose swims through the breakers with Marietta and carries her back to the fete, while Manuel supports Marta, who is suffering from the effect of her jealous rage. Marietta reproves Jose, gives Marta, each take and keep their own sweethearts, and the fete resumes in joyous tumult.

YANKEE

THE RIGHT TO LABOR.—"The mills have been shut down for six months." No need to go into extensive details; can you not see the gaunt faces, the wild and hollow eye, the pinch of poverty obscuring the heavens from these poor suffering souls? A policeman has said: "Some men go through life with their eyes half closed, like a tailor threading a needle." So did John Caxton, the owner of the mills. From continued self indulgence, luxury, comfort, a disposition to sidestep every issue that might disturb the serenity of his life, he became an inert mass, simply a receptacle for money made by those who toiled for him at starvation wages. McBride, his manager, was a good man to have about. What would Caxton do without this paragon of a man, who relieved him of the annoyance of thinking too much? Well, McBride, a product of the lower East Side, was for Mac first, foremost and last, never losing a trick, and you can bet it an opportunity to be cruel, mean and treacherous and generally dirty presented itself, Mac never passed it by. The workmen hated his "insides" and not without cause. Caxton was half disposed to meet their demands, but Mac insisted that their percentage of profit was lower than the preceding year. The men began to get turbulent. Such conditions bring out agitation and Schmidt, who was secretly an anarchist, lost no time in stirring them up to a frenzy; but there are generally some good heads who believe in pacific measures, and such a one was John Strong, a first-class mechanic, with a wife and daughter Gertrude.

John was well liked by the men. One day while Cora Caxton, the millowner's daughter, was walking along near his house, Schmidt, who was haranguing the crowd, broke into a storm of abuse at her good clothes and luxury, and he and some others scared the child into a panic. Strong calmed them and took the child into his house to protect her. Here she was confronted for the first time with the life of the poor; it touched her heart and she immediately became the friend of the little family. So impressed was she with Gertrude, that Strong and his wife granted her request to take Gertrude to the Caxton mansion on a visit. There she met the owner, and after many questions, he began to wake up to the true state of affairs.

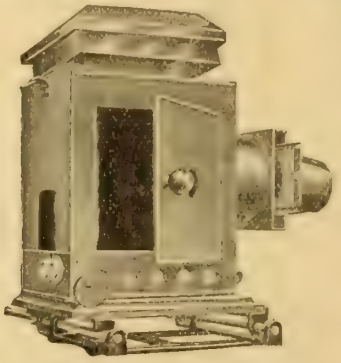
He summoned McBride by messenger. Scarcely had the note left the house when Schmidt sneaked up and began to ignite a bomb on the step. It sputtered and in a moment would have reduced the house to powder but for John Strong, who, like the quiet hero he was, picked up the deadly thing and threw it away. McBride, seeing him with the infernal thing, immediately summoned an officer, accusing him of the attempted crime. He was taken before Caxton, who, in a rage, ordered him to prison. But the children have observed the action from the window and clear him as the real culprit, Schmidt, is brought in by an officer. Needless to say, Caxton is grateful to their preserver, and is willing to meet any demand that John Strong may make; but John says: "All I want is a square deal for the men." Caxton agrees and taking John out on the front steps where the crowd of workmen have congregated assures them of his friendship, and furthermore discharges McBride and takes John and Gertrude in his own automobile and goes with them to the humble cottage to convey the joyful news to John's wife.

ATLAS.

ONLY A HOBO.—The conductor of a freight train finds a hobo in a box car and violently ejects him. Returning home, the conductor finds his baby seated on the hobo's knee on the woodpile. The conductor, enraged, takes baby from the hobo, and as the [illegible] Red Fern [illegible] Upon [illegible] Red Fern [illegible] Jealousy [illegible] Marietta [illegible] Jose [illegible] Marietta [illegible] Marietta [illegible] Marietta

EDISON LAMP HOUSE

Suitable for Motion Picture :: and Stereopticon Work ::



Regularly supplied with all Models of Edison Projecting Kinetoscopes.

FEATURES

1. Latest and most perfect design.
2. Free access to Arc Lamp.
3. Minimum breakage of Condensers.
4. Will outlast all others.
5. Suitable for Electric and Calcium Burners.

Also eleven (11) other important features which this limited space will not permit us to mention.

Write us about them.

PRICES

Lamp House complete with Condensers, Slides Carriers and Sliding Base. . .	$18.75
Lamp House and Cone only.	6.50
Condensers complete with Glasses	5.50
Metal Slide Carrier	1.25

NOTE: All parts stamped with our

Trade Mark

Edison Manufacturing Co.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

General Film Co., 41 E. 21st Street, New York City
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
General Film Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main Street, Kansas City, Mo.
Geo. Breck, 70 Turk Street, San Francisco, Cal.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

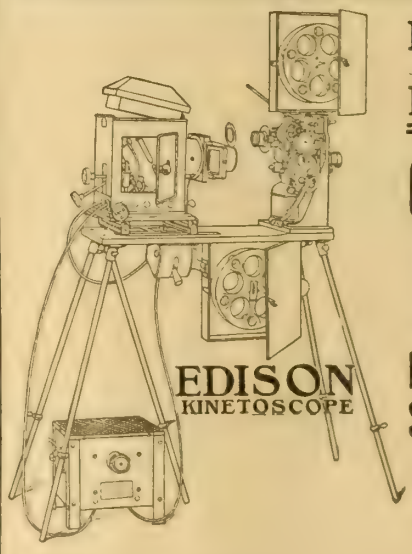
OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

THEATRE FOR SALE

A new, well equipped, up-to-date motion picture house in a town of four thousand inhabitants in middle South. Practically no competition. Reason for selling, other interests demand my attention.

Address Arkansas, Care of Moving Picture World



Edison Jobber
of
Kinetoscopes

C. Calehuff

LARGEST LEADING LICENSED Dealer in

Machines, Films, Song Slides, etc.

4th and Greene Sts.
Philadelphia, Pa.

THE best machine combined with the best service gives the best results and produces the most money. Be up to the times and get an

Edison Model B Kinetoscope,

the latest perfection of Moving Picture Machines, absolutely flickerless, will not hurt the eyes, shows a steady and brilliant picture, simplicity of operation, and guaranteed.

Agent for Florozone Perfume Disinfectant.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

determine to make Bill marry her. The cowboys get a minister, take Bill to the girl's house and insist on his marrying her. The girl surprises them by saying that she don't want to marry him. Jack arrives on the scene. He and the girl make up, and the astonishment of the cowboys is great. They then turn on the tattler who caused the misunderstanding. They take him to the river and throw him over from the bridge into the muddy stream.

A GAME OF HEARTS. Mabel, a wealthy young girl, is engaged to be married to Arthur, a young broker. Tom Murray, a mounted policeman, is engaged to be married to Myrtle Jones, a stenographer.

The rich girl is out driving in the park. Her horse runs away with her, and Murray, the policeman, dashes after the runaway horse and saves the girl's life at the risk of his own. Mabel is very much impressed by the policeman.

The policeman's sweetheart goes to work for Arthur, the other girl's fiance, who becomes her ardent admirer. Meanwhile the friendship between Murray, the policeman, and Mable, the rich girl, progresses.

A clerk of the broker also in love with the pretty little stenographer, sends a note to Mabel that brings her to Arthur's office, where she discovers him making love to Myrtle. She breaks off the engagement and he pretends to be heartbroken, but dances for joy when she leaves the room. Then Myrtle catches her lover, the policeman, flirting with the rich girl in the park. Myrtle gives the policeman his ring and she goes off angry.

In two delightful comedy scenes the broker makes love to the typist, and wins her, and then the policeman wins the rich girl. It is a fair exchange of lovers.

The runaway and rescue scenes of this picture will make it a feature. The comedy situations will bring many laughs.

THANHOUSER COMPANY.

THE LUCKY SHOT.—Jack Hunt, the son of a wealthy woman, falls in love with Nell Horsley, who is in the chorus of a musical comedy. They are married, but when Jack's mother is informed, she declares she will have nothing to do with Nell, although she is willing to forgive her son. But Jack sticks to his wife, and for a time they are very happy. Then Jack, who is in the militia, is called out on strike duty, and meets his death during a fight with strikers. The widow takes the news to her mother-in-law, who nevertheless retains her hatred for Nell, despite the tragedy. As time passes, Mrs. Hunt becomes a miser. She disposes of all her property, receiving in exchange money and jewels which she hides in a secret place in her room. In the meantime Nell has a hard time to get along and keep a roof over her head and that of her little boy. So desperate are her circumstances that she finally sinks her pride and appeals to her mother-in-law. The old woman repulses her again; her fit of rage brings on a stroke of apoplexy, and she drops dead after Nell leaves. All her property goes to little George, as the woman left no will, but search fails to locate anything except the family homestead. Nell is about to sell that, when she makes a discovery. Playing "Indian" with her boy, she shoots arrows aimlessly about the room. One of them hits the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the rest of their lives.

THE CONVERTED DEACON.—May Sanders is the daughter of a farmer, Deacon Sanders, who is nearly as poor as he is religious. May goes to the city to seek employment, and her father warns her to shun theaters and bad company. Her first job is as a maid in the home of Mrs. Carr, wife of a theatrical manager. Mrs. Carr discovers that May can sing and dance exceptionally well, and her husband places May on the stage. She makes a hit right from the start. Also she annexes the affections of John De Lacy, a wealthy young man. But she does not dare to tell her parents of her new vocation. Matters drag along until the Deacon unexpectedly arrives in town. May has still pretended to be a maid of Mrs. Carr, and the father finds her in the house when he calls. He tells her that her mother is ill, and she is needed at home. She goes, and is promptly put to work on the farm. John follows his sweetheart to the country, and to be near her pretends to be poor, and secures a job on the farm. A newspaper gives the Deacon a clue to the mystery, and he prepares to disown his daughter. But when she sings and dances, his anger melts, he forgives May and John, who later marry with the parental blessing.

CENTAUR

GRANDDAD'S EXTRAVAGANCE.—No king upon his throne held greater sway over his subjects than did this little shaver over his granddaddy. His every whim was fulfilled, his every desire gratified, and to such an extent that he became a veritable little tyrant in the rule of his nursery; but with it all his love for his granddad was deep and beautiful. They were children together and when out of sight of housekeeper and stern parent, they romped and played like a couple of "kiddies"—the one past eighty, the other not eight.

Every dollar the old gentleman could lay hands on was spent for toys, and even in his loving and lovable extravagance would order send some C. O. D. the costliest playthings he could choose. Fairs fleet, and business failures and worries, so preyed upon his son's mind and temper that he became embittered toward the old man. When in despair upon receiving notice of his bankruptcy he received on top of it a bill for toys bought by the grandfather, his rage knew no bounds, and dashing into the nursery where the old and young kid were kneeling in worship before the glorious new toys he ordered the old man out of the house.

The boy stealthily follows, brings back the old man and feeds him his bread and milk. The father takes in the situation, and realizing that one day his son might perhaps turn him out in his old age, his heart melts and he kneels, beg going forgiveness of both his Maker and his father.

THE BADGERS. We all know that flirting even at its best is most detestable. Oftentimes we are liable to overlook what is called "innocent flirting," but when all is considered the safest plan is not to flirt. There is a class of "masher" like our hero Archie, that is to be found in every city, and his type is by no means an obscure one; on the contrary, he is seen in the street, the cafes, the theater, the public parks and on street corners. His dress is as immaculate as his conceit is colossal. He spends half his time primping before a mirror and the other half parading himself for the edification of the public. There is also another class of paraders, and they he in wait for the other class. Archie is of the former and George and Caroline of the latter.

In this particular perambulation Archie was attracted by Caroline and she apparently by him; he followed her to her home and upon her invitation entered her apartment. She leads him on, and because of his asinine conceit and her art, worked for the purpose, the fool makes violent and comical love to her. At the crucial moment George, her husband, breaks in upon the scene, and what is the result? These human badgers feed upon the human donkey and despoil him of all his money and valuables to salve over, as they express it, their wounded honor.

The lesson, while keen and positive, is also enjoyable because of its farce.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 11.

Eclair—John, the Usher (Dr.) 820
Imp—Old Heads and Young Hearts (Com.) .....
Nestor—The Call of the West (Dr.) 990
Yankee—The Pirate's Dower 950

Tuesday, July 12.

Bison—A Mexican Love Affair 970
Kinograph—Prince of Kyber 600
Kinograph—A Deal in Broken China 337
Lux—(Title not given).
Powers—A Mightier Hand (Dr.) .....
Thanhouser—The Lucky Shot (Dr.) 1000

Wednesday, July 13.

Ambrosio—The Struggle of Two Souls 500
Ambrosio—Tweedle Dum's Aeronautical Adventure (Com.) 500
Atlas—The Clergyman and His Ward 950
Champion—Abernathy Kids to the Rescue 1000
Electragraff—Among the Breakers 950
Motograph—(Title not given).

Thursday, July 14.

Centaur—The Badgers 475
Centaur—Granddad's Extravagance 520
Cines—(Title not given).
Film d'Art—The End of a Dynasty 920
Imp—The Saloon Next Door (Dr.) .....

Friday, July 15.

Bison—Red Fern and the Kid 988
Defender—(Title not given).
Kinograph—A Hindoo's Treachery 810
Lux—The Greatest of These Is Charity (Dr.) ... 540
Lux—Bill's Serenade (Com.) 468
Thanhouser—The Converted Deacon (Dr.) 1000

Saturday, July 16.

Capitol—(Title not given).
Carson—(Title not given).
Columbia—(Title not given).
Great Northern—The Prodigal Son (Dr.) .....
Itala—The Voice of the Blood 500
Itala—Mother-in-law, Son-in-law, and Tanglefoot 500
Powers—A Jealous Wife (Dr.) .....
Powers—The Tattler (Comedy) .....

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

AMONG THE EXHIBITORS.

Durand, Ill. [illegible] Goldsoll, is erecting a [illegible] picture theater here.

Menominee, Mich.—A. E. Atkinson, proprietor of the Bijou and Lincoln Theaters at Escanaba, has closed a lease on the new Bijou here and will conduct it as a moving picture show.

Crestline, Ohio.—The Grand Theater has opened here and reports good business.

Meyersdale, Pa.—Rose's Auditorium has opened again.

Philadelphia, Pa.—Carmella Dos Jones is having a moving picture theater erected on the west side of Kensington avenue, south of Allegheny avenue.

Philadelphia, Pa.—The property at 7250 Woodland avenue is being converted into a moving picture theater for E. E. Isham & Son.

Elgin, Ill.—Mr. Prickett has decided to expend about $5,000 for extensive improvements to be made to the Temple Theater.

Lestershire, Ohio.—James C. Devine has purchased the Happy Hour nickel theater from George Roberts.

Torch Lake, Mich.—M. D. Silvey is making arrangements to open a new moving picture theater here.

Argenta, Ark.—Messrs. Tullock & Black will open a new moving picture show here.

Ft. Wayne, Ind.—B. H. Barnett, Frank E. Stouder and W. D. Collins have purchased the Lyric Theater here.

Boston, Mass.—The New Back Theater, at the corner of Columbus avenue and Dartmouth street, have at last opened their doors to the public. This amusement house is controlled by the Interstate Amusement Company and has a seating capacity of 600.

Manchester, N. H.—The Crown Theater, which is under the proprietorship of James Reed, has closed up.

New York City.—The building at 331 Bowery is being converted into a moving picture theater for S. Calderame.

Tampa, Fla.—The Favorite Theater on Franklin street has been purchased by Morse & Whitfield.

Kutztown, Pa.—Work has begun on the erection of a moving picture theater on Penn street to cost $22,000.

Bridgeton, N. J.—A new moving picture theater is being erected here.

Stuttgart, Ark.—C. F. Elliott is making arrangements to open a new moving picture theater here.

De Kalb, Ill.—Stiles & Swanson have leased the Bijou Theater here from Fox & Eppstein.

Chicago, Ill.—The Palace Theater Company will erect a new moving picture theater at 1147 Blue Island avenue.

Du Bois, Pa.—The Lyric Theater has been sold to David Robertson, who is now in charge of it.

Seattle, Wash.—H. L. Hanlon, a well known local newspaper man, and James A. Murray have opened the largest independent moving picture theater in Seattle, aptly named The Union, to be situated on Third avenue, and will run all independent film. Mr. Hanlon already has two more houses in contemplation and has ample backing to carry the venture through.

Paterson, N. J.—Daily & Anderson have taken a ten-year lease on the Press Building and after remodeling the same at a cost of $10,000, will conduct the finest moving picture show in the city, showing moving pictures only.

Bowling, Green, Mo.—E. A. Parks has purchased the Lyric Theater from Campbell & Sedlacs.

McCook, Neb.—Wilcox & Ely have sold the Electric Theater here to DeLong & Barnett.

Rockwell, Ia.—A. F. Dean is making arrangements to open a new moving picture show here.

Edwardsville, Ill.—A. Gillespie has purchased the Family Theater on St. Louis street from E. Eddis.

Stuttgart, Ark.—C. F. Elliott is making arrangements to open a new moving picture show here.

Buffalo, N. Y.—J. C. Jones will erect a new moving picture show at 127 William street.

Rockaway Beach, N. Y.—A new moving picture theater is being erected on the Arcade Hall.

Green Bay, Wis.—New moving picture theater is being erected here.

Galesburg, Ill.—W. J. West and Frank Tucker have purchased the Gaiety moving picture theater here.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

FILM D'ART

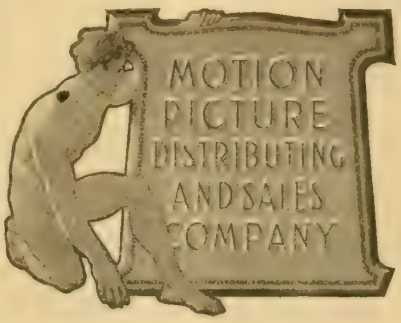
To be Released Thursday, July 21st, 1910

Mateo Falcone and Andromache

Mateo Falcone discovers that his son Vincent, after promising to secret Orso, a bandit, betrays him to the police. Disregarding the pleadings of his wife, the Corsican punishes his son for his treachery.

Two exceptional subjects in which the principal roles are admirably portrayed by Monsieur Andre Calmette and Mlle. Delvair respectively.

(Approximate Length, 920 Feet)



Motion Picture Distributing and Sales Company
(Sole Agents)
111 E. 14th Street
NEW YORK

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

THE ONLY AUTHORIZED AND ORIGINAL PICTURES OF

Jack Johnson in Training

AND

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange
228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass.**

BIO Carbons

ONE TRIM of 6 inch Bio Carbons will run **at least THREE REELS MORE** than the same trim with any other carbon.

THIS MEANS

Money Saved For the Owner

AND

Time Saved For the Operator

One operator says: "Outside of their economy, **Bio Carbons** are at least 50 per cent. better than any other carbons I have ever tried."

Ask your jobber for BIO CARBONS. If he cannot furnish them, write us for samples, giving your jobber's name.

DO IT NOW

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

NOTES FROM THE MANUFACTURERS

SELIG NOTES.

The camera staff left on Monday night for Reno, witnessing the big mill and accidentally securing the best fight picture ever recorded in the history of the ring.

The Selig Polyscope Company secures the big Elks' Carnival and Grand Lodge meeting in Detroit and promises a very interesting film, ready for early release. As there will be representatives from every State in the Union, this should prove an interesting subject for the exhibitor, with which to work up a regular B. P. O. E. night.

The new buildings at the Chicago plant are nearing completion and will soon present a sight to picture men that will astonish many and remain a monument to picturedom for some time to come. The new addition enlarges the present plant by 60,000 square feet of floor space, adding new studios, wardrobe, stock and producing rooms, twenty finely appointed dressing rooms, library, green room and other features new to the motion picture business.

"Ranch Life in the Great Southwest" has brought forth more inquiries and comment as regards date of release, than anything the Selig Polyscope Company have prepared for the market in some time. It clearly demonstrates that when Selig announces a real cowboy picture the public knows what to expect, especially since it is a known fact that such well known people as Henry Grammar, Tom Mix, Chas. Eppa, Johnny Mullens, Pat Long and others were especially engaged at a big expense for this picture. This subject will be released within a very short time and we predict a record run.

LUBIN NOTES.

"Rosemary," scheduled for release the 18th, is one of the first subjects made in the new Lubin studio to be shown. The interior photography has all of the photographic excellence of the exteriors and is but the forerunner of other equally good films. It is something more, however, than an example of perfect photography, for both in matters of action and stage direction the film is unusually good.

The Lubin directors have in preparation a Western story that is calculated to wipe out all existing records and establish a new one that it will be hard to beat. It is a mining camp story very much out of the ordinary. It will appear some time in August. The productions will be made with even more than the usual care and will employ a cast of about forty.

PATHE NOTES.

The weekly programs of films released by Pathe Freres continue to show big improvement, and the method of selection they adopted last April is certainly bringing forth good results. For the benefit of those who do not know, we will state here that Pathe Freres are in a different position to any other manufacturer. Their American house receives about 9,000 feet of new film per week from their studios in France, Italy, Germany, and Russia, of which the American house only requires 3,000 feet a week after allowing for the release by them of the American production. These 3,000 feet are carefully selected by a committee of the heads of the various departments, every sample being run off on the machine and discussed and voted on separately. Taking thus only one-third of the European output, it can easily be seen that they only take the cream of it and consequently every film is, more or less, a feature. Not only this but they are enabled to vary their programs to suit all tastes. In addition to an American production, a certain amount of educational and travel films appear each week. There are also, as a rule, three comedies of merit, and the rest of the program consists of those dramas and spectacular films for which Pathe Freres are famous. A certain amount of this film is colored. There is no manufacturer in the world that has the facilities of Pathe Freres for making pictures of interest, and the American exhibitor thus enabled to obtain the cream of their output should take good care that he does get it. Pathe Freres are the firm that boomed the film business of this country, and deserve all the recognition of the fact that exchanges and exhibitors can give them. Pathe Freres were the first to place titles and subtitles on their films; the first to make regular releases on regular release dates, the first to release a reel at a time, the first to introduce posters for films; the first to produce colored pictures; the first to give advance information to the exhibitor and issue a weekly bulletin; the first to get out a trade paper; and lastly and most important, the first to get in touch with the exhibitor and study his requirements.

MELIES NOTES.

The Melies release for July 14 is a strong Western drama so dear to the hearts of the picture patrons. It is entitled "The Golden Secret," which has reference to a lost gold mine, the secret of which belongs to a Navajo Indian. The Indian has been befriended by two young settlers who find him starving in the desert, and when later he dies, he imparts the secret of the mine to them. This information is overheard by a rascally prospector, who trails them to the mine, overpowers them and races away to file the claim for himself. A quick-witted girl beats him, however, as she swings on a rope down the side of the mountain while the prospector is riding down, secures a horse and reaches the land office ahead of him. The scenery is excellent, the riding superb and the acting well up to the high standard set by the Melies director. Watch for "A Postal Substitute" on July 21. This is a story of a young girl, who, finding that her lover has been drugged, takes his place as a carrier for Uncle Sam and rides with the mail. Another great Western release on July 28 is "The Woman in the Case," which has to do with a borax discovery on a young woman's ranch.

THANHOUSER NOTES.

The most wonderful shot ever recorded, next to the far-famed William Tell, is that in "The Lucky Shot," a Thanhouser subject released Tuesday, July 12. Said shot is announced as "a shot that found a fortune, a shot that brought prosperity, a shot that made success to cut of darkness and right into day." Truly a puzzling kind of shot, if the producer's description is true. And it really seems to be. Here's why. The picture tells the story of a young man of social position who weds a dancer and is promptly disowned by his aristocratic mother. A member of the militia, he is called out on strike duty and killed in a riot. The penniless widow goes to the mansion of her husband's law and implores the assistance that is not due. The old woman, who has become a miser, does it turns the young widow away. In fact, her rage is so bitter that it induces a stroke of apoplexy, which results fatally.

As she left no will, the property goes to the grandchild, the widow's tiny son, but search fails to reveal anything except the family mansion. The widow concludes to sell that when the boy comes to figure in the story. Playing "Indian" in the mansion with his dog, she shoots arrows aimlessly about the room. One of them strikes the secret spring of the treasure vault, and the accident puts the boy and his mother beyond want for the remainder of their days.

THE CALL OF THE WEST.

Basil Chapelle alone knew the cause of his partner's despair. He had read it between the lines of Miss Patterson's letter telling her intended she could not get away from her social duties and bring Little Margaret to Elk Hill till the end of the season. This had thrown Paterson into a rage and just as the doctor had foretold, death had been the penalty. Six months later, when Miss Patterson arrived to look after her late husband's interests, Chapelle congratulated himself that it had cost him no twinge. His wife and daughter had not taken the hardship to the mountains wisely and one pet dog, and had they known about the battle waged within the cabinet regent of little Margaret, Chapelle felt she would speedily be invited to return East. This winsome baby (cradled had been responsible for his partner's changed vest, one and all at the moment had fallen under the dancer's spell. Even Jesse was picking flowers with the tot when the horses got started and Mrs. Williams, with the widow leaning on her arm. Mrs. Patterson was quite welcome to Jack Wilbur and the other boys but Jesse Evans had to attention of giving up without a struggle. Quiet as a mouse she waited after them only to discover she had been entirely too hasty, for Jesse was showing the lady her interest in the ranch, very much against his will; angered at discovering this, the widow left the lovers to themselves and made her way to the house as best she could, while Lynch and Jesse instantly became entirely oblivious to all but themselves. In the meanwhile, little Margaret, hungry, tired and heat-stricked, can into down to rest, and it was thus Jack Wilbur found the child, the latter half sobbing with sobs, as he turned to take her to the others the boys had by chance, seized and bound the supposed man. Ignorant of the fact that Margaret had been left in the woods by Evans, that cowherd Wilbur had carried the baby away for revenge on account of his being discharged and also because of his quarrel with Mrs. Patterson. It was therefore exceedingly lucky for all concerned that Evans reached some rest as they brought the child back and not only exonerated the thoroughly Wilbur, but aroused upon her father taking him back. Tragic scenes, it had been an excellent lesson for Mrs. Patterson, and as her little daughter crept into her arms, she realized for the first time how wonderfully precious that little daughter was to her.

LIST OF INDEPENDENT BUYING EXCHANGES.

Albany Film Exchange, 448 Broadway, Albany, N. Y.
I. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 112 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 142 Berkeley St., Boston, Mass.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Green Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 167 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 128 East 14th St., New York City.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 11 East 24th St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1547 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1107 Dime Trust Bldg., Detroit, Mich.
J. W. Morgan, 1220 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 14 North 9th St., Philadelphia, Pa.
Pacific States Film Exchange, 1005 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 116 Penn St., Pittsburg, Pa.,
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson, St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 166 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 243 South Broadway, Los Angeles, Cal.
California Film Supply Co., 211 Maison Bldg., Seattle, Wash.

WARNING!!

Do not cripple your superior programme during the hot period

Remember our High Class Song Slide Service at

25 Cents Per Set

CHICAGO SONG SLIDE EXCHANGE

Dept. 1, Ninth Floor

MASONIC TEMPLE :: CHICAGO, ILL.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.) 640
June 20—Eugenie Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.) 960
June 27—Sorceress of the Surf (Dr.) 620
June 27—Juliet Wants to Marry (Com.) 400
June 30—Lassi (Dr.) .....
July 4—The King of the Beggars (Dr.) .....
July 7—Giorgione (Dr.) 1000
July 11—Julia, the Usher (Dr.) 820
July 18—The Nurse's Trunk (Com.) 485
July 18—Tomorrow Is Pay day (Com.) 395

GREAT NORTHERN FILM COMPANY.

May 7—The Somnambulist (Dr.) .....
May 14—A Marvelous Cure (Com.) .....
May 14—The Club of the Corpulent (Dr.) .....
May 21—A Father's Grief (Dr.) .....
May 28—The Eagle's Egg (Dr.) .....
May 28—Roosevelt in Denmark (Scenic) .....
June 4—The Jump to Death (Dr.) .....
June 4—The Car Man's Dream (Com.) .....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic) .....
June 25—The Captain's Wife (Dr.) .....
July 2—The Sons of the Minister .....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.) .....
July 16—The Prodigal Son (Dr.) .....

"IMP."

May 23—The Eternal Triangle (Dr.) .....
May 26—A New Excuse (Dr.) .....
May 30—A Reno Romance (Dr.) .....
June 2—A Bachelor's Love (Dr.) .....
June 6—The Nichols on a Vacation (Com.) 970
June 9—A Discontented Woman (Dr.) 980
June 13—The Way to Win (Com.) 995
June 16—A Policeman's Son (Dr.) 990
June 20—In the Mesh of the Net (Dr.) .....
June 23—A Self-Made Hero (Dr.) .....
June 27—The Brothers' Feud (Dr.) 960
June 30—A Game for Two (Com.) 970
July 4—The Fallen Idol (Dr.) 900
July 7—The Call of the Circus (Dr.) 950
July 11—Old Heads and Young Hearts (Com.) ..
July 14—The Saloon Next Door (Dr.) .....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....

LUX FILMS.

Apr. 28—Artist's Child (Dramatic) 602
Apr. 28—Tommy and the Powder (Comedy) ...429
May 5—The Little Beggar Maid (Dr.) 672
May 5—They Would Roller Skate (Comedy) ...268
May 12—A Mother's Grief (Dr.) 557
May 12—Her Two Suitors (Com.) 452
May 19—The Lacemaker's Dream (Dr.) 462
May 19—He Did Not Die (Com.) 432
May 25—A Sagacious Animal (Com.) 406
June 2—A Stray Dog .....
June 3—The Slave's Love (Dr.) 777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.) 900
June 17—MacNab Visits the Comet (Com.) 900
June 21—The Devil's Wand 850
June 24—We Want Your Vote 400
June 24—An Exciting Yarn 450
June 28—Witches' Spectacles (Com.) 900
July 1—Charles The Fifth (Dr.) 695
July 1—A Quiet Pipe (Com.) 304
July 8—The Money Lender's Son (Dr.) 586
July 8—Must Be Without Incumbrance (Com.) .429
July 15—The Greatest of These Is Charity (D.) .540
July 15—Bill's Serenade (Com.) 468

NESTOR FILM COMPANY.

May 11—The Indian Princess (Dr.) 980
May 18—The Fighting Parson (Dr.) 998
May 25—The Red Man's Honor (Dr.) 950
June 1—The Lily of the Ranch (Dr.) 950
June 6—The Bucking Broncho (Com.) 975
June 13—The Sheriff's Daughter (Dr.) 925
June 20—Boss of E Ranch (Dr.) 956
June 27—The Crooked Trail 964
July 4—A Soldier's Sacrifice (Dr.) .....
July 11—The Call of the West (Dr.) 990

NEW YORK MOTION PICTURE CO.
("Bison.")

May 6—Love and Money 1000
May 10—Cupid's Comedy 945
May 13—Lost for Many Years 990
May 17—The Feud 920
May 20—The Mexican's Jealousy 905
May 24—The Curse of Gambling 915
May 27—Perils of the Plains 900
May 31—The Tie that Binds 910
June 3—Married on Horseback 885
June 7—Girls 910
June 10—Saved from the Redmen 967
June 14—An Engineer's Sweetheart (Dr.) 995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves 932
June 24—A Mexican Lothario 978
June 28—Her Terrible Peril 918
July 1—The Ranchman's Simple Son 951
July 5—A Sinner's Sacrifice 922
July 8—The Sheriff of Black Gulch 992
July 12—A Mexican Love Affair 970
July 15—Red Fern and the Kid 988

ITALA.
(By N. Y. M. P. Co.)

Apr. 30—The False Friar 485
May 7—How the Great Field Marshal Villars Had an Adopted Daughter 935
May 14—Foolshead Learns to Somersault 580
May 14—That Gentleman Has Won a Million..464
May 21—Conquered Again 860
May 28—Foolshead Marries Against His Will..666
May 28—The Knot in the Handkerchief 400
June 4—Foolshead as a Porter 504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel 400
June 18—Distractions of Foolshead 600
June 25—The Man Suffragette for the Abolition of Work for Women 354
June 25—A White Lie 742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood 500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500

AMBROSIO.
(By N. Y. M. P. Co.)

Apr. 20—Petit Jean Louis D'Or & Co 425
Apr. 27—A Doctor's Revenge 540
Apr. 27—Fricot Is Learning a Handicraft 460
May 4—Who Killed Her? 752
May 4—Blue Jackets' Maneuvers 220
May 11—The Secret of the Lake 631
May 11—Fricot Gets in a Libertine Mood 404
May 18—The Devil on Two Sticks 846
May 25—Estrellita 950
June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger 994
June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot 252
June 29—The Taking of Saragossa 975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.) 400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.) 500
June 18—The Phrenologist (Com.) 450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.) .....
June 25—Why Jones Reformed (Com.) .....
June 28—Mother and Daughter (Dr.) .....
July 2—The Man Behind the Curtain (Dr.) ....
July 2—The Lady Doctor (Com.) .....
July 5—On the Border (Dr.) .....
July 9—The Burglar and the Baby (Dr.) .....
July 9—Sally's Beaux (Com.) .....
July 12—A Mightier Hand (Dr.) .....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.) 1000
June 10—The Writing on the Wall (Dr.) 1000
June 14—The Woman Hater (Com.) 1000
June 17—The Little Hero of Holland (Dr.) 1000
June 21—Thelma (Dr.) 1000
June 24—The Governor's Daughter (Dr.) 1000
July 1—The Flag of His Country (Dr.) .....
July 5—Gone to Coney Island (Com.) .....
July 5—Booming Business (Com.) .....
July 8—The Girl Strike Leader (Dr.) 1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000

CAPITOL

May 16—The Heart of Tessa (Dr.) .....
June 18—The Turn of the Tide (Dr.) 900
June 25—Cash on Delivery (Dr.) 900
July 2—Trapped by His Own Work (Dr.) 900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.) ....
June 15—A Message from the East (Dr.) 896
June 22—An Interrupted Courtship (Com.) 790
June 29—All's Well That Ends Well (Dr.) 950
July 6—No Questions Asked 900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus 1053
June 9—Children of Edward IV 987
June 16—The Legend of the Hold Chapel 950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche 921
July 7—Jemmy 805
July 14—The End of a Dynasty 920
July 21—Marie Paleotte 694
July 21—Andromache 356

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.) .861
June 17—Married in Haste 880
June 24—Two Many Girls 830
July 1—Saved from Himself 907
July 8—The Girl Who Dared 825

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.) .....
June 15—Settling a Boundary Dispute (Dr.) 950
June 29—The Tenderfoot Parson (Dr.) 900
July 6—That Little German Band (Com.) .....
July 6—Manoeuvres of the New York Police Force (Scenic) .....
July 13—The Clergyman and His Ward 950
July 20—Only a Hobo (Com.) 460

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.) 564
June 9—Blind Love (Dr.) 420
June 16—The Old Maid's Picnic (Com.) 390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.) 650
June 23—One Good Turn (Dr.) 300
June 30—For Her Son's Sake (Dr.) .....
June 30—She Would be a Business Man (Com.) .560
July 7—One Man's Confession (Dr.) .....
July 11—Aviation at Montreal (Scenic) .....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.) 850
June 22—Taft for a Day (Com.) 870
June 29—A Millionaire Tramp (Dr.) 900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch 850
June 27—The Heroine of Pawnee Junction (Dr.) .850
July 4—The Ghetto Seamstress (Dr.) .....
July 11—The Pirate's Dower 950
July 18—The Right to Labor (Dr.) 950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth) 475
June 24—Lieutenant Rose, R. N. (Clarendon) ...960
June 28—Under the Reign of Terror (Aquila) ..850
July 1—The Plunder (Com.) 525
July 1—Fresh Air Fiend (Com.) 445
July 2—The Plumber (Clarendon) 528
July 2—The Fresh Air Fiend (Wrench) 445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear 290
July 8—From Gypsy Hands 570
July 8—A New Hat For Nothing 350
July 12—Prince of Kyber 600
July 12—A Deal in Broken China 337
July 15—A Hindoo's Treachery 810

CHAMPION FILM CO

July 13—Abernathy Kids to the Rescue 1000

SITUATIONS WANTED BY PHOTOGRAPHERS AND PRODUCERS.

M. P. Photographer, experience as camera operator, also in the development of films. Address, BROOKLYNITE, care of M. P. World.

Producer, hard worker, 8 months' experience with moving picture concern; 18 years' show experience. Address, MARYLAND, care M. P. World.

Camera Man, familiar with Lumiere, Jenkins, Edison, Schneider and Bianchi cameras; also experienced in developing and printing film. Address, KANSAS CITY, care M. P. World.

M. P. Photographer, experienced, with one of the largest manufacturers, would like to make a change. Address, MANHATTAN, care M. P. World.

M. P. Factory Manager, capable of taking full charge of any branch of the work. References as to ability, honesty and sobriety. Address, CHICAGOAN, care M. P. World.

M. P. Photographer, experienced with three of the largest concerns. Understands all methods of developing, toning and tinting. Can show results. Address, HARLEMITE, care M. P. World.

Photographer with all-around experience. Owns a moving picture camera and can do developing, tinting and toning. Also first-class electrician. Address, MINNESOTA, care M. P. World.

M. P. Photographer, for three years in charge of developing plant of large manufacturing concern. Equal to any work required. Address, NEW YORKER, care M. P. World.

IMPORTANT

For the months of July and August, it has been decided to release but one reel per week, and that will be made on

FRIDAY

of each week. This takes effect at once, beginning

FRIDAY, JULY 15th

The Prince of Kyber. A stirring tale of India. 600 ft.

A Deal in Broken China. A sure hit comedy. 337 ft.

COMING

FRIDAY JULY 22nd

A Hindoo's Treachery. A dramatic and thrilling story. 810 ft.

SYNOPSIS AND POSTERS FREE UPON REQUEST

AMERICAN KINOGRAPH CO. 124 EAST 25th ST. NEW YORK CITY

Getting Yankeeized?

YANKEE FILMS ARE DOING IT

We are going to release a 950 foot picture on July 18th that will startle the country and be recognized as the strongest argument for organized labor ever written : : : :

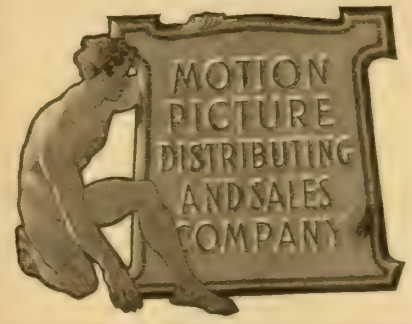
"The Right to Labor"

You ran "THE PIRATE'S DOWER." If you didn't, you are not a live one. Ask the fellow who did.

YANKEE FILM CO.

344 E. 32d ST., NEW YORK

Our Films Sold only through the Motion Picture Distributing and Sales Company



MIRROR PICTURE SCREEN

HOW TO INCREASE YOUR BOX OFFICE RECEIPTS—**PLEASE YOUR PATRONS**

Human Life Photography

Patent Mirror Screen came in good shape. I would not take $1,000.00 for it if I could not buy another. I have opposition, but the Mirror Screen makes his picture look like 30 cents.
Very truly,
S. G. SMITH, New Lexington, Ohio.

How is it all done? The MIRROR SCREEN IS THE ANSWER. It ReflectS, MagnifieS, TransmitS and IntensifieS ExpressioN, BringS PictureS to LifE.

Many cities have taken up this question—"How Can the Picture Theatres Be Better Lighted"? For moral reasons we demand light during performances. The MIRROR SCREEN is the solution of this well taken reform.

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

[illegible]ware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 [illegible] 1909), Canadian patent No. 123,319 (Jan. 18, 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London.

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

Spreading All Over The Country

Breaking into Europe

"ABERNATHY KIDS TO THE RESCUE"

Every hamlet on earth is shouting for it. Don't let your COMPETITOR beat you to it. We'll let you know in a jiffy whether your exchange has bought it—don't let it lay down on you. WIRE at our expense NOW. BE ALIVE. Released July 13th. 1,000 Feet.

SECOND RELEASE

"A TALE OF THE ANVIL"

The story of a big smith with a heart as big as the Lusitania—you'll love him, and you'll be the biggest booster of CHAMPION FILMS after you've seen it. Released July 20th. 1,000 Feet.

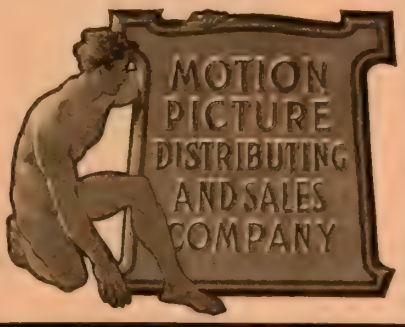
ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

CHAMPION FILM CO.

MARK M. DINTENFASS, Mgr.

27 Lexington Ave., New York City, N. Y.

Champion Films are sold through the Motion Picture Distributing and Sales Co.



LUX FILMS

RELEASED JULY 15th, 1910

The Greatest of These is Charity

Dramatic. Length 540 Feet

Bill's Serenade

Comedy. Length 468 Feet

EXCLUSIVE AGENTS IN CANADA FOR THE

"Lux" and "Ambrosio" Films

POSTERS FREE WITH EVERY RELEASE Write for Weekly List of Descriptions of Films

R. PRIEUR

Member N. I.M.P.A.

10 E. 15th Street NEW YORK

Telephone Call: STUYVESANT 3124

Member of the Associated Independent Manufacturers. Licensee under the Bianchi, Armat-Jenkins Patent.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

EXHIBITORS in response to demands of their patrons are *repeating* our pictures. That fact speaks volumes for

POWERS PICTURE PLAYS

Saturday, July 16th

A JEALOUS WIFE

A drama based on a wife's unfounded jealousy of her husband.

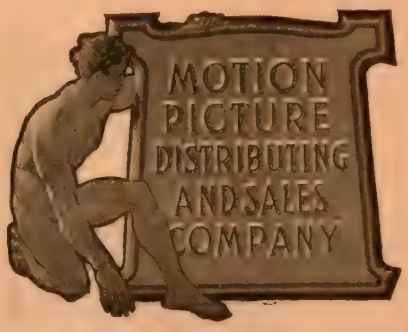
THE TATTLER

A Westerm comedy full of laughable situations.

Tuesday, July 19th

A Game of Hearts

A unique comedy-drama that tells a most interesting love story. A thrilling rescue of a woman in a runaway will make this a feature film.



The Powers Company

241st Street and Richardson Avenue
New York City

Write to your Exchange for free posters and bulletins

GREAT NORTHERN

Stands for Quality!

Release for Saturday, July 9th

The WONDERFUL CIGAR

A lively comedy picture with many amusing episodes

The LAUGHING MACHINE

A laugh from start to finish

Release for Saturday, July 16th

::: THE PRODIGAL SON :::

A splendid feature film of merit : : : :
Acting, staging and photography superb

Our GREAT NORTHERN Film is the film make of Universal Fame. (Pioneer of Independent Makers.)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

THE PATHÉ PROFESSIONAL MODEL

Turner & Dahnken of San Francisco write:

"Nearly every theatre of any consequence is using the PATHE Machine. This is the only Machine that positively produces an absolutely flickerless and steady picture."

PATHÉ FRÈRES

NEW YORK, 41 West 25th Street **CHICAGO, 35 Randolph Street**

NESTOR FILMS
CENTAUR FILMS

Released Monday, July 11, 1910

(NESTOR) **The Call of the West**

990 Feet

Released Thursday, July 14, 1910

ANOTHER SPLIT REEL

(CENTAUR) **The Badgers**

475 FEET

Grandad's Extravagance

520 FEET

SPECIAL RELEASE

(CENTAUR) **Aviation at Montreal**

(JUNE 25 to JULY 5)

An absolutely exclusive feature that can only be obtained from me—order at once. Will be shipped about July 11th.

Send Orders for Aviation Release to Bayonne

Made by DAVID HORSLEY, Bayonne, N. J., U. S. A.

SOLD BY

91 Dearborn Street CHICAGO **A. G. WHYTE** **27 Lexington Avenue NEW YORK**

MR. EXHIBITOR—The real exchanges have all ordered, and if your's has not, he isn't in the real class; put him next or shift to the man who buys Good Films. Get on our mailing list by sending your name on a postal, mentioning the name of your exchange.

EXCHANGES—To avoid confusion, I have decided to ship Centaur Films for the time being through A. G. Whyte; till further notice send your orders to him.

BIANCHI LICENSEE **POSTERS FREE WITH ALL PICTURES**

VITAGRAPH

"LIFE PORTRAYALS"

For Release Tuesday, July 12

Nellie's Farm

Pathetic Child Story of absorbing interest and superbly acted, introducing the two children already famous in Vitagraph "Life Portrayals." Approximate length, 995 feet.

For Release Friday, July 15

Her Uncle's Will

Society Comedy Drama—How the snobbish father of a young man was brought low by a clever and witty heiress whom he mistook for a dairy maid. A delightful love comedy. Approximrte length, 995 feet.

For Release Saturday, July 16

A Broken Symphony

Dramatic Love Episode—The hopeless, unspoken love of a poor, deformed fiddler for a girl who becomes the bride of another. Approximate length, 993 feet.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 4. July 23, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBIT

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

"A POSTAL SUBSTITUTE"

Tells a story of a young girl, who finds her lover drugged; takes his bag and delivers the mail.

Released JULY 21, 1910

"THE WOMAN IN THE CASE"

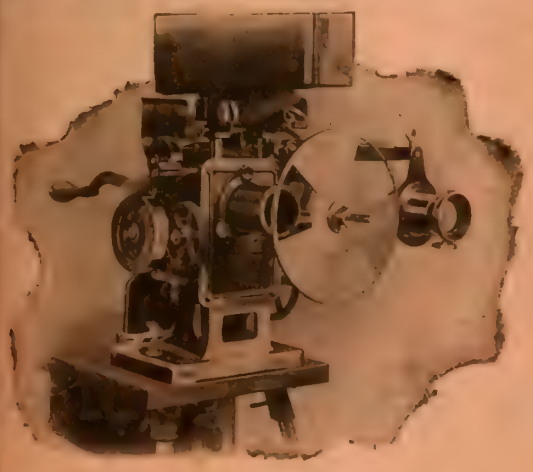
Another crackerjack subject of Western life, which contains some excellent riding.

Released JULY 28, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Enthusiastic Exhibitors

Write us every day voluntarily praising the absolutely flickerless pictures projected on the screen by

Power's Cameragraph No. 6

This splendid machine is easy to run, simple in design and noiseless of operation, and stands alone among moving picture machines on the market to-day.

Insist that your Exchange get one for you, or write us direct for our Catalog "G."

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

Say "Thanhouser" to the Exchange Man!

Say "Thanhouser" to the Exchange Man!

SAY "THANHOUSER" TO THE EXCHANGE MAN!

and you'll get

THE GIRLS OF THE GHETTO

Released Tuesday, July 19th

Scene from "THE GIRLS OF THE GHETTO"

A Romance of the Settlements that will settle one thing firmly in your mind: THANHOUSER DRAMAS ARE THE ONLY SETTLEMENT OF THE PROGRAM PROBLEM. Get this one as soon as the Synopsis has settled into your head!

Approximate Length 1,000 Feet No. 126 Code Word, Ghetto

The Playwright's Love

Scene from "THE PLAYWRIGHT'S LOVE"

Released Friday, July 22d

It was a mighty odd love but so pure a love withal that it makes a love of a picture—tender, true and "touchy," the kind that causes all the world to love a lover and all your patrons to love your show. You'll love your exchange man for giving you this!

Approximate Length, 1,000 Feet. No. 127 Code Word, Love

Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man!

Say "THANHOUSER" to the Exchange Man!

Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man!

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

LUX FILMS

RELEASED JULY 22nd, 1910

"A Devoted Little Brother"
Dramatic. Length 530 Feet

"Ma's New Dog"
Comedy. Length 344 Feet

EXCLUSIVE AGENTS IN CANADA FOR THE
"Lux" and "Ambrosio" Films

POSTERS FREE WITH EVERY RELEASE Write for Weekly List of Descriptions of Films

R. PRIEUR

Member N. I.M.P.A.

10 E. 15th Street NEW YORK

Telephone Call: STUYVESANT 3124

Member of the Associated Independent Manufacturers. Licensee under the Bianchi, Armat-Jenkins Patent.

ASSOCIATED INDEPENDENT FILM MANUFACTURERS
BIANCHI COLUMBIA LICENSEE

Getting Yankeeized?

UNCLE SAM FILMS MADE BY YANKEE FILM COMPANY NEW YORK TRADE MARK

YANKEE FILMS ARE SURPRISES

We are going to release a 950 foot picture on July 25th that will grip you and touch something deep down in your heart.

"The Ungrateful Daughter-in-Law"

You ran "THE RIGHT TO LABOR." If you didn't, you missed a good one.

YANKEE FILM CO.

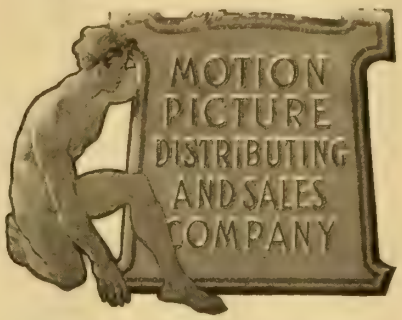
344 E. 32d ST., NEW YORK

Our Films Sold only through the Motion Picture Distributing and Sales Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

RELIABILITY

QUANTITY



QUALITY

RESPONSIBILITY

We want to tell our allies, the exhibitors, something about the business of our office. Notwithstanding that the Summer season is on, our customers seem to be doing a steadily increasing business.

THIS MEANS

that exhibitors are joining the Independent ranks. They are realizing that

WE HAVE THE GOODS

and many of them are writing in to us directly to say that they are glad to have the opportunity to avail themselves of our program. We are putting out the strongest and most reliable program on earth, and it is only a question of a man's independence as to whether he joins us or not. We say to the exhibitor who has never tried an Independent service: "how'd you like people to avoid your theater in favor of a competitor's without ever having been in your place?"

YOU WOULD ASK FOR A CHANCE

wouldn't you? Therefore it ill becomes you to have an opinion of Independent service unless you've tried our latest combined program of TWENTY NINE REELS WEEKLY.

EVERY MONDAY

Eclair, Imp, Yankee

EVERY TUESDAY

Bison, Kinograph, Lux, Powers, Thanhouser

EVERY WEDNESDAY

Ambrosio, Atlas, Champion, Electragrafi, Nestor

EVERY THURSDAY

Cines, Film D'Art, Imp

EVERY FRIDAY

Bison, Defender. Kinograph, Lux, Thanhouser

EVERY SATURDAY

Capitol, Carson, Columbia, Great Northern, Itala, Powers

SEE THAT YOU GET THEM

LIST OF BUYING EXCHANGES, JULY 13th, 1910

Anti Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Dandy Film Exchange, 10 East 15th St., New York City.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

Atlas Films
Hold the World

Atlas Film Co.

A Corking Reel that is New and Different

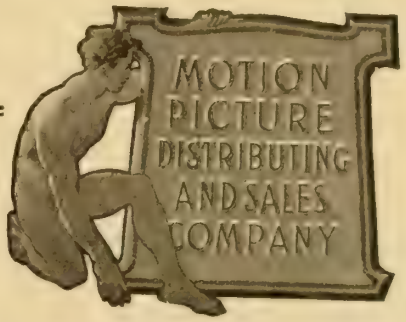
FOR WEDNESDAY, JULY 27, 1910

"The Prospector's Treasure"

This is Better than the Best ! Take a Tip and Don't Miss It !

"The Kissing Bug"

(On the same Reel)
Is a Good Subject for the Summer Time.
Running it means "S. R. O."—Come to life!



SOLD THROUGH

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 East 14th Street NEW YORK CITY

GREAT NORTHERN

Release for Saturday, July 16th

THE PRODIGAL SON

A Splendid Feature Film of Merit. Staging and Photography Unexcelled.

Release for Saturday, July 23rd

Fabian Cleaning Chimney — COMEDY

The Elopement — COMEDY — 466 FEET

The GREAT NORTHERN Film is the film make of Universal Fame. (Pioneer of Independent Makers.)

No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

Stands for Quality!

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

Demand this week's "Bison" pictures for they'll surely pull increased summer business

"A MESSAGE OF THE SEA"—This picture will compel your interest and approval. Your heart will bound with joy when Helen's treasure is unearthed by Captain Elliott and you will be forgiven your feeling of satisfaction when Crane is exposed. Photographically perfect.

"BLACK PETE'S REFORMATION"—Another one of our Westren productions. "Nuff said!" A hermit's daughter wins the love of a confirmed bandit. She gives him her father's hordings as a test and Black Pete proves his was a complete reformation. Daring riding again predominates, scenery well chosen and acting unsurpassed.

"BISON" RELEASE—TUESDAY, JULY 19th
"A MESSAGE OF THE SEA"

"AMBROSIO" RELEASE—WEDNESDAY, JULY 20th
"THE ROMANCE OF A JOCKEY"
"SOME RIDING EXERCISES OF THE ITALIAN CAVALRY"

"BISON" RELEASE—FRIDAY, JULY 22nd
"BLACK PETE'S REFORMATION"

"ITALA" RELEASE—SATURDAY, JULY 23rd
"A CANNON DUEL"
"LET US DIE TOGETHER"

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City

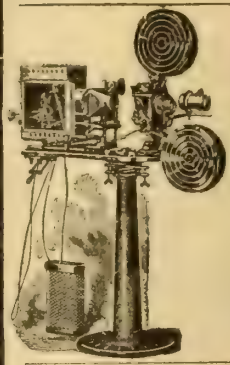
PHONE 980-1-2 Stuyvesant Cable Address: Nosib

Hallberg Goods

Satisfy the Most Critical M. P. Men

Hallberg Electric Economizer

is made for all circuits in any size required for one or more M. P. or stereopticon lamps, and is GUARANTEED TO LAST and **saves 60 to 90%** on current bill and gives the **best light.**



Motiograph

Flickerless M. P. Machine

produces the steady, brilliant pictures you have been looking for.

The 1910 Model

is now in stock, ready for prompt delivery.

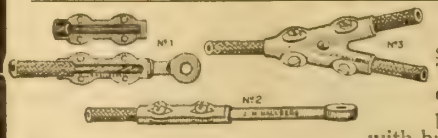
Hallberg

Exhaust and Buzz Fans

are the best on the market and prices are right. 24-inch A. C. Exhaust Fans and all sizes Buzz Fans in stock at all times.

•TRADE MARK•

Electra Pink Label M P. and "EXCELLO" Flame Carbons give the best results. My stock is complete. Any size order filled on date of receipt.



Send **$1.50** for a set of **HALLBERG Terminal Connectors** by mail, postpaid. They do away with burned out lampleads.

Hallberg

4,000 C.P. Flaming Arc Lamps

give a steady golden yellow or brilliant white light. The best for theatres.

Send 35c for Can of SPEC-OIL
The Best You Ever Used

My stock of Announcement Slides, Condensers and M. P. Supplies is the most complete. **Free Catalogue No. 38-W**

J. H. HALLBERG, 28 Greenwich Ave., New York

GOT 'EM AGAIN

FIRST PICTURES OF THE FIGHT

SERIES OF FIFTEEN SLIDES FROM ORIGINAL PHOTOGRAPHS TAKEN AT RING-SIDE, RENO, OF

JOHNSON-JEFFRIES FIGHT

COMPLETE SET AND READING, $7.50. SHIPPED SAME DAY MONEY RECEIVED. NO C. O. D.

COSMOPOLITAN SLIDE MAKERS
174 East Madison Street - - CHICAGO, ILL.

Talk's Cheap but Quality is Required

To Stand the Heavy Grind and Project the Best Pictures

ANYONE MAY MAKE CLAIMS, but with the Motiograph, both DURABILITY AND QUALITY OF PICTURES ARE ABSOLUTELY PROVEN.

The wearing qualities have been proven by three years of continuous service and yet the machines are practically as good as new.

The quality of pictures was proven from the beginning, Motiograph users have nearly

25 Per Cent. Brighter Pictures

and without flicker because of the speed of the

Patented Double Cone Shutter

WHY SUBMIT TO EXPERIMENTING at your expense by using machines, the durability of which is yet unknown, and the quality of pictures projected wont compare with the MOTIOGRAPH.

The Motiograph is pointed to as

A Standard of Quality

GET THE BEST AND YOU'LL BE SATISFIED AND SUCCESSFUL.

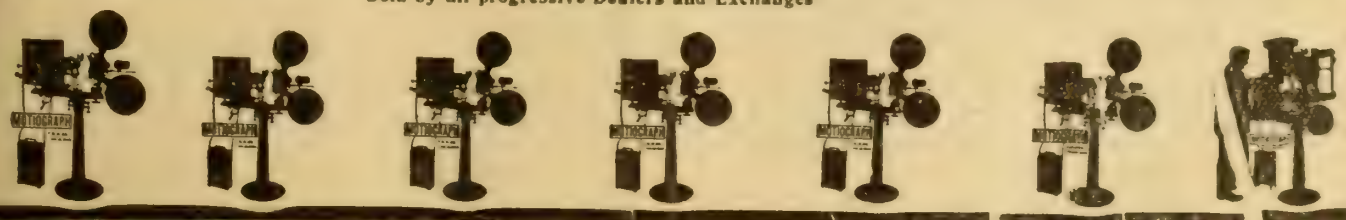
MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

SPECIAL JOBBING AGENTS:

J. H. HALLBERG, New York
ELECTRIC THEATRE SUPPLY COMPANY, Philadelphia
PITTSBURG CALCIUM LIGHT AND FILM COMPANY
WESTERN FILM EXCHANGE
YALE FILM EXCHANGE
COLORADO FILM EXCHANGE
ACME FILM EXCHANGE, San Francisco
J. F. BROCKLISS, London, England

Sold by all progressive Dealers and Exchanges



JOHN GRAHAM'S GOLD

Released, Thursday, July 21st

John Graham is a miser, whose money wins the hand if not the heart of Eunice Vaughn, who marries him to save her mother from dis grace. Graham is a fiend, but her sufferings are short and the picture closes with the girl free to marry the man of her choice. A striking subject.

Length about 925 Feet

Released, Monday, July 25th

The STEP DAUGHTER

The step daughter is driven from home and becomes self-supporting. When the boy sweetheart of her childhood writes of his return from South America and tells of his desire to renew the boy and girl troth, the scheming step mother plans to substitute her own daughter for the absent girl, but chance sets matters right and all ends happily. A novel and interesting story.

Length About 900 Feet

JULY 28th—A COMEDY

WIFIE'S MAMMA

A LAUGH? WELL NOW!

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

JULY 25

Combined Length 1,000 Feet

Code Word "Dog and Sleep"

A Mad Dog Scare

TWO COMEDIES ON ONE REEL

Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle" just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begins to feel shaky. A city chap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitious of the corner grocery clientele. Accordingly he enlists the services of the town pump comedian and they tie tin cans to the two most ferocious looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half-yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house; finally, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sits as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but only suffered from a case of fleas. Joshua is released amid general tumult and returns to the fond embraces of his family. (Length, 690 feet.)

On the same reel is

A Sleep Walking Cure

A spinster hits upon a plan to cure sleep-walking. Accordingly places a tub full of water at the foot of the stairs. Everyone falls in but the right one. Finally it serves to catch a burglar and proves the efficiency of the old maid's idea. (Length, 310 feet.)

The Cowboy's Stratagem

A DRAMA OF THE WEST

Bob loves Mab and his love is returned, but, as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing and hunting trip in the Platte River bottoms. On their way they stop at the post-office. An Eastern lady out horseback riding stops to ask Bob for directions. Mab sees Bob apparently paying marked attentions to the lady. Her jealousy is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question, Mab accepts, and the ring is given.

The Eastern lady's horse runs away with her. Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealousy, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings.

After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab, and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker," and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.

JULY 28

Length about 995 feet

Code Word "Gem"

Selig Polyscope

CHICAGO, U. S. A.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six montns, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 23, 1910 No. 4

Summary of the Week.

The moving picture as a sensible entertainment for school children during vacation time.

* * *

Misfit photographers and others whose presence in the business is neither profitable to themselves nor to others.

* * *

The march of improvement in the motion picture has not yet stirred up the British manufacturers.

* * *

Drums and Traps—Some sound advice to the theater manager by H. F. Hoffman.

* * *

Perry N. Vekroff compares the relative status of the Motion Picture and the Drama in America.

* * *

The popular Vitagraph girl—Miss Florence E. Turner—finds herself shown up as a picture personality.

* * *

F. H. Richardson at last discovers a really good show in New York City—the Harlem Opera House, one of the Keith & Proctor circuit.

* * *

Dr. W. H. Jackson criticises the attitude of the newspapers to the moving picture.

* * *

"Lux Graphicus" has a more profound respect for the picture producer after witnessing from behind the scenes in the Vitagraph factory, the task of producing a visualization of "Auld Robin Gray."

* * *

"Man-About-Town" gives a knockout blow to the man in the street who thinks and says that the Jeffries-Johnson fight pictures should be withheld from public view.

* * *

Essanay Company offers one hundred dollars for a word—a euphonious and expressive word—to take the place of 5c. theater, dime show, moving picture theater, nickelodeon, etc. Good idea.

* * *

John M. Bradlet has a word to say about the fight pictures. F. H. Richardson replies to some of the troubles that beset the operator.

* * *

A view of the factory where the "Electra" carbons are made and some facts about their production.

* * *

George Kleine, in an interview with a World representative, becomes communicative and relates the history of the birth and development of the Edengraph machine.

* * *

Correspondents from far and near vent their opinions as to the hue and cry that has been raised against the fight pictures.

* * *

Moving pictures in church—their value as an attraction and as an educator gradually overcoming the prejudice against them.

The Picture and the Children.

The public schools of the country closed at the end of last month and many millions of children were let loose on the community, either to make holiday on the coast or in the country or to roam the streets of the cities and townships. The consequence is that any intelligent foreigner visiting New York City just now will be simply amazed at the number of children who are in the streets for the purpose of amusing themselves as best they can and of annoying adults by their noises, their pranks and their general restlessness.

It is a great problem, that of what to do with small children in the long Summer vacation. Every tired mother knows what it means. Fortunately the school authorities of New York City take a humane view of the situation. They open the playgrounds of the schools for a certain part of the day, and this has the effect of drawing off the little ones from the streets. We are writing this almost in sight of a large public school in the city and it is consoling to see the avidity with which the small children take advantage of the facilities offered them for enjoying themselves in an enclosed place for an hour or two with swings and the like.

Some of the schools, too, manage to give the little ones something in the nature of a small entertainment before they are released for the evening. This also is a good thing in its way. It has occurred to us that this would be a good opportunity for giving children a little mild education in vacation time by utilizing empty schools for the exhibition of educational moving pictures, which fortunately abound in considerable numbers. The expense would not be great. The hall or school room would cost nothing, current is available, cost of the films would not be great, whilst operating talent could be had at a reasonable outlay.

We hear and read much about the intention of the scholastic authorities of the country to utilize the moving picture for educational purposes. The time is probably not yet ripe when the moving picture can be included in the daily curriculum of public schools. But we believe that during the long vacation a tentative effort could be made to reach the minds of the young people in the manner we suggest. The children are practically doing nothing for something like ten weeks, during the Summer months, whereas if the schools could be utilized for an occasional exhibition of educational moving pictures, the streets would be cleared of the little

ones and some good would be done to their minds by concentrating them upon an attractive form of instruction.

Nearly everybody shares the experience graphically described by Hoffman in his article in a recent number of the WORLD. Not only do the teachers of the schools, when they are open, listen to the small people talking about the picture, but other members of the community outside the schools. In these last few weeks we have found ourselves in contiguity with large numbers of children released from school. What is their chief topic of conversation? The moving picture! Or if it is not, you have only to mention the picture to them and off their young minds start to conjure up all sorts of anticipations and expectations as to what they are to see *when* they see a picture. Indeed, the tired mother, before referred to, probably finds no readier means of pacifying a rebellious child, than by promising him or her a nickel wherewith sight of the much-prized picture can be obtained. It seems to us that nothing on earth appeals so forcibly to the juvenile mind as the picture, potent though such influences as the seashore, Coney Island, automobiles, aeroplanes and ships may be. The picture transcends them all in popular interest. It holds and attracts the juvenile mind where other agencies meet with only partial success. "Give me the child," says the Jesuit, "and I will mould the man or woman." "Give us the child," say we of the MOVING PICTURE WORLD, "and we will make a life-long friend of that child for the moving picture."

Time and again we advert to this theme of interesting the children in the best aspects of the moving picture for the reason that we think it is good for the children and for the picture. The child yields his interest, is won over to the cause and the business thrives thereby and is solidified for the future. Let anybody who has the opportunity do what we have done on many occasions, and that is to scrutinize the face of an intelligent child of seven or eight who sees a good moving picture for the first time. Unmistakeably you will read such wonderment, such surprise on the child's face as to convince you that it is worth a great deal to maintain such an interest as this in the virgin mind of to-day which is to be the fructifying mind of the future.

Color and the Picture.

An esteemed correspondent wrote us the other day drawing attention to the fact that she—for our correspondent was a lady—saw what she assumed to be a naturally colored moving picture, of which she spoke in terms of the highest praise. We had no difficulty in identifying the picture as one of Messrs. Pathe's productions. All who know the beauty of the Pathe colored pictures will join our fair correspondent in her admiration for those results. Monochrome in moving picture may be applauded and appreciated without stint, but it is inevitable that sooner or later it will have to yield the palm to polychromatic pictures. There are physiological reasons for this which we are under promise to treat in a future article. Our advertisement pages, for some time past, have announced the imminent introduction of kinemacolor to the American public, and this week we are in receipt of a batch of literature bearing on the subject. Moreover, we believe that within the last few days a series of demonstrations of kinemacolor subjects have been given in New York for the edification of vaudeville and other magnates, who no doubt require some education in the possibilities of this beautiful process. We shall doubtless hear more of the effect which the process makes upon the lay mind a little later when the arrangements of the Kinemacolor Company of America are perfected.

Meanwhile, we should like to say that we are glad to see signs of the early introduction of kinemacolor to the American public. It is not our object in this article to discuss the pros and cons of the process, from a scientific or technical standpoint. This has been done before. The proof of the pudding is in the eating of it, and kinemacolor will stand or fall in this country entirely upon its merits. What we are particularly concerned in at this moment is to welcome the process to the market and to record the fact of its so being placed there, because it is bound to have a great effect on the future of the picture. If kinemacolor is the success that it is hoped to be, the public will demand colored pictures in increasing numbers. We never expect to see the time when color will wholly replace monochrome in the picture, any more than oil paintings or water color paintings will displace black and white work in graphic art. There are numerous subjects made by the moving picture which are best translated in monochrome. On the other hand, there is a wealth of material that looks all the better, and all the more convincing, when translated in color, especially natural color. It is here that kinemacolor or colored stencil or natural color work steps in.

There is another reason why we welcome kinemacolor into the field, and it is this: We think it will be instrumental in bringing the picture to the notice of a large class who do not at present study the picture, and therefore it will act in a manner of speaking as something of an uplifter. We believe that it is the intention of the executive staff of the Kinemacolor Company of America to approach the public through vaudeville houses, lecture halls and the like and not through the ordinary moving picture theater. In this case an entirely different public will be reached from that which patronizes moving picture theaters, and consequently interest in the picture will be stimulated and strengthened.

Our exchanges show that kinemacolor is meeting with success in the British Isles and on the continent of Europe. A picture in kinemacolor was obtained of the late King Edward's funeral which is to be shown in this country very shortly. The possibilities before the process are great and in the interests of the business we hope to see them realized.

Square Pegs and Round Holes.

Photography—that is, stationary photography—was years ago defined as an "art-science." It is a clumsy word, but it expressed the meaning of those who some thirty-five or forty years ago realized that in the making of a photograph something more than mere manipulative or mechanical knowledge was demanded. It amounted to this, in short: Though you could use your camera intelligently, develop your negative and make a print, yet the result was bound to be poor, wooden or generally unsatisfactory, unless a certain amount of artistic and scientific knowledge was brought to bear in the work. In other words, you had to properly compose and light your picture; you had to accurately expose, develop and print it. The composition and lighting came under the heading of "Art" and other things under that of "Science." To-day, the phrase "Art-Science" is seldom heard of. Your educated photographer, whatever he does, be it portraits, interiors, landscapes or the like, may be generally regarded as a cultured craftsman with the technique of his work at his finger tips. He may think or talk art or science, but what he does is the manifesta-

tion of craftsmanship. That is to say, to a knowledge of artistic principles he adds that of the possibilities of his lens, plates, printing and developing processes.

Now, the modern photographer whose best work is shown along Fifth avenue, has only arrived at that stage of development and craftsmanship after a long apprenticeship. Trace your successful photographer back to his primality and you will find in the majority of instances that he just "butted in" in a humble way and became one of those things described in the caption of this article, "a square peg in a round hole." He was all sharp corners and edges who knew nothing of the art and the technique of his subject, so failure, disaster, perseverance, gradual success and experience rounded off those sharp edges and the peg finally fitted the hole. In other words, out of chaos and incompetency a finished craftsman was evolved. We know photographers who commenced their career as tin typers, dark-room assistants, doormen, but they have gone through the mill and are now finished delineators of the "400." But it was hard work and it took them years to rub off those sharp edges.

Much the same sort of thing is happening in the moving picture field to-day, or rather it has been happening since this time last year. As we pointed out last week, the Independent side has attracted a considerable number of new manufacturers with capital, enterprise, brains and ability. These in their turn are engaging and have engaged bands of more or less expert technical and artistic helpers. But, alas, observation and contact with these people shows us clearly that here again we have the old story unfolded before us, "square pegs in round holes." It is positively disheartening to contemplate how many enterprising Independent manufacturers are at the mercy of help of small experience and still smaller capacity for learning. As we have said over and over again, the making of moving pictures from the time the handle of the camera is turned to the time when the finished positive is dried and ready for exhibition—this work is by no means easy or simple. It is regrettable that so much of it perforce must be entrusted to partially incompetent hands simply for the reason, of course, that high-class expert help is not a drug in the market. In other words, the moving picture field is not over-crowded with good camera men, photographers, producers, painters and the like.

These square pegs in round holes must adapt themselves to the needs of the case before the best possibilities of the moving picture are extracted by the newest manufacturers. The making of a *photograph* of a kind is, as we have pointed out before, comparatively easy, though not absolutely easy; the making of a *picture* that will pass rigid criticism in the way of composition, lighting, exposing, developing, tinting, toning—the technique of the subject, is very difficult indeed and can only be accomplished by the scientific method as opposed to mere guesswork. In other words, the subject must be understood.

We know something of the difficulties of those who set out to make moving pictures. We have watched their help at work; we know the heart-breaking failures which never see the light of publicity, of the errors in exposure, in developing, in printing, and of the pathetic waste of film, of the pointless stories, of the mis-edited or unedited film, and releases not released, of, in short, money thrown down the sink due to the failure of the help to make good. We know all this, and that is why we write this article by way of sympathy for those manufacturers who are struggling against the ignorance of those upon whom a restricted market forces them to rely. They have our sympathy. But the lesson, though stern and bitter, is a valuable one. It is this: That only the best can succeed. Only the best is wanted in the modern moving picture field, therefore these square pegs in round holes must either be abolished or must adapt themselves to circumstances. The stern contest of quality has set in with remorseless severity on the Independent side. It is a good time of year to bring this matter to the fore and to impress upon the Independent manufacturer that the problem before him now and henceforth is that of *quality*, again QUALITY, and always QUALITY of picture.

Ante-Deluvianism and the Picture.

Nobody, we suppose, who reads this paper or who is acquainted with the personalities of those responsible for its production can twit us with lack of patriotism. "Breathes there the man with soul so dead, who never to himself hath said: 'This is my own, my native land!'" This means, of course, the land where one was born. Patriotism of this kind is a primal instinct and always remains with one, even though, for convenience sake, one changes one's nationality or form of nationality—not an unknown thing in the United States to-day.

For reasons made plain in the foregoing paragraph, we have always wanted to see the British picture take a place of prominence on the American market, and secure a share of American business just as the American picture is securing a share—and a very large share—of British business, which the American pictures obtain on their merits. But over and over again in these pages, and elsewhere, we have felt it our duty to point out that the British-made picture was not on its merits entitled to a share of American business. We have pointed out that its photography was below that of the highest American standard, and that the dramatic subjects were undramatic, the stories and their method of treatment being absolutely unsuitable to the American market.

What was the result of this action on our part? We were denounced for our bias against the English picture. We were told that we held a brief for the American production. We were contradicted by new entrants into the manufacture of moving pictures who were not heard of until yesterday, whilst we, who write this, have been following the progress of the picture for the last thirteen or fourteen years. More than that, some of our esteemed English contemporaries have gone out of their way to exalt the British picture, and to blind themselves to evident facts, namely, that even in Britain the British picture holds a secondary place, whilst in the United States and other countries it is barely tolerated.

That, however, our attitude in this matter was justified is at last evidenced by the practical admission of one of our London contemporaries which prints several letters condemnatory of the British picture and deploring the fact that in Britain most of the pictures exhibited are of foreign make. This is a melancholy fact, reflecting little or no credit upon English manufacturers of films who are "trailing the procession" with a vengeance. In other words, they are years behind their French, German, Italian and American competitors.

Here in the United States there is such a sympathetic disposition towards anything, one might say everything, that is English, that we deplore the apathy of the English makers in this respect. Fancy now, that it is to an American house such as the Vitagraph Company that the splendid film of "Becket" which we noticed last week is due! Good Lord, there are English film makers working within a few miles of Canterbury Cathedral! yet not one of them seems to have seized upon the opportunity

of making a "Becket" picture. Again, it was an American film maker who adapted Wilkie Collins' novel, "The Moonstone." American film makers have illustrated Dickens and Scott, as well as Shakespeare. They are illustrating the Bible. They are ransacking the world of literature, poetry and art for suitable subjects. What are the British makers doing—those British makers who have such a beautiful world of subjects at their very doors? What are they doing to uphold the best aspects of the picture? Absolutely nothing. As we write this, the hum of progress is heard in this land. The licensed manufacturers are doubling the sizes of their plants; the Independent manufacturers are plunging into the great competition of quality. The American business is on the boom. In England people are writing to the representative organ of the trade and asking, "Where is the English film?" And echo answers: "Where?"

We know that the MOVING PICTURE WORLD is read, and very frequently read, throughout the whole of the English film trade. We ask all the manufacturers who read this article to believe us when we say that we are acting in their best interests, when we beseech them to, in the American locution, "get busy," and make good, well-acted pictures, which can compete with the American pictures shown on the British market. When they do this their films will stand a chance of success here in the United States. Except in very special instances they are not doing so at present, and that is why so little is seen or heard of the British moving picture in North America and other parts of the world.

DRUMS AND TRAPS.

By H. F. HOFFMAN.

I'm going to take a fall out of the man behind the drums to-day. Some weeks ago I took a fall out of the operators and they have never forgiven me. I do not despise the operator, because I have been one myself and know the ups and downs of it. Neither do I despise the trap drummer, because I am one myself. It was the drums that gave me my start in the amusement world, and it is to them, directly or indirectly, that I owe many fond memories and some knowledge of the world, both at home and beyond the seas. There is nothing I love better than to sit in a big band and go through a heavy overture, but I always seemed to be able to make more money doing something else.

The advent of the moving picture theater brought the services of tympanists into very sudden demand. The demand was greater than the supply, and consequently, to fill up the gaps, many raw recruits were pressed nto service. Most of them served their purpose by making a noise of some kind, and it is barely possible that among the lot there may be a certain percentage who will in time become first class performers. Therefore, in case this article is scanned by the old-time drummer, whatever I may have to say of an instructive nature is put down for the benefit of this new crop of tympanists and not to demonstrate any superior wisdom to the oldsters, although some of these, too, have their faults which may be mentioned therein.

There are two general classes of drumming; the regimental, or military, and the professional, or band and orchestra. For the purposes of this article we may as well dismiss the regimental in a few words. While it is the lower of the two classes of drumming, it is the best training school for future professionals that I know of, so far as technical skill is concerned. It does not make a musician of a man, but it teaches him how to handle his sticks. It teaches him the various beats and rolls, from the five to the eleven stroke, and other tricks that a man who considers himself a full-fledge should know, but at the same time a regimental course is not absolutely necessary. The close roll is the easiest to master and if you get that down fine you have your start for indoor work.

In drumming, as in every craft, there is a right and wrong way. It varies from the laborious thump to the skillful and sympathetic touch of the artist; the difference between the employment of mere muscle and brains. The drummer who executes well but does not know his notes is almost sure to be a thumper, or "athletic drummer," as the wise ones say. The kind who imagines that the audience came there to hear him and him only. His object is to drown the piano player and prove his worth by the amount of noise he can make, and he always succeeds. Later, when he learns his notes, his noisy fault is apt to abide with him, and that is why we have so many irritating men behind the drums at moving picture houses. This is particularly true when he comes to playing the bells. On more than one occasion, in some of the biggest and best houses, I have listened to the most ear-splitting hammering on bells, ranking second in noise only to the circus calliope.

All this noise is unnecessary. The drummer must learn that he is only a subordinate item and should keep his proper place. The singer who yells his lungs out and the cornet player who blows his head off are much scarcer than the drummer who drowns out the pianist. The skillful man with the delicate touch can put life into a show that the other man would kill. The real drummer knows that a drum tap carries very far and he does not overdo it. If you watch him you will notice that his elbows never move; he can play for hours with nothing but the motion of his wrists, and his clean, even roll is like the patter of raindrops on a tin roof. He also knows the value of acceut and is always playing with light and shade: short crescendos are his stock in trade and occasionally he gives his bass drum a moment's rest instead of pounding straight through like a machine from start to finish.

When the finished player handles his bells he gets the sweetness out of them by his lightness of touch, and if he can keep the sound down to the tinkle of a music box the effect with piano is very pretty. In like manner he handles his triangle, clogs, castanets, tambourine and all minor accessories, which are very musical if they are kept down below the battering point.

Sound effects come in for some of the most stupid handling of all, both by professionals and novices. The most abused of any is the horse-hoof imitation. It is almost funny to observe the diligence with which some prop-workers watch a horse when he comes into the picture. Every step is caught with a keenness that soon attracts the attention of the audience to the horse's feet and away from the actors. The lover may be pleading with the Squire's daughter to elope with him, during which the horse is grazing in the background, but nevertheless every step that horse takes must be faithfully recorded by the loud pop of a cocoanut shell, without regard whether the horse be walking on ground, gravel or ganite.

Without judgment in the use of sound effects they are worse than none at all. Where a sound will have a direct bearing and effect upon something that is happening in a picture, such as the ringing of a door bell, the shot of a gun, wind in a storm, etc., then by all means come in with it strong, but on the other hand, when you see a calf in the background of a pretty farm scene don't detract from the acting by jangling a cow bell when it has no bearing on the picture. If your bass wants it, muffle it inside a box and you will get the right effect. The horse-hoof is all right for a runaway or exciting gallop, such as a fire apparatus in motion, but don't overdo it. If you stop to think, a man walking on a pavement makes nearly as much noise as a horse and you do not think it necessary to imitate him at all.

I was lecturing once at a large theater that held a thousand people on the ground floor and it required some vocal effort on my part. Behind the screen they had a prop-worker who felt the importance of his position, very much to my discomfort. He never missed a horse's step; every time a door closed he would rap on a box; the waiter's tip always jingled on the table; the chickens out-cackled me; the cows "mooed" me into silence, and I was lost in the ocean's roar. I said nothing to him because he was peevish and very jealous of his playthings. One evening we had the interior scene of a peasant's cottage, and a painful parting between two lovers was taking place. All at once a bird began to sing with great violence. I looked at the piano player in wonderment and found him looking the same at me. "What's that for," he asked. "You've got me," I replied, "I'll go and see." I found my friend with his cheeks and his eyes bulging out, blowing for his very life. "What's the trouble?" says I. "The bird! The bird!" says he, without removing the whistle. "Where?" says I. "There!" says he, pointing triumphantly with a stick to a diminutive canary in a tiny wooden cage on a top shelf at the far corner of the room. "Good boy!" I cried, giving him a wallop on the back that made him almost swallow his blooming whistle.

If you err in sound effects it is better to err on the side of silence. Do not pay so much attention to trivial things just because they happen to be in the picture. Get in with the sound that ought to be there and play good drums for the rest. Furthermore, I notice that while many drummers imitate objects and animals very commendably, they seldom think of imitating a man. Whether they are afraid of the sound of their own voices or not, I cannot say, but there are many cases where a shout, a laugh, a command or a sneeze could be put in with the voice that are not taken advantage of at all.

In every craft the workman should have the best of tools and take the best care of them, but it seems to be the fate of drums, especially bass drums, to be sat upon, rained upon, worked upon, generally abused and left to shift for themselves. Some of the drums I have been listening to at picture houses could be replaced by butter tubs and the audience would never know the difference. You may have noticed that musicians on all other instruments take special care of them and are oftttimes inclined to brag a little about the rarity of their particular one, which means that they have tried a good many before they were entirely satisfied that they had selected the best that could be had. This is particularly true of violinists who guard their violins with jealous care and seldom trust them to other hands than their own for any reason whatever. Drummers are not usually so particular in this respect but the fact remains, nevertheless, that the best results cannot be obtained with poor drums. It is not so much a matter of cost as in the constant trying out of different ones until the rare one is found. There is not one drum in twenty that is worth owning.

Bass drums in particular almost always escape proper selection, being often ordered by mail to be of a certain height and depth in inches, instead of being personally tested for the deep toned vibration which carries that resonant musical boom to the farthest corners of the auditorium, no matter how lightly tapped. Needless to say, that the bigger the bass drum the better.

There is wide difference of opinion as to the relative merits of single and double headed drums, among professionals, but in the last analysis I believe that it all depends upon the man who uses them. The two headed drum has a softer and more musical quality and is much the easier to play upon. The single headed drum is harsh and you have to change your style to get anything out of them. There is very little bounce to them and therefore to get a rebound it is necessary to strike hard, and in striking hard too much noise is made, so it really requires muscular control and more skill to get music out of them than from the two headed kind, but they are fairly satisfactory when one gets used to them. The single headed bass drum is an atrocious failure. In the single headed tenor drum the vibration is small, but in the bass drum it is practically nil. One may as well have a barrel hoop with a skin stretched across, for all the sound you will get from either will be a dull, sickening thud.

By his cymbal you will know the drummer. After going the rounds and hearing the miserable chinkety-chink of the $1.50 brass cymbal it is a pleasure to come across a man who uses the real Turkish. The Turkish cymbal quivers and shivers for a full minute after being struck. It sings like a human voice and its song carries with a musical sweetness to the farthest corner. One of these coupled to a deep, full toned bass drum means a quality of tone that cannot be surpassed. One 12-inch Turkish cymbal will cost you in the neighborhood of $10, but you have my word for it that once you buy one you will cast away your brass or German silver, and love the song of the Turkish.

Pedals. There are many varieties, the principal fault of the majority being lost action. Nearly all of the knuckle joint pedals have this fault. One of the most reliable pedals is the old-time top rigging. There is no lost action to it and it answers the lightest touch of the toe with the most delicate response. On account of its bulk it is not used as much as formerly, but many old-timers still cling to it. A drummer must know his pedal as a mother does her child. There are no two in the world alike and it is difficult to get used to another man's apparatus. The principal sin in the use of the pedal is that of smothering the drum and cymbal. As with the piano key, the reaction should be instantaneous so as to give them a chance to vibrate. The moment your beater strikes the drum and cymbal *get it out of the way* and let them sing, otherwise you get that same old chink-chink-chink that is the sure sign of a careless drummer.

Charles L. Fuller, well known in the moving picture field, has formed a partnership with Frank L. Heller of theatrical experience—the Colonial Amusement Company—with headquarters at Tappan, N. Y. They intend to play one-night stands in small towns along the Hudson and one circuit has already started. With only pictures and songs they are sure to make a success of their venture. They would like to hear from a good pianist, also an operator who can quickly set up and connect machine.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

Motion Pictures and the Drama in America.

By Perry N. Vekroff.

Of all the industries born during the last fifteen years, few have developed as rapidly and none under as many adverse conditions as the manufacture of motion pictures. Their advent into the amusement world in 1896 was greeted in an unfriendly manner by the critics as well as the theatrical managers. Never before did these display such keen interest in the morals of the public, until their patrons began to desert their theaters in order to crowd the motion picture parlors. War was thus declared against the rising industry and the pens of various religious enthusiasts gratefully encouraged. Several crusades followed. Some resulted in the suppression of a few picture parlors; others, in the arrest of their unscrupulous owners. As a rule, however, the presecution has helped the industry by stimulating its progress. To-day motion picture manufacturers may rightly be proud of their victory. For, in the face of powerful opposition, they have succeeded in developing a form of amusement which is not only rapidly equalling the legitimate drama in artistic excellence, but is threatening to eventually surpass it in educational usefulness. One needs but to look at the recent releases of the leading American and European firms to be convinced. The acting displayed in them is superb; the staging, magnificent; the themes intense, wholesome and inspiring. As for the purely educational films, their instructive value can be equalled only by their photographic veracity and excellence. It is not surprising that colleges and universities are rapidly being supplied with projecting machines, and that no school or church entertainment is now considered complete without "movies."

The drama, on the other hand, has been steadily deteriorating from the high moral standards which once distinguished our theaters from the theaters of other countries. The evil has been growing with such alarming rapidity and has already spread to such gigantic magnitude that drastic measures must be adopted at once. Such action becomes all the more urgent when we realize that this deterioration has been systematic and is threatening to maintain its course in spite of what the pulpit or the press may do to prevent it. No one who has watched the rapid succession into public vogue of the "Soul Kiss" waltzes, the "Sheath Gowned" choruses, the scantily clad "Salomes," the semi-nude models, the "Apache" dances, the orgies in "The Girl from Rector's" and "The Girl With the Whooping Cough"—can have failed to notice how readily theatergoers become hardened to salacious features. Nor is this moral gangrene confined to vaudeville and musical comedy alone. The poison has affected the legitimate drama as well. Of course, every objectionable novelty is met with the disapproval of the critics. But ethical scruples, when aroused merely by a denunciatory article or two in the magazines, seldom can resist the snares of an alluring system of publicity practiced by most of our successful theatrical managers. The public, therefore, invariably end by crowding the theaters and unblushingly enthusing over performances, the vulgarity and indecency of which would have never been tolerated a few years ago.

Of the many writers who have discussed the deterioration of the drama, some have blamed the public; others, the managers; others, the critics; and a considerable majority, the dramatists. Of course, none of these four factors of dramatic history can be exempted from a certain amount of responsibility. It would be unjust, however, to place the entire blame on any one in particular, each being dependent on the other three and none powerful enough to singly effect any material changes for the better or the worse. The public, for instance, owing to a misleading system of publicity, has practically no way of discriminating on plays until these have been seen. And even if it did, the privilege would be of small benefit as theatergoers are powerless of obtaining a square deal in the matter of purchasing seats, much less in asserting their preference for this or that play. No wonder, then, that theatergoers in their mad rush for amusement, as a rule are forced to accept whatever the managers offer. As for these latter, especially the newly sprouting, the problem of deciding on plays becomes harder and harder every day. For while the profits from a successful production are enormous, it must be remembered that the losses, in case of failure, are proportionately considerable. The average producer, therefore, in the face of established preferences for definite forms of amusment, cannot afford to experiment as a reformer, but adapts himself to prevailing conditions, regardless of personal ideals and artistic standards. The critics are equally helpless. They are laboring under coercion, brought upon by the policies of the papers or magazines by which they are employed, and which depend on various theatrical advertisements for a substantial income. Analogous to the case of the critic is the case of the dramatist. The latter seldom manages to have his own way about his work. As a rule, he writes "to order." In other words, he is furnished with a lot of "business" and situations which he is instructed to force into his work so as to make it fit the personality of the star of the play. Thus, in many cases, the dramatist becomes the scapegoat of the producer, by assuming the entire responsibility for all infringements on morality and dramatic technique.

From the preceding, then, it follows that the causes of the deplorable condition of the theater must be sought elsewhere, and not with the public, the managers, the critics, or the dramatists. It also follows that the measures to be adopted for the regeneration of the theater must come from other sources than the four factors just mentioned, and must be far more radical than their concerted action would be—were such action possible.

What, then, is responsible for the present anomalous state of the theater and what is to bring about its regeneration?. The laws of the country. Nothing short of adequate legislation can drag the theater out of its present commercial basis and restore it to its rightful place among other educational institutions. For, whether intended to be so or no, the theater, by virture of its didactic nature, has always been and always shall be a potent educational factor. And inasmuch as it is an educational factor, it is not expedient to abandon its tremendous possibilities to the mercy of unscrupulous managers, whose only qualifications as arbiters of the dramatic art seem to be their money and unlimited nerve. The production of sordid plays—no matter how true to life and technically perfect—is no more necessary in our theaters than would be the display of obscene paintings in our art galleries, or the circulation of licentious books in our public libraries. Nevertheless, any manager may produce almost any play now, provided he have the courage to take the financial risk.

Such promiscuous play producing, however, can easily be made impossible. The motion picture manufacturers have shown us the way, when they voluntarily organized the National Board of Censorship. This board, composed of representatives of all the leading American and European firms, has demonstrated beyond a doubt its practicability by the splendid work it has done toward uplifting the moral and artistic standards of the silent drama.

What has been done for the motion pictures can be done on a larger scale for the theater at large. Proper laws could be passed, recognizing it as a public institution and placing it under some specially appointed theatrical committee. This committee or committees, composed of competent theatrical and literary authorities, and headed by the Librarian of Congress, or, if he be impossible, by the State Superintendent for Public Instruction, could be invested with the power to exercise a liberal-minded but rigid system of censorship, whereby no play could be produced till found and pronounced good. In this manner, injurious plays could be eliminated at the very beginning of their career before reaching the public with their demoralizing influence.

The adoption of some such measure would not only efficiently and permanently protect the theater from immoral tendencies, but eventually become instrumental in the solution of such problems as the modification of the now prevalent "starring" system; the making of the theater a more accessible form of amusement and instruction for the masses; the abolition of ticket speculators and theatrical exchanges; the emancipation of deserving talent from the despotism of scheming managers; the elimination of the chaff from the wheat in the theatrical profession; the material as well as social betterment of the shameless underpaid average actor and actress, and many other salutary changes, too numerous to discuss here.

Picture Personalities.

MISS FLORENCE E. TURNER: THE VITAGRAPH GIRL.

"Divinely tall, and most divinely dark," we said to ourselves as we descended upon the Vitagraph studios, at Elm avenue, Flatbush, N. Y., with a fixed determination to track the famous Vitagraph girl to her native fastness, or rather, to be less heroic in the case of a lady, to her own particular stamping ground,—that is, the Vitagraph stage. For we had read, we had heard of her, we had seen her picture, and the mental conception that we had formed of her was of Juno-like dignity and other charming feminine attributes one likes to associate with the personality of a graceful player of that sex to which it is our misfortune not to belong. But, bless you, Miss Turner is no Juno, no Amazon, she is *petite*, dark, slender, vivacious, full of life and go, just as we see her on the stage, a right lively, good-natured and popular little woman, beloved by all the members of that very happy family which works at the Vitagraph studio, just as she is admired and adored by the millions of people who look upon her counterfeit presentiment on the moving picture screen.

She has a curious blend of nationalities, as she frankly confessed to us—Spanish, Italian, Scotch and American. Doesn't all this make for great natural histrionic ability? Assuredly. "Want my portrait?" she said, in response to our request. "Sure, you shall have it. I've got twenty or thirty of them on my desk downstairs. Come and take your pick when I am through with this act." And then the girl got to work. We had the pleasure of standing and watching her playing in one of the scenes of a forthcoming release, entitled "Auld Robin Gray." She was the pathetic slip of a girl, who, according to that song, married Auld Robin while her heart was in the possession of another and younger man. So there this fascinating girl stood, going through her part of attending her sick mother in bed, showing before the camera, with the practiced ease of a born actress, all the varying emotions of her part.

Miss Turner has a wide range of roles. She is pathetic, grotesque, humorous, sentimental. Now, she is

MISS FLORENCE TURNER AS "EDNA" IN "ST. ELMO."

a comical little *Louie Frecar;* now she is a tragedy queen, anon she is a woman of fashion. Her powers of makeup are varied and extensive. She can absolutely disguise her face or obliterate her own charming personality. She can be serious; she can romp; she can laugh; she can joke. Altogether a very delightful personality, quite naturally and properly popular.

Then what a smart little business woman she is. Right fresh from her own performance on the stage, she took command of the office, dealing with production matters, and seemed to be a perfect mistress of dealing with the needs of business and otherwise of her fellow performers who had gone through the day's work. Quite a gift for organizing work combined with histrionic ability. When we complimented her upon her performance in "Auld Robin Gray," she looked at us with a characteristic smile and said: "Ah, but you should see me in ——" and of sourse she invited us down to the studio again to see her in something else.

So this is the famous Vitagraph girl. We hope we

Miss Turner, Mr. Kent and Company in "Rose Leaves," a prose idyll of fragrant memories, a Vitagraph film of early release.

have succeeded in conveying to our readers an impression, however perfunctory, of her very engaging personality. Besides the pictures that illustrate this article, we begged one of Miss Turner in *propria persona* for our own private collection. It would have done the reader good to hear the intensely clever way in which she simulated a possibly jealous member of the other sex, who discovered a portrait of a str-rrr-rrr-range woman in our possesion. But we do not have any truck with jealous members of the other sex. Florence Turner, however, is such a delightfully natural and lovable little actress that nobody in this world could possibly be jealous of her.

WANTED: A WORD.

Conan Doyle's stories of "Sherlock Holmes" are now presented on the stage. In order to make this possible, it was necessary that they be **dramatized.** But if this version were acted in front of the camera, the resultant film would be utterly unintelligible to the spectators unless they were already familiar with the story. In other words, a **drmatized** book is not necessarily suited for the cinematograph. Another transcription is necessary to make it understood. What word shall we use to designate this second step?

The Century Dictionary tells us that the word "cinematograph" is derived from the Greek words meaning "motion" plus "write," or "motion-writing" (i. e., "motion-photographing). Therefore, if we choose a word to express to **"motion write-ize,"** we would have **"cinematographize,"** which is too cumbersome. But why not use simply **"motion-ize"** in the Greek form and term the act of rendering a book or play intelligible when viewed in the silent drama by the word **"Cinemize"**?

GO TO HARLEM FOR A GOOD SHOW.

By F. H. Richardson.

At last, right here in "Little Old," I have found a show which I can compliment from start to finish, and you don't know how glad I was to discover it. It is not the most pleasant task in the world to be continually roasting. One likes to compliment at least some of the time. I therefore sat for the first half-hour in fear and trembling lest the excellence prove to be but a streak of luck on the part of the operator. Not so, however, praise be! and at the end of thirty minutes I could sit still no longer, but had to hunt up the manager and, somewhat later, go up and speak to the operator, thanking him for the genuine surprise and the genuine pleasure of what I had witnessed.

But to begin at the beginning: Last Saturday evening, in company with my "better half," I bought tickets and entered Keith & Proctor's Harlem Opera House, 125th street, near Lenox avenue, remarking to my wife that I had "probably bought another bunch of junk." As we entered a brand new Gaumont film was running, and right there the surprise began, for not only, as I said, was the reel a first run, but it was being run at normal speed and the screen showed that its shifting images were projected by a **real operator—a man** of real knowledge, who knew how to and did make use of his brains. I watched the performance altogether for an hour before I visited the operator, and at no time was there a shadow on the screen. At all times the field was evenly and brilliantly illuminated and the focus sharp. The writer believes he is something of an operator, but he frankly admits he could have done no better himself, except that the speed was just a trifle slow at times. But after watching the racehorse fashion of running pictures in New York City, this seemed a good fault. After making certain that the excellence of the performance was no accident, but the real thing, I hunted up the house manager, Mr. C. J. Holms, who proved affable and courteous to a degree. Incidentally I have noticed that all really good theater managers are good fellows. It goes with the trade. Mr. Holms favored me (his exact words): "I find I cannot get along without the Moving Picture World, and each week go through it just as soon as it arrives." After a pleasant chat, I went up and spoke to Arthur Ritter, the operator, the first and only New York man I have seen put up a strictly first-class, high-class projection performance. Mind you, I don't say, or even intimate, that there are not others; but Mr. Ritter is the only one I have seen, and I have visited a goodly number of shows, too. And now as to the effect of able management, combined with new films and **good projection:** Mr. C. J. Holms informs me that the Harlem Opera House, with nothing at all but pictures and songs, has successfully competed with nearby houses running half a dozen acts of vaudeville (alleged) and pictures (?). More than this, the "Harlem" has done a much larger business than its combination vaudeville-picture competitors. Last Saturday evening was literally a roaster. It was so hot we all actually suffered, yet the house, which holds 1,400, was comfortably filled. This is the type of house that means the ultimate salvation of the motion picture business. It reminded me strongly of the Orpheum of Chicago, though it is much larger. Also it ran a longer and even better program. The writer is congratulating himself that he lives near the Harlem Opera House. He will be found there quite frequently, for both he and his wife enjoy really good pictures, while the other kind are to him an agony.

IMITATION OR IMAGINARY MOVING PICTURES IN NEWSPAPER ILLUSTRATIONS.

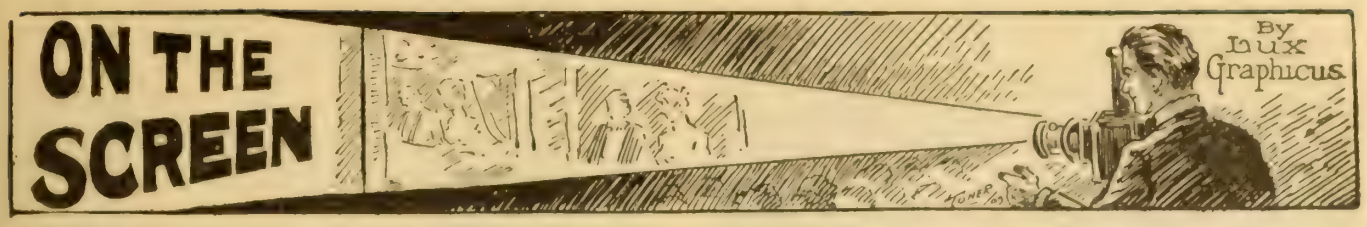
There is a saying that "imitation is the sincerest flattery;" this saying supposes the act of imitation as the flattery, but what about the nature of the imitation? If this be crude it would be best not to imitate at all. These thoughts are suggested by the exceeding crude and uncouth nature of much of the illustration work in many of the newspapers of to-day. Indeed, in many instances the pictures are of a nature unworthy the times in which we live, making the non-illustrated papers superior to many of the illustrated ones. Without doubt there is no dearth of free-hand artists and illustrators; to say nothing of the ever-present photographer. If none of these are available, surely there is no need for the makeshift, or perhaps there is no need for the pictures at all, as bad work is better left out than used to fill up space. Bad work, on worse subjects, is unworthy in twentieth century journalism.

One New York paper especially is given to producing a series of pictures, stretching across two pages, or a full sheet of its issue, supposedly after a moving picture style, recording each succeeding event in the series, which in the majority of instances is a murder; as if the printed record not being enough to satisfy the most morbid curiosity, brutal illustrations are conjured by fertile minded half-rate artists to supplement the horrors of the crime. The imaginary pictures are in themselves abominable, while that which they represent is not only vicious but criminal, and the sight of them debasing. While thus abusing public decency, this very paper prates about "improper moving pictures," moralizes against the "fight pictures," and then proceeds to draw and publish blood-curdling imaginary scenes in a murder. No wise person objects to being told of a "mote" which may blur his vision, but the critic must be a clear-minded, clean-eyed one, and not one with a "beam" in the eye, for hypocrisy is one of the worst of evils. In the varied fields of good in which we believe the moving pictures may be used advantageously we find that of newspaper illustrating must now be added; it will truthfully supplement the reading, preventing an impure imagination, and while perhaps disappointing the morbid readers will please the intelligent and refined.

W. H. JACKSON.

A KALEM WEEK.

Smith & Walker, of the Lyric Theater, Marinette, Wis., have inaugurated a new fad—manufacturers' weeks. The Standard Film Exchange (Chicago), which supplies their service, informs us that a Kalem week was recently run at the Lyric with great success.



"Wish I had a camera with me," said I to my companion, who also looked as if he were similarly affected. For right before my very eyes was a strikingly picturesque group of moving picture actors, unconsciously but splendidly posed on a flight of steps leading into the studios of one of the greatest moving picture manufacturing companies in the world—The Vitagraph Company of America, to-wit. They were a brave-looking group, those actor men. One was a kilted Highlander; another, if I remember aright, an Indian brave; another a sailor; another a nondescript ferocity. Their faces, their necks, their arms were stained with the make-up, and there they stood either waiting to go on or resting after having come off. Behind me was the little lake in which I believe Annette Kellerman was photographed in a Vitagraph production.

* * *

It was not the first time that I had been "behind the scenes" of a moving picture making theater, and yet this one had all the elements of novelty. Not even the wisest of us ever loses interest in the unknown, the unseen, the mysterious, the invisible. Behind the scenes at any theater, moving picture making or otherwise, is all this. Every mother's son of us likes to be in at the beginning of things, to see how things are done, how they originate and are originating, and, frankly, though I have been in at the beginning of many moving pictures, I was as much interested as ever the other day in Vitagraph land to see the making of a Vitagraph, as if I had never looked upon a moving picture, as if I had never studied a scenario, witnessed a production, criticised a picture.

* * *

I wonder if the millions and millions of people who daily look upon these pictures or any considerable number of them pause to think of the amount of work there is in the making of a picture. When you see the finished product on the screen it all looks so easy, so simple, so natural, does it not? Not one in a hundred stops to think that the picture is the outcome of what Mr. Mantalini calls a "demnition horrid grind." Anglice—hard work. I was once watching a champion billiard match in England. The man in play had rounded up a score of about 1,200, when an old gentleman sitting behind me said to the player: "You play so easily, Mr. ——." "I have been practising for fourteen years," was the quiet rejoinder.

* * *

A gushing young lady once said to Tennyson, the poet: "How beautifully smooth that little line of yours in 'Maud' does sound, Mr. Tennyson." "So it should, my dear," was the poet's reply. "It took me six days before I got that line right." These were the reflections that ran through the mind of your "Lux Graphicus," as he stood and watched three of the Vitagraph companies at rehearsal work in the great Flatbush studio recently.

* * *

Have any of my readers ever written a play, and then seen it on the stage? I have. The play as I saw it bore some resemblance to the play as I imagined it and wrote it. I said "bore some resemblance." The producer had had something to say in the matter, and I thank God he had, for my play, as I imagined it and as I wrote it, would have been too funny for words. The speeches were too long, the action—well, there was not any action, the producer put that in, and as for the movements of the characters and the pauses—well, when I wrote that play I thought I knew something about the business. After its production I decided to learn something. So I did.

* * *

Producers, then, if those I saw at work in the Vitagraph studio may be regarded as criteria, are necessarily opportunists. Probably the scenario as it leaves the mind of the author is a totally different thing in its realization to the author's conception. You have only to see producers at work to realize that this is so, that it must be so, and why it is so. Your moving picture play has, of course, a main theme for superstructure, but it is built up bit by bit, by producers, actors and actresses.

* * *

Your scene is set; your actors go through their parts; the producer stands script in hand. The producer is the master potter and he moulds the characters in front of him just as if they were lumps of clay; he fashions them into human beings of an improved type. He touches here, he pats there, he presses somewhere else. All through the rehearsal they are, as I have said, just "bits of clay in the hands of the potter." Probably the aptest simile I can employ.

* * *

Watching these rehearsals, one gets a concrete idea of the value of action in a moving picture play in which they are very few pauses. While there is much thought, the characters do not stop to think. It seems to be a necessity of the case that there must be something doing, some movement, going on all the time. The moving picture is a play of action. I can recall many plays, and so no doubt can the reader, in which there have been long dramatic pauses which have held the audience at the tension point. Not so in the moving picture play, where gesture and movement must be rapid and continuous. I speak generally, of course, with reference to the American play. I can recall one or two French Pathe pictures in which facial gesture took the place of bodily movement for many seconds. But these are rare instances. Such subjects appeal to me, but they do not appeal generally to American audiences, who seem, according to my observation, to absolutely desiderate action and movement.

* * *

In the Vitagraph studio I saw how it was done. I watched scene after scene gone over again and again, under the charge of patient producers, who never seemed to weary of directing the characters what to do, how to do it, and when to do it. A position would be changed and altered as inspiration suggested. So would the point of view of the camera. The play, as I have said, was built up before one's very eyes on the superstructure of a main theme. It grew, as it were, in the hands of the producer. And everything proceeded smoothly, logically and evenly. No fuss, no shouting, no disorder, everything quietly restrained, in good taste and pleasant to look at.

* * *

I should say, then, from what I saw at the Vitagraph studio and have seen elsewhere, that the lot of a stock company of a first-class moving picture making house is preferable to that of the stock company of many great theatrical enterprises. The conditions of the work are more agreeable. It is mostly done in the daytime; there is comparatively little traveling, producers and principals are considerate; the awful ordeal of a public appearance is not to be faced, and there is a touch of the happy family about the whole business. I think at times that I would like to be a moving picture actor. The work looks so nice and agreeable in a well-appointed studio. I should probably miss the applause which so stimulates your actors and actresses on the talking stage. For I like applause. Who does not? This reminds me of a story of a super in the company of the late W. C. Macready who so hungered for a share of the great actor's applause, that one night he could not resist the temptation of rushing before the curtain and making a set speech of melodrama. Holding his hand aloft, he exclaimed in melodramatic style: "The man who would raise his hand against a woman, is not a man." But instead of the expected round of applause he was hissed off—got "the hook" in fact. It is one of the negative advantages of being a moving picture actor that he cannot possibly get the hook. By the way, moving picture heroines are praised and applauded on the screen. Is the villain ever hissed or hooted? I have not heard of such a case yet. Has any reader? Also, does the saleslady's matinee idol figure on the screen?

"MAN ABOUT TOWN" ON THE JEFFRIES-JOHNSON FIGHT.

The greatest pride of the United States of America is its independence. The first seed was planted by the Pilgrims and the sprouts were carefully and jealously guarded until, despite the attacks of the wild, barbarous natives, they finally effected settlements. They were great, hardy people seeking liberty. Plymouth Rock forms one of the center pieces of history. Freedom was what they sought. Religious, political and economic freedom. In those days the women and children walked through the woods and along the highways guarded by armed husbands, brothers and sweethearts, who were always on the alert for the stealthy enemy—the Indian. The old Connecticut, Massachusetts and Rhode Island towns bear striking marks of what those good old people did in the name of liberty. There are many old forts and monuments—not to speak of the ancient graves—that speak eloquently in behalf of the appeal for freedom. The Pilgrims sought religious freedom, and they got it.

* * *

Then the rebellion of the colonies followed on the pages of history. Have you ever read the Declaration of Independence? If you have not, do so. If you are reserving all rights so far as your native country is concerned you will find it more beneficial than detrimental. I am under the impression at the present time that the tax on tea was one of the chief incidents that set the pot boiling. At that time clergymen were not receiving as high as $20,000 a year in salary. Their pay was extremely moderate and they were keeping closer to the Sermon on the Mount than many clergymen of the present day are.

* * *

There was one blot upon the pages. It is best told in Hawthorne's "Scarlet Letter." Once under suspicion and you were lost. The fight for religious liberty at times led to fanaticism, even to the extent that many means of torture and death were invoked. This gradually worked a salvation for the suffering of the world, but only by the destruction of the initiative. The branding, the stocks and the burning at the stake gradually gave way. The witchcraft theory ultimately fell to pieces. The gospel power, as it were, gave way to militarism and with the ending of the Independence war the voice of the people became supreme and we finally became possessed of a Constitution that is not to be winked at.

We now arrive at the moving picture period. We find certain people up in arms, ready to crucify a certain class of people who have selected a certain means of investment. No concern is given as to preliminaries, contracts or money involved. No attention is paid to constitutional rights. A boycott is ordered, regardless of the rights of anyone. The one redeeming feature is that many of the people who, at first, were radical in their views, are saying the least.

* * *

There was never a time when the general interests of the moving picture business were more at stake than during the period immediately following the Johnson-Jeffries fight at Reno, Nevada. For years and years fights have been reproduced in moving pictures, and it was not until the Reno event that the guardians of the public morals discovered that such pictures were beyond the pale of public policy. The pictures of the Johnson-Burns, Burns-Gunner Moir, Gans and Nelson, Johnson and Ketchel, and many such fights were exhibited throughout the country with no intimation of objection. But in the particular case of the Johnson-Jeffries fight a most antagonistic spirit was displayed.

* * *

According to the press reports the Christian Endeavor and kindred societies claim credit for the agitation. Unfortunately the public press is not as closely allied to truthfulness as it is to freedom. The fact is that announcements of barring out the fight pictures were made before any of the religious organizations were alive to the situation, and these organizations are not aware at the present time as to what started the fight on the pictures. To be truthful about the matter, they have made themselves, unwittingly, the catspaw of designing people.

* * *

One of the chief arguments advanced is that the exhibition of the pictures will lead to race riots. That is absolute rot. The fight between Jeffries and Johnson took place on a holiday—the Fourth of July—the adherents of both parties were in a most inflammable condition by the time

JUST BEFORE THE BATTLE. NEWSPAPER REPORTERS PHOTOGRAPHING THE TWO CONTESTANTS AND THEIR ATTENDANTS

the reports of the fight reached the various towns. Has anyone heard of any riots since that night? In one theater in New York an angered audience made a display because they were given a stereopticon and not a moving picture reproduction of the fight. In another theater the audience became restless because fake pictures were shown, but before the discontent ripened the manager stopped the pictures and made public announcement that he had been deceived.

* * *

At this point I wish to say that any person who deliberately palms off bogus goods on a reputable man who is able and willing to pay for the genuine article cannot be too severely dealt with. The manager who stopped the fake pictures is one of the most prominent in the theatrical circles of New York; in fact, he is known throughout the country. He claims he was absolutely deceived and threatens suits for damages. There is one big loophole through which it is quite likely the people who furnished the pictures will crawl; they contracted to furnish a reproduction of the fight. Whether or not the kind of reproduction was specified has not come to light. But regardless of technicalities, the apparent trick cannot escape the condemnation of all interested in the welfare of the business.

* * *

One of the New York daily papers published a cartoon in which Uncle Sam was depicted as shielding children from the baneful influence of the fight pictures. Like many others, the artist who drew the cartoon worked upon ignorance. He, like thousands of other people, supposed the pictures were to be spread broadcast among the nickelodeons. Like the majority of people who are not in touch with the moving picture business, he gave the matter neither intelligent consideration or investigation. I have it upon authoritative information that before the first production of the Johnson-Jeffries fight pictures the promoters will have about $250,000 expended upon them. The only way in which this amount can be recovered and a profit netted is to put the pictures out on State rights. By this I mean sell the exclusive right of production in the various States and countries to the highest respective bidders. The result will be that the successful bidders must charge admission prices that are much in excess of the nickelodeon prices. This will mean that the children whom the daily press so sensationally defend, or pretends to, will not see the pictures at all, and the audiences will be composed of people who are competent to discriminate between right and wrong.

* * *

During the past week I have been repeatedly questioned as to what I thought the attitude of the New York municipal authorities would be regarding the pictures. I will confess I have no information on the subject further than the declaration of Mayor Gaynor that he cannot see his way clear to issue any order until he sees the pictures. I feel that if we had more Gaynors we would have a better country. The position he takes is a perfectly sane one. He stopped shows on Broadway that he considered against public policy and if he finds the Johnson-Jeffries pictures are of similar character he will no doubt do his duty.

* * *

Some say that the danger of race riots should be taken into consideration. The race riot talk is all bosh. Jeffries was not the first white man beaten by a negro. Tommy Burns went around the world with the championship chip on his shoulder and the negro defeated him. The pictures of the fight were exhibited in every civilized country on the globe. Was there any talk of race riots then?

* * *

To put the case bluntly, there is an under-current in this matter that is working upon the simplicity and prejudices of certain people.

* * *

To come nearer the issue, I wish to say that I have been given a legal opinion that a legal contract made in one State of the Union cannot be summarily abrogated by local order. There is an important constitutional question involved.

* * *

I want to say one thing more. More than ninety per cent. of the press reports that the fight pictures will be prohibited are fakes. I have it from unqualified authority that representative men desirous of having an interest in the exhibitions have declared in writing that all reports in that direction are false and they will guarantee that the pictures can be produced in their cities without the remotest interference.

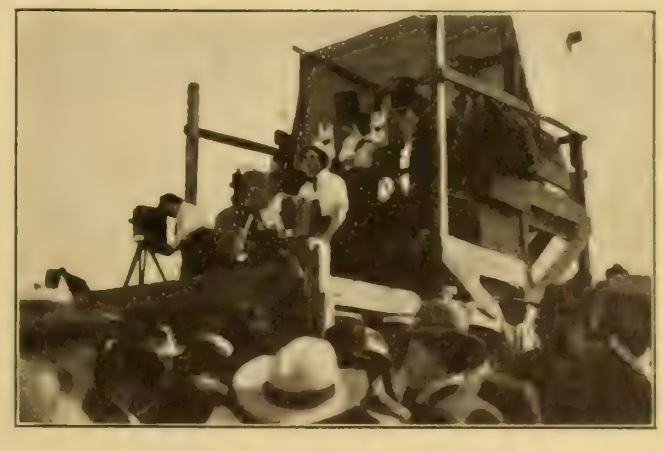
* * *

I got this information at the eleventh hour and I am confident that it is correct

Al Kaufman sparring with Jeffries [illegible]

Jeffries and the New York newsboy, "Kid McFarland," who beat his way from New York to Reno on freight trains to see the fight and be saw it. The pictiate people took him in as an assistant.

From left to right: J. R. White, attorney for the licensed manufacturers; Thos. O'Dea, representing the Gleason interests; W. T. Rock, representing the licensed manufacturers; J. Stuart Blackton, in charge of the camera equipment.



CAMERA OPERATORS AT THE FIGHT

Top row, Essanay; middle row, Vitagraph; bottom row, Selig

"A Midnight Cupid" (Biograph).—An interesting love story, with a novelty represented by a wealthy young man playing tramp and going home in response to a letter, working on a farm and falling in love with the farmer's pretty daughter. Complications arise. The young man is sent away. The girl is locked in her room. But that doesn't do any good and an elopement follows. One of the most delicious scenes in a long time is where the girl and her father realize what she has done in marrying the supposed tramp. It is a picture which amuses, and holds the interest throughout without resorting to unwelcome and perhaps depressing scenes.

"Ferdie's Vacation" (Lubin).—Sometimes a joke recoils on the one who plays it, but in this instance the boss was not so relentless as some and Ferdie was forgiven. The sick sister's subterfuge led to some lively complications when the boss appeared, but in the end everything ends happily and Ferdie is forgiven. The only thing one can complain about in this picture is the fact that the vacation end of it makes one want to join the throng and go along too. The picture is much too realistic for one's peace of mind these hot days.

"The Red Man's Way" (Selig).—Venegance is mine, said one of old. This film tells how a red man wreaked a unique vengeance for the ruin of his home. Strongly dramatic, this film will appeal to those who like good acting and are interested in clever character studies. But there is a thread of sorrow running through it which makes it somewhat mournful in its influences and causes one to sympathize strongly with the Indian whose wife was led astray.

"The Little Preacher" (Melies).—A pleasant Western tale, purporting to relate how a pretty woman preacher succeeded in inducing all the cowboys to leave the saloon and accept prayer books in church as a substitute for whiskey. A neat touch is the picture of the spider weaving his web across the closed door of the saloon. The story is full of action and holds the interest from beginning to end, and more than once raises a laugh when some particularly comical situation develops. The film has all the lively quality required to make it popular.

"A Wireless Romance" (Edison).—A strong dramatic picture, with many beautiful scenes made in Cuba. A novelty is a compelte wireless outfit in actual operation, affording ample opportunity to see how messages are sent and how they are received. A charming love story runs through it all, with a happy ending that pleases everyone who sees it. The story includes many interesting scenes, and the novelty of the wireless outfit adds materially to the peculiar attractiveness. The drama is not weakened because of the novelty, and the acting is sympathetic and in harmony with the subject.

"Big Hearted Mary" (Pathe).—A simple story of childish generosity which is interesting because it represents the impulses of a little girl who wants to befriend her playmate when her father is out of work. All children's stories touch the heart. Something about them appeals with irresistible force to everyone, and this one is no exception to the rule. The photography and action are alike satisfactory.

"Col. Roosevelt Reviewing the French Troops" (Pathe).—A topical picture, short, it is true, but possessing great interest at the present moment. Anything pertaining to the ex-President is popular and attracts much attention. This is no exception to the rule. The figures are clear, but are a bit too close to the camera for the most pleasing pictorial work.

"Attacked by the Arapahoes" (Kalem).—An addition to Kalem's Indian series, introducing another type of redskin. This one is said to be the worst of them all and the scenes reproduced go far to prove that assertion. The picture represents scenes along the old Santa Fe trail, and the gold seekers who camp along the trail are fiercely attacked by the Indians. There is a capture of a mother and son, the escape of the son, who informs the military officer. A chase and a hot battle follow, with the defeat of the Indians and the reunion of the broken family as a climax. The battle scene is probable the best the Kalem people have shown, and one of the best that ever appeared on a screen. It is much too realistic for comfort in some instances. But the pleasure of seeing the separated family reunited makes one forget many of the disagreeable incidents of the battle.

"Between Love and Honor" (Vitagraph).—A strongly dramatic picture, somewhat unpleasant because it depicts with startling clarity the elemental brute passion which sometimes controls man. Brutally treating everyone with whom he comes in contact, justice is surely represented in the insanity and death from exposure of the girl's father. It is more satisfactory, too, that the lover is made to return to life and that a wedding follows. And then the fulfillment of the bliss of marriage, the little one in the house. Out of disheartening beginnings can come, as in this instance, the most beautiful things in life and love.

"The Invincible Sword" (Gaumont).—A dramatic story of unusual interest, powerfully told. The principal events, like the duel, are exciting and rouse the interest of the audience to the highest pitch. The love story running through the film supplies the necessary heart interest, developing a desire to see the lovers come into their own as the story proceeds. The fact that this knight's sword was invincible so long as his heart was free is a novelty in films of this type. Usually it is the other way, and the change furnishes another point of interest. Finely and sympathetically acted, superbly staged and clearly photographed, this picture is certain to be popular.

"Ruins of Medieval Fortifications in France" (Gaumont).—An excellent picture of Aigues-Mortes, the town from which King Louis of France opened the Crusades. The ramparts of the old city, with the river threading through it are shown, and it closes with a beautiful sunset. The Gaumonts have offered numerous excellent sunset views before, of a different character, but none better than this. It is a scenic which deserves to rank with the best that have gone before.

"The Champion of the Race" (Pathe).—An automobile race picture of merit, with a love story running through it, involving a girl, a soldier lover, a rich suitor favored by the father and other complications which usually beset Cupid's devious pathway. However, the girl is equal to the emergency, and by setting her objecting father and suitor adrift in a boat and winning an automobile race in which her father was interested as a contestant, she wins his consent to marry her soldier lover. There is a dash and spirit to this picture that makes one wake up when it is shown and the audience applauds the girl winner, even as the crowd at the track applauded her. The episode of the boat hook and the badly soaked James is mildly amusing, even though it suggests such a gruesome thing as drowning.

"What the Daisy Said" (Biograph).—A love story which might have resulted disastrously, but fortunately did not. The first scene, where the girls are telling fortunes with the daisy petals, is suggestive of rustic happiness of years ago. Enter the gypsy, and his influence, by which he makes the two sisters rivals. Next come chagrin and disappointment, the striking down of the girl's father, and the ignominious hiding of the romantic gypsy in a barrel of plebeian potatoes. Well, he is run out of the neighborhood, and the girls return happily to their former sweethearts. There is a simplicity and directness about this picture which greatly increases its interest, and the effect upon one is pleasant. It brings back old days, and youthful pleasures and visions, more freely, perhaps, than almost any picture of recent date. The acting is sympathetic and clear photography adds to the general effect.

"The Highbinders" (Lubin).—A story of Chinatown, any Chinatown, in which Chinese mission work, a pretty teacher and some agents of the Tongs figure prominently. It is dramatic because all scenes of that character are dramatic, and this might well be a transcript from actual life. One is given a close view of the way the Tongs operate and the frustrated attempt to kill a rich merchant, and later the young minister, are representations of actual scenes in this misunderstood world. The picture is convincing and one feels that an intimate view of actual occurrences in Chinatown has been afforded.

"The Almighty Dollar" (Lubin).—A bit of live comedy caused by a man soldering a tack to a silver dollar and driving the tack into a chair. The fun begins when man after man attempts to make way with the dollar, and then joins the crowd to wait for the next victim. Finally a man walks away with the chair, gets the dollar and a hat and coat thrown in. The chase before he escapes by a disguise affords some extremely funny situations.

"Just for Good Luck" (Pathe).—A comedy based upon the old superstition that a hunchback is lucky. In this instance a girl who breaks crockery suddenly ceases when she is married to a hunchback, but when he is straightened, consternation resides in the household. By the time he gets home it is about necessary to purchase a fresh supply. But he compromises by inducing his mother-in-law to assume

the position of official hunchback, and his wife's propensity to smash things ceases again.

"The Faithless Lover" (Pathe).—A love story laid in the picturesque town of old Grenada. It has a disagreeable ending. The lover proves faithless and the disappointed girl's father shoots him in revenge.

"The Hallroom Boys" (Selig).—An important addition to the moving picture stage is first seen in this film, with Fred Walton, one of the best known exponents of the silent drama in both America and Europe. It is a comedy coup which will redound to the credit of the Selig Company, and will set a new mark for comedy of this character. Those who have enjoyed the Hallroom Boys heretofore will enjoy them still more here. They will learn much that is new in the presentation of a superior variety of comedy.

"Out of the Night" (Edison).—Emotions to which some may be a stranger will be aroused by this picture. The night of blindness is meant, and it reproduces the love story of a man who is gradually losing his sight, yet so cleverly conceals it from his sweetheart that she never knows it until she learns it by accident. Love is a marvelous passion, overmastering in its manifestations, and where it is true even the night of blindness cannot shut it out. The story is told with so much sympathy by the actors that one seems almost to pass through the scenes represented on the screen and become, for the time, one of the sufferers in this love drama. It is a film, the memory of which will remain long, and the impression it makes cannot be lost in a day.

"A Hidden Serpent" (Gaumont).—A Hindoo story in which a servant is represented as placing a poisonous serpent where it will bite his master so that he can obtain the master's wife. His success is short lived. The wife shortly shoots him dead. One may not commend this picture because of the character of the story. It is neither amusing nor informing, consequently misses two very important features in motion picture making.

"In the Realm of the Czar" (Gaumont).—A series of excellent illustrations of striking scenes in Moscow, showing the principal points of interest throughout the city. The film is to be commended for the excellent judgment displayed by the operator in the selection of his view points and for the technical skill utilized in producing the pictures. Like all of the scenic work from the Gaumont studio, this affords an excellent substitute for an actual visit to the places illustrated and as such deserves all the praise that may be accorded it.

"Nellie's Farm" (Vitagraph).—An illustration of what the fresh air fund does for the unfortunate tenement children. The change of environment is beneficial for Dick, but one's sympathies are strongly aroused by Nellie's helplessness, which prevents her going. However, the generosity of Dick and his endeavor to carry back some of the country to the bedridden cripple partially compensates for the fact that she can't go, too.

INDEPENDENT.

"One Man's Confession" (Centaur).—Whether it is well to reproduce the supposed life of a man as this one is reproduced, making it a virtual confession is, perhaps, a nice question; but the probability is that few would care that their own lives were to be reproduced in this way. Of course this is all a matter of taste, but considered from the standpoint of the average man, one confession like this is sufficient.

"Aviation at Montreal" (Centaur).—A good picture of the scenes at Montreal during a recent aviation contest. The photography is good and the operator selected his view points with intelligence.

"Jimmy" (Sales Co.).—An episode based upon frontier scenes which might be true. More than one woman was taken by the Indians in this same way. Not many ever returned as this one did, and not many second wives would retire in favor of the first if she did return. As an illustration of one of the dangers of frontier life this picture is interesting. Wether one likes it or not one must recognize its power, and acknowledge that the producer has touched upon a theme of heart interest.

"The Call of the Circus" (Imp).—The call of the circus may be strong, but the call of love is stronger and when the minister insists that the circus girl go with him because he loves her she cannot refuse. It is a simple little story, yet it touches the heart, and therefore interests every audience that sees it.

"The Sheriff of Black Gulch" (Bison).—A Western story in which gambling and intrigue form considerable features. But at the last interest centers in a card game in which a woman plays with the sheriff for her lover's life and wins. Aside from these features the picture is not particularly interesting. Indeed, this house has put out many heretofore which were better, and more clearly reproduced the phases of life in that interesting section.

"The Girl Who Dared" (Defender).—A drama of interest repressing what happened to a girl who dared to do. It has all the qualities which have made previous releases popular and will not fail to attract favorable attention.

"From Gypsy Hands" (Kinograph).—A boy scout picture certain to make a hit because it develops some thrilling features as it proceeds. The boy scout is the acme of cleverness in his department, and his work is so pleasing that the audience feels like congratulating him upon his success.

"A New Hat for Nothing" (Kinograph).—A comic which may offer some ideas of a method by which a new hat could be obtained. At any rate, this picture will while away a few minutes very pleasantly and will cause the audience to laugh vigorously, a most commendable characteristic of any film.

"The Money Lender's Son" (Lux).—A love story, which includes an unnecessary ejectment of a mother and her daughter by a heartless money lender, and the assistance rendered by his son who had been injured by highwaymen. Forgiveness and a wedding follow in due course.

"Must Be Without Encumbrance" (Lux).—An amusing picture of the difficulties which beset a couple who were turned out because they had children and had trouble in finding a house for the same reason. They put the little chaps in bandboxes, but an accident disclosed their presence. The indignant landlord chases the unfortunate family upstairs and then compels them to find a new home.

"The Girl Strike Leader" (Thanhouser).—One of those pictures which thrill one despite their improbability. It may go in stories, but never in fact, that an owner of a factory marries one of his girl employees, and a strike leader at that; but even though that is true, one cannot but feel a thrill of pleasure to see this dramatic story work out to its conclusion. Of dime novel order, melodramatic and all the rest, it is interesting because it represents the final triumph of sturdy human qualities.

"The Burglar and the Baby" (Powers).—Once again a baby, this time a sick one, is shown as softening a criminal's heart and causing him to desist from his burglarious intentions. Yet, when the burglar discovers it is his old sweetheart's baby more contrition follows, this time of a more practical nature, and he replaces the silver he had stolen. If these pictures are true to life a baby is a profitable asset when burglars are about.

"A Mightier Hand" (Powers).—Often the writer of these criticisms has called attention to the undesirability of making films of this character. Sometimes murders are necessary to the artistic development of a plot, but the carrying out of a definitely announced purpose to kill is scarcely the correct thing to show in a picture supposed to amuse or instruct. That a convenient attack of heart failure prevents the half-crazed woman from fulfilling her threat does not alter the real situation. The man falls dead at her feet, the result of fright at her appearance and declared intention to shoot him. The last scene over the man's dead body is pathetic, and forms a rather disagreeable background for the young people to utilize as their start in life. The chance meeting of the young people, the elopement, and other features are interesting, but reconciliation rather than virtual murder would be quite as impressive and would leave a better feeling. It is quite likely that the idea of just retribution was in the producer's mind, but it results in such a gruesome ending that it should either be changed or the film withdrawn. The quality of the Powers pictures is so uniformly good that it seems all the more regrettable that the output is marred by this mistake.

"John, the Usher" (Eclair).—A love story which has a dramatic, though bitter, ending. Long years after being forcibly separated from his sweetheart, a man, now a vagabond, falls dead at her feet, clasping in his hands her portrait, which he had cherished all the long years. It is suggestive, and being acted with intelligence it arouses a flood of powerful, though rather unpleasant emotions.

"Old Heads and Young Hearts" (Imp).—They spoiled a desired wedding by favoring it. Then they apparently got into a fight while objecting. The children, just to be contrary, run away and marry. Then their fathers go out and celebrate. Lots of human nature in this film, more, perhaps, than really shows at first glance. Neither is it without its lessons. Perhaps old heads will be able to figure out these lessons for themselves.

"The Call of the West" (Nestor).—A strong film, presenting this subject in a very graphic and convincing style. It is quite in keeping with the excellent films this house has brought out dealing with the West and will rouse and hold the interest of the audience.

"The Pirate's Dower" (Yankee).—A melodramatic story, replete with action and incident, in which a pirate's ill-gotten wealth is made the dower of a worthy young woman, enabling her to contract a satisfactory marriage. Like all stories dealing with pirates it is romantic, and the romance and love story supply abundant heart interest to satisfy the most exacting devotee of such stories.

"A Mexican Love Affair" (Bison).—An exhibition of unreasonable jealousy that almost costs a life. It is startling when one girl pushes the other over the cliff into the water, and there is some suspense when the rescuer and rescued are struggling with the waves. But speedily all is made right and the fete is resumed in a general hilarious tumult.

"The Wonderful Cigar" (Great Northern).—A lively comedy which represents what happens when a man undertakes to smoke a wonderful cigar. It will keep your audience good natured from beginning to end.

"The Laughing Machine" (Great Northern).—A laugh from beginning to end. It is clean comedy, lively and fun provoking without being disagreeable. Such comedies increase the attractiveness of a program and do not seem incongruous after seeing a more serious film.

"The Tamer: Alfred Schneider and His Lions" (Ambrosio).—A picture illustrating what a tamer can do with lions. Some of the acts are astonishing and illustrate the marvelous control a man can exercise over even the king of beasts, even the lion, the ruler of them all.

A NOVEL COMPETITION.

What's in a name? Shakespeare tells us that a rose by any other name would smell as sweet. True, but no other name would sound so well. There is much virtue in euphony. All of us like our best girls to have nice sounding names. For example: Ask any man whether he prefers to have his girl's name Edith instead of Abigail, and you bet he would declare for Edith. The Essanay Company have discovered a fact patent to many, namely, that the words "moving picture show," or "five-cent theater," do not do the beautiful entertainment justice in the way of nomenclature. So they are inviting competitors to submit a word which will lucidly describe the entertainment given in a moving picture house. For this they are offering the sum of $100, as per the appended particulars.

The proposition which is offered is explained in a few lines in an article in the Essanay Guide of August 1, to-wit: "We believe the 'moving picture show' or 'five-cent theater,' as it is commonly labeled, is rapidly outgrowing these rather limited appellations. We are, therefore, soliciting a one-word name, descriptive of the entertainment offered by the best class of theaters showing high class moving pictures, illustrated songs, with also a good musical program." The Essanay Company's contest is open immediately and will be concluded at noon, September 1, and is open to all exhibitors and picture fans. Prominent film men will be chosen to act as judges and the prize of $100 will be awarded the contributor of the most appropriate word, as soon as the judges in the contest can have time to pass judgment. The Essanay Company are depending upon the inventive ingenuity of the contributors in coining an appropriate word and have offered a number of helpful suggestions in their twice-monthly bulletin, the Essanay Guide. The word will probably be an invention derived from the various terms, **animated, moving or motion pictures, illustrated songs** and **music.** The terms of the contest are these: One hundred dollars are offered for a new one-word name for moving picture shows. The contest is open immediately to all who desire to contribute a word or any number of different words. The word or words should be typewritten, or written plainly in ink on the face of an envelope, while the name and address of the contributor of the word should be written on a separate slip and sealed within the envelope. As the envelopes are received they will be time-stamped, so that in case there is more than one contribution of the prize-winning name the envelope which is received first will contain the name of the winner of the $100. The judges in the contest, whose names will be announced later, will be men of acknowledged authority in moving picture affairs. The contest opens immediately and will be concluded at noon, September 1, and the name of the prize-winner will be announced as soon after as is consistent. Contributors should address their contributions to the Contest Editor, Essanay Film Manufacturing Company, 435 North Clark street, Chicago, Ill.

There should be an interesting contest and the successful inventor of the word, whatever it is, will not only earn the Essanay reward, but the thanks of the community at large, as much confusion of idea prevails as to the best way in which to briefly describe a moving picture entertainment.

ON THE BIG FIGHT.

The big fight is over and left in its trail a lot of soreheads. In this great army of soreheads we not only find persons who lost their money on Jeffries, but we find a number of other men who failed to secure the coveted privilege of taking the fight pictures and are now doing their best to prohibit their exhibition.

The pugilistic fight is over, but it gave birth to another fight—a race color fight. Who is to blame? The enemies of cinematography and the petty jealousy existing amongst moving picture manufacturers. If the motion pictures had been left out of the game there would be no fuss and Johnson would be allowed to go on his theatrical tour unmolested and there would be no talk of these race color riots.

The negro in general is ignorant, but, let me tell you, the idiotic newspapers, ministers and dissatisfied moving picture manufacturers, who are stirring up this affair, show far more ignorance than the lowest colored man and are enemies to any decent government. Yes, we have more ignorant white men; at least, if the negro is ignorant, he is innocently ignorant, while the white is ignorant by choice.

If the negroes, justly proud of what Johnson did, were getting ready to lionize their hero, we have nothing to show that the negro population took advantage of the present situation to down the whites, and, if we want to be just and fair, we must say that all the riots recorded since the big fight have been incited by the white man.

If the authorities fear riots, the authorities should have used a little common-sense ahead of time. The authorities should have known that the chances were in favor of the colored champion and it should have been their duty to prevent the fight, so as to remove any possible chance of riots. The authorities acted a good deal like the farmer who closes his stable door after the horse is gone.

What will be the consequences of this bitter opposition? The same old story, repeated for years and years; the old story of the Eden Garden—the forbidden fruit. More opposition you will make to the fight pictures, more you will advertise them, and as folks will want to see them, they will see them at any cost. The authorities have tried in vain to stop gambling, and for every house they close, we see two new ones. It will be the fate of the fight pictures, if disbarred from the public theaters, they will be shown in other places, in cellars, in out-of-town barns, and perhaps some enterprising men will hire barges and show the fight pictures way out on the ocean, or on our lakes and rivers. The pictures will be shown, and perhaps to larger audiences than if allowed in our regular theaters.

What will the dissatisfied moving picture interests gain by helping the common enemy? Will you gain the satisfaction of hurting the interests of the other side? Perhaps; but if you cause the ruin of the other side, you will cause your own ruin and put yourselves out of business.

What we need are brainy men to work and to produce good pictures. We have no use for these spiteful fellows, using all their energy to down others. All these foolish talks are out of place. Why accuse other men of a supposed crime when you can be accused of a similar offense? Go to work, forget the fight pictures, be good sports; you failed to secure the rights like Jeffries failed to win the fight; try to produce something better; get the patronage of the public, of the exhibitor and of the renter by giving them high-class work. The public of to-day has some common-sense; they do not want to listen to the yarns, pay no attention to petty jealousy, but want good pictures and will patronize places showing such pictures.

Cinematography has some powerful enemies in the newspapers, and ministers, and it should be the common duty of all factions to produce such a high-class work as to put to silence the common enemy. J. M. B.

On another page will be seen an advertisement of the Joslyn Company, a concern that came into being in a night and boasts of having done business before they opened up. According to their letterhead there is nothing connected with the business which they are not prepared for. They are doing a rental business and supplying good service—so says one of their customers who let us know of the firm's existence. But write to them and if you don't see what you want on that letterhead, then it is because it reads like Ferad's bill-of-fare.

CHICAGO NOTES.

Over at the Orpheum Theater, last week, accompanying the song entitled "Gee, But It's Great to Be in Love," sung by Mr. Walter Wilson, were projected on the screen a set of beautifully colored and photographically perfect slides made by the Genre Transparency Company, of Chicago.

It is pleasing to note the rapidity with which the picture show is taking the place of the old-time fake concessions at the Summer parks. At White City there was tried out the "Trip to the North Pole," which failed completely to satisfy the many patrons. Following this failure and entering the building that had already received a black eye, came a picture show, exhibiting practically new films from Selig, Essanay, and numerous other licensed manufacturers. The interior of the building is appropriately decorated, and although not expensively so, suits its purpose. It was on a week day that this concession was visited, when the thermometer registered somewhere in the neighborhood of 94 degrees, thus being unfavorable in every possible way for good business. This fact did not seem to keep out the people, who were overanxious to witness the performance. That wonderful fire picture of Selig's was the feature on that night and the audience seemed more than enthused by its purport. The projection was satisfying enough, and every hot-weather comfort was provided for by the management. Which is the better, the old near-fake concession in our parks, or the good, clean projection of wholesome subjects? Judging from the approval of the public, the picture show stands without comparison, and with its innovation the Summer parks should once more regain their supremacy among the American millions to-day.

Racine, Wis., has been talked of once before by our Mr. Bradlet, at which time the existant conditions were not altogether favorable for the picture show. It cannot be said now, however, that the conditions are any more favorable, but the interest of the populace in motion pictures is rapidly growing. Why not the picture show? The main street at night is thronged with strollers, who would feel justified in spending a few minutes and the price of admission in order to see a good picture show, well presented.

The Racine Opera House, which is the only first-class theater for the larger road shows, has gone over to pictures for the Summer months at five cents admission. The Bijou Theater, Wigley Hall and two nickelodeons comprise Racine's amusement area. The Bijou and the Wigley devote most of the entertainment to vaudeville, with about three reels of films, while the nickelodeons are practically nothing more than store shows, poorly ventilated and anything but neat in appearance.

This all goes to show that Racine will appreciate the motion picture when it is exhibited in a proper place. The town offers many advantages, it being a great manufacturing center and extremely wealthy and thickly populated.

C. J. P.

NOTES FROM WASHINGTON, D. C.

The cry regarding the restriction or barring of the Jeffries-Johnson fight in the moving picture houses that has gone up all over the country, has been felt in the National Capital. Here the City Commissioners placed a ban upon such an exhibit, believing that it might make disturbances, owing to the large colored population of Washington.

There has been a strong claim that the Commissioners have no legal authority to prohibit the presentation of the Jeffries-Johnson fight, but these officers show that they have this right and have made a firm stand against such an exhibition.

From the accounts in the local newspapers, one might judge that the managers of the motion picture theaters—and there are more than half a hundred here—had risen almost **en masse** in protest of such an order. A personal visit among the most representative houses proved the contrary: the managers have no desire to rebel at all. While expressing the belief that the order was without legal authority, they have accepted the stand of the Commissioners and the public, which is also against the showing of the films, and will abide by the ruling.

One of the managers (who controls several of our first theaters) said: "We are here to please the public, not to seek its censure or disapproval. There is strong sentiment against the pictures and that is sufficient reason for us to omit them from our screens."

When questioned whether the barring of these pictures would cause any loss of money to the theaters, the reply was: "Merely prospective large door receipts, that's all." But the general opinion is that this was too speculative to be tangible and the receipts might not be greater than the usual daily runs. Certainly they would not be sufficient to lose the good-will of the public in making the test.

The storm of protest which the papers have reported appears to be more apprehensive than real and the matter has about blown over.

Even the exchange for Washington and vicinity is not excited over the ruling and has made no complaint. When asked if the movement of the public and officials here would result in any monetary loss, the reply was, "Not in the least. We have not been advised as to the disposition of the film and do not know whether it would come to the shows through the exchange or from the company direct."

A new pamphlet has just made its initial bow before the moving picture public of Washington, under the name of "The National Motion Picture Magazine." The cover design of No. 1, Vol. I., is very attractive, suggestive of the enlightenment furnished by the moving pictures. The contents of the magazine tell briefly the stories of the plays being presented during the week at the Cosmus, Pickwick, Colonial, and Palace theaters. This affords the patrons the opportunity of better understanding the pictures as they are presented and where they will be exhibited. A little assistance like this often adds much to the enjoyment of a performance. Manager A. Julian Brylaski is to be congratulated on this enterprise, and it shows just how progressive a man he is. The booklet found favor from the very first day and will continue to do so each succeeding week.

An interview with Mr. Marcus Notes, of the Empress Theater, as to the class of plays that cater to the public, gave a few side lights on this subject that will interest our readers. The Empress is one of the leading moving picture houses of the Capital City and its patrons are among the first. Mr. Notes plainly demonstrated that he needs no official censor for his films—as is the case with the Washington houses generally—for he does this himself in a more exacting manner than the police. "It was only to-day," he said, "that I discarded a new film, 'The Confessions of a Man,' because of its unhealthy suggestions, and this before it had made a second round. Another moving picture was cut for the one screened sentence, 'Her husband went to the bad.'

"I am sorry to see," went on Mr. Notes, "that an inferior class of plays is creeping into the stock of the exchanges, who seem to have the false idea of profit in handling them, or they may be influenced by other motives. These are not pleasing to the patrons of the best moving picture shows, nor do the managers desire them. The sooner the film companies realize this situation, the better it will be for all concerned.

"I sometimes find fault with the exchange for the kind of reels served as well as for the newness of these. I mean to have the best for my patrons if I have to buy the films myself, and I do not propose to pay for or exhibit 'junk.' I am sure other managers are making the same stand, so the exchanges will have to look to their laurels or they will find a falling off in their patronage.

"There are few amusements that appeal more readily to the general public than the moving pictures, but it is an impressionable amusement and one which invites children. For this reason it is the aim of all first-class managers to present films that will leave pleasant thoughts in the minds of the patrons, or those that are educational."

In conclusion, Manager Notes said: "The managers do not have to take whatever the manufacturers make, regardless of the quality. We have opinions of our own and we patronize only the best and discard the inferior. There are plenty of good plays, by good companies, on the market, and these are the ones that are bringing the crowds and making the success."

W. H.

LANTERN SLIDES OF THE FIGHT.

Joseph Levi & Co., of 24 Union Square, New York City, have been enterprising enough to secure a set of lantern slides illustrative of the Jeffries-Johnson contest. The series numbers twelve, and it depicts the salient parts of the very much debated Reno fight. On each slide is a brief description making clear the particular stage of the contest illustrated. As interest in this "fight" comparatively continues unabated, we have no doubt a large number of our exhibiting readers will desire to secure a set of the Levi slides. The set can be obtained at $6.00 and should prove a good investment and drawing card for this season of the year, when the moving picture house is in need of all possible attractions for securing the attendance of the public.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Duly Warned.—Mr. A. M. Young, Operator B. O. H. (presumably Belfast Opera House), Belfast, Me., consumes one whole postal card in a friendly endeavor to warn the Editor as follows: "Mr. F. H. R.—I don't see what good it does you to look up poor picture shows and then knock the house and operator and the manager in the Moving Picture World. Some time some of these sixteen-year-old kids you tell about so much will be poking you in the slats if you ain't careful. What do you care how poor a picture show is as long as it costs you nothing?"

On reading the above we immediately considered the purchase of a suit of armor to protect our "slats." Also we thought of retiring to a burglar-proof vault; but to date we are still "considering" these things and haven't acted. I publish the brilliant literary effort of Belfast for the reason that in this terrifically hot weather a good laugh will not come amiss to our readers. Seriously, however, it matters to me, and to every other man who has the ultimate good of the motion picture business at heart, whether a house puts on a good show or a poor one. Poor performance by an operator, whether it be his individual fault, or the fault of poor equipment or film, is a knock at the business as a whole. Anything which is calculated to injure the business as a whole is my business and your business and everyone's else business who is connected with the moving picture form of amusement. To the best of my knowledge, I have said nothing about "sixteen-year-old kids," but since Belfast mentions it I will say that did I have my way one of the requirements to securing a license as an operator would be that the applicant be burdened and bowed down by not less than twenty Summers and an equal number of Winters. I do trust, however, that no sixteen-year-old kid will be so inconsiderate as to poke my slats, for I am very ticklish, and I really don't think I could stand still and let him poke for any length of time.

Several Troubles.—Bloomfield, Iowa, writes: "Am using a Power's No. 5. My picture will not stay in frame. Keeps going down past the aperture plate. Lower intermittent sprocket will not catch it. Sprocket is a new one, and have also gotten new bushings, star and cam. Have set lower intermittent sprocket out as far as possible, in fact, every way I can, and yet it will not stay in frame. Also when framing carriage is about three-quarters of an inch from the top the machine grinds something awful, though when it is raised or lowered it runs smooth as can be."

I take it, friend Bloomfield, that your frame-up lever keeps working up as the machine runs. At the left, just below and behind the take-up sprocket driving gear, passing through a casting and forming the fulcrum of the frame-up lever, you will see a small bolt with a wing thumbscrew. Tighten this thumbscrew with a pair of pliers until the frame-up lever works reasonably hard. If the bolt turns as you turn the thumbscrew, hold it with a screwdriver, as its head is slotted for that purpose. If the wings of the thumbscrew (it really is a "wing-nut," that is its correct name) won't pass the gear wheel when you turn it, remove the gear by loosening set screw in sprocket and slipping off. Take wing-nut off and file wings off until they will pass. As to the lower loop: set your take-up sprocket in line with the intermittent. To do this, use an old corset steel for a straightedge (trying it on a carpenter's square to be sure it is true). Lay the steel against the inside edge of the aperture plate tracks and let it extend down past the take-up sprocket. Set the sprocket so that the teeth on either side will be equi-distant from the straightedge as you lay it against the two aperture plate tracks. Now set your stripper plate by loosening the screws that hold it and moving one edge in or out until the loop sets square with the sprocket. Next, with the set screw provided, raise the take-up sprocket idler away from the sprocket by twice the thickness of a film and **keep it that way.** Having faithfully carried out these instructions, you should have no further trouble with your loop. The "stripper plate" is the small metal piece at the bottom of the apron which passes up between the sides of the intermittent sprocket. Now as to the grind: The coupling bar of the toggle-joint on left of machine is worn out. This throws the gears out of proper relation to each other at a certain point in the travel of the frame-up carriage. Your machine is evidently quite old and should be, I think, sent to the factory for a thorough overhauling. Too many managers buy a machine and expect it to last almost indefinitely by purchasing a new star, cam or sprocket occasionally. This won't do at all. No matter whether your machine be an Edison, Power's, Pathe, Motiograph, Lubin or any other make, it should be sent to the factory at least once a year for a **thorough overhauling.** Many theater managers and owners will run a machine until it is almost ready to fall to pieces and finally send it to the factory with orders to do about half the work necessary. They yell bloody murder, arson and police if anything more is done, too, usually refusing point blank to pay for it. Such a course is foolish. It is false economy. There are certain repairs that may be made in the operating room, but certain other ones must be made at the factory, and it is sheer foolishness to run a machine that is in need of repairs, for it can't and won't give you the best results. Mind you, Bloomfield, I am **not** aiming this either at you or your manager, but just taking the opportunity to say a few words to **all** operators and managers, since the matter is of more than passing importance. I might add that you must only have take-up tension barely tight enough to take up all the film. Too tight a take-up tension tends to pull out the lower loop.

The Handbook.—New Orleans, La., writes: "I take it you are the same Mr. Richardson who wrote the little Operators' Handbook issued about three years ago. If so, there are many operators and managers (I am one of the latter) here in New Orleans who would like to personally thank you for the aid that little book has been to them. Also I want to ask you if you intend to get out a larger work, and if not, why not? I am sure you could cover the entire field, and such a work would surely repay you, besides helping thousands of those who need such a book. Will you please answer the following in the Operators' Column: What is the difference between a choke coil and a low-voltage transformer such as the Power's Inductor, Hallberg Economizer, the Compensarc, etc.?"

As to the little handbook: The writer has received hundreds of letters similar to yours, New Orleans. The copy for a work such as you suggest is ready and the matter is in type. The Moving Picture World will get it out soon. The difference between a choke coil and a transformer lies in the fact that whereas in the former the amperage is choked back by being compelled to pass through a strong magnetic field set up by winding the wire round an iron core, the metallic contact being continuous, there is absolutely no metallic contact at all between the primary (high voltage) side and the secondary (lamp) circuit in the latter, the secondary circuit being an induced current owing its existence to the fact that an electric current is induced in any conducting circuit passing through a magnetic field, controlled by another circuit, at the instant the current in the primary circuit starts or stops. Alternating, 60-cycle, starts and stops 120 times a second, therefore the secondary circuit current is continuous, but on direct current there would be no effect at all except at the instant the switch was opened or closed.

Best Pictures.—Mr. A. G. Skidmore, Operator, Imperial Theater, Bridgeport, Conn., writes in part as follows: "This house has the reputation of showing the best projected pictures in Bridgeport, and, so far as I have observed, in this part of the country. Traveling men have repeatedly told us they have seen nothing to compare to our pictures. Surely there must be a reason when out of fifteen picture shows ours is the only one with a ten-cent admission, with fifteen cents in the balcony. If you are ever in Bridgeport, just drop into the Imperial and see for yourself."

Now the above might seem like boasting to some, but it does not to me. I like to get letters from men who are proud of the excellence of their performance, provided they can produce some measure of proof that their performance **does** excel. As neighbor Skidmore says, there certainly is a reason when one house charges twice and thrice the admission its competitors do and gets away with it. This might be partly accounted for in newer films and more of them, but it is but fair to assume that excellence of projection is there also, the more so from the fact that two films properly projected make a better program than do four poorly projected. Most certainly I shall accept your kind invitation whenever I am in your city, friend Skidmore. Meanwhile, can't you send in a letter once in a while setting forth conditions in and about Bridgeport?

A Series Connection.—Chicago, Ill., writes: "Am using 45 amperes, 110-volt D. C. on my motion picture. Have but

the one machine and run song slides with usual stereo attachment, but find the fierce heat from 45 amperes breaks many slides, particularly the title and chorus slides. Can you tell me some way to avoid this? The lookout hole in my operating room is only six inches square. I have tried to convince the manager that it is too small. He says ask you and he will make it any size you say. Won't you please help me out in this? Am using a five-cell Chicago stage lighting rheostat and have four of the cells in multiple, one idle."

Your amperage proposition is simple. On the wall in some convenient location install a single-pole, single-throw, inclosed knife-switch capable of carrying fifty or sixty amperes. Now attach your rheostat multiple to the lamp through this switch. In other words, this switch is to come in the line between the rheostat and lamp and be placed on the wall where you can reach it handily from operating position. Now with another wire attach one side of that idle rheostat cell to the wire leading from the multiple connection to the switch above described. With still another wire attach the remaining side of the single cell to the wire connecting the switch and the lamp. Solder the wire joints and the job is done. Now when the switch is closed your multiple will work exactly as it works now and you will get the 45 amperes; but when you get ready to run slides you shove the lamp house over and pull the switch above described. This throws the single cell into series with the multiple and the result will be that you will only get the capacity of that one cell, viz., 18 amperes, until you again close the switch, when you will once more get the 45 amperes. Eighteen amperes is quite enough for the stereo. As to the lookout hole, it is nothing short of an outrage to ask an operator to work with a hole six inches square. A foot square is quite small enough, and in large operating rooms they should be 12 by 24 inches. No operator can or will do the best work when compelled to "rubber" through a little, inadequate lookout. It makes his work harder, too, and is utterly senseless from any and every point of view.

"ELECTRA" CARBONS AND THEIR MANUFACTURE.

Few of the moving picture machine operators in the United States who handle carbons in the lamp house give a moment's reflection to the importance, from an industrial point of view, which carbons have in the world of manufacture. A good carbon is ultimately the most essential point of the moving picture business, as it is only with the use of a high-grade carbon that a clear picture can be projected; and not alone are carbons used in the moving picture business, but millions are used in various kinds of arc lighting. In fact, this business is so enormous that in the factory where "Electra" Pink Label Carbons are made, of which the above is an illustration, there are nearly 2,400 hands employed. This factory covers approximately twenty acres of ground, does its own printing, makes its own cases and its own high-grade lampblack.

The "Electra" Pink Label Carbons, which are made in this factory, have a reputation of their own and are really in a class by themselves. They are scientifically manufactured of the very highest grade ingredients, especially for use for projectors, and it is for this reason that they stand up so well and carry the heavy current at the arc. In spite of this heavy current, these carbons do not get red hot, but maintain a beautiful white arc under any circumstances. Therefore the "Electra" Pink Label Carbons have been a very great factor in the enormous growth of the moving picture business.

Besides the "Electra" Pink Label Projector Carbons, this factory makes millions of high-grade "Electra" carbons for use in the enclosed type of arc lamps.

The "Electra" carbon is recognized by all central stations to be the standard for quality, and can always be relied upon to produce a brilliant and steady white light with a minimum of deposit.

In this factory is also made the "Excello" Metal Vein Flaming Carbon. This factory was one of the first to make this type of carbon, and on account of the specially patented form of this metal vein the resistance of the "Excello" carbons is almost nil, thus allowing a maximum amount of current at the arc, which is a very essential feature for this type of lamp, and it brings out all the efficiency there is in the lamp.

A complete line of carbon brushes, electrodes, special carbons for telephones, batteries, etc., are made by these works.

The sole importer of this line of carbons is Mr. Hugo Reisinger, 11 Broadway, New York City, who has handled the goods over seventeen years. The mere fact that these carbons have been on the market so long and have now such a very high reputation, is proof of their popularity and efficiency.

We think every moving picture exhibitor and operator who strives to produce good pictures should make himself practically acquainted with the "Electra" Pink Label Projector Carbons, and if he has not already done so, to get in touch with Mr. Hugo Reisinger, at the address given above, in order that he may have an opportunity of testing and trying out these carbons and so convince himself of their fine quality.

Factory of the

"ELECTRA"

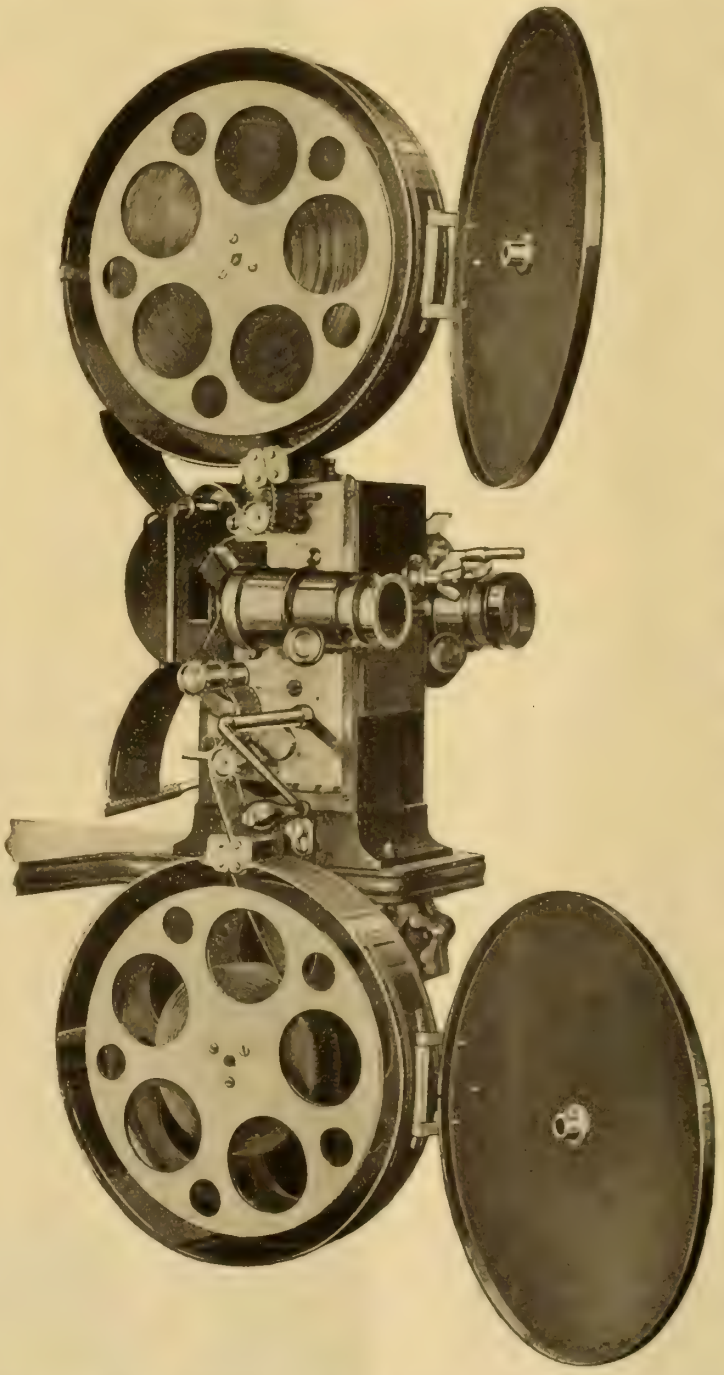
High Grade Nürnberg Carbons.

Nürnberg, Germany.

Hugo Reisinger, Sole Importer 11 Broadway N.Y.

THE EDENGRAPH

A Motion Picture Machine Dust-Proof and Flickerless



Built to outwear all others. Projecting a picture perfectly at all times. The illustration shows dust-proof enclosure for all gearing.
Note the simplicity of every detail.

All the points of superiority are noted and described in a handsomely illustrated catalogue which will be mailed on request.

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, President

135 WEST 3rd STREET - - - - NEW YORK CITY

... Selling Agents ...

KLEINE OPTICAL CO., 52 State Street, Chicago, Ill.
C. B. KLEINE, 19 East 21st Street, New York, N. Y.
GENERAL FILM CO., All Offices
CLUNE FILM EXCHANGE, 727 South Main Street, Los Angeles, Cal.
AMALGAMATED FILM EXCHANGE, 142½ Fourth St., Portland, Ore.
AMALGAMATED FILM EXCHANGE, 221 Madison St., Seattle, Wash.

THE STORY OF THE EDENGRAPH.

Two weeks ago we published a description of the Edengraph machine as it appealed to us during a demonstration at the factory. This week we will supplement it with a brief history of the development of the machine, as gathered from an interview with George Kleine:

"About the year 1900, Frank Cannock, a mechanical expert, thoroughly versed in the use of motion picture machines, had constructed a new model which embodied many features never before used, and placed one of these machines in the Eden Musee, Twenty-third street, New York City. The Eden Musee is famous throughout the country, having been in existence many years, and from the beginning of the public exhibition of motion pictures it has made a specialty of them.

"Among the features used in the Edengraph in the year 1900 when placed in position in the Eden Musee, and which is embodied in the present machine almost without change, is a **dust-tight oil box** in which are placed the shaft, cam and star wheel which actuate the intermittent sprocket.

"The Eden Musee has projected motion pictures on an average of ten times daily since 1900. Mr. Cannock has informed me that the original oil box containing the original shaft, cam and star are still in use, have never been changed, regulated or altered. Mr. Richard G. Hollaman, general manager and chief owner of the Eden Musee, confirms this statement.

"From time to time Mr. Cannock made duplicates of his original machine for friends in the business, possibly three or four all told. Beyond this the machine was not placed upon the market for sale. The first Edengraph that I myself saw was in use at the Delmar Gardens in St. Louis during the World's Fair, at the exhibitions given by Count d'Hauterives, who is well known to the trade as having the largest individual stock of special hand-colored films of anyone in the United States, and whose reputation is that of projecting as perfect a moving picture as is possible with the most advanced appliances. Count d'Hauterives operated his own machine, which he treated like a pet child, and being very much struck with its efficiency I made inquiries as to its origin, who its maker was and what were the prospects of obtaining it for the market. The Count was reticent and would give no information. I had previously heard of the Edengraph that was in operation at the Eden Musee at New York and suspected that the Count's machine was of the same type, but could not confirm the fact until later.

"In the Fall of 1907 I met Frank Cannock in Montreal, and inspected closely a modified sample of the original Edengraph which he intended to place upon the market. Shortly afterward a company was formed called the Edengraph Manufacturing Company for the purpose of manufacturing and exploiting this machine. The chief stockholders were Mr. Hollaman and Mr. Cannock. The inventor transferred to the company his patents embodied in the Edengraph model, other patents then applied for, and agreed to assign to the Edengraph Company any improvements that he might make thereafter in apparatus for taking or projecting motion pictures. Early in 1908 the Edengraph Manufacturing Company issued advertisements offering the machine for sale on some nearby day. An error was made by the company, however, in attempting to save time, in that they contracted to have the work done in shops which they did not own or control instead of giving the requisite time to the installation of their own factory.

"In the Spring of 1908 I contracted for the Kleine Optical Company, through Messrs. Hollaman and Cannock, to take the exclusive Western selling agency, having been thoroughly convinced by that time that the Edengraph had more points in its favor than any other projecting machine known to me. Owing to the great mechanical accuracy required in the construction of the machine, and the impracticability of having it manufactured in a shop not owned by themselves, the Edengraph Manufacturing Company withdrew its tools, models, jigs and parts of machines that had been made in the outside shop, and Mr. Hollaman finding himself unable to give the necessary time to the handling of this venture, offered to sell to me the entire capital stock of the company held by himself and his friends, which I purchased in August, 1908, Mr. Cannock continuing as a stockholder and director. A complete manufacturing plant was installed at 135 West Third street, New York City, and the Edengraph machines have been manufactured in the factory at that address ever since.

"The original machine did not admit of framing by either changing the position of the film gate aperture or of the mechanism, and framed by moving the objective lens up and down, after the manner of the older French machines like the Lumiere Cinematograph. On pointing out to Mr. Cannock the desirability of keeping the objective lens in a fixed position, for optical reasons, he devised a new system of framing the film. He evolved a mechanism which permitted the shutter to remain in a fixed position, which required a width only large enough to cover a single picture, instead of the customary shutter which moves when the picture is being framed, and which must therefore be much larger to cover the aperture when in all positions. This reduced the flicker very materially and gives the Edengraph its reputation for producing a motion picture upon the curtain which is practically flickerless with the machine running at ordinary speed.

"Any exhibitor wishing to test the relative merits of the Edengraph and other projecting machines is invited to set them up side by side, turn on the light and project a disc upon the curtain without a picture. This is the severest test to which a machine can be put to test the absence of flicker, that is to say with only a disc of light upon the curtain, and the shutter revolving in place as when projecting a picture. The shutter is located in close proximity to the film gate—not more than ⅛-inch distant. The purpose of this construction is to permit the use of extremely wide angle lenses, whose rear lens falls very close to the film when in focus. Such lenses are used when projecting from behind the curtain or when the machine must be placed at a very short distance from the curtain, and to project a large picture; it will accept lenses for the shortest to the longest distances.

"The machinery for the manufacture of the Edengraph having been installed in the Fall of 1908, an efficient staff of mechanics was engaged, and in the course of time Edengraphs were finished and sold to various exhibitors and exchanges in the United States and Canada. The experience of many years in marketing projecting machines had taught me conservatism in advertising the Edengraph for delivery before quantities of them were finished and in hand. A limited number of exhibitors and exchanges who were well acquainted with the model took them off our hands as rapidly as they were offered, and not having an advance supply in hand the machine was not advertised.

"The Edengraph Manufacturing Company is now practically ready to fill all orders. A number of applications have been received for selling agencies, but none have been granted as yet, excepting to the Clune Film Exchange, which has exclusive territory in Southern California, Arizona and New Mexico, and the Amalgamated Film Exchange, of Portland and Seattle, which controls Washington and Oregon, to famaximum of perhaps $75.00, when the incumbent would be cilitate deliveries to Far Western customers. An illustrated catalogue will be received from the printer within a few days, and will be mailed free on request.

"The Edengraph is licensed by the Motion Picture Patents Company, and is now being offered for sale to all licensed exchanges and exhibitors licensed by the Motion Picture Patents Company."

GOTCH-ZBYSZKO WRESTLING MATCH PICTURES.

The Gotch-Zbyszko wrestling match pictures became suddenly more valuable, inasmuch as certain agitators from a reformed standpoint, are using certain classes of the press to engender ill-feeling against the release of the great fight pictures made at Reno by the associated manufacturers, rendering it possibly difficult for certain portions of the country to witness them, and as there can be no agitation against the use of the great wrestling picture of the Gotch-Zbyszko film, it will make an excellent substitute where the exhibitor is prohibited from running the fight pictures.

State rights have been selling for some time, as also with foreign privileges, covering the use of this film, but there still remain a few choice States, and it is the intention of Klank & Herman, who control this film, to have these pictures on exhibition in every State of the Union within fifteen days.

The Australian rights were quickly sold. England and the British possessions are using them extensively. Russia, China, Africa and South America are all making earnest inquiries regarding the securing of same.

From a photographic and accurate standpoint this film has been pronounced by those who have seen it, the best and clearest piece of photography recorded in the cinematographing of sporting events. The film can be seen at any time at the Selig Polyscope Company offices, 45 East Randolph street, Chicago.

The National Independent Moving Picture Alliance met at Niagara on July 16 to establish a working agreement between the exchanges and manufacturers. How far they have succeeded is not yet divulged, but it seems that the harmony between the Associated Independent Manufacturers and Sales Company will extend also to the exchanges.

The Editors' Table.

"Haunted by Conscience" is the title of a new Kalem military drama. The Kalem players have been working along military lines for some time and have had the benefit of the coaching and assistance of one of the most prominent officers in the United States Army at the present time, and their producers assure us that the details of military life are correctly portrayed in every particular.

"Brave Hearts" is the name of the Kalem Indian picture of the week, and in this production, as in those which have been put out previously, the Kalem players have endeavored to portray a well-authenticated incident of real Indian warfare.

"Rambles In Many Lands" is the title of a delightful short book of travel, by John Mackenzie, who is chief of the photographic staff of the Kinemacolor Company, London. John Mackenzie loyally dedicates his book to his friend, Charles Urban. He modestly disclaims being either a skilled literary man or a professional journalist, giving us rather the impression of a busy traveller whose province is the making of photographs. There are twenty or thirty short articles in the book, which reads just like a series of letters sent home from Europe, Africa, India, America, either to a friend or a newspaper. And therein lies their value. They are little, spontaneous word pictures by a keenly observing man, and as such we thoroughly enjoy them. We turn over one page at random. "The idol to which they bow is money. For this they sacrific home, and health, and life, and leisure. The 'almighty dollar,' as they themselves term it, and its attainment by 'hook or crook,' is the whole gamut of the average American's religion. For this he works from thirteen to seventeen hours a day, etc., etc." It will be seen that friend Mackenzie is a very close observer of American national habits. Next to our appreciation of this pleasant little book, we would rank the pleasure of another visit from John Mackenzie in company with some more of his beautiful Kinemacolor pictures.

Correspondence.

HAMACEK INVENTS INTERMITTENT DEVICE.

Chicago, Ill., July 7, 1910.

Editor Moving Picture World:

Gentlemen—I have devised and perfected lately a new intermittent motion device and had it patented. This device will play a most important part in the motion picture business on account of its very novel features. It possesses a merit in which the period of rest of the film in proportion to the movement is 7-4 times. Under severe tests, running it far in excess of ordinary speed necessary for projecting motion pictures, in no case has it broken the film. Such a trial sets aside any question as to its practicability as regards the rapid displacement of the film. Furthermore, the period of rest can be increased, if so wanted, or diminished. Some of the advantages derived by the employment of this device in connection with motion picture apparatus are as follows: When used in connection with a projector it permits the speed of the shutter to be increased to more than twofold, if wanted, and still maintain synchronism between the shutter and the intermittent motion movement of the film. Consequently, by its use, it is obvious that the shutter will assume a velocity sufficient to prevent flickering even though the machine is run below ordinary speed. This, of course, means less displacement of the film at the same time. What such a feature means as an advancement in the picture line is most striking and becomes a matter of most vital importance in the production of motion pictures and their projection. Under tests it appeared that an economy of the film could be effected approaching 30 to 40 per cent.; assuming that it was but 20 per cent., it means an immense saving in making up films, together with the raw material.

For another reason this new intermittent motion device is bound to play a very important part in the picture industry, in that it is of a nature which will make it possible to expose films to view, or to the light in photography for a greater period in the line of colored photography. Whether it would be on films of single sequence, or of several sequences of pictures. It shows the advantage plainly even in this one respect where the film may be of several degrees of sensitization and of different natures so as to receive such colors of impression as may be desired, that the exposure can be made any thing out of one period of displacement of the film, by adjusting the sizes of shutters to fit it, and to have them revolve synchronizingly.

This device means one of the greatest advancements in the motion picture industry, both as to perfection of display and economy of production, and the patent rights are for sale. Very truly, ADOLPH F. RAMACEK, Owner.
4645 Evanston avenue, Chicago, Ill.

THE FIGHT FILM WAR.

Brooklyn, N. Y., July 9, 1910.

Editors Moving Picture World:

Dear Sirs—Judging from what newspapers say about the fight pictures, I would like to give and express my opinion of same, and I trust this will interest some at least.

My judgment is that the trouble concerning the fight pictures is due to the public in general.

Long before the fight contracts were settled, I predicted this trouble; not the making of the pictures, but the foolish and insane ideas and actions of the people.

To begin with, I may as well mention this fact: When visiting a show consisting of moving pictures, some people applaud when the hero makes some brave move; others applaud in appreciation when the subject is ended. The former, I claim, is foolish and the latter is sane. The same can be said now in regard to the coming fight pictures that the famous Vitagraph people are to produce.

If the public does not see them, it is not the fault of the producer, but the people, simply for the reason of their insane ideas.

The public wanted to see a fair fight. There is but one way to see one, and that is when the best man wins. The best man did win; what more can be done? When the people who paid to see the battle are satisfied with the results, why should it bother the rest.

There are thousands of people besides myself who are interested in this, and who would like to see the pictures of this fight, but probably must be refused the pleasure, because thousands of others cannot see them without losing their minds, thereby causing riots, etc.

What is the sense of all this? If they only stop to think a little, they would probably see their own foolishness.

Jeffries is white, and fought for the United States; Johnson is black, but fought also for the United States. Should the people not be satisfied, then, when the United States still holds the championship of the world? If each and every citizen could read this, the foolish ones would probably regain their lost senses.

If this trouble comes up very often, moving pictures, one of our greatest amusements, will soon find a resting place, and should it be so the public can only blame themselves.

ALBERT OHLSON.

Delphi, Ind., F. R. D. No. 6, July 9, 1910.

Editors Moving Picture World:

Dear Sirs—The asinine attitude adopted by certain people of authority, in the sadly abused cause of morality, by forbidding the exhibition of the Jeffries-Johnson fight pictures throughout the States (north of the Mason-Dixon line), is without doubt one of the most ridiculous gnat-and-camel affairs ever discussed in our American newspapers.

The chief executive of a city in the Central States, gave out the following for publication: "I will prevent the exhibition of the Jeffries-Johnson fight pictures here, if possible," said the Mayor. "Their influence would be detrimental upon the public mind, particularly upon the young. The exhibition would be a species of the prize-fight itself. I have no use personally for any such thing."

My personal advice to this garrulous, would-be reformer is to subject his own city to a thorough renovation and part his hair in the middle before stampeding into print, to discuss a question of morality far beyond his dogmatical comprehension.

With an exception of the cities numbering a large colored population, already in the preliminary throes of a race war, can a mayor place the ban on the fight pictures, and even then without making a public announcement of his own inability, as chief executive, to govern his city properly?

With the gaming feature of the ring carefully eliminated, I very much doubt if any unprejudiced, well-balanced mind can advance a logical argument to show that prize-fighting exercises a demoralizing effect on the spectators.

If the ring sport has an evil effect on the spectators, how much more than horse-racing, football, wrestling, motor-racing, or the appalling feats performed, high up in the circus tent, by the daring acrobat, before thousands of children?

Should the performer make a slight mistake, or suffer a momentary indisposition, death swift and shocking to behold, must follow; still we look on and applaud.

Why, even to-day in some States under the American flag, criminals condemned to death are hanged in public, which has excited little if any comment, unless it be to depict the morbid details of such a hanging.

The Governor of a State can no more prohibit the exhibition of the Jeffries-Johnson fight pictures through the elastic medium of civil process, than he could suppress Rex Beach's graphic, nerve-tingling account of the big fight at Reno.

In the former we simply see the fight, while in the latter we indulge the five senses to their utmost capacity; in fact, we are there. There at the ringside with the bellowing thousands, we breathe the very atmosphere of the huge amphitheater; we taste the humid air, redolent with that musk ever identified with a vast concourse of people; we thrill with the delirious excitement of the moment, and are glad, insanely glad, we are there.

If all Americans, whose veins pulsate with honest red blood, hot with life, were granted a wish, these effeminate knockers of athletics, these narrow-minded, versatile advocators of muscles to match their own intellectual powers, would be presented with a copy of Dante's famous poem illustrated by Dore, as an indispensable guide book, considering their inevitable destination, and that right heartily.

Yours truly, CHARLES N. SIMS.

Portage, Wis., July 9, 1910.

Editor Moving Picture World:

Dear Sir—Referring to the sentiments that are expressed in the different journals and the Moving Picture World as to the prize-fight pictures. In trying to be a Christian myself, as no doubt millions of others are doing, who think that prize-fighting and the showing of pictures of the same is anything but elevating, to say nothing of the bad influence on the young, I would like to ask you if you do not think it better for a paper that has the good standing in the moving picture business, to try and cut out all or most of the display on the subject of these fights.

You have stood all along for the clean class of films, and the cutting out of the "blood and thunder," and hold-up work, robberies and such stuff. We are all eagerly reading up the elevating part of the picture business, but does it not seem that there is big money enough in the business, without spreading and pushing a subject that is certainly offensive to at least the whole church world, who have a right to put their judgment abreast with any others to the contrary? If we are going to "purify" the picture business, for goodness sake let us begin where it seems to need it the most. The recent declaration of the Christian Endeavorers certainly voices all good sentiments on the question.

When the Governors of many of the States are prohibiting the fight pictures as they would the fight, and when so many of the mayors of the larger cities are doing the same, it would seem that the Moving Picture World can see its way clear to voice the sentiment and still "be fair to all alike." Let the good moral work that even the films can create, go on; but for heaven's sake keep out such "flarebacks" as this, or it will take a year or more to get back to the proper sentiment.

Yours very truly,
H. W. GRIGGS.

[For the benefit of friend Griggs and others we wish to say that we are in sympathy with the Christian Endeavorers and other reformers. But we want to point out that their efforts are wasted. What they should have done was to prevent the fight itself. We have seen the pictures and they are far less debasing than the newspaper accounts of the fight. In fact, there is nothing in them that shows even brutality. Moreover, they will not be exhibited promiscuously in family theaters and no one need see them without a mind predisposed to such exhibitions.—Eds. M. P. W.]

Boonville, Ind., July 8, 1910.

Editor Moving Picture World:

Dear Sir—Of course, editorials are appearing in the papers throughout the States relative to the Johnson-Jeffries fight film, but of all these, the enclosed is the best. In no instance has the idea been expressed so thoroughly, and I am anxious that you copy it for the Moving Picture World. It is clipped from the Evansville (Ind.) "Courier." It's the real goods and resulted in the local mayor and city council favoring the showing of the film in Boonville, and it will be shown here all O. K. Tell "Pop" Rock that he should let us have an early "crack" at that. Just name the exchange and we will do the remainder. Thanking you for this opportunity, we are,

MATTHEWSON OPERA HOUSE,
By Monte W. Katterjohn.

Bring On the Pictures.

This protest against the moving pictures of the fight is extremely silly. The fear that they will incite racial discord is foolish. Why should they? If America has the most superbly developed fighting man in the world, we should be proud of it, whether he is white or black. If every negro were a Johnson they would be a valuable national asset. The army could well afford to have a few regiments of Johnsons. Why should any white man be jealous of the black man, who has triumphed in a contest of strength employed with skill? A negro won the prize for oratory at Yale a few years ago. Is that cause for a race riot? It would be singular indeed if the negro could not outdistance all others along certain lines of development. The white race never rose to supremacy through brute strength. A man cannot cope with a lion in a naked contest. Hurrah for Johnson, the black champion! We are glad that he is an American. Whenever any of our white pugilists feel fit to challenge him, let them go to it. It matters not a whit to us whether the strongest man in the country is black or white.

As for the moving pictures we confess we should like to see this superb black panther in action. If prize-fighting is so brutal as to be revolting to the sensibilities of the public, the best way to stop it is to throw the pictures on the screen and let them see it. They will hurt no one and cause no disorders.

At one of the theaters this week we have the moving pictures showing King Edward's funeral. They are wonderful—as clear and vivid as if one really saw the splendid procession of royal equestrians and equipage moving before his eyes, from Buckingham to Westminster.

The moving pictures are educational. In order to pass intelligent judgment on the subject of the prize-fight and its moral and humane aspects, let us see the pictures of it.

---

204 Osborn street, Wissahickon,
Philadelphia, Pa., July 11, 1910.

Editors Moving Picture World:

Dear Sirs—It is with a strange feeling of exultant pride that I take up the gauntlet thrown down by the daily papers to the moving picture manufacturers, and endeavor to answer the varied and numerous articles on the pictures of the recent Johnson and Jeffries contest.

I will not ask the reader to bear with me long, nor will I preach or rant on the great good that the moving picture has done in the past and will do in the future, but in a series of questions, I will ask the reader to answer to his own satisfaction, and then judge for himself, as to which is the greatest sinner—the newspaper or the moving picture.

1. Was it the moving picture or the newspaper that for the past two years has cried out to James J. Jeffries to bear the so-called burden of the white race and fight J. Arthur Johnson?

2. Was it the moving picture or the newspaper that called the attention of the world to this event and actually made it possible?

3. Was it the moving picture or the newspaper up to this date (July 9) that has detailed the "cut lips, bruised eyes, terrible falls," and the so-called "terrible brutality" of the fight?

4. Is it any more corrupting to our youth to show them the pictures of a prize-fight, than it is to place in their hands a copy of the daily newspaper in which they can read of the filth of some divorce scandal, the horrors of rape, arson and murder? Where by looking at the advertisements of the department stores, see half-nude female figures, clad only in underclothing, or the nude figure of a woman seated in some patent bathtub, or of some barefoot dancer who has not pride enough to cover the body with proper raiment.

Now I would ask you, honored reader, which is the worst sinner, the newspaper or the moving picture?

LEWIS M. KENSIL,
Asst. Gen. Mgr., United Film Co. of America.

Films, $5, $10, $15 Reel

American and Selected Foreign Subjects

NOTE THESE BARGAINS: Indian's Bride (Bison), $15. Disinherited Son's Loyalty (Bison), $15. The Adventuress, $5. Nat Pinkerton, $10. Country Girl's Peril, $10. Takes Gasoline to Win a Girl, $15. The Haunted Bridge (Ambrosio), $10. L'Arleseinne, $10. Tower of London, $15. Write for my complete list, every reel guaranteed to be in running shape. Pleased customers say my $15 reels are like the other fellows' $25 kind. I ship C. O. D. subject to examination.

GEORGE M. MUNDY, 152 Grand River Ave., Detroit, Mich.

MOVING PICTURES IN CHURCH.

Chicago is said to gather on Sunday evenings one-sixth of its entire population into 466 amusement places where moving pictures are the chief attractions. Other cities compete in their several capacities. "The theaters and five and ten-cent shows are thronged," observes The Michigan Christian Advocate (Detroit), "while the churches are thinly attended." From this statement the following question is an easy transition: Why should not the church be as wise as the world and go in for moving picture attractions? asks the Literary Digest.

The Methodist journal takes the query seriously, as the following shows:

"It is thought that inasmuch as the church attractions would be free, the crowds would prefer them.

"As for the pictures, 'the thrilling stories of the Old Testament, and the beautiful tales of the New Testament, together with modern illustrations of Christian heroism' would, it is said, make attractive up-to-date shows.

"At first blush this suggestion would seem to many like a plausible thing, progressive, 'up-to-date,' and promising of good results.

"It would, perhaps, not be much more of an innovation on old-fashioned worship than much of the hired music is. And it probably would not cost much more than some churches pay their artistic singers. Is it righteous to make artistic appeal to the ear to capture a crowd, and wicked to make artistic appeal to the eye?

"Moreover, on the score of innovation alone, the suggestion could not be condemned, especially by Methodists. John Wesley adopted an innovation when he took to field preaching, which he did not like, in lieu of the regular pulpit, which he did like. Methodists are adopting innovations all the time, and will continue to do so."

This journal is not insensible to the "serious objections" natural to the suggestion "There is probably no form of entertainment so hard on the eye, and indirectly upon the health, as motion pictures in low, stuffy rooms" Moreover:

"Only the most exciting scenes can long sustain interest in such tiresome exhibitions. 'The thrilling stories of the Old Testament' and 'the beautiful tales of the New Testament' would have to be fixed up in very catchy style if the crowds which have been surfeited on prize fight shows and other current excitement are to be drawn to the churches. The official boards, too, would have to come down with a lot of cash to buy new negatives by the thousand feet for each recurring Sunday evening performance.

"It is said that fully $60,000,000 has been invested in picture shows by the fraternity who have converted old stores and halls in every town and village into five-cent picture parlors. Is the church prepared to compete with that outlay?

"But the moving picture business is here to stay, and if the churches wish to combine and send their preachers around giving shows somewhat after the early circuit method, they can thus save some of the expense in 'filling the churches,' or trying to."

Are You Looking For The Goods?

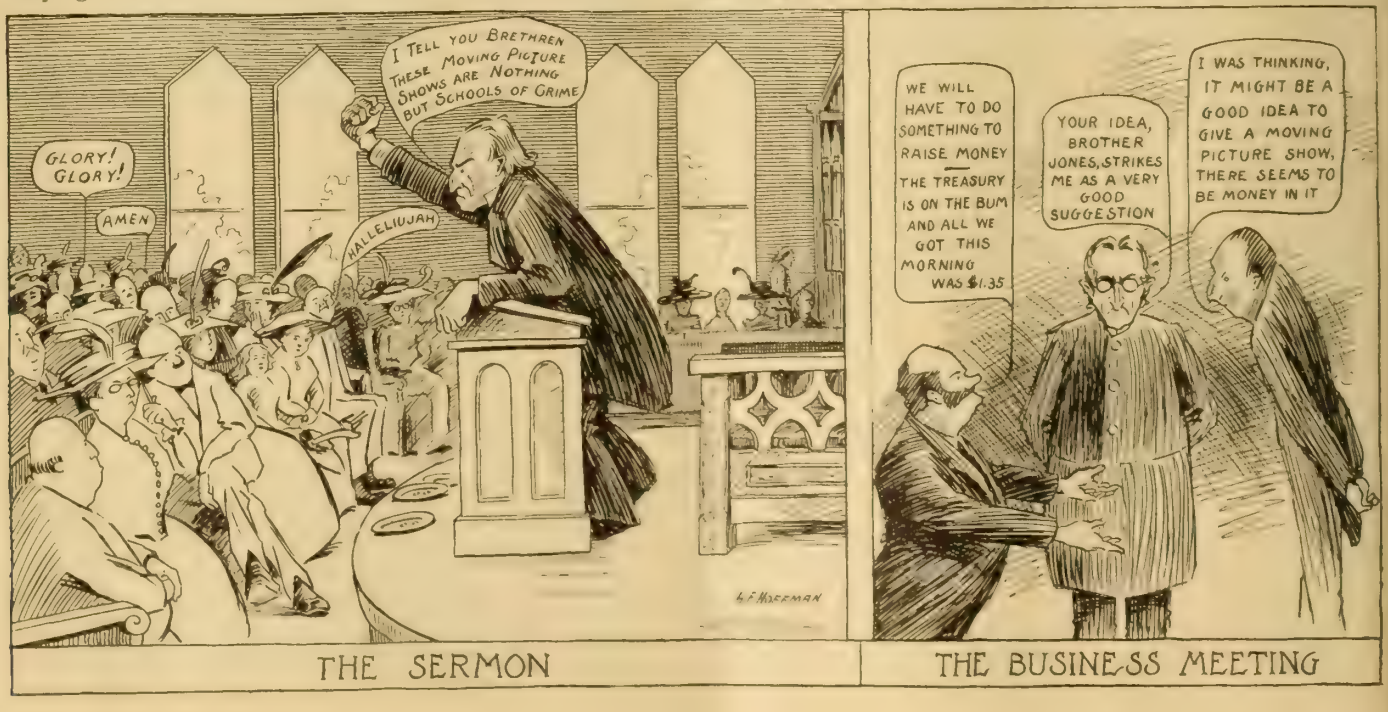
IF SO, DROP US A LINE

Film Service at Summer Prices

The Joslyn Company

23 Lexington Ave. New York City

Sam and Lee Shubert, the lessees of the Empire and Salem Theaters, Salem, Mass., placed an order some time ago for two "Hallberg" double lamp economizers to operate on 110 volts 60 cycle A. C. circuit, to furnish power for one moving picture lamp of 50 to 60 amperes, or if required the proper power for two dissolving stereopticon lamps at 35 amperes each. This same economizer is used for regular show attractions to furnish power for two balcony spot lights at 35 amperes each, giving a quiet and most brilliant spot light effect. These economizers are specially constructed, and are two of several ordered by this concern.


I TELL YOU BRETHREN THESE MOVING PICTURE SHOWS ARE NOTHING BUT SCHOOLS OF CRIME
GLORY! GLORY!
AMEN
HALLELUJAH
L.F. HOFFMAN
WE WILL HAVE TO DO SOMETHING TO RAISE MONEY — THE TREASURY IS ON THE BUM AND ALL WE GOT THIS MORNING WAS $1.35
YOUR IDEA, BROTHER JONES, STRIKES ME AS A VERY GOOD SUGGESTION
I WAS THINKING, IT MIGHT BE A GOOD IDEA TO GIVE A MOVING PICTURE SHOW, THERE SEEMS TO BE MONEY IN IT

THE SERMON | THE BUSINESS MEETING

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

Admission Tickets

Printed to Your Own Copy

Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c. 500 M. 9c. 1 million 7½c. Stock Tickets, all colors. Admit One, 6 M. $1.00, 12 M. $1.50, 24 M. $2.25, 50 M. $3.50, 100 M. $6.00.

Cash with order. Send for trial order.

Oppenheimer Printing Co. Cincinnati, O.

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

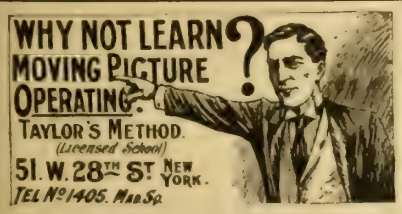
Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Second-Hand Films

Exported in large quantities in prices from 1 cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

OPERA CHAIRS $1.00 and up

Nothing Like This Ever Offered

FOLDING CHAIRS $5.60 doz. and up

The DeWolf Furn. Co., Dept. A. **Garnett, Kas.**

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

FILMS FOR RENT

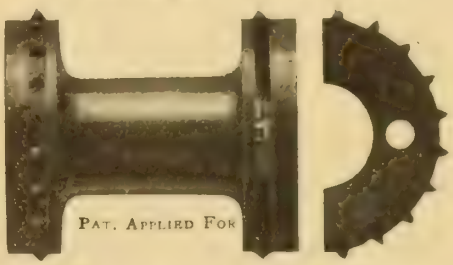
New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

You Can Save Money by Sending Your Sheet Music Orders to Us!

BECAUSE—We carry the largest and most complete stock in the United States!

BECAUSE—We are located in New York City and can fill orders complete!

BECAUSE—We give you the benefit of the wholesale prices!

ENTERPRISE MUSIC SUPPLY CO.
49-151 West 36th Street New York City

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 18.

Biograph—A Flash of Light (Dr.).....998
Lubin—Rosemary for Remembrance (Dr.).....960
Pathe—Mistaken Identity (Dr.).....495
Pathe—Awful Symphony (Com.).....426
Selig—The Phoenix (Dr.).....1000

Tuesday, July 19.

Edison—The Old Love and the New (Dr.).....995
Gaumont—The Failure of Success (Dr.).....975
Vitagraph—Twa Hieland Lads (Com.).....988

Wednesday, July 20.

Essanay—The Thief (Dr.).....992
Kalem—Haunted by Conscience (Dr.).....995
Pathe—Manon (Dr.).....758
Pathe—Catching Lobsters (Edu.).....216
Urban—Through the Enemy's Line (Dr.).....550
Urban—Pekin, the Walled City (Scenic).....440

Thursday, July 21.

Biograph—As the Bells Rang Out (Dr.).....457
Biograph—Serious Sixteen (Com.).....535
Lubin—John Graham's Gold (Dr.).....925
Melies—A Postal Substitute (Dr.).....950
Selig—Mazeppa (Dr.).....995

Friday, July 22.

Edison—A Frontier Hero (Dr.).....450
Edison—Lazy Farmer Brown (Com.).....550
Pathe—The Cowboy's Sweetheart and the Bandit (Dr.).....909
Kalem—Brave Hearts (Dr.).....900
Vitagraph—Davy Jones and Capt. Bragg (Com.).935

Saturday, July 23.

Essanay—The Desperado (Com.).....1000
Gaumont—The Princess and the Fishbone (Com.).580
Gaumont—The Foxy Lawyer (Com.).....430
Pathe—More of Betty's Pranks (Com.).....426
Pathe—Pete Has a Good Time (Com.).....476
Vitagraph—Hako's Sacrifice (Dr.).....995

NEW SLIDES

For the Following Songs—JUST OUT

In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.
My Heart Has Learned to Love You, Now Do Not Say Good Bye.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BIOGRAPH FILMS

TRADE MARK TRADE MARK

RELEASED JULY 18TH, 1910

A FLASH OF LIGHT

The Difference Between Sincere Affection and Capricious Infatuation

Most unique is the plot of this Biograph film story. It shows how a young chemist became infatuated with the youngest of two sisters despite the sincere love of the eldest for him. The young sister's pretty face and attractive personality intoxicated him to such a degree that he fancied she loved him. While working in his laboratory there is an explosion which apparently destroys his sight and hearing, rendering him for the time helpless. This helplessness bores the young wife, and she eagerly accepts diversion. She finally decides to leave him and go on the stage. She leaves a letter to this effect and her wedding ring on the table. This the sister finds and wears to deceive the poor husband until he shall have passed his affliction. The operation proves a success, and the sister hurries to bring the wife back before the bandage is taken off his eyes. This is so that he may never realize the truth. The removal of the bandage takes place in a darkened room, and as the young husband steps towards his wife, she recoils guiltily. In doing so, she clutches at the heavy portieres covering the window. Down they come, letting in a vivid shaft of light, which, striking his sensitive eyes, causes now incurable blindness.

APPROXIMATE LENGTH, 998 FEET

RELEASED JULY 21ST, 1910

AS THE BELLS RANG OUT

The daughter of a juggler in high finance is betrothed to a wealthy young broker. Just as the wedding is to take place the financier receives a surprise in the way of an arrest for his connection with a crooked banking deal. The detectives, however, allow the ceremony to proceed, and keep his daughter and the guests ignorant of their presence. The ceremony over, the young couple start off on their honeymoon while the father is carried off to prison.

APPROXIMATE LENGTH, 457 FEET

SERIOUS SIXTEEN

A delightful little comedy of love's young dream. The lovers have a tiff and the girl is determined to give up the world and join the Salvation Army. The young man also through pique decides to become a friar. The extent of their avowals is the purchase of the appropriate costumes of the costumers. However, the world's lure is too strong and they soon patch up matters.

APPROXIMATE LENGTH, 535 FEET

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY
Licensee of the Motion Picture Patents Co.
11 EAST 14th STREET :: NEW YORK
GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

EAGLE FILM EXCHANGE

143 North 8th Street, PHILADELPHIA, PA.

Best and Newest Independent American and Foreign Films

SUPPLIES——18 REELS PER WEEK——SUPPLIES

PROMPT AND RELIABLE SERVICE

Members N. I. M. P. Alliance

EAGLE FILM EXCHANGE

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

AS THE BELLS RANG OUT. The power of dissembling is probably one of the greatest gifts afforded the human being. It has saved us from calamity and disaster; it has prevented woe and sorrow. In this case it allowed to transpire without a cloud the happiest occasion in the lives of two young people—their wedding. Grace, the daughter of Gilbert Allen, is sought in marriage by Wilson Breen, a young man of wealth. The father cheerfully approves of the match and the day for the wedding is set for six months hence. The momentous day arrives and all is in readiness. The bride to be has just left her father for her room, after his reviewing of her attired in her trousseau, when he receives a letter warning him that his connection with an illegitimate trust fund deal has been discovered, and advising him to fly. It is an affair in the like of which many a reputable banker has before been involved; simply an idiosynerasy of the money market. To fly would be cowardly, besides it might mean the death of his daughter on such a day as this. Well, he makes a clean breast of it to his son-in-law to be, and gives him a chance to back out. That young man, grasping his hand, exclaims: "No, I will not give her up. We need each other now more than ever. We must keep her in ignorance of it." At this point the detectives arrive to take Allen away, but being humane allow the ceremony to take place with them hiding behind a screen. Allen gives his daughter in marriage to Breen and bestows the parental blessing as the happy couple leave for their honeymoon, and before the sound of the wedding bells has died out he is led off to prison by the detectives.

SERIOUS SIXTEEN.—"When love is young all the world seems gay." Thus chants troubadour under milady's window, but——. Well, we must confess there are fleeting clouds and threatening storms during that period. "Serious Sixteen" would seem a paradoxical expression, still the sixteen year old can become awfully serious, as we will show. Tom and Adele are sweethearts and decide that they must marry. Papa gives consent, but enjoins that they must wait four years. Four years! a lifetime. They simply cannot abide by this decision, and resolve to terminate an unendurable existence, hence they form a suicide pact. Their courage fails in the attempted commission of it, so they decide to elope. While Adele goes to get her belongings, a couple of sanctimonious misses appear and for a lark bestow upon the nerve-shaken Tom undue attentions. Adele arrives and from what she witnesses, becomes furiously jealous, losing her faith in poor Tom, and leaves him still forcibly detained by the mischief makers. Going home, she determines to be through with the world and join the Salvation Army. When Tom hears of this he, too, decides upon the religious and becomes a friar. The extent of their avowals is the purchase of the costumes of the costumers. Her firm purpose, however, is soon weakened by the present from papa of a picture hat. As she dons this, Tom elders, and seeing her backslide, he, too, apostatizes, reasoning it is better to wait four years, than to suffer as they had during this one day.

A FLASH OF LIGHT.—The difference between love and infatuation is generally marked, but how often are we indifferent to the dictates of our soul. The sight of a pretty face and an attractive personality nearly always intoxicates us to such a degree as to make us believe that our impulses are induced by the heart and soul, but what a fallacy. It is by the sight that we are hypnotized and though the eyes may be the windows of the soul, still under certain influence an intercepting shade is drawn. This was the condition of John Rogers, a young chemist, who is sincerely loved by the eldest of two sisters, but in a state of infatuation prefers the younger girl, fascinated by what he would call vivacity, but which is nothing less than frivolousness. He marries her, and she soon tires of a life of domesticity. He tries to interest her in his chemical experiments but they simply bore her, although they are interesting to the sister, which interest is born of a pure love which she still holds. While he is working in his laboratory, the wife is either entertaining or being entertained by friends. She is in her element at a dinner party, when an explosion takes place in her husband's laboratory, apparently destroying his sight and hearing. It is a sad house she returns to after her evening's pleasure. There is her husband, deaf and sightless. You may imagine her lot is now more repugnant, as his helplessness annoys her, so she eagerly accepts diversion. This comes in the form of an offer from one of her friends, a theatrical manager, to shine on the comic opera stage. She accepts the offer and on the persuasion of this friend decides to leave her husband and get a divorce, leaving her wedding ring on the table for her sister or father-in-law to find. The sister sees her action, and tries to dissuade her, but in vain. The thought of this second and worse blow to the young man moves the sister to wear the ring, deceiving him until his affliction has passed, for the doctor is sure of restoring his sight and hearing. This deception is easy, as he can neither see nor hear and is ever under hands of the nurse. The operation promises to be successful, so the sister goes to the green room of the theater to bring the wife back. After a heated argument the wife consents to go and see him at least, arriving just as he is placed in a darkened room to have the bandage removed. When the bandage is taken off, the young man sees in the dim light of the room the figures about him. He turns from one to the other until he sees his wife and makes a move towards her, but she with guilty mien recoils and as she does, clutches the portieres nervously. Down they come, letting in a fatal flash of light from the outside, striking the poor fellow's eyes, causing now incurable blindness. Realizing what she has done, she rushes horror stricken from the house. The young man's hearing unimpaired, he learns the truth and now feels in his heart what he failed to see with his eyes.

EDISON MFG. CO.

OLD LOVES AND THE NEW.—John Stanley falls in love with Ethel Winslow and they become engaged. John is the son of a wealthy father who, when his son tells him of the engagement, advises the young fellow that he should learn to make a living for himself before entering the matrimonial field. John takes his father's advice. The South African gold fields attract him and he goes there, after bidding a fond farewell to Ethel. Meanwhile Ethel meets and falls in love with Austin Brooks, and allows herself to accept from him a love token. John Stanley is successful in his South African work and has discovered gold. We see him at the bungalow home of his friend, Allan Jones, in South Africa, discussing means of interesting capital in the gold prospect which he has discovered.

Helen Jones, the sister of his friend, is on the scene, and we become aware of the fact that John is attracted to the beautiful sister of his old time friend. A plan is finally arranged. Jones writes a friend in New York to insert an advertisement in the New York papers asking for a partner with ten thousand dollars capital to operate a South African gold mine, communications in response to which are to be addressed to Allan Jones, Rambezi, South Africa.

Austin Brooks sees this advertisement in New York and having some capital concludes to go to South Africa and look into the matter. He in turn bids good-bye to Ethel Winslow. On arriving in South Africa Brooks meets John at the home of Allan Jones, and a mutual friendship as well as a partnership develops. Neither man makes any mention of Ethel Winslow, though both faithfully correspond with her. Everything goes well with John and Brooks and they develop a very rich mine.

John, however, is taken with fever and is forced to rest at the home of Jones. Here Helen shows a silent devotion for the handsome friend of her brother. Her dream of happiness is scattered, however, when she accidentally comes upon a photograph of Ethel Winslow, on the back of which is inscribed the following:

"To Jack—

With love from your affianced wife

Ethel."

From this moment Helen is cold toward John, although it is plain to be seen that she is deeply in love with him.

John leaves for New York to regain his full health and, true to his engagement with Ethel, has no other idea than to marry her. During John's absence in Africa his father has been a constant visitor at the home of Ethel Winslow and her mother. He was present when Brooks called to say good-bye to Ethel, and later, while the young men are hewing out their destinies under the burning sun of South Africa, the old gentleman happens to read a letter from Brooks to Ethel, in which he (Brooks) speaks of returning to America and making her his wife. The suspicions aroused at the first visit are now confirmed and he sees Ethel is not in love with his son.

After John's return to New York his father, hoping to prevent the marriage between John and Ethel, cables to Austin Brooks a message which calls him immediately to New York. The day that Brooks receives the cablegram in South Africa he is visiting the home of Allan Jones and his sister who by a strange coincidence are preparing to go to New York. Brooks shows the cablegram to them and they agree to go together. On their arrival in New York they visit John's home. Here the elder Stanley becomes pleasantly aware of the fact that his son John is desperately smitten with the girl from Africa and that the feeling is reciprocated. A new light falls upon him and his whole plan of campaign changes. He manages to bring Austin Brooks to the home of Ethel just as she and John are in close conversation, and just as a tense situation is about precipitated he introduces Helen Jones as the fiancee of his son John. This is a surprise to John and Helen, but it relieves the situation for Ethel. Helen sees that Ethel agrees and she acquiesces.

The scene closes with Ethel slightly pressing the hand of John's father, happiness for both couples and contentment beaming from the face of the clever arranger of the destinies of the four young people.

A FRONTIER HERO. The action of this story takes place on the frontier of Kentucky in 1800. Inside a stockade several settlers have their log cabin homes. The family with which we are concerned consists of a frontiersman his wife and four children the oldest, Tom, a boy of fourteen the youngest a baby girl, Ruth. The children have a constant playmate in a magnificent collie dog called Shep. One day the father goes hunting with the other men of the settlement. In their anxiety to be early at the hunting ground they forget to close the gate of the stockade. At about this point the adventure which is portrayed in the picture begins.

Ruth sees a favorable opportunity to investigate the region beyond the stockade, and, while her mother is in another part of the cabin and her older sister is busily engaged in poking the ashes in the open fireplace, she quietly walks out of the cabin door and on through the stockade, and rambles off into the hills. On returning to the room the mother misses the child. Tom and his younger brother are bringing in logs for the fire, and to her questions as to the whereabouts of the baby they answer that they haven't seen her. The little sister whose back was turned tells the mother that the baby was "right there," pointing to the place where the baby was playing on the floor with Shep. The mother sends Tom one way and, taking the girl with her, goes in the opposite direction, in the meantime alarming the neighbors in the settlement.

Returning to the cabin in the hope that Ruth may have wandered back, the mother discovers for the first time the open gate in the stockade. A great fear seizes her. Tom, a boy of quick mind, calls Shep, shows him the little bonnet belonging to his baby sister, and talks earnestly to the dog. The intelligent brute seems to understand, for, hardly allowing Tom time enough to slip a rope around his neck and grasp a rifle, he darts out through the door of the cabin and on out the gate. Ruth has meanwhile wandered away, stopping now and then and picking wild flowers as she goes. A hostile Indian skulking near the settlement has found the child and made off with her.

We now see an exciting hunt. Over the ground where we have seen the Indian take the child we watch the boy, led by the dog, following the trail. The Indian, feeling safe from pursuit, slackens his pace and is about to rest for a moment, when Tom and Shep discover him in the distance. He hears the approach of the boy and the dog at the same time and, quickly letting the baby down, turns on Tom and flees. Tom is also quick with his weapon and shoots at the Indian. Shep dashes on toward the Indian, but as the savage falls and struggles away the dog changes his mind and goes to protect the baby girl. Tom struggles, wounded as he is, toward the dog and the child and, taking his handkerchief from about his neck, he ties it on that of the dog and commands him to go home.

The faithful brute seems to realize that something urgent is expected of him, for immediately he accepts the command, dashes on and away toward the settlement. For a moment Tom talks to his sister and then suddenly faints away. The little one, not understanding his silence, tries to rouse him by shaking him. Unsuccessful and thinking that he is asleep, she lies down beside him, places her prone little head upon big brother's breast and finally falls asleep herself.

We now follow Shep in his heroic race for help. We see him cross a mountain stream, dash on down to the settlement and arrive at the outside of the stockade just after the father has returned with his friends from the hunt. While they are in the cabin listening to the agonizing story of the loss of the baby they hear Shep's bark and rush to the stockade gate to admit the faithful brute. Seeing Tom's bandaged head they immediately start back after the dog, who bounds away ahead of them.

When they arrive at the scene of the fight they find Tom lying on the ground and his baby sister peacefully sleeping with her head resting on big brother's shoulder. For a moment it is feared that Tom has been killed, but when they revive him they find that his wound is slight. The fond parents of course are in ecstasies of delight over the finding of the baby, and also over the fact that Tom is not seriously injured. In all this the faithful dog is not lost sight of and comes in for many a hearty pat.

ESSANAY FILM MFG. CO.

THE THIEF. Sherwin Bramwell, the noted detective, is leaving his apartments when, in turning into the street walk he collides with a gentleman coming from the opposite direction. Both are jarred and in the collision the pedestrian's hat is knocked off. Bramwell stops, recovers the hat, and returns it to its owner with apologies. As he is about to turn away, a flitting expression crosses the stranger's face, which arouses a certain memory in the detective's mind but he turns away, unable to find a name for the gentleman. This latter carries a cane, is well groomed, and the encounter has proven him courteous and decorous.

Some time later, Carlos Montague, alias "Crafty Nick," our gentleman of the cane, enters his bachelor apartments in a fashionable hotel and makes ready to attend an evening reception at

EDISON FILMS

July 26th, 1910

PEG WOFFINGTON

The great actress of the past—How she loved and how, when she found her lover was a married man, she sacrificed her own happiness for the sake of his wife, are told in a series of scenes splendidly acted and beautifully photographed.

App. length, 990 feet

July 29th, 1910

AN UNEXPECTED REWARD

The girl has two lovers, one of which is much braver than the other. He not only saves her life but recovers from the water a bracelet which she lost. For this he receives not the reward that was advertised, but another much more satisfactory. A charming story beautifully photographed.

BUMPTIOUS AS AN AVIATOR

Our stout friend gets ambitious and wants to be quite up-to-date by building his own air-ship. He does so and he flies too—but how? See it in the film. A scream from start to finish.

On one reel, Approximate Length, 1000 feet.

COMING—Another Winner by Rex Beach—"WITH BRIDGES BURNED"—Released Aug. 2nd

Send us your name for the "KINETOGRAM" Mailing List

A. B. C. Display Posters help you **Order our LOBBY DISPLAY FRAMES**

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J. **90 Wabash Ave., CHICAGO, ILL.**

Mr. Exhibitor

Do you know what our competitors said of us at the recent Chicago convention?

"The **Buckeye Film & Projecting Co.** of Dayton, Ohio, furnishes the **Best Service** in the **World** for the **Least Money.**"

Hot Roast, wasn't it? But it may be **TRUE.** Why not find out?

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building

DAYTON, OHIO

HOW TO GET ON THE STAGE

By following the instructions in our book you need no further experience to enter the profession. Tells you who to see and how to see them. **Price 50 cents, silver.**

Dricoumith Assn. Room 716, 59 Dearborn St., Chicago, Ill.

KALEM FILMS

ISSUE OF WEDNESDAY, JULY 20th

HAUNTED BY CONSCIENCE

A Military Drama Extraordinary

Beautiful in photography. Magnificent in scenic surroundings and true to real life in action.

Especial care and effort have been expended in producing this masterpiece with the hope that our dramatic effort will meet with the approval of all exhibitors.

Length 995 Feet

ISSUE OF FRIDAY, JULY 22nd

BRAVE HEARTS

Or Saved from the Indians by a Woman's Wit

See the wonderful and unconscious heroism displayed both by the mother and her brave little girl.

A seven year old girl mounts a horse unaided and dashes across a rough country at breakneck speed seeking aid, with which she returns and a rescue is effected, just in the nick of time.

Don't miss this Indian Feature.

Length 900 Feet

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

one of the homes of the New York Smart Set. Later, arrayed in evening dress he takes his cane, looks at his watch and hurries out.

We next return to Bramwell, who has returned from his walk and who immediately endeavors to find some clue to identify the man whom he had encountered as he left his house. After a search through his collection of photographs of famous rogues he comes upon the one he is searching for, the photograph of Carlos Montague, "diamond thief suspect."

We are next shown a scene at the reception where Montague is ushered in and introduced by Mrs. Roberts, the hostess, to her friends who have never met him. However, there are many there who have met him and it is clearly evident that the gentleman has a firm foothold in society.

During the course of the evening Mrs. Roberts upon the request of certain curious friends opens a cabinet containing relics and curios, explaining the history of each article. Among these is a stiletto cane with a gruesome history.

After the examination of the curios is through Mrs. Roberts excuses herself to her friends to go to her room and wash her hands. Montague is standing near as she dusts her hands and notes the array of rings on the lady's fingers. A quick thought, and, watching his chance he slips quietly out after her and hurries cautiously up the stair to his hostess' chamber. There she arrives and removes the rings, placing them on her dressing table. As she disappears into the adjoining room, Montague steals into the room, hides behind a portier near the dressing table and at the opportune moment snatches the jewels and hurries out.

The discovery of the robbery is made a moment later when Mrs. Roberts returns. Frantically she and the maid search the room, then, cautioning silence, she hurriedly descends the stairs calls her daughter and this latter's fiancee aside and tells them of the robbery. The young man advises that they communicate with Bramwell. Bramwell, in answer to the 'phone call, promises to go to them immediately and a few minutes later he and his assistant are at the place and in consultation with Mrs. Roberts.

Bramwell sees the thief in the crowd and immediately concludes that he has the jewels. Then he reveals his identity and asks permission to search the gentlemen guests. Montague is left to the last, but a thorough search of the clothes of the thief fails to reveal the rings.

Not discouraged, Bramwell waves them off and paces the room vainly striving to locate the jewels. Absentmindedly he picks up the stiletto cane from a chair where it was placed by the hostess, unscrews the top and brings out the stiletto. A sudden thought flashes through his mind as he recalls the cane carried by Montague. The jewels must be concealed in the cane!

The crowd returns and Bramwell calls Montague aside. A moment of conversation, each of the two men working warily around the subject of the cane. Finally Bramwell brings out the photograph of the "diamond thief suspect" and follows up its exhibition with a direct accusation that Mrs. Roberts' rings are concealed in the hollow of Montague's cane. Montague, with a cry of rage raises the cane to strike, but it is wrenched from his hands and Bramwell coolly unscrews the top and rolls the jewels out into his palm.

A moment later the defeated thief bows his adieu to the guests and goes out with a policeman, while Bramwell returns the jewels to Mrs. Roberts and bids her and her guests good evening.

THE DESPERADO.—"Black Bart," a Western bad man, is much wanted by the county sheriff and a proclamation to this effect, offering a reward of $5,000 for the bad man's capture, has been posted. At the opening of the film we see the wily criminal laughing good-naturedly at the ominous warning, which he proceeds to riddle with bullets from his revolver before riding away.

We are next shown the sheriff's office. This dignitary is assembling a posse to make a raid on Black Bart in his desert lair and to bring him back, dead or alive. We see them ride away and some time later draw up in a rocky ravine to make explorations in the neighborhood.

Their horses are corralled and left to take care of themselves while the search party climb over the stones up the hillside to a rocky eminence which offers a view of the surrounding country. While they are thus engaged Black Bart rides up the ravine and spots the posse's horses. Struck with the humor of the situation, as he sees it, he resolves to make away with the mounts, which he does successfully, hiding them in another part of the ravine. Then he steals out carefully to reconnoitre.

The sheriff and his gang return and find their horses gone. This is evidently Black Bart's work and they resolve that if he is in the neighborhood to make the capture. To insure a quick search the sheriff divides his party into one and two to each division and sends them out by various and separate paths.

Black Bart is on the lookout and when his worst enemy, the sheriff himself, comes into view behind a rocky jetty, he covers him with his gun and before the astonished sheriff can regain his senses has deprived him of his gun and ordered him to "beat it."

Black Bart hurries off in the opposite direction examining the sheriff's gun and watching warily for others of the party. A moment later two of the posse come in sight and are confronted by the bad man's gun so quickly that they make little resistance when he also takes their pistols.

There are but two others of the party yet to be corralled and Bart waits for them. A moment or two later they also come into view and the performance is repeated. When Bart has sent them hurriedly on their way the bad man laughs and examines the weapons of his disarmed foe. With a sudden inspiration he hurries back to the corral where the horses of the sheriff's party are confined, ties the bunch to one string and gallops easily off toward town.

By this time the sheriff and his gang have met and are commenting vitriolically on what blundering fools they have been. One man, single-handed, has robbed them of their horses, guns and honor. It is ten miles to town and the sun is shooting little red darts of fire on the long snaky road toward town.

Black Bart canters into town by the alleyway and leaves the horses and the sheriff's weapons back of this latter's office with a curt note to the sheriff and his boys. Later the boys, footsore and limp, drag themselves into town, whereupon the sheriff immediately tenders his resignation to the county board.

Two days later, in answer to the ad. from the county board, a strapping big cowboy enters the office of the board and applies for the job of sheriff. He is asked if he would be afraid to tackle Black Bart. He answers that he will capture the bad man if they promise to give him a permanent job. This is agreed to and the cowboy rides back home to show his wife and baby his star. Then he explains to his wife just how he will effect the capture of Black Bart. She makes a bandage for his uninjured hand in which he slips a short-barreled revolver. Then he kisses his wife and baby goodby and promises to bring the bad man back with him.

Next we see him seated in a stage coach on his way over the hills to the vicinity of the bad man's latest depredations. Bart is waiting for the coach and the usual hold-up occurs. But when he examines the supposed wounded cowboy a bolt of lightning flashes from the victim's bandaged hand and the bad man falls wounded.

A few hours later the experimental sheriff and his captive enter the office of the county board. The cowboy sheriff is congratulated and receives his permanent appointment as sheriff of the county.

GAUMONT.
(George Kleine.)

THE FAILURE OF SUCCESS.—This film tells of a doctor who, during the course of his researches, makes a great discovery. He becomes famous through this, and is invited into society. At a society function he is captivated by the charms of a noted actress, who, however, does not return his infatuation. He meditates suicide, but the sight of a convent child leads him back to his wife and children. The work of the child actors is especially effective, while interior settings are more than ordinarily expensive.

THROUGH THE ENEMY'S LINE.—Officer in camp calls for volunteer to carry dispatches. Hazardous journey started, but met by the enemy. Carrier shot and left for dead. The Little Goatherd, hearing shots, runs to the spot and discovers the wounded soldier. Returns to the house for assistance. Dispatch carrier explains his mission, when the brave boy offers to try and get through the lines. Falls in with outposts, who, not satisfied with his explanation, arrest him and start for camp. The Goatherd waits his opportunity, and pushes his captor over a precipice. Successful arrival with papers into the right hands. Highly commended for his bravery.

PEKIN, THE WALLED CITY.—Order of Pictures: 1. The Cheng Men Gate. 2. Around the Streets of Pekin. 3. The entrance of the Imperial City, access to which is forbidden to foreigners. 4. Body of Chinese cavalry. These soldiers are equipped and armed in European fashion. 5. Departure of a caravan for the Gobi Desert. 6. Another street in Pekin. 7. Chinese beauty enjoying a pipe. 8. Navigation on the Chunzhi Canal. Coolies and quaint junks. The baggage, as packed on deck, gives the appearance of a huge mattress, and the sails resemble gigantic quilts as the primitive boats are navigated on the river bed. 9. Funeral of a Che-Foo mandarin. Procession of mourners, bands, wreaths, trophies and symbols, lanterns, flags and umbrellas of honor in great number; modern carriages, Sedan chairs, strange gods and fat priests.

KALEM CO.

BRAVE HEARTS.—It is a well-known fact that the Indians held an insane person in great veneration, regarding such an unfortunate as one touched by the hand of the mighty Manitou and hence immune from harm. The story centers around this theme. Marauding Indians attack a little frontier cabin while the men folks are away and the young mother and her little daughter left alone. Knowing the peril of the little girl and grieving her own danger, the mother feigns madness and boldly walks out among the redskins while the little girl makes a wonderful ride for help and safety on her sturdy cow pony. The mother's madness is so well simulated that she actually succeeds in leading the Indians to a point where it had been agreed that the little girl would bring help, and it is needless to say that the great climax of the picture is the capture of the redskins, the rescue of the brave woman and the reunion with her little daughter.

HAUNTED BY CONSCIENCE.—Two young men of sturdy New England stock are in love with the same girl. The favorite lover, however, is somewhat timid and fails to see that he is indeed the choice of the girl. In his disappointment he decides to enlist in the regular army. The other lover proposes and is rejected, and he too decides to enter the army. The young men enlist and are sent with their regiment to the Philippines. There their company is detailed to a place after Moro bandits. Here the favorite lover proves himself a real hero and loses his life in an attempt to cover the cowardice of his friend. The survivor goes back home after his enlistment expires and attempts to claim the girl. His suit is favored, but continually he is haunted by the ghostly presence of his dead friend, and even before the marriage altar the apparition appears in time to prevent the ceremony.

G. MELIES.

A POSTAL SUBSTITUTE.—When our picture opens Joe Flynn, a rider in the service of the Government, has been shot from ambush by a masked man and is dying. Grouped at his bedside are his son, Jack, a sturdy young man; the local doctor and the county sheriff. The old man dies and a week later we see Jack delivering the mail. The sheriff has inserted the description of the murderer in the Yuma Gulch Herald, and the country is being scoured to find him.

Jack has a long and perilous ride between the two points of his route and is frequently beset with danger.

Steve Benson, a desperado, who has killed old man Flynn, is living unhappily with his wife in hourly fear of having his crime discovered. His wife has read the murderer's description in the Yuma Gulch paper and the offer of a $1,000 reward. She suspects her husband, and, when in an altercation with her, she becomes convinced of his guilt, she writes to Sheriff Gordon and gives the information necessary to arrest Benson.

She posts the letter with Jack, when he rides by, and her husband suspects what she has done and wrings a confession from her. He knows that his only hope of freedom lies in intercepting the letter, and so follows Jack to the turning point in his daily trip, where he is wont to change horses and dine at the home of George Stone, whose daughter, May, he expects to make his wife.

Benson comes while Jack is eating, and succeeds in slipping a sleeping potion in the latter's coffee. Jack falls asleep, but before Benson has an opportunity to extract the letter from the mail sack, May returns and, being unable to arouse her sweetheart, she rides with the mail back to Yuma Gulch. Benson follows in his endeavor to get the letter, and when he decides that the chase is hopeless, returns to his cabin, collects the small hoard he has there and rides for the mountains and freedom.

In the meantime the letter has been delivered to Sheriff Gordon and he sets out with a posse to capture Benson. Jack, who has recovered, joins them on the way, and after a long chase they come upon the wounded Benson and arrest him.

Jack is deeply grateful for the services rendered him by his faithful sweetheart, and announces to the assembled cowboys his intention of making May his wife as soon as his father's death is avenged.

LUBIN MFG. CO.

ROSEMARY—FOR REMEMBRANCE. Rosemary loves Dick Holding, whose good looks and good nature have won her heart. She refuses the proposal of honest Tom Burrows for Dick's sake and it is understood that some day they will be married. A party of "joy riders" ask to be directed to the hotel of the little village, and for the sake of the ride in the automobile Dick volunteers to show them the way. The men are all a trifle intoxicated and it strikes them as being a good joke to carry Dick into the hotel with them and induce him to drink. He is unused to intoxicants and as the sparkling champagne mounts to his head he throws caution to the winds and when he finally leaves the merry party it is two in the morning and he is very much under the influence of his potations. His patient mother has been waiting up for him in the hope of getting him quietly to bed, but Dick will have none of it and his loud talking rouses his sleeping father, who sternly drives him from the house. Dick decides to go to the city to avoid facing the comments of the townspeople, and Rosemary gives him a sprig of her namesake "for remembrance." Dick means well, but his duties are many and Rosemary inquires in vain at the post office; though ever when Tom renews his proposal and shows that the prosperous Dick is about to marry a gardener's daughter she remains true to her pledge. But the shock of the discovery has its effect and the return to Dick arrives too late. It is a sweetly sad story unusually well played.

JOHN GRAHAM'S GOLD.—Mrs. Vaughn has been "playing the market" with the usual result. Her husband, she knows, would never forgive her and she has been borrowing the money from John Graham, a friend of the family whose regard

THREE GREAT AMERICAN PRODUCTIONS

The Cowboy's Sweetheart and The Bandit

Full of Snap and Ginger.
To be Released Friday, July 22nd

Tommy Gets His Sister Married

A Howl from Start to Finish.
To be Released Friday, July 29th

UNDER BOTH FLAGS

A Story of the Civil War.
To be Released Wednesday, August 3rd

PATHÉ FRÈRÉS

NEW YORK: 41 West 25th Street
CHICAGO: 35 Randolph Street

THE POWER FROM ABOVE

which we advertised for Release July 13th will be released July 20th, 1910

Your Exchange has it. Ask for it

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

Electragraff Co.

A. G. WHYTE,
SOLE AGENT

27 Lexington Ave. New York
91 Dearborn St. Chicago, Ill.

EXHIBITORS

STATE AND TERRITORIAL RIGHT TO LEASE

GET BUSY THEY ARE GOING FAST

ORIGINAL AND ONLY PICTURES

JEFFRIES-JOHNSON CHAMPIONSHIP CONTEST

HELD AT RENO, NEVADA, JULY 4, 1910

Not Only the Clearest and Best, but the Most Talked of Picture Ever Exhibited, Showing 15 Rounds with Knockout. With complete Training Quarter Preliminaries

ALL BIDS MUST BE ACCOMPANIED BY CERTIFIED CHECK FOR 10 PER CENT. OF AMOUNT BID

Address: **J. & J. CO.,** **10 FIFTH AVENUE, NEW YORK**

for the daughter. Eunice, has been his reason for violating his usual business caution and lending money without security. The debt has reached $5,000 and Graham, now sure of his position, demands the return of the money or Eunice's hand. He knows very well that Mrs. Vaughn has lost her margins and that she will do her utmost to persuade her daughter to the marriage, though Eunice loves a young lawyer. To save her mother she assents to the marriage, but life is even more unpleasant than she had feared, for Graham is a miser at heart, and he is moved to a transport of rage at the sight of the new dress and hat that the Eunice's first purchases. To prevent a recurrence of the extravagance he takes the money from her pocketbook and is putting it in the safe when he hears a sound. Not knowing that Miss Eunice, having his home to return to be married, he supposes it to be a burglar, and fearful lest his precious hoard be stolen, he extracts up a revolver prepared to fight for his possessions. The revolver is knocked from the desk and is discharged. The noise alarms the household and when the door is broken in Graham is found dead. The interest is held tense to the last picture and the climax is as unexpected as it is appreciated.

PATHE FRERES.

MISTAKEN IDENTITY. Heloise Helbronn, married to a man for whom she has little affection, is beloved by a young lieutenant. Count Lanvale, a friend of her husband, has also fallen in love with her, and he madly succumbs to his irresistible desire to tell her so. Heloise begs him to refrain from ever again speaking of the matter.

Unfortunately, Helbronn later on discovers his wife in the act of reading a note from the young lieutenant; he wrests it from her, but in the struggle she is able to tear off the signature. Count Lanvale's recent behavior convinces Helbronn, however, that he is the writer of the note, and he threatens to kill him. Heloise, afraid for the sake of the lieutenant to tell the truth, warns Lanvale of what she has done, begging him at the same time to forgive her. But Lanvale is not a coward, and although he guards her secret, Helbronn's insults oblige him to accept his challenge.

The two men meet, and it is Helbronn who falls. Lanvale gets away, but it is with a heavy heart, for as he bitterly reflects upon the sorry affair, the vision of Heloise united to her soldier lover rises tauntingly before him.

MANON. Lescaut, a soldier, who is a rollicking good fellow, fond of his glass, receives from his father a message that his sister Manon will arrive in Paris the following day, and requests him to meet her and look after her welfare. In the midst of a round of gaiety Lescaut fails to meet her, and she, arriving without friends, is at a loss what to do, until Des Grieux comes forward and offers to be her escort. They fall violently in love with one another, and it is not until some days later that she meets her brother when promenading in the fashionable Place Vendome. A marquis, the friend of her brother, is introduced and he in turn also falls deeply in love with her. This marquis is a man of great power, and her brother's patron, and in order to remove her from the influence of Des Grieux he has the latter kidnapped and placed in a monastery. Manon then, fickle as all women, agrees to marry the marquis. Meantime Des Grieux has taken holy orders, and Manon, reading one day that he is to deliver his first sermon at St. Peter's attends, and afterward congratulates him in the vestry. Their old love refuses to be smothered, and the marquis finding them together uses his influence and has Manon deported.

AN AWFUL SYMPHONY.—A nondescript band stands in the street giving vent to the most unearthly row. Deafened by the discordant noise the inhabitants around throw water over the musicians, who immediately dissolve and disappear. Suddenly huge humid spots appear on the wall, take the shapes of the musicians, form into solid bodies, and once again the musicians recommence that awful refrain. Marching further along the street they seize some gaudy colored umbrellas. After a number of startling changes, in which the umbrellas take the leading part with very beautiful effect, the musicians return to their shanty and continue to play their awful tune.

SELIG POLYSCOPE CO.

A MAD DOG SCARE.—Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle," just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begins to feel shaky. A city slap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitions of the cornerg rocery clientele. Accordingly he enlists the services of the tomp pump comedian and they tie tin cans to the two most ferocious-looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house, madly, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sets as a death watch to see that he does not chew the ropes off. The dog is killed and stepped for examination. Three days later a telegram is received that the dog had no hydrophobia, but was only suffering from a case of fleas. Josiah is released amid general rejoicing and returns to the fond embraces of his family.

A SLEEP WALKING CURE. A spinster lays down a pan to eat soup, walking. Accidentally she drops a fish ball in water at the foot of the stairs. Everyone falls in but the right one. Finally a servant is sent to catch a burglar and proves the efficiency of the old maid's idea.

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/6 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

FLASH WATCHES and SILVERWARE

Suitable for Prizes, also Stage Jewelry, Grease Paints, Cold Cream, Burnt Cork, etc., best in the market. Sent for **Catalogue No. D20.** Address the old reliable,

B. G. UHER & CO., 84 Wabash Ave., Chicago

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set.

Steel Slide Carriers, can't burn, won't break, 75c.

Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

JOIN OUR TRAVELOGUE CLUB
RUN ON THE TABARD INN LIBRARY PLAN
MOST ECONOMICAL PLAN EVER OFFERED TO ELECTRIC THEATRES

BY PURCHASE OF ONE SET UNDER THIS PLAN
OVER 50,000 COLORED TRAVELOGUE SLIDES AVAILABLE
TRANSFERABLE LIFE MEMBERSHIP
IN TRAVELOGUE CLUB SECURED
· NO DEPOSITS · NO GUARANTEES ·
··· NO RENT ···
SLIDES EXCHANGED AT ANY TIME FOR
· 50 CENTS ·

GEO. W. BOND & CO.
95 DEARBORN ST.
CHICAGO.

Summer Bargains

Just to prove that we are lower in price than any Supply House cast your eye at these Bargains:

Electra Carbons 6 x 5-8 per 100	$2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons (A. C. Current 10 hour, 50 pr.)	5.40
Tickets—roll of 2,000	.16
Power's Lamp Complete	5.00

AMERICAN MOTION PICTURE SUPPLY CO.

61 West 14th Street, New York City

MOTOR ATTACHMENTS

For Edison Moving Picture Machines

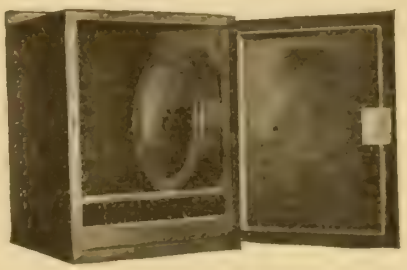
Runs with any ordinary Fan Motor. Guaranteed successful. Includes Shive Gear and Belt for Motor.

Price, $15.00. Patent applied for

Address JAMES CHAMBLESS
706 3rd Avenue Evansville, Ind.

FOR THE EXHIBITOR

"Paowinc" Steel Film Cabinets of 5 or 10 reel capacity, complete booth equipment. Strong and durable. Provided with humidor.



For the Film Exchange

50 or 100 reel film cabinet at exceptional prices. Immediate deliveries.

The O. M. Edwards Co. Syracuse, N. Y.

UNBREAKABLE SLIDES

Guaranteed *Patent applied for*

Song Slides, Advertising Slides, and Announcement Slides designed to order

Send for Catalogue of Latest Song Hits and Announcement Slides

Either Glass or Unbreakable Slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.

LICENSED RELEASES.

BIOGRAPH.

June 2—In the Season of Buds (Dr.).....990
June 6—A Child of the Ghetto (Dr.).....989
June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535

EDISON CO.

June 24—The Judgments of the Mighty Deep (Dr.).....1000
June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250

ESSANAY FILM CO.

June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950

KALEM CO.

June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960

LUBIN MFG. CO.

June 6—Grandfather's Gift (Dr.).....710
June 6—Officer Muldoon's Double (Com.).....275
June 9—The New Boss of Bar X Ranch (Dr.).950
June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925

GAUMONT.
G. Kleine.

July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).580
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440

URBAN-ECLIPSE.
G. Kleine.

June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325

G. MELIES.

June 16—A Texas Joke (Com.).....950
June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950

PATHE FRERES.

June 24—Catching Fish with Dynamite (Scenic)..459
June 25—The Great Train Hold Up (Dr.).....950
June 27—Caesar In Egypt (Dr.).....456
June 27—Save Us From Our Friends (Com.)..479
June 29—Napoleon (His.).....916
July 1—Rebellious Betty (Com.).....397
July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..466
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....495
July 18—Awful Symphony (Com.).....426
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476

SELIG POLYSCOPE CO.

June 6—The Barge Man of Old Holland (Dr.).1000
June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310

VITAGRAPH COMPANY.

June 10—Over the Garden Wall (Dr.).....973
June 11—The Altar of Love (Dr.).....985
June 14—The Russian Lion (Dr.).....943
June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....935
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995

CLASSIFIED ADVERTISING.

EQUIPMENT FOR SALE.

FOR SALE—American Patent, Synchronizer, the most perfect and practical device for rendering talking and singing pictures. Indispensable to boost a program. PHOTO-CINE, 10 bis. Boulevard Bonne-Nouvelle, Paris, France.

FOR SALE—Power's Cameragraph, complete, will be sold at a bargain. Recently overhauled and in first-class condition. SMYTH BROS., Renova, Pa.

FOR SALE—Moving Picture Machine, Edison Underwriters' model, fireproof shutter, rheostat, rewinder, complete with 15-foot curtain. Used six months, good as new. $200 outfit for $100. WILL. S. CARPENTER, Gaylord, Mich.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE—Only vaudeville theater in city of 18,000. At a sacrifice price account leaving State. If you want a good proposition write or wire quick: MANAGER, Star Theater, Marietta, Ohio.

FOR SALE—Majestic Theater of MacLeod. Complete equipment for electric and calcium gas light. Seating capacity 250. Am selling on account of other business. With or without lot. For particulars address C. NATHE, Ewelme, Alta., Can.

SITUATIONS WANTED.

MOTION PICTURE OPERATOR—Good pay and steady employment to capable man. Address I. S. C., care Moving Picture World.

OPERATOR—Licensed, steady, 2½ years' experience. Last six months in one of the best theaters on Fourteenth street, New York. Best references. Address L. R. S., care Moving Picture World, New York City.

WANTED Position by first-class experienced operator and electrician. Address P. E. PATRICK, Gen. Del., Greensboro, N. C.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of.....reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over.....days old.

NAME OF EXHIBITOR .....

THEATRE .....

TOWN.....STATE .....

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

POSTERS? THOUSANDS of them! Going fast—order NOW from your exchange.

8,500 Exhibitors now read The Essanay GUIDE. Are You One?

Two Films You Will Feature!

RELEASE OF WEDNESDAY, JULY 20

"The Thief"

(Length, approx. 992 Feet)

Every one loves a good detective story and that's why we predict an immense popularity for this film

RELEASE OF SATURDAY, JULY 23

"THE DESPERADO"

(Length, approx. 1000 Feet)

This is an Essanay Western Comedy
Is it humorous?
Book it—and see!

These releases are fully described on another page of this journal. Read the descriptions and **Book Quick**

ESSANAY FILM MFG. CO.

435 N. CLARK STREET

LONDON CHICAGO BERLIN

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

BARGAINS BARGAINS

If you want a Bargain in

FILMS AND SONG SLIDES

HERE IS YOUR CHANCE

500 Reels in first class condition from $5.00 to $10.00 per Reel

SONG SLIDES

100 SETS AT - - - $1.50 PER SET
100 SETS AT - - - $2.00 PER SET
200 SETS AT - - - $2.50 PER SET

Mail us a small deposit and we will ship goods anywhere C. O. D., privilege examination.

National Slide Co., 228 Tremont St., Boston, Mass.

SOMETHING BOLD, AND BIG, AND WHOLESOME

THIRD RELEASE

The Cow-Boy and the Squaw

The breeziest Western story ever told. A Tale of Heroic deeds, full of wholesome Heart Interest. It's a thriller, yet a rhapsody,

THEY WILL WANT TO SEE IT AGAIN

They will want more of the same kind

Length, Approximately 1,000 Ft. Released July 27, 1910

The Abernathy Kids to the Rescue

is making good with a line to spare. Ask for it. It is a money maker.

A Romance of an Anvil

has got them all talking. Send in your order now; Tomorrow is too far away.

DON'T FORGET TO ASK FOR SYNOPSIS

THE CHAMPION FILM CO.

Mark M. Dintenfass, Gen. Mgr.

27 Lexington Ave. New York City

Champion Films are sold through the Motion Picture Distributing and Sales Co.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairrs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Song Slides for Rent
At 25c per set and up
EXCELSIOR SLIDE CO.
138 East 14th St., New York City

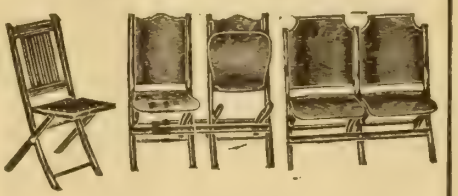
SOUVENIRS
for Moving Picture Theatres
Pin Brooches, just the articles for your shows
SAMPLE 10c.
Illustrated List FREE
A. B. MOTT CO., 415 Dearborn Street, Chicago

FRANK H. CRANE
Leading Man
THANHOUSER COMPANY

MOVING PICTURE MACHINES
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

For Sale—1,000 ft. reels film, $5 to $25 per reel; Optigraph, $25; Edison, Power's, Lubin Machines, $60; new, $100; odd slides, 5c; new $1 set; electric reducers, $10; Model B. gas outfit, $25; supplies at cut rate.
For Rent—6,000 feet film, $6; 12,000 feet, $12, one shipment. Will buy machines, film, Model B., show goods.
H. DAVIS - - - Watertown, Wis.

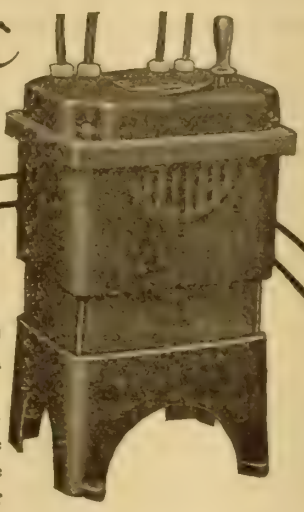
Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

COMPENSARC
This Machine cuts 2/3 from your Light Bills



Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
1402 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

Independent Film Stories.

ATLAS.

THE PROSPECTOR'S TREASURE.—A forty niner makes a strike, cleans up sufficient gold dust and leaves his claim for the nearest settlement to obtain necessary supplies. During the trip he is surprised and attacked by Indians. During the scrimmage the prospector is killed, but before being mortally wounded he hides his treasure in the hollow of a tree, unobserved by the Indians.

Sixty years later, a well cultivated farm is situated on the scene of the prospector's death. Farmer Jones, the owner of the farm, has been obliged to mortgage it and is unable to liquidate the debt. Banker Sharp, an aged country financier, offers to cancel the mortgage provided Mabel Smith, the farmer's daughter, will become his wife. The father protests and asks for time to raise the money, but Mabel, not wishing to have her father deprived of the fruits of his years of hard labor and turned out of house and home in his old age, agrees to the proposal of Banker Sharp.

Mabel has been courted by Frank Strong, and they had hoped to wed, but Mabel explains to Frank that her first duty is to her father, and on the day of her wedding, the final parting of the lovers takes place beneath the old oak tree in which the prospector hid his gold dust, sixty years ago.

Mabel tells Frank that she has written him a letter which she placed in the hole of the old oak, and which he is to read after they have parted.

Frank, following instructions, looks for the letter and finds the prospector's gold dust which has been concealed in the old oak for sixty years.

Frank in haste takes his find to the farmer and explains that it belongs to him, as it was found on his property. The farmer realizes that he is now in a position to pay off the mortgage and prevent his daughter's sacrifice, and as the minister is on hand to marry Mabel to the old banker, he insists that Mabel and Frank be wedded at once. The consternation of Banker Sharp, who arrives to find that his prospective bride is the wife of another, and the fact that Farmer Jones is in a position to pay off the mortgage, is left to the imagination.

CHAMPION.

A ROMANCE OF AN ANVIL.—A will provides that Grace marry young Carson, so that they both inherit great riches. Should she refuse, he is cut off; but should she die without being married, he gets the estate.

He sets out to treacherously bring about her demise. He bribes a blacksmith's helper to meddle with the shoe of her saddle horse, then causes the horse to run away. Not only is he unsuccessful, but the hired man goes back on him, as is usual. Seeing that the helper cannot be driven from a course of blackmail, he murders him and tries to lay the crime on the blacksmith; and he would succeed, too, had it not been for a little girl who was picking flowers near the scene of Carson's crime, and now comes forward to tell what she saw.

Needless to say Carson gets his deserts, while Grace and the "brawny young smithy" are started on their world of happiness.

ECLAIR.

THE SILVERSMITH TO KING LOUIS XI.—John d'Estorreville is in love with the beautiful Marie de St. Vallier, goddaughter of the King. Owing to their different stations, the young lovers find it difficult to see each other. John, however, manages to send a note to the Princess Marie, naming a rendezvous for the coming evening. The lovers meet and John gleefully discloses a plan whereby they will in future be able to see more of each other and enjoy each other's society. The plan is carried out. John, disguised and well supplied with excellent recommendations, applies for the position of apprentice to the silversmith to King Louis XI., and is accepted.

John is shown in his room, in the attic of the King's palace, and is locked in, according to the custom, in order that he might not be tempted to tamper with the treasure in charge of his master, the silversmith. As soon as all is still in the palace, John arises, forces open the door of his room and climbing out of a turret window, lowers himself by means of a rope to the window of his beloved. The princess is almost overcome with fright at the danger her lover has faced in order to reach her side, but she soon recovers and welcomes him with great joy.

Meanwhile the silversmith, who is a victim of somnambulism, steals and hides his own treasure. When he discovers his loss the next morning, he immediately suspects the apprentice, and calling some of the retinue of the palace he proceeds to the boy's chamber. Finding the door broken open, their suspicions are confirmed and they accuse the youth. John is about to deny the charge when it flashes across his mind that by doing so he would compromise his sweetheart, and so for her sake, he pleads guilty to the accusation. He is immediately taken out to be hanged by order of the King.

Marie has heard of her lover's danger and immediately resolves to save him; she, therefore, rushes to the spot selected for the execution and confesses her love for John, thus proving an alibi. The King delays the execution and begins an investigation, and after setting watch discovers the real robber of the treasure, and John is pardoned. The King, in his royal justice, gives him the hand of his goddaughter, the Princess Marie, but in order to punish John for his escapade declares that the marriage shall not take place until the expiration of one year!

GREAT NORTHERN.

THE PRODIGAL SON.—A shoemaker and his wife, a most thrifty couple, have one aim in life, and that is to give their two children, Helen and Gus, a good education. Helen, a very pretty girl, is much loved and admired by a young fellow, Howard, who keeps a small grocery store next door, but his love is not returned. Gus has lately developed into a rather careless fellow, and is always found in bad company and spending his money extravagantly. He has run into debt, and is in such straits that he is tempted to steal a bicycle left standing in the street. This he pawns, but is found out and is arrested in his father's house. His son's plight is such a blow to the father that he dies broken hearted. Howard is at this time a great relief to the old mother and her daughter, and after some time, the daughter accepts him as her husband. The three live happily together until one day Gus, released from prison, returns home. Instead of commencing a new life, he continues to be reckless. One night he plans with two accomplices to break into the grocery store, not knowing that it belongs to his brother-in-law. While in the house, the light from his lantern falls on the furniture, which all seems familiar to him. He sees a photo on the table which he recognizes as that of his mother. This so surprises him that he drops his lantern and attempts to run out of the house, but is confronted by his sister, who recognizes her brother in the burglar. She calls her husband who generously offers to let Gus go, but it is too late as the police have already appeared. The old mother has to see the prisoners for the purpose of identification, and the meeting with her son under these circumstances leaves a deep impression on Gus. He is convicted, but after again serving some time in prison, he is entirely changed. He appeals to the society for the support of released convicts, and they assist him with money to pay his way to a foreign country, accompanied with good wishes for the new life he is going to begin.

"IMP."

TWO MAIDS.—Two pretty, witty, mischievous girls pay a visit to a married friend of theirs, whom they haven't seen in a long time. They happen to arrive at their friend's house within a few minutes after her serving maids have left her service. The long lapse of time has made the girls unrecognizable to their friend, and perceiving the situation, they conceive the novel idea of applying for the positions. They are hired on the spot, and at once don the traditional white apron and cap, and set about their unfamiliar tasks. There are blunders and mishaps galore, and the girls alternately smile and frown at the queer duties they are assigned.

Night and three men enter. The husband of the girls' friend has brought a couple of friends home to dinner no other than the fiances of the frolicsome damsels. In setting the table, the girls see the men and hear a hasty and ingle to retreat to their room. The dinner bell rings, first pleadingly, then threateningly, and soon becomes a stentorian clarion of sound, but the girls ignore the summons command, and an investigation by the household succeeds in solving the extraordinary puzzle and everything is straightened out with many smiles and much handshaking also some kissing.

BEAR YE ONE ANOTHER'S BURDENS.—Grover Rand is overcome by a stroke of paralysis in the office of his broker, and after being brought around goes to his home, where he has a second attack, after which he is practically helpless. He is unable even to move about, and his wife decides to take over his business cares and resources. She goes to his broker with certain bonds to arrange a business transaction, but the broker makes it appear that the papers are worthless. Convinced that their fortune is swept away, saddened at the prospect of a bleak and destitute future, but determined to keep the information from her husband, she returns to her home. Soon they are reduced to straightened circumstances, and the wife establishes a little workroom adjacent to the one in which the invalid is confined, and which is so carefully screened from his view that he cannot see the misery and squalor so near to the garnished and gilded trimmings of his own room. When near and about him, Mrs. Rand wears the costly clothes of former days, but in her own little workshop she is content with the cheapest, most coarse apparel, which she keeps in a trunk in the room.

Then it happens. One night the child—their child, of whom much is not seen heretofore—reaches out a little baby hand from under the bed-cover, stretches it far and still a little further, until it comes in contact with the cover on a near-by table, and with a little, sturdy tug, the cover is off the table, and the lamp off the cover and on the floor. Rand sees the danger, but is unable to check the child.

Soon the room is ablaze, and the flame is crawling and creeping. Rand realizes that the lives of [illegible] child and himself are imperiled and the knowledge acts like an electric shock upon his enfeebled limbs. The dormant strength of [illegible] responds strongly to the fear, the sluggish blood pulsates and tingles through his veins, and with a supreme effort he springs up. The last of his newly found strength for a moment staggers him, but the next second he has the child in his arms and is carrying it to safety. He then returns and fights the flames, and after strenuous labor extinguishes them. Then for the first time in long, dreary months he looks about the apartment, explores nooks and corners, opens doors and closets, and discovers the little sewing room, with its gown, under base. He sees the shabby clothing, concealed from him to spare him the pang and heartache of their misery. His wife's sacrifice dawns upon him, and he sobs in the way that strong men do.

The last chapter is reunion and a new incarnation.

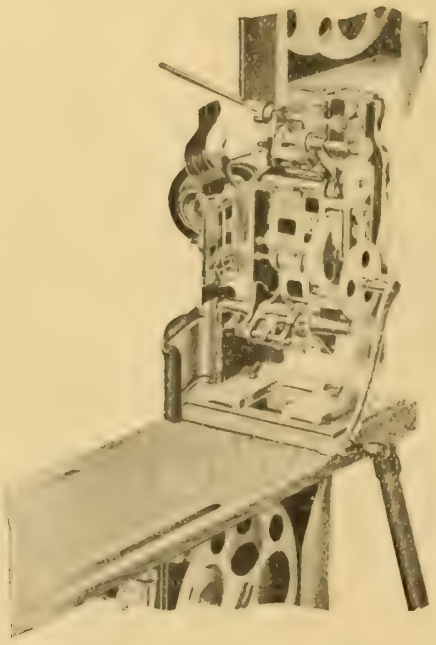
LUX FILMS.

MA'S NEW DOG.—Willy Fitzgibbons is hanging his hat up at the house of the highly respectable family of the Tomkinses and he is directing all the force of his undying love upon Henrietta, the pretty daughter of Pa Tomkins. Ma Tomkins, upon inquiring into the prospects of Mr. William Fitzgibbons, does not think him capable of supporting a wife and her family, not to mention his own, so does all she can to put a stop to the proceedings. The old lady unfortunately dozes in the afternoon and leaves the way clear to the lovers and for the time being the course of true love acts contrary to its proverbial manner of procedure. But alas and alack, Ma wakes to find the willful maid in the arms of her woeful lover and he is soon the target of unkind remarks upon the part of dear Ma. Consequently he goes mareening home minus his sweetheart. Love laughs at locksmiths and soon Willy discovers that Ma wants a bow-wow and he determines to disguise himself as the article in demand. Shortly after a very large and well groomed poodle puts in appearance at the house of the respectable family before mentioned and is installed in due course. Ma takes a violent fancy to the lovely creature and after an adventure with Fitz she determines that the pooch she sees of some people the name so Flies her dog. This is rather annoying to Fitz who wants to spend some time alone of other coach so, so he determines to pretend that he is one. Ma is glad to escape from the velvet animal and [illegible] leaves the lovers alone to the happy consolation. The feelings of Mrs. Tomkins can better be imagined than described when she [illegible] to find her daughter in the arms of a mad dog. Explanations are soon forthcoming and [illegible] is over the lovers quite [illegible] Willy proposes to her a good [illegible] to take the place of the departed hound.

A DEVOTED LITTLE BROTHER.—[illegible] [illegible] [illegible] [

EDISON

Underwriters' Model Type "B" Mechanism



THE MOST PERFECT MOTION PICTURE MECHANISM MADE. IT IS IN A CLASS BY ITSELF. BEATS THEM ALL IN COMPETITIVE DEMONSTRATION.

READ WHAT ONE FILM EXCHANGE SAYS:

"To give you some idea as to the extent Edison Machines are in use by actual count in this territory there are eleven Edison to one of any other make"

Amalgamated Film Exchange, Portland, Oregon

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.

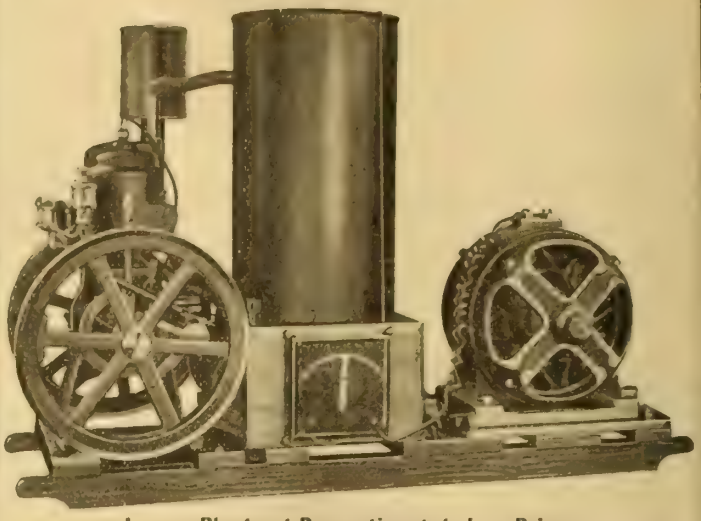
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

General Film Co., 41 E. 21st Street, New York City
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
General Film Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

Electric Light Plant Complete

$167.16



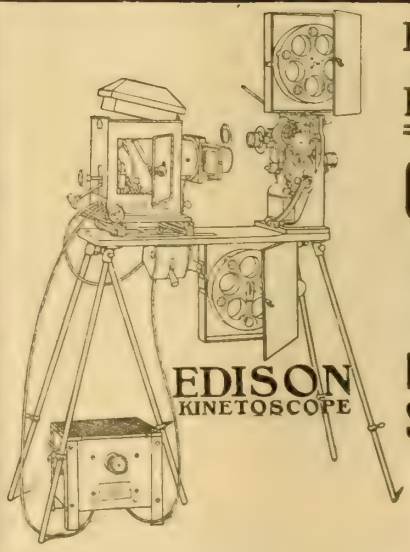
Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue Detroit, Mich., U.S.A



Edison Jobber of Kinetoscopes

C. Calehuff

LARGEST LEADING Dealer LICENSED in

Machines, Films, Song Slides, etc.

4th and Greene Sts. Philadelphia, Pa.

THE best machine combined with the best service gives the best results and produces the most money. Be up to the times and get an

Edison Model B Kinetoscope,

the latest perfection of Moving Picture Machines, absolutely flickerless, will not hurt the eyes, shows a steady and brilliant picture, simplicity of operation, and guaranteed.

Agent for Florozone Perfume Disinfectant.

John Halton, Alice's father a man of fiery temperament, is fairly beside himself with rage and all because the surveyors have found that twenty feet of his land should be turned over to his old-time friend and neighbor, Major Baker. Surveyors or no surveyors, how dare he claim the land which had not only been his, but his father's and his father's father before him? Therefore, he angrily informs the crusty old Major that if he relinquished one foot of land it would be over his dead body. The controversy waxes hot, words fly thick and fast, until Halton gives his neighbor a vigorous whack with his cane. This proves too much for the Major, who instantly whips out his gun, and it is only the prompt interference of the surveyors and old Joe which keeps the two from wounding and perhaps killing each other then and there. They are led away—it is the beginning of a mountain feud.

Ned is struck dumb with amazement when, upon bringing the girl home, her father and brother pounce upon and securely bind him. As is the custom in all such feuds, Halton declares that the entire family of his enemy must be wiped out, and prepares to kill Ned. Neither the tears nor the entreaties of Mrs. Halton and Alice can move him from his determination, but, luckily for all concerned, as Lou Halton throws his sister from in front of the prisoner, she knocks her father's gun to the ground; quick as a flash her mother picks it up and tosses it into the well. However, the enraged old man does not intend to be deprived of his prey, and forthwith sends his son to borrow another gun. Alice manages to slip away in the excitement and rushes to the Baker home, where she finds the Major armed to the teeth and about to call on her father. She gasps out the information of his son's immediate danger, and he feverishly puts into execution the girl's daring plan to save the young man, which is to send a note to her father, declaring that the Bakers had caught and bound her and that she would be killed at the first sound of firing. Old Joe, realizing his mission, runs as though bent on breaking all running records, and reaches the place just as Lou is handing the borrowed gun to his father. With the aid of a spyglass the note's contents are quickly confirmed—Alice can be plainly seen, bound to the porch with the Major's gun coolly pointed at her breast. But the Haltons, father and son, have not seen how careful the Major was in removing the cartridges from the gun. Then they run to the girl's rescue, leaving Ned to be untied by Mrs. Halton and old Joe, and then all three hasten to the Baker home.

While the fight is still on, the surveyors put in an appearance and assure the two wrangling families that an error has been made, for the old survey has proven right after all. Great is the rejoicing as the two old men, pleased yet half ashamed, are finally induced to clasp hands. Alice and Ned fall into each other's arms and vow to marry at once. Everybody is happy, but none more so than faithful old Joe.

NEW YORK MOTION PICTURE CO.

A MESSAGE OF THE SEA.—Wouldn't you be delighted, excited and carried beyond yourself, were you seated on a beach, and a bottle, containing the facts regarding a buried treasure, was washed up from the sea and at your very feet? Helen was all this, and lost no time in running home to tell her father of the glad tidings. He, in company with Capt. Elliott and Mr. Crane, and, of course, his daughter, start off to seek the treasure. They reach their destination and set camp. The father goes in one direction to locate the wealth and Crane takes that chance to make love to Helen; the Captain unintentionally interrupts his most ardent pleadings. Helen and Crane also go their way, while Elliott starts off alone. He is the lucky man, but will let no one but Helen touch the find. The Captain ignores Crane's advances and gains his dislike for that and because of his ill-success with Helen, who shows a marked preference for the Captain. Helen runs after Elliott to say good-night, but it ripens into a love scene; and at the camp Crane is busy having the treasure chest removed from Helen's tent. Just as the unwilling sailors are about to put it on a boat, Helen stops them, and the Captain comes to her aid. He settles with Crane and the chest is taken back. Elliott and Helen engage in rapturous love-making, to the father's approval and amusement and to Crane's disgust.

BLACK PETE'S REFORMATION.—Julia, the hermit's daughter, finds him scanning his gold; and shortly after he shows her its hiding place, he passes away, leaving her alone in the wilderness. Black Pete, a bandit, holds up a stage coach and relieves the passengers of their valuables, which he loads upon his horse and starts away. He is shot at, however, wounded, and later has the good fortune to come to the shelter of Julia's rough home. To her he confesses his guilt, and after seeing that he is comfortable, she takes his laden mount and goes away. The passengers of the coach, when they arrive at their destination, tell of the outrage committed, and the Sheriff, with cowboys, goes in pursuit of the bandit. Imagine their astonishment when they see the horse standing in the roadway with all the stolen goods upon him. The Sheriff leads it away and Julia comes from her hiding place, well satisfied that that misdeed is rectified. She returns to her home and again attends to Black Pete's wants. He asks her to join her lot with his, and, while she shows amazement, does not repulse her suitor. She finally decides to accept his offer and shows Black Pete the hidden gold, which she gives him. Together they go to her father's grave and here she prays. Black Pete joins in with her and promises to always care for Julia. From the grave they go to the church, where they are married, and then return to their humble, happy home. Black Pete's Reformation is a good moral lesson no one is beyond redemption.

THE POWERS COMPANY.

COHEN & MURPHY. Jake Cohen and John Murphy are proprietors of the Palace Hotel in Muttown, Arizona. Though continually quarrelling, they are devoted friends. "Red" Carney, a real "bad man," whose sweetheart is a waitress in the hotel, comes over drunk and starts to "shoot up" the place. Murphy is shot and dies. Cohen offers a large reward for the capture of Carney, but nobody can be persuaded to go after the bad man. Later, Cohen takes from the girl a letter from Carney in which he reveals his whereabouts. Cohen offers the cowboys a thousand dollars if they will go after Carney, but they all refuse. Then Cohen resolves to capture the bad man himself. He provides himself with a bottle of whiskey, goes to Carney's cabin in the mountains, and hides himself under the bed until Carney is dead drunk; and then Cohen comes out, ties Carney, puts him on a wagon and carries him back to town. The crowd cheer Cohen and he presents them with a large, long rope. The boys take the hint and Carney is taken out to suffer his just deserts.

OUR HOUSEMAID.—Katie, the housemaid, is playing on the piano in the parlor when she hears someone coming. She hides under the sofa. An old maid and the minister enter, sit on the sofa and begin to make love. Katie upsets the sofa with screamingly funny results.

A sleepy boarder leaves word to be awakened early. Katie shakes him, slaps him and finally pulls him out of bed.

A dude boarder is about to take a bath. He sends Katie for towels, then sits on the tub fully dressed. Katie enters hurriedly and the dude gets his bath with his clothes on, and Katie gets all that is coming to her.

The cook slaps Katie, who, to get even, pours kerosene into the soup. The boarders are all made sick, and the cook answers their complaints by "rough-housing" the dining room, upsetting the table and everybody in the place.

The cook enters the kitchen and finds Katie tasting some cornstarch pudding. With a yell of rage the cook shoves Katie's head into the pudding, and the finish is a scream.

THE MISSING BRIDEGROOM.—Roberts is in love with Clarice Moulton. George Stamford meets Clarice and wins her love. When Roberts learns of their engagement he decides to avenge himself, and he does so in a dastardly manner.

It is the day of the wedding of Clarice and Stamford. The bride is ready, and the guests are assembled, but the bridegroom does not appear. We see Roberts and his valet enter Stamford's room, chloroform him and take him out. They take him to Robert's roomy old mansion in the suburbs and chain him up to the wall in the cellar. The bridal party are worried over the failure of the bridegroom to appear and the girl's father goes to his room to look for him, but he can learn nothing of Stamford's whereabouts.

The next day Stamford unmasks his captor, who has come to gloat over his misery. Months pass. The girl, believing that Stamford has willfully deserted her, accepts her first lover, Roberts.

Meanwhile we see the wretched lover making heroic efforts to escape from the vile dungeon where he is confined. Gradually he wears away a link in the chain. It breaks and releases him. After a terrific fight with his jailer, the valet, Stamford escapes and goes back to the city. Ragged and dirty, he rushes to the home of his sweetheart, where he learns that she has gone to the church to be married to Roberts. He dashes into the church followed by a policeman. The minister is about to pronounce the words that make Roberts the husband of Clarice, when Stamford dashes in and protests against the marriage. He denounces Roberts; but all think that the dirty, ragged man is a madman until he tells his story. Roberts is taken away by the policeman and Clarice takes Stamford in her arms.

THANHOUSER COMPANY.

THE GIRLS OF THE GHETTO.—Bella is an emigrant girl doing sweatshop work in the Ghetto of a great city. By saving for some time, she manages to get together enough money to send to the old country for her two little sisters. She meets them at Ellis Island and escorts them across Battery Park to their new home. The three girls live with an uncle and aunt in one poor room in a tenement.

The smallest of the sisters while playing on the sidewalk one day, gets lost and suddenly finds herself in Chinatown. She is dismayed at the entirely strange surroundings, and is weeping bitterly when found by John Magie, a young settlement worker. He dries her tears and takes her safely to her sweatshop home.

John is at once attracted by Bella, whom he meets for the first time when he brings the little one back. He does the family many little kindnesses, bringing them flowers and books, and induces the girls to attend the classes at the settlement.

While teaching his class one evening, John is suddenly attacked with a fever, which is epidemic at that time. All his pupils flee from him in fear, except Bella, who remains and nurses him back to health.

Upon his recovery John makes Bella his wife and they take up together the work of bringing knowledge and happiness to the poor of the East Side.

THE PLAYWRIGHT'S LOVE. John Russell, an unsuccessful playwright, is in straightened circumstances, but is generous despite his poverty. When a poor woman falls exhausted at his doorway he takes her in, and after her death he cares for her child. This kind action seems to bring him luck, for a play that he had been unable to dispose of is sold for a good sum and he starts on the high road to prosperity.

Ten years later when the girl has grown to womanhood, John finds that he is deeply in love with his ward, but does not betray his passion, believing that it is hopeless. His eyes are opened, however, by Will, who is in love with Grace, and is told by her when she refuses him that she loves John. When John hears this he promptly proposes and is as promptly accepted by the girl.

YANKEE

THE UNGRATEFUL DAUGHTER-IN-LAW.—A well-bred young Polish Jew has followed many of his kind to the land of the brave and the home of the free.

Then, following the precepts of his forefathers, he has married and multiplied the race, which in this instance consists of a young daughter, now aged ten.

Prosperity had turned her back upon this ambitious son of Israel, and a bare existence was all that this fickle goddess of fortune allotted him.

The crisis was reached when he was thrown out of employment, without any provision being made for a rainy day. But God is good to the faithful, and when the clouds of adversity were darkest, a ray of sunshine broke through. The young Pole's mother arrived in America, bearing with her the proceeds of the sale of all her possessions in the fatherland—sufficient to assure a life of comfort to her beloved children.

Without question, the aged mother gave her all to her son and daughter-in-law, and little did she think of the consequences. The daughter-in-law—American born and without the knowledge of the duty due a parent—in the ease and affluence following their sudden good fortune forgot whence it came and to whom it was due.

The old mother was in the way, interfered with her son's wife's social aspirations, and, alas! was abused and degraded by her daughter-in-law.

What man has joined together, let no man put asunder; so, rather than come between man and wife, this grand old woman, without thought of self, leaves the comforts of a home which she in fact had established.

Selling papers, peddling and performing menial labor may provide a living for the young and strong, but the load was too heavy for this Spartan mother.

That she was saved from a watery grave she does not now regret, for being restored to the arms of her son and his repentant wife and with a loving grandchild to attend her every wish, the memory of the past seems but a dream.

DESCRIPTION

JEFFRIES-JOHNSON FIGHT

40 colored slides taken at ringside, showing vital points of each round and knock-out, at 45c, shipped on receipt of order.

Can be shown anywhere. Set can be enlarged to 100 slides.

Send for Cat. of stock and announcements

DUHEM & HARTER SLIDE CO.

1180 82 O'Farrell St. • San Francisco, Cal.

JUST OUT

Lantern Slides of The Fight

THE GENUINE
Jeffries-Johnson Fight Pictures
From Entering Ring to Knockout
Taken at the Ringside
Full description on each Slide

Two Flaming Display Posters FREE with each set

PRICE $6.00 PER SET

LEVI COMPANY
INC.
24 Union Square New York City

Ask your Exchange for the "Teddy Roosevelt Cartoons." Write for our New Slide Catalogue

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

THE ONLY AUTHORIZED AND ORIGINAL PICTURES OF

Jack Johnson in Training

AND

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange
228 Tremont St. (Opposite Majestic Theatre) Boston, Mass.

B I O

Carbon Quality

Shows in the Picture

Bio pictures stand out vividly and naturally upon the screen because Bio Carbons are especially designed for motion picture projection.

The light has **exactly** the color and quality to throw every detail on the screen in its proper shading.

There is just as much difference between an ordinary picture and a Bio picture, as their is between the flat, lifeless photograph taken by the amateur and the natural, lifelike picture made by the expert photographer. The proof of the pudding is in the eating.

Ask your exchange for samples and instructions for using.

If you cannot get them, write us giving name of exchange, and we will see that you are supplied.

Charles L. Kiewert Co.

NEW YORK - - - - 39 Cortlandt Street
PITTSBURG - - - - 421 Frick Building
MILWAUKEE - - - - 114-116 Huron Street
SAN FRANCISCO - - 195-197 Fremont Street

NOTES FROM THE MANUFACTURERS

ESSANAY NOTES.

The publicity department of the Essanay Company has issued its mid-Summer edition of The Essanay Guide and it is a creditable number. It is an artistic little booklet of some twenty four pages and contains, besides its regular film descriptions, a number of newsy articles, which should prove of live interest to exhibitors.

The Bulletin contains an illustrated article on the Essanay Stock Company in the West, an article concerning the leading people of the Essanay's Chicago studios, under the heading "Essanay Personalities," a story of the moving picture end of the Jeffries-Johnson fight, and the announcement article about the Essanay's $100 name contest. The book is artistically illustrated, with attractive headings and borders.

The Essanay Guide is now mailed to about 8,500 exhibitors in America, while a large number are shipped to the London office of the company. The Essanay Company expresses the hope that if any exhibitor has been overlooked he will inform the company's publicity department and his name will be placed on the Guide mailing list.

THANHOUSER NOTES.

The "Thanhouser Kid" appears in both of next week's Thanhouser releases, viz., "The Girls of the Ghetto," issued Tuesday, July 19, and "The Playwright's Love," issued Friday, July 22. In the Ghetto subject she plays the part of an emigrant child and in "The Playwright's Love" she portrays for a time the orphan whom the playwright adopts.

"The Girls of the Ghetto" is a study of settlement conditions in the great East Side of New York City. It was produced right in the heart of the Ghetto to insure a faithful presentation of East Side localities and life. Representatives of all races and nationalities pass through the picture, from the slow-stepping Russian to the gliding Chinee.

A fair idea of the vicissitudes of the aspiring playwright may be gained from "The Playwright's Love," the Friday release, where the troubles of John Russell, would be dramatist, are pictured. But his troubles are merely incidental to the love affair in which he figures and of which the picture mainly treats.

VITAGRAPH NOTES.

The Vitagraph studio is a hot place, but they always take it cool and never get excited down there; that is the reason they are turning out some hot stuff. Fine photographic weather this, and they are making the best of it, nothing but the best of it. Just at present they hand you one on the 19th of July entitled "Two Hieland Lads." The "lads" are a breezy pair and make you forget all about the weather and everything else.

It's easy sailing when you go along with the tide and the wind and there's nothing that dances over the rippling waves of laughter so easily as "Davy Jones and Captain Bragg" starting on its voyage July 22. Both "Davy" and the "Captain" run afoul, but Davy tacks to the windward. The Captain loses his head, deserts his smack and Davy triumphantly wins the prize. It's a comical contagious comedy; it's a regular side-shaker and makes your timbers shiver from keel to mast. "Davy Jones" is a gay old sea dog, "deevil among the weemin," and a whole comic supplement of fun. From the funny to the serious is but one day, Saturday, July 23, when "Hako's Sacrifice" is offered. A Japanese drama of Eastern splendor with a beautiful story of self-sacrifice, gratitude and love. Those who remember "The Love of Chrysanthemum" and "Ito, the Beggar Boy," will appreciate the richness of scenery and the beautiful tale of "Hako's Sacrifice."

And still they come! Nothing succeeds like success and the Vitagraph gets them going and coming:

Chattanooga, Tenn., July 4, 1910.

Gentlemen: Of all the pictures I have ever seen "Old Glory" is certainly the cream of them all. Never heard such outbursts of enthusiasm in a motion picture theater as we received at every showing of the beautiful, elaborate pictures. Enough could not be said about photography, but how could it be otherwise than perfect? It was a Vitagraph production. Wishing you continued success,

JOHN B. McDOUGAL, Mgr. Bonita Theater.

Chicago, Ill., June 27, 1910.

Dear Sirs: I wish to write just a few lines of congratulations from myself and in behalf of my managers. I own four theaters, the smallest seats 400 and the largest 900. These are all picture theaters absolutely and in all I use "first run." I am in the theatrical business and holder of stock in film exchanges and have watched with keen interest the rapid improvements in films. For a long time Vitagraph films were just one of many producers, but in the last six months you are rapidly gaining the front and you certainly deserve it. Our public lately demands Vitagraph films and that recommends the glorious work you are doing. Keep the good thing up.

A. M. GOLLOS.

LUBIN NOTES.

Several strong comedies are among the early releases of the Lubin Company. One of these is a Western comedy that sounds a new note, and another, even funnier, deals with a man who refuses to take his wife around with him because she is no sport. There is a life and dash to the Lubin comedies that keeps them in demand.

Another interesting release pending is an Indian story written by a former Indian agent who knows the red man intimately, and another strong story by a well-known magazine writer will be presented early in August.

Last week three of the Lubin directors were working in the new studio at the same time, employing from three to five sets each, and yet there was plenty of room to spare under the big glass roof. The spacious studio greatly facilitates production and at the same time the new work is even better from a photographic point of view than the recent splendid productions.

Something of a record was made the other day when one of the Lubin players suggested the plot for a comedy story about noon. The idea was developed and the first scenes made within two hours. It was intended to make it a short release but it worked out so well that it will appear as a full reel comedy crowded with fun.

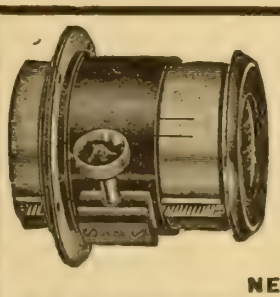
"The Stepdaughter" and "Wifie's Mamma" are the Lubin releases for the week of July 25. "The Stepdaughter" being released on that date and the comedy on the 28th. Like all the Lubin comedies, this mother-in-law story has a distinct touch of originality, for, after doing his best to drive his wife's mother away by such devices as scuttling the boat in which he takes her rowing, the husband learns that she wanted to go home but was staying on because he tried too hard to entertain her. It gives new humor to the mother-in-law idea.

CHAMPION FILM COMPANY.

THE COWBOY AND THE SQUAW. "The Cowboy and the Squaw" tells a breezy Western story full of wholesome heart interest, showing the rough, manly cowboys performing deeds of heroism that will thrill you and make the blood leap faster through your veins. The story opens with the Sheriff posting a reward for the capture of Jake Simmons, a rustler and all round bad man. Jake happens to be in the crowd, unknown to the officers. Mary Loring, a product of the West, rides along and Jake, who is in love with her, presses his suit. Mary is in love with Jim Durkin, a manly young cowboy on a neighboring ranch. As Jake presses his suit Jim rides up and he and Mary ride off together. Wild with rage Jake swears revenge on both of them and he, with a couple of his band, lie in wait for Mary to make her a prisoner. Mary is captured but manages to dash away, but Jake gallops madly after her and when he gets abreast of her picks her bodily out of her saddle, galloping at full speed, swings

his horse around and gallops to his hiding place. Red Wing, an Indian squaw, who is a great friend of Jim Durkins, on account of Jim having once saved her life, sees signs of Mary's struggle on the ground and rides for Jim, tells him what she saw and they gallop in pursuit. When Jim and Red Wing come upon Jake and his gang, Jake points a revolver at Mary's head and tells Jim he will shoot if he comes a step nearer. Jim, in deathly fear for his sweetheart's safety, offers himself a prisoner in exchange for her freedom. Jake accepts the exchange—and taking Jim further into the foothills, ties him to a wild broncho and sends him galloping to his death. But Red Wing, the faithful friend, sticks on Jim's trail, sends for the posse, and when Jim is galloping to his death, Red Wing gives pursuit and after a mad ride rescues him by cutting the ropes and he falls to the ground unhurt. Jim then mounts Red Wing's pony with her and they both dash back to Jake's camp. Jim fights a duel, with bowie knives, with Jake and conquers him as the Sheriff's posse arrives and takes him a prisoner.—1,000 feet.

SCENERY : : : :
ASBESTOS CURTAINS
DECORATIONS, Etc.
SEND FOR CATALOG "C"
The O. L. Story Scenic Co. Inc., Somerville, Mass.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment..... $15.00
No. 1 Stereopticon Lenses..... 15.00
No. 2 Stereopticon Lenses..... 20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 8—The Vivandiera (Dramatic) 800
June 13—In Love With the Charcoal Woman (Com.) 370
June 13—The Biter Bit (Com.) 640
June 20—Eugene Grandet (Dr.) 961
June 23—From Love to Martyrdom (Dr.) 960
June 27—Sorceress of the Sarl (Dr.) 620
June 27—Juliet Wants to Marry (Com.) 400
June 30—Faust (Dr.) .....
July 4—The King of the Beggars (Dr.) .....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.) 820
July 18—The Nurse's Trunk (Com.) 485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.) 960

GREAT NORTHERN FILM COMPANY.

June 4—The Jump to Death (Dr.) .....
June 4—The Car Man's Dream (Com.) .....
June 11—The Duel (Dr.) .....
June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic) .....
June 25—The Captain's Wife (Dr.) .....
July 2—The Sons of the Minister .....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.) .....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.) 410
July 23—The Elopement (Com.) 466

"IMP."

June 6—The Nichols on a Vacation (Com.) 970
June 9—A Discontented Woman (Dr.) 980
June 13—The Way to Win (Com.) 995
June 16—A Policeman's Son (Dr.) 990
June 20—In the Mesh of the Net (Dr.) .....
June 23—A Self-Made Hero (Dr.) .....
June 27—The Brothers' Feud (Dr.) 960
June 30—A Game for Two (Com.) 970
July 4—The Fallen Idol (Dr.) 900
July 7—The Call of the Circus (Dr.) 950
July 11—Old Heads and Young Hearts (Com.) ..
July 14—The Saloon Next Door (Dr.) .....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.) .....
July 28—Bear Ye One Another's Burdens (Dr.) .975

LUX FILMS.

June 2—A Stray Dog .....
June 3—The Slave's Love (Dr.) 777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.) 900
June 17—MacNab Visits the Comet (Com.) 900
June 21—The Devil's Wand 850
June 24—We Want Your Vote 400
June 24—An Exciting Yarn 450
June 28—Witches' Spectacles (Com.) 900
July 1—Charles The Fifth (Dr.) 695
July 1—A Quiet Pipe (Com.) 304
July 8—The Money Lender's Son (Dr.) 586
July 8—Must Be Without Incumbrance (Com.) .429
July 15—The Greatest of These Is Charity (D.) .540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.) 550
July 22—Ma's New Dog (Com.) 344

NESTOR FILM COMPANY.

June 1—The Lily of the Ranch (Dr.) 950
June 6—The Bucking Broncho (Com.) 975
June 13—The Sheriff's Daughter (Dr.) 925
June 20—Ross of E Rranch (Dr.) 956
June 27—The Crooked Trail 964
July 4—A Soldier's Sacrifice (Dr.) .....
July 11—The Call of the West (Dr.) 990
July 20—Back in the Mountains (Dr.) 985

NEW YORK MOTION PICTURE CO. ("Bison.")

June 3—Married on Horseback 885
June 7—Girls 910
June 10—Saved from the Redmen 967
June 14—An Engineer's Sweetheart (Dr.) 995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves 932
June 24—A Mexican Lothario 978
June 28—Her Terrible Peril 978
July 1—The Ranchman's Simple Son 951
July 5—A Sinner's Sacrifice 922
July 8—The Sheriff of Black Gulch 992
July 12—A Mexican Love Affair 970
July 15—Red Fern and the Kid 988
July 19—A Message of the Sea 1000
July 22—Black Pete's Reformation 957

ITALA. (By N. Y. M. P. Co.)

June 4—Foolshead as a Porter 504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel 400
June 18—Distractions of Foolshead 600
June 25—The Man Suffragette for the Abolition of Work for Women 354
June 25—A White Lie 742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood 500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500
July 2—Catherina, Duchess of Guisa 955
July 23—A Cannon Duel 500
July 23—Let Us Die Together 500

AMBROSIO. (By N. Y. M. P. Co.)

June 1—A Just Revenge 446
June 1—Prascovia 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 15—The Emperor's Messenger 994
June 22—The Story of Lulu, told by her feet .510
June 22—The Tricky Umbrella of Fricot 252
June 29—The Taking of Saragossa 975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 13—The Struggle of Two Souls 662
July 13—Tweedle Dum's Aeronautical Adventure 388
July 20—The Romance of a Jockey 838
July 20—Some Riding Exercises of the Italian Cavalry 214

POWERS PICTURE PLAYS.

June 11—Limburger and Love (Com.) 400
June 14—Wenonah (Dr.) 990
June 18—Her Dad's Pistol (Dr.) 500
June 18—The Phrenologist (Com.) 450
June 21—Nevada (Dr.) 990
June 25—A Plucky Girl (Dr.) .....
June 25—Why Jones Reformed (Com.) .....
June 28—Mother and Daughter (Dr.) .....
July 2—The Man Behind the Curtain (Dr.) ....
July 2—The Lady Doctor (Com.) .....
July 5—On the Border (Dr.) .....
July 9—The Burglar and the Baby (Dr.) .....
July 9—Sally's Beaux (Com.) .....
July 12—A Mightier Hand (Dr.) .....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.) .....
July 23—Our Housemaid (Com.) .....
July 26—The Missing Bridegroom (Dr.) .....

THANHOUSER COMPANY.

June 7—The Two Roses (Dr.) 1000
June 10—The Writing on the Wall (Dr.) 1000
June 14—The Woman Hater (Com.) 1000
June 17—The Little Hero of Holland (Dr.) 1000
June 21—Thelma (Dr.) 1000
June 24—The Governor's Daughter (Dr.) 1000
July 1—The Flag of His Country (Dr.) .....
July 5—Gone to Coney Island (Com.) .....
July 5—Booming Business (Com.) .....
July 8—The Girl Strike Leader (Dr.) 1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.) 1000
July 22—The Playwright's Love (Dr.) 1000

CAPITOL

May 16—The Heart of Tessa (Dr.) .....
June 18—The Turn of the Tide (Dr.) 900
June 25—Cash on Delivery (Dr.) 900
July 2—Trapped by His Own Work (Dr.) 900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.) ....
June 15—A Message from the East (Dr.) 890
June 22—An Interrupted Courtship (Com.) 790
June 29—All's Well That Ends Well (Dr.) 950
July 6—No Questions Asked 900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus 1053
June 9—Children of Edward IV 987
June 16—The Legend of the Hold Chapel 950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche 921
July 7—Jemmy 805
July 14—The End of a Dynasty 920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hiding Place 900

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.) .861
June 17—Married in Haste 886
June 24—Too Many Girls 838
July 1—Saved from Himself 907
July 8—The Girl Who Dared 825
July 15—A Bridegroom's Mishaps .....
July 15—Retribution 1024
July 22—Repaid with Interest 1000

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.) .....
June 15—Settling a Boundary Dispute (Dr.) 950
June 29—The Tenderfoot Parson (Dr.) 900
July 6—That Little German Band (Com.) .....
July 6—Manoeuvres of the New York Police Force (Scenic) .....
July 13—The Clergyman and His Ward 950
July 20—Only a Hobo (Com.) 460
July 27—The Prospector's Treasure 600
July 27—The Kissing Bug (Com.) .....

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.) 564
June 9—Blind Love (Dr.) 420
June 16—The Old Maid's Picnic (Com.) 390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.) 650
June 23—One Good Turn (Dr.) 300
June 30—For Her Son's Sake (Dr.) .....
June 30—She Would be a Business Man (Com.) .560
July 7—One Man's Confession (Dr.) .....
July 11—Aviation at Montreal (Scenic) .....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.) 850
June 22—Taft for a Day (Com.) 870
June 29—A Millionaire Tramp (Dr.) 900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch 850
June 27—The Heroine of Pawnee Junction (Dr.) .850
July 4—The Ghetto Seamstress (Dr.) .....
July 11—The Pirate's Dower 950
July 18—The Right to Labor (Dr.) 950
July 25—The Ungrateful Daughter-in-Law (Dr.) .950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth) 475
June 24—Lieutenant Rose, R. N. (Clarendon) ...960
June 28—Under the Reign of Terror (Aquila) ..850
July 1—The Plunder (Com.) 525
July 1—Fresh Air Fiend (Com.) 445
July 2—The Plumber (Clarendon) 528
July 2—The Fresh Air Fiend (Wrench) 445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear 290
July 8—From Gypsy Hands 570
July 8—A New Hat For Nothing 350
July 12—Prince of Kyber 600
July 12—A Deal in Broken China 337
July 15—A Hindoo's Treachery 810

CHAMPION.

July 13—Abernathy Kids to the Rescue 1000
July 20—A Romance of an Anvil (Dr.) 1000

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, July 18.

Eclair—The Nurse's Trunk (Com.) 485
Eclair—To-morrow Is Pay-Day (Com.) 395
Imp—Summertime .....
Yankee—The Right to Labor (Dr.) 950

Tuesday, July 20.

Bison—A Message of the Sea (Dr.) 1000
Lux—(Title not given.)
Powers—A Game of Hearts (Dr.) .....
Thanhouser—The Girls of the Ghetto (Dr.) 1000

Wednesday, July 20.

Ambrosio—The Romance of a Jockey 838
Ambrosio—Some Riding Exercises of the Italian Cavalry 214
Atlas—Only a Hobo (Com.) 460
Champion—A Romance of An Anvil (Dr.) 1000
Electragraff—The Power from Above (Dr.) 900
Nestor—Back in the Mountains (Dr.) 985

Thursday, July 21.

Cines—(Title not given.)
Film d'Art—Mateo Falcone 694
Film d'Art—Andromache 356
Imp—The Mistake (Dr.) .....

Friday, July 22.

Bison—Black Pete's Reformation 957
Defender—Repaid with Interest 1000
Lux—A Devoted Little Brother (Dr.) 550
Lux—Ma's New Dog (Com.) 344
Thanhouser—The Playwright's Love (Dr.) 1000

Saturday, July 23.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—The Elopement (Com.) 466
Great Northern—Stolen Policeman (Com.) 410
Itala—A Cannon Duel 500
Itala—Let Us Die Together 500
Powers—Our Housemaid (Com.) .....
Powers—Cohen and Murphy (Dr.) .....

ECLAIR FILMS

The Films of Colossal Merit

COMING!

July 25th, 1910

"The Silversmith to King Louis XI"

(By Honore de Balzac)

960 Feet

A Film of Exquisite Beauty—Thrilling with heart interest, and displaying the usual Eclair unsurpassed quality of acting, staging, etc.

FREE POSTERS **ORDER AT ONCE**

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th St
CHICAGO: 35 E. Randolph St

FILM D'ART

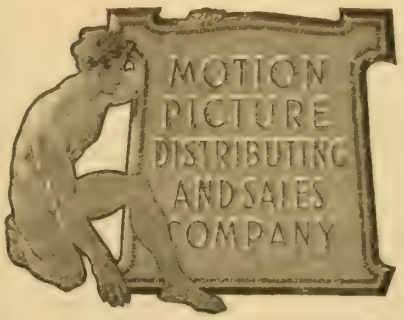
To be Released Thursday, July 28th, 1910

"The Hiding Place"

An overpowering, magnificently set and acted production, dealing in the life of a French peasant and his sweetheart, and showing how he became possessed of vast wealth.

If your order has not been placed for this superior brand of film, communicate with us at once. Beautiful four colored lithographs furnished with each subject.

(Approximate Length, 900 feet)



Motion Picture Distributing and Sales Company

(Sole Agents)
111 E. 14th Street
NEW YORK

"Our Pictures Must Be Perfect in Story, Acting and Photography"

THIS IS THE MOTTO OF

POWERS PICTURE PLAYS

Released Saturday, July 23d

Cohen and Murphy

A real drama about two oddly assorted partners. Cohen says "A hero is not a business for me," but he makes good when the occasion comes.

Our Housemaid

The best comedy we have produced. The funniest situations imaginable, acted by true comedians. Three hundred and fifty feet of laughs.

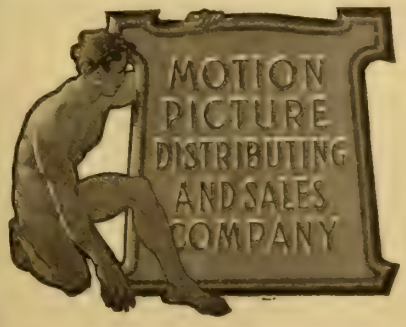
Released Tuesday, July 26th

:: THE ::

Missing Bridegroom

A SOCIETY DRAMA

A bridegroom is spirited away on his wedding day by his rival in love. This picture contains scenes of a nature never before shown in a motion-picture. Special scenery, fine costumes, superb acting.



Ask your Exchange for free colored posters

The Powers Company

241st Street and Richardson Avenue
New York City

NO FAKE

JOHNSON-JEFFRIES

We do not claim to have the original films, but we offer a reproduction of the big fight

TWO REELS
Ready for immediate delivery

Everything as accurate as could be obtained to give an exact reproduction of the big event. Every act and blow represented as in the ring fight of Reno.

CHARLES CUTLER, of Chicago, acted the part of J. J. Jeffries
CLEVE HAWKINS, of New York, acted the part of Jack Johnson

SEND FOR CIRCULAR WIRE OR WRITE AT ONCE

SPORTS PICTURE CO. 79 Clark Street CHICAGO, ILL.

REMEMBER THIS IS NOT THE ORIGINAL NOR A FAKE PICTURE

Johnson-Jeffries Fight Pictures Stopped ! !

In Many States and Cities Throughout the World
No Ban on the Johnson training Pictures
Orders Increased Over 1100 Per Cent. Since the Victory of Jack Johnson

WIRE YOUR ORDERS QUICK ! !

WE OWN AND CONTROL THE EXCLUSIVE RIGHTS FOR THE STATES OF ILLINOIS, NEBRASKA, MONTANA AND UTAH

CUSTER'S LAST STAND

Taken on the Original Battlefield. Enacted by Real Indians

A Most Realistically Portrayed Historical Event—1,800 Feet—Two Reels

STATE RIGHTS FOR SALE

LICENSED EXHIBITORS
This does Not Resemble any previous release.
This Film Produced by a Licensed Manufacturer.

Ohio, Oregon, Montana, Washington, California, Indiana, Idaho, Pennsylvania, New York and Iowa—SOLD

WE HAVE THE ENTIRE EXCLUSIVE CONTROL OF THE ORIGINAL SEPT. 9th, 1908

NELSON and GANS

FIGHT PICTURES

Complete from Training Quarters to Knockout

FOUR THOUSAND FEET **TWENTY-ONE ROUNDS**

and

July 4th at Goldfield, Nevada

42 ROUNDS **FOUL BLOW**

Write for Low Rental Prices

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, CHICAGO, ILL. | 14th and Douglass Sts., OMAHA, NEB. | 401 Barclay Block, DENVER, COL. | 321 Atlas Block, SALT LAKE CITY, UTAH

I CAN GET ANYTHING YOU WANT, AND WILL SELL ANYTHING YOU DON'T WANT

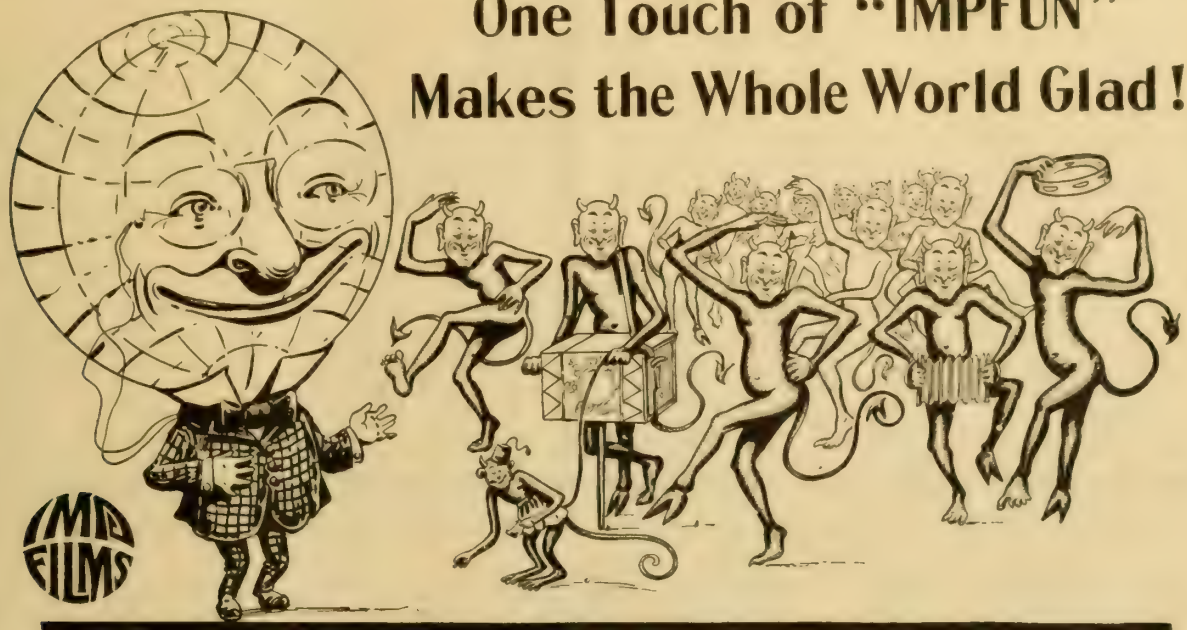
500 Reels of Independent and Association Films at per Reel, and Upwards **$7.50**

United States Film Brokers & Importers

41 Union Square, Cor. Broadway and 17th St. NEW YORK CITY

WRITE FOR COMPLETE LIST

One Touch of "IMPFUN" Makes the Whole World Glad!



ANOTHER IMP COMEDY

"TWO MAIDS"

RELEASED MONDAY, JULY 25. Length About 990 Feet

This is clear out of the beaten path of moving picture comedies, and will be joyously welcomed by the keenest critics among your patrons. Wait till you see the two heroines disguise themselves as waitresses. Then you'll see why we say this is one of the cleanest, richest, highest-class films ever produced by anybody anywhere anytime. Begin to ask for it NOW.

A GREAT IMP DRAMA

"Bear Ye One Another's Burdens"

RELEASED THURSDAY, JULY 28. Length About 975 Feet

A gripping story of a young broker, his treacherous partners, his wife and baby. In this film we show a fire scene which we predict will create a tremendous sensation. It is a fitting climax to the absorbingly dramatic plot. It is the kind you will want for a return date. Remember the release date—July 28th. You simply MUST have it!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

ALL "IMP" FILMS ARE SOLD THROUGH THE SALES CO.

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA—THANHOUSER—FILM D'ART—YANKEE—OTHERS

MIRROR PICTURE SCREEN

HOW TO INCREASE YOUR BOX OFFICE RECEIPTS—**PLEASE YOUR PATRONS**

Human Life Photography

Patent Mirror Screen came in good shape. I would not take $1,000.00 for it if I could not buy another. I have opposition, but the Mirror Screen makes his picture look like 30 cents.
Very truly,
S. G. SMITH, New Lexington, Ohio.

How is it all done? The **MIRROR SCREEN IS THE ANSWER.** It ReflectS, MagnifieS, TransmitS and IntensifieS ExpressioN, BringS PictureS to LifE.

Many cities have taken up this question—"How Can the Picture Theatres Be Better Lighted"? For moral reasons we demand light during performances. The **MIRROR SCREEN** is the solution of this well taken reform.

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. **patent No.** 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18. 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

MOTION PICTURE SCREEN CO. :-: Shelbyville, Indiana

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

A Busted Promise

A couple of weeks ago we promised to submit proof showing that the moving picture trust is trying to ruin the business of certain exhibitors who refuse to charge ten cents instead of five cents admission to their theatres. We failed to get the proof in the time we expected, but we'll get it yet! In fact we are going to "show up" every move the trust makes till we compel every blessed one of you to realize that ALL your safety lies in immediate and true Independence. We are giving the most wonderful film service you ever dreamed of. Every day you fail to get it you are holding back your own progress in the film exhibition business. Write at once.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
196-198 LAKE ST., CHICAGO

Minneapolis Portland
Omaha Salt Lake City Evansville

The Biggest and Best Film Renter in the World

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in second hand films in the United States

NESTOR FILMS

"Rarely Equalled—Never Surpassed"

RELEASED WEDNESDAY
JULY 20th, 1910

Back in the Mountains

A thrilling drama overflowing with heart-gripping thrills. (Length, 985 Feet)

This is a tingling romance of the Blue Grass country, handled, acted and photographed with true NESTOR perfection.

A mistake in the survey of land causes two life-long friends to come to blows. A bitter feudal war begins, and, as usual, innocent ones suffer. A young man and his sweetheart, children of the feudists, are separated. The girl's father captures the young man and is about to shoot him, when her ingenuity saves him. Here unfolds a most unique twist, and, thanks to the girl's stratagem, she gets back her lover and the old-time friends become more friendly than ever.

We abstain from saying more, for SEEING IS BELIEVING. Get it; show it, and reap the benefit.

One of the many scenes from "Back in the Mountains"

EXHIBITORS:—You need this FILM. You need all NESTOR FILMS. They are HONEST, CONSCIENTIOUS, RELIABLE, WHOLESOME and SATISFYING. They tell live, red-blooded tales that stir and delight the children, the parents and the grandparents. They linger pleasantly in the memory, and cultivate a desire for more, always more NESTOR FILMS.

Book now! Don't hesitate! Remember that the Exhibitor who hesitates in getting NESTOR FILMS looses money.

Our mailing list is prodigiously large; but we are always prepared to add just one more name. Send us yours now, also that of your exchange, and we'll do the rest.

ALL SHIPMENTS MADE THROUGH

THE MOTION PICTURE DISTRIBUTING AND SALES CO.
111 East 14th Street, New York

MADE BY

DAVID HORSLEY, Bayonne, N. J., U. S. A.

BIANCHI LICENSEE BEAUTIFUL POSTERS FREE WITH PICTURES

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, JULY 19

TWA HIELAND LADS

A Novel Comedy full of rich humor. A laughing hit Two immensely funny characters in a series of funny situations. Approximate length, 988 ft.

FOR RELEASE FRIDAY, JULY 22

Scene from "DAVY JONES AND CAPT. BRAGG"

DAVY JONES AND CAPT. BRAGG

Third Davy Jones Farce. Funnier than either of its predecessors. A scream all the way through. Approximate length, 935 ft.

FOR RELEASE SATURDAY, JULY 23

HAKO'S SACRIFICE

Another Powerful Japanese Drama. A story of thrilling interest and magnificent scenic beauty. Approximate length, 995 ft.

COMING—UNCLE TOM'S CABIN—Sumptuous Production

The Vitagraph Company of America

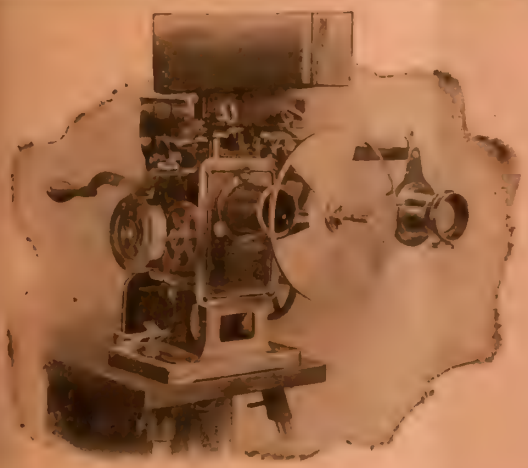
NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 5. July 30, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS



Guaranteed Moving Picture Machines

Do you know that there is only one moving picture machine on the market today that is absolutely guaranteed?

Power's Cameragraph No. 6

Our guarantee means that we will replace without question any part of Power's No. 6 Cameragraph that proves defective within one year. We could not do this if the machine were not simple yet massive of construction, of faultless design, easy and noiseless of operation. It projects an absolutely flickerless picture.

Send for catalog "G" at once.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

★ MÉLIÈS RELEASES ★

"THE WOMAN IN THE CASE"

Another crackerjack subject of Western life, which contains some excellent riding.

Released JULY 28, 1910

MRS. BARGAINDAY'S BABY

A comedy of natural cause nnd effect.

Released AUGUST 4, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.

VITAGRAPH

THANHOUSER FILMS

SPECIAL NOTICE TO EXHIBITORS

There is a silly story going around to the effect that we are making only ONE release a week. The rumor is thoroughly false, as anyone who has been watching our work knows. We release a "Thanhouser" every **Tuesday** and **Friday**. The two "Thanhousers" that are released every week are essential to the success of your business. You know this to be so.

Make your exchange give you both of 'em. Certainly, trade doesn't come so easily in Summer that you can afford to miss a single "Thanhouser" THAT REALLY IS RELEASED AND REALLY IS OBTAINABLE. The next time you're told we make but ONE release a week, tell the teller to GUESS AGAIN. We're right on the job with TWO, and if you don't get 'em it's your own fault.

Released Tuesday, July 26th—The Prize "Thanhouser Classic!"

SCENES FROM THE COMPLETE-IN-A-REEL "UNCLE TOM'S CABIN"

UNCLE TOM'S CABIN

Not a Tedious Drawn-Out, Continued-In-Our Next Affair, but

COMPLETE IN ONE REEL

Harriet Beecher Stowe's Great Masterpiece Done Into a Wonderful "Thanhouser Classic," with Frank Crane as Uncle Tom, Miss Rosemond as Eliza and the "Thanhouser Kid" as Little Eva. A Tremendous Triumph in Motion Picture Production and a Tremendous Box Office Attraction—Everybody Has Read It; Everybody Wants To See It. If It Doesn't Bring the Men, AND the Women, AND the Children, to Your Theatre, We're Poor Guessers—Or You're a Poor Advertiser! So Advertise It Well and Watch Results.

Approximate Length, 1000 Feet **No. 128** **Code Word, Cabin**

...THE... MERMAID

Released Friday, July 29th

A Great "Seashore" Subject Especially Designed for Summer Release, In Which Is Depicted the Corking Good Scheme a Clever Hotelkeeper Employed to Bring Vacationists His Way. How Well It Worked, How Queerly It Resulted, Is the Story the Picture Tells and It's Funny Enough To Make You Yell!

Approximate Length, 1000 Feet

No. 129 **Code Word, Mermaid**

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

RATIFIED!
ENDORSED!
—AND—
RECOMMENDED

AT NIAGARA FALLS, in Convention assembled, the National Independent Moving Picture Allianec went on record as being heartily in acccord with all the plans, purposes and policies of the Sales Company.

The original Chicago agreement was UNANIMOUSLY RATIFIED, thus insuring the exhibitor a backing that is thoroughly solid and harmonious, with every vestige of factional feeling entirely eradicated.

CO-OPERATION is the keynote of the Independent forces today, and all of its combined strength will be concentrated toward one great object—the improvement of the now excellent quality of its combined program.

We invite exhibitors to write us on any matter in which a tribunal of manufacturers and exchange men can be of any service. We want to help you to a better enjoyment and appreciation of our big program; look it over:—**EVERY MONDAY.**

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company

EVERY FRIDAY

BISON—New York Motion Picture Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur
THANHOUSER—Thanhouser Company

EVERY SATURDAY

COLUMBIA—Columbia Film Company
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

DEFENDER will change to Saturday, beginning Aug. 6th

List of BUYING EXCHANGES, July 6th, 1910

Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Appleguth & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Dandy Film Exchange, 10 East 15th St., New York City.
[illegible], 113 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Garment Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Penn St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson & Co., Lears Film Co., 250 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 140 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Euclid Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 2S North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: **NEW YORK**

Electric Signs

The World's Largest Builders of

Electric Signs

90 per cent. of the New York Theatres are using signs built by us. -:- -:- -:- -:- -:-

STRAUSS & CO., (Inc.)

440-442 West 42 Street, New York

(Write for Estimates)

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

"LOVE IN MEXICO"

The plot of this "Bison" Film story is most unique. It shows how Jacques, a wealthy Mexican, who, after turning over gold for the hand of a poor man's daughter, is foiled; only to find that Luzetta has made her escape to the woods where she discovers her former lover Petro. An exciting struggle takes place between the old man and the Mexican and it is only the intervention of Petro that saves the father from harm. In every particular this film is up to the standard of photographic excellence set by the New York Motion Picture Company.

"IN THE WILD WEST"

A stirring story of primitive life in the wild west, showing an attack made by four robbers who successfully hold up a stage coach and take possession of a cash box, together with the passenger's valuables. The driver escapes and goes directly to the town Sheriff's office for aid. Later we see the Sheriff and a band of cowboys in pursuit of the robbers, who are trailed and cornered on the edge of a steep mountain. A lively conflict ensues and the robbers are eventually overcome and relieved of their ill-gotten goods. Acting, riding and the photographic quality of this subject cannot be excelled.

"BISON" RELEASE—TUESDAY, JULY 26th
"LOVE IN MEXICO"

"AMBROSIO" RELEASE—WEDNESDAY, JULY 27th
"THE ROOM OF THE SECRET"

"BISON" RELEASE—FRIDAY, JULY 29th
"IN THE WILD WEST"

"ITALA" RELEASE—SATURDAY, JULY 30th
"THE TWO BEARS"
"WHERE CAN WE HANG THIS PICTURE"

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.
Manufacturer of "Bison" Life Motion Pictures
LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City
PHONE 980-1-2 Stuyvesant Cable Address: Nosib

ROTTEN

is the term for at least two of our first releases

BUT

the Sales Company, needing the films, insisted upon our releasing thirty days before our plant was ready

READY

is what we are now and with perfect equipment we shall produce each week this summer a reel of comedy, generally of two subjects, that will send your audience away bubbling over with mirth

A SIDE-SPLITTING COMEDY

You'll laugh 'till you ache

RELEASED WEDNESDAY, AUGUST 3d

THE REST CURE

It's a Summer-Time subject that your patrons will clamor for until you repeat

DON'T FORGET

THE PROSPECTOR'S TREASURE

It was one of our first good ones. If your exchange can't supply you, drop us a line and we will cheerfully tell you one that will

ATLAS FILM CO. 19 UNION SQUARE NEW YORK CITY

OUR PICTURES DISTRIBUTED EXCLUSIVELY BY

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 East 14th Street, New York City

WE HAVE A MAILING LIST. GET ON.

Getting Yankeeized?

Yankee Films are Getting There!

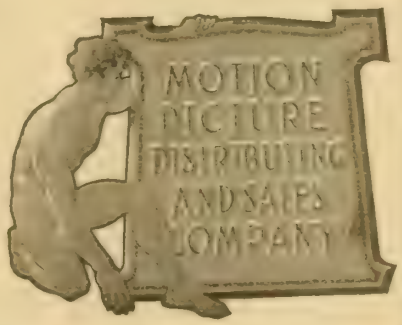
We are going to release a 750 foot picture on August 1, 1910, that will keep them rooted in their seats. And when it's over, they'll—just start!

"The United States Revenue Detective"

An officer's duty crossed by love and—oh, you can't guess the end. Take a tip and don't miss it.

YANKEE FILM CO.

344 E. 32d ST., NEW YORK



"Yanks" are sold through the Sales Company

ECLAIR FILMS

The Acme of Perfection—See for Yourselves

COMING

August 1st, 1910

The Soldier's Honor

Length, 635 Feet

A remarkable character film—The old Soldier places the honor of his name above all—Even his love for his son.

She Surveys Her Son-in-Law

Length, 410 Feet

A stirring comic—Every inch a burst of laughter ! !

FREE POSTERS **ORDER AT ONCE**

ASSOCIATED INDEPENDENT FILM MANUFACTURERS — BIANCHI COLUMBIA LICENSEE

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th St

CHICAGO: 35 E. Randolph St

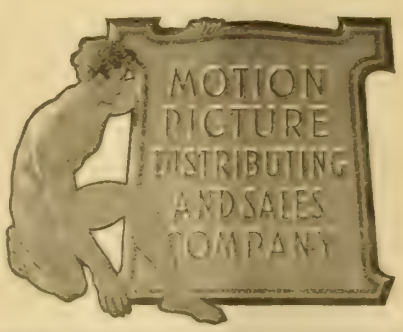
FILM D'ART

To be Released Thursday, Aug. 4th, 1910

"The Eagle and the Eaglet"

The grandest and most elaborate production, depicting the happiest moments in the life of Emperor Napoleon the First. This release will, without question, set a standard for all American and European manufacturers to follow with regard to extensive productions, scenery, settings and wonderful acting.

(Approximate Length, 1000 Feet)



Motion Picture Distributing and Sales Company

(Sole Agents)

111 E. 14th Street

NEW YORK

HALLBERG MOVES TO

36 East 23d Street

Directly Opposite Metropolitan Tower

MR. MANAGER AND MR. OPERATOR:

I have long felt that the location which I have heretofore occupied has been somewhat inaccessible, especially to the New York manager and operator who visit the regular film and moving picture district in New York City.

The phenominal success which I have had in the sale of "HALLBERG" goods for moving picture and other theatres has made it necessary for me to carry larger stock and to cater to the retail trade, therefore, I have taken a long lease of the fourth floor of No. 36 East 23d St., which is a modern fireproof office building with ample freight and passenger elevator service, located directly opposite the Metropolitan Tower, just a few minutes' walk from the Flatiron Bldg., and from all the uptown and downtown Subway, Elevated and Surface lines, and, as you know, the 23d St. Crosstown line passes my entrance.

I am within walking distance of all of the important film exchanges, and my new show room will be the most modern and best equipped in Greater New York.

I invite you to call any time after August 1st, 1910, when I expect to be be settled in my new quarters.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can.

I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer. **SEND FOR FREE CATALOGUE No. 39-W**

J. H. HALLBERG, 36 E. 23d St., New York

??WHY IS IT??

That the Motiograph Factory, even with largely increased facilities, is working to almost **the Limit of it's Capacity,** in the month of July with only a single sample No 1—A machine on hand ahead of orders, and no present prospect of the usual mid summer vacation and **no Special Inducements** having been made the user to stimulate the sales. (The above is neither idle talk or bluff, but facts that are open to challange.) The answer is

THERE'S A LOT OF REASONS

THE MOST IMPORTANT OF WHICH ARE

BRIGHTER PICTURES
FLICKERLESS PICTURES } **BECAUSE** of the Patented Double Cone Shutter. No other machine has it.

GREATER DURABILITY PROVEN by three years of continuous heavy grind in Electric Theatres, the very little attention required and very small repair bills.

IT IS A SIMPLE MACHINE, BECAUSE it has no complicated parts and all parts are astonishingly easy and quick to get at.

IT HAS THE ONLY SATISFACTORY SAFETY FIRE PROOF SHUTTER

IT NEVER FAILS. OTHERS DO.

THE PATENT QUICK REWIND. Rewinds the film from the main crank handle in **ONE AND A HALF** minutes.

THE STAR AND CAM RUN IN OIL and are protected from dirt, dust and grit.

THE QUICK TAKE-DOWN is a **1910 FEATURE** of great convenience to the operator. Take mechanism apart and put it together in a few minutes with no tools except a screw driver.

These are only a few of the many reasons. The catalogue and users of the Motiograph tell the rest.

PETTENGILL & PETTENGILL of Eureka, Cal., July 5, 1910, say—"We think the No. 1 A is far better than the 1909, and we thought it perfect. We are Motiograph enthusiasts and this is the third Motiograph, having purchased the first one in 1908."

W. H. JOHNSON of Kalamazoo, Mich., July 11, 1910, says—"Have had but one extra set of sprocket wheels for Motiograph in three years. Run twenty shows a day. Motiograph practically good as new."

ROY MONAGHAN, Operator of the Star Theatre, Manistique, Mich., July 10, 1910, says—"Motiograph been running sixteen months without a single repair part, which I think is a credit to the makers."

A Big Circuit, now using six Motiographs, part of them two years, say they will throw out two more machines and install Motiographs.

If you know the Motiograph, **you'll never be satisfied with any other.** Send for 1910 catalogue.

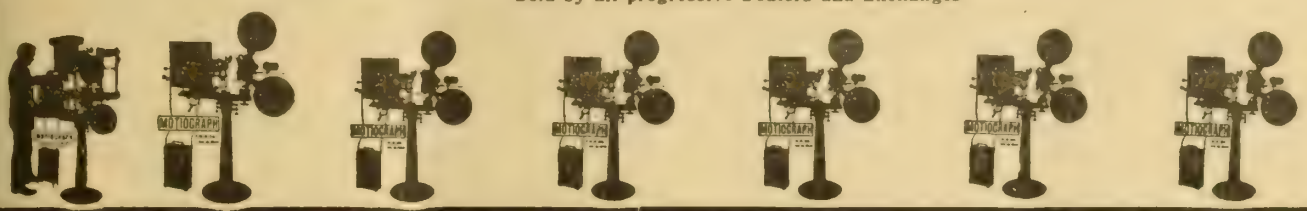
MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

SPECIAL JOBBING AGENTS:

J. H. HALLBERG, New York
ELECTRIC THEATRE SUPPLY COMPANY, Philadelphia
PITTSBURG CALCIUM LIGHT AND FILM COMPANY
WESTERN FILM EXCHANGE
YALE FILM EXCHANGE
COLORADO FILM EXCHANGE
J. P. BROCKLISS, London, England

Sold by all progressive Dealers and Exchanges



GOT 'EM AGAIN

FIRST PICTURES OF THE FIGHT

SERIES OF FIFTEEN SLIDES FROM ORIGINAL PHOTOGRAPHS TAKEN AT RING-SIDE, RENO, OF

JOHNSON-JEFFRIES FIGHT

COMPLETE SET AND READING, **$7.50.** SHIPPED SAME DAY MONEY RECEIVED. NO C. O. D.
18x22 PHOTOGRAVURE POSTER. 11 VIEWS OF FIGHTERS FOR LOBBY DISPLAY WITH EACH SET

COSMOPOLITAN SLIDE MAKERS

174 East Madison Street - - CHICAGO, ILL.

Attention Exhibitors!

A New Licensed Exchange for St. Louis and Adjacent Territory

AND THE ONLY LICENSED EXCHANGE IN ST. LOUIS

The Motion Picture Patents Company at the earnest solicitation of a majority of the exhibitors in the St. Louis terrirory have granted an exchange license to the Yale Film Exchange Company, A. D. Flintom, Manager, and on Monday, July 25th, 1910, the Yale Company will open at **604 Chestnut Street,** the most fully equipped film exchange in America for the rental of licensed film and the sale of all standard makes of moving picture machines, repairs and accessories.

This office will be run and operated with the best interests of the **licensed** exhibitor at heart. The management wishes to assure all exhibitors that the new office will have no connection whatever in the operation of moving picture shows or theatres, but will use its best efforts at all times in the interest of the licensed exhibitors. We will start in with 1,000 reels of **new** licensed film and 500 sets of new song slides. We will be able to furnish to our customers, at reasonable rental, all the big feature film subjects put on the market during the past few years by the licensed manufacturers We will buy from two to five prints of each and every film subject put on the market by the licensed manufacturers from this time on.

Think of the great advantage to exhibitors in dealing with this **new exchange,** in being able to secure new, clean film and almost any subject desired. We will handle all standard makes of machines, repairs, current saving devices, gas making machines and supplies of all kinds. Get our prices before buying.

Remember this office will be conducted along strictly legitimate business lines and will endeavor to further the best interests of all licensed exhibitors. We will not threaten or oppress exhibitors. Our customers will be protected and will get an unequalled film service, and in accordance with contact.

We are not strangers to the St. Louis exhibitors: We refer to Fisher and Sippy of the North Grand Theatre; Heib and Keily, of 825 1-2 Locust Street, operating the three largest airdomes in St. Louis; The Favorite Theatre, The Washington Theatre, and others, as to our business methods and quality of our service. Call or write for prices, and remember the sooner you arrange for the famous Yale service, the quicker your box office receipts will increase.

For Good Service! Honest Treatment! The Best Film and Perfect Satisfaction, deal with the only licensed exchange in St. Louis

The Yale Film Exchange Co.

A. D. FLINTOM, Mgr.

604 CHESTNUT STREET = = = ST. LOUIS, MO.

Licensed by the Motion Picture Patents Company. Buying every film subject released by Kalem, Pathe, Edison, Biograph, Vitagraph, Selig, Essanay, Urban, Lubin, Melies, Gaumont

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 JULY 30, 1910 No. 5

Summary of the Week.

The Copyright Law and its application to the picture....233

* * *

The frenzied and inconsistent attacks by the press on the exhibition of the fight pictures.....234

* * *

Motographic history in the making and the ludicrous blunders of a would-be historian.....235

* * *

Paying the Fiddler. By C. W. Lawford. A chapter of sound advice to moving picture manufacturers and others by a theatrical man.....236

* * *

The views expressed by "Lux Graphicus" on the religious picture are criticised by Rev. W. H. Jackson.....238

* * *

What the Sales Company is accomplishing—peace among the independents and the activities of independent manufacturers 239

* * *

"Man-About-Town" has a further word to say about the agitation against the fight pictures.....240

* * *

"Lux Graphicus" indulges in a dissertation on Art—a page that is recommended to the attention of the film manufacturer 241

* * *

Richardson chuckles over the inconsistencies of the newspapers 242

* * *

Wm. Wright, the Kalem advance agent, gives an account to World readers of one of his many trips.....242

* * *

Comments on the films of the week—licensed and independent 244

* * *

Chicago Notes and a word of encouragement to a new independent manufacturer 247

* * *

Operators' Column—Questions and Answers, by F. H. Richardson 248

* * *

New York State Law in Regard to M. P. Machines.....249

* * *

The Church and the Moving Picture—Conversations reported by J. M. B.....250

* * *

The Mirror Screen makes its appearance in New York City at the Varieties Theater. 251

Copyright and the Picture.

Last year we drew particular attention to the fact that a new copyright law had come into force in the United States. Since we wrote about the matter, the number of manufacturers of moving pictures in this country has more than doubled, and inferentially the number of those who prepare the scenarios for those manufacturers has largely increased. Indeed, the entire producing part of the business has expanded to such a great extent these last twelve months, that this question of copyright assumes relatively very great importance indeed.

It would be well, therefore, if we reiterated the fact that from the Government Printing Office at Washington, a copy of this act can be obtained in which the law, as regards copyright, is very clearly set forth. Section 5 of the act specifies the classes of work for which protection by registration can be obtained. These include books, periodicals, lectures, dramatic compositions, musical compositions, works of art, drawings, prints, photographs, etc., and it behooves scenario writers, manufacturers, producers—we might also include exhibitors—to be aware of the fact that it is well within the bounds of possibility, nay, probability, that they are at times, consciously or unconsciously, infringing somebody's copyright in their pictures. Let us give a concrete illustration of the dangers which may be run in the production of moving pictures. The Paris correspondence of one of the leading New York newspapers recently contained the information that a well-known dramatist visited a moving picture show and saw in a picture a reproduction of scenes from his play. He brought action against the proprietors of the show and alternately won and lost in the courts. The Court of Cassation declared that to produce a play on the screen without the dramatist's authorization, was an infringement of copyright. The dramatist lost his case. The courts said he was mistaken, but it was claimed that although losing his case in this instance the dramatist had succeeded in gaining a victory for his profession. The judge decided that every author was entitled to protection against the reproduction of the scenes of work on the moving picture screen. The plot and its situations obviously belonged to him, as well as the dialogue, and to tell in dumb show, by means of moving pictures, a story of which he is the proprietor, would henceforth be as flagrant piracy legally as stealing the words of the play.

Though this case was fought out in the Paris courts,

it is one which might and may conceivably come before the American courts. A re-perusal of the Copyright Act of the United States shows that it gives an author of a book, or a play, or a picture, just as much protection as is given in France; therefore, it behooves all American manufacturers, producers and exhibitors to take careful note of what the French judge said, and of what, in similar circumstances, an American judge may also say.

Week by week we pay special attention to the stories of the films that are printed in our columns, and to the stories of those pictures which are imported, and we are surprised at the frequency with which well-known themes are repeated and reiterated in those stories. Of two things in this connection, we are convinced of, and that is that the authors of many scenarios either knowingly or unknowingly pirate well-known situations and plots and that manufacturers either consciously or unconsciously aid and abet them in what is nothing more nor less than piracy. In other words, week by week, many valuable copyrights are knowingly or unknowingly infringed by manufacturers. Hence, manufacturers and exhibitors are running grave risk of actions for infringements.

We give an instance where we have seen on the moving picture screen reproductions of scenes and incidents from well-known books that are legally protected or copyrighted in this country. Probably the authors of these books have not thought it worth while to assert their rights, but if they did so, we have no doubt in our own mind that, where their cases are clearly put before the courts, heavy damages and penalty might be recovered. On the other hand, we know that many manufacturers when they adapt well-known books for film purposes, set themselves right in regard to copyright matters by arranging with the authors or publishers of them. As much cannot be said, we fear, with regard to the irresponsible scenario writers who furnish manufacturers with scenarios and plots. Amongst these people are many unscrupulous pirates, who do not hesitate to convey plots, situations and ideas from well-known sources. It would argue on the part of the manufacturers almost superhuman knowledge if they could always detect these piracies, so that occasionally an infringement is actually committed, although it may not evoke retaliation in form of a suit.

There is not much originality shown in moving picture scenarios, and the reasons for this are many. The best talent is not universally encouraged, and then again too much reliance is placed upon the work of the insufficiently paid hack writer. An insufficiently paid "hack" writer, in nine cases out of ten, is an unmitigated pirate, a burglar of other people's ideas. The result is melancholy mediocrity in the greater number of scenarios made use of for moving picture purposes. The uplifting of the moving picture, of which so much is written and said, will never get within measurable distance of achievement until more attention is paid to the scenario end of matters. One way of doing this is for the manufacturers, the producers, the scenario writers to respect a copyright law, not to pirate copyrighted subjects, and to encourage original talent.

A coming Thanhouser comedy, "The Mermaid," gives the graceful Miss Violet Hemming and Frank Crane an opportunity to display their physical charms and clever acting. Incidentally several other good actors are introduced and some splendid bits of photography. This week's Thanhouser drama, "Uncle Tom's Cabin," shows a notable effort to condense in one reel a classic story of great possibilities. We shall be pleased to learn how the public receive the pictured story.

Newspaper Neurasthenia.

The Jeffries-Johnson fight and the discussion it has evoked, has taught many lessons and pointed many morals. One of these is that the people of this country are, at times, as hysterical, as emotional, and as stupid, as some of the peoples of the older world,—our French cousins, to wit. The people of France go mad or stupid over the smallest provocation. It was a mixture of madness and stupidity that led to the Franco-Prussian War with all its disastrous consequences. King William of Prussia was said to have insulted a French Ambassador, whereupon the Parisian populace shouted: "A Berlin!" So for Berlin the French Army started, but they never got there and never got near it. This is a matter of history.

A black man and a white man recently stood up and hit each other in Navada, whereupon State governors, mayors, clergymen, publishers and others, including the inevitable Mr. Roosevelt, have screamed screams of horror. They have screamed so loudly that anybody would think Jeffries and Johnson were hurt. They were not. Or that anybody else, man, woman or child, in the Union was hurt. They were not. The world, and that part of it called the United States, goes on just the same as if nothing had happened at Reno. To quote from the "Ingoldsby Legends," "Nobody is one penny the worse."

But to the newspapers: Eighteen months ago we felt it our duty to lecture the press of the United States for its attitude of ignorance, prejudice, venom and misrepresentation towards the moving picture.

But that spasm of neurasthenia passed away. It passed away so completely that a few months ago in these pages we took pleasure in congratulating the press of the United States upon its sane, common-sense position towards the moving picture. In other words, the newspaper men were at last beginning to realize that the picture was a serious integer, or factor, in the entertainment of the great American people, so for a time the newspapers began to regard it as such.

Recently we have observed with regret that the ignorant lucubrations of the "cub" reporter have been allowed to appear in the columns of reputable newspapers. Although evil things have been traced to the picture, or rather have been attributed to its influence, we have not gone out of our way to take notice of these things, because we recognize them as merely sporadic. The public, generally, is getting wise to the situation, and does not believe all that the lay newspaper tells them about the moving picture. Possibly it did once, but it does not now, because the public is getting wise to what the picture really is.

But the Jeffries-Johnson episode has revived this newspaper neurasthenia in a very aggravated form. Besides the fight itself, opportunity has been taken by newspaper writers and correspondents to denounce the moving picture *per se*, lock, stock and barrel. Frankly, we have rubbed our eyes at reading a lot of the nonsense that has been printed. It looks to us as if it were dug up from the pages of the newspapers of two years ago. We give one specimen of the anonymous nonsense which even a reputable newspaper like the "New York Times" allows itself to print:

"No notice is taken of the many moving pictures given hourly which must have a far worse effect than any prize fight scenes, particularly in their effect on the young. In one sitting at a moving picture show the writer saw several murders with knives and an old woman portrayed as dying very distressingly of heart disease. In the consequent poverty brought on the old lady's daughter the latter took to drink very realistically. To cap the climax a young and

unsuccessful musician was shown as attempting suicide by gas, stopping up the cracks with paper and so forth. At this show many children viewed these distressing and morbid spectacles, and we all know the imitative capabilities and morbid curiosity of the young.

"It would seem to a casual observer that these bloody murders, sudden deaths, and suicides must have a far worse effect on the impressionable portion of the community than the spectacle of two trained athletes engaged in a contest, which, at the best, is one of the most scientific and interesting of manly games."

The writer of this letter does not sign his name, and does not say where he saw the pictures; he simply indulges in vague, stupid generalities. We are surprised at the "New York Times" printing that letter, because in other parts of the issue in which the letter appeared, there are some sympathetic references made to the pictures as such.

Anybody would think from reading the letter we quote, that the moving picture was utilized as a means simply for exploiting brutality on the screen. Pictures such as this correspondent describes are not made now by any reputable manufacturers. It is safe to say that no reputable manufacturer or importer could exist in the business for five minutes, if he released such pictures as described above. It was the duty of the "New York Times" to rebuke its correspondent, who is guilty of arguing from the particular to the general, a common failing of the prejudiced and the bigoted.

When will the press of the United States thoroughly realize the enormous importance to the community of the moving picture, which keeps thousands and thousands of theaters open, gives employment probably to 100,000 people, amuses millions, and forms the *raison d'etre* of a great industry? Surely it is time that the senseless knocking of the picture which "cub" reporters, underling assistant editors and ignorant writers and correspondents of the newspapers indulge in: surely it is time that this sort of thing ceased. As a rule, newspapers are conducted by men of education and intelligence, but it really seems that when the picture comes into question they take leave of their senses and write or allow to be written the most abominable nonsense about it.

A Liar and More of His Lies.

The periodical literature of the moving picture increases and expands with its popularity. Four years ago no periodical publication, specially treating of the moving picture, was in existence. Now, throughout the world, there are probably twenty or thirty publications which take charge of the interests of the industry. In the United States there are four; in Great Britain there are two; in Paris there are one or two; Germany, two or three; Italy, one or two; Sweden, Russia, Spain, Australia each have moving picture publications. Others, no doubt, will appear in time, as the industry is bound to expand. The bibliography of the subject, that is, reputable textbooks treating of the moving picture, is, at present, not so extensive; but it may be expected in the course of time additions will be made. First of all there is Marey's classic volume on Movement. This deals with the synthesis of moving bodies, and only has an indirect bearing upon the moving picture as we see it to-day. Marey treats movement from the purely scientific standpoint. He shows how a man moves when either walking or running; how a ball drops, and the like. He analyzes movement, that is, shows how it takes place; whereas the moving picture synthesizes movement, that is to say, shows the thing in the completed form. Hopwood's book on "Living Pictures" came after Marey's. This is the most valuable book for general reference that has been published. Hopwood is, or was, an employee in the British Patent Office. His book, therefore, is stamped with authority. He traces the development of the moving picture from its beginning, gives a list of patents, and very impartially distributes the honors amongst the various patentees. The last edition of Hopwood's book was published ten years ago. C. F. Jenkins also published a book which is a useful contribution to the bibliography of the subject. So did Cecil Hepworth, now president of the Hepworth Manufacturing Company, London. This is a very useful little textbook, also published about ten years ago. These four books constitute a useful little library in themselves. There are other books dealing with the subject, but, generally speaking, they cover ground that is traversed in the four that we have mentioned.

The making of history of any particular subject demands on the part of the historian very rare qualities of mind. A historian must be an honest man, a truthful man, acquainted with the subject, competent to weigh evidence, absolutely impartial, just, and a scholar. The very latest would-be historian of the moving picture does not possess a single one of these attributes. In fact, he is the very negation of what a historian or indeed a man should be. Three weeks ago, under the caption, "A Liar and His Lies," we felt it our duty to expose the monumental ignorance of this individual in regard to some matters of fact in which the name of the MOVING PICTURE WORLD and one of its editors was concerned. In other words, in the interests of the business, its good name and our own, we nailed a series of lies of which this individual was the author. Now, once again, in the interests of historic accuracy, we have to take an equally drastic course, and brand this individual as unworthy of the credence of honest men, honestly engaged in promoting the interests of the moving picture. The last issue of his publication contained a column of mingled facts and fiction directed against one of the editors of this publication as to which the only comment called for is this, that a man who would make use of private letters for polemical purposes in a newspaper is beneath contempt. But there is a little matter of history which must be taken notice of in the interests of truthfulness and accuracy. Historians, as we know, go to all sorts of sources for information for their material. They get all the evidence they can and then sift it down, retaining the wheat, blowing away the chaff, getting at the truth and the facts of the case.

Now, some day somebody will get down and write a good book, dealing with the history of the moving picture, and he will naturally turn to the present periodicals for his facts. Indeed, the ordinary newspapers are doing so now. We often read in these newspapers, articles compiled on facts, first published in our own pages, therefore we are naturally jealous for truth and accuracy. In the MOVING PICTURE WORLD, two or three weeks ago, paper was suggested as a substitute for celluloid for moving pictures. The self-styled "Editor" of the "Moving Picture News" therefore delivers himself of the following statement:

"We showed to T. Bedding, in October, 1908, some paper negs in our possession, taken in a Cinematographic camera in 1886, perforated, etc."

It would be impossible for even an expert impostor and charlatan—even by the aid of his favorite horoscope—to condense more falsehoods into such a short space. A more impudent series of lies was never printed in the "Moving Picture News." In the first place, he never showed any paper negatives to T. Bedding, in October, 1908; in the next place, there was not a cinematographic camera in existence in the year 1886,—that is twenty-four years ago. In the next place, neither the man

Saunders nor anybody else took any paper negatives, perforated or unperforated, in a cinematographic camera, in 1886. No transparencies were made from these paper negatives; also, you don't make transparencies from moving picture negatives. You make positives, which are not viewed as transparencies. Finally, history—true history—says, and says quite accurately, that the first moving picture negatives ever made on a flexible support in a moving picture camera, were exhibited at the Chester meeting of the Photographic Convention of the United Kingdom, in June, 1890. For any man, therefore, to come out twenty-four years afterwards, and such a man as this "editor," and claim to have taken paper negatives in a cinematographic camera in 1886, is nothing less than a piece of imposture quite *au fait* with the other impostures of which this person has been branded guilty over and over and over again.

We are writing this article in the interests of historic accuracy, truth and justice. The personal venom which this charlatan periodically projects at us elicits only our contempt and still further lowers the author in the eyes of all decent men.

In the same number of the publication, which we are showing up to be an absolutely untrustworthy authority on the subject, appears the following paragraph:

"In the year 1300 Mr. Roger Gaynor made a small wooden box large enough to cover him and allowed a small hole in the top—say a pinhole—and he saw by this means an image could be thrown upon a screen. A little later an Italian took a looking-glass and saw that light could hold an image. Gardin, in 1650, invented the convex lense, and he used that in place of a pinhole used by the other man. In 1808 a man by the name of Daguerre conceived the idea that by coating a piece of copper with silver he was able to hold an image, and for forty years he worked and others called him a fool and an idiot, but he gave to the world the Daguerreotype."

Here be more history in the making. It was not Roger Gaynor who made the small wooden box. Gardin did not invent the convex lens; Daguerre did not conceive his idea in 1808, and he did not work for forty years. All the essential facts of this quotation are false, worthless and misleading, as this *soi disant* "editor" should know, if he would take the trouble, or had the intelligence, to consult a few reputable textbooks on photography.

PAYING THE FIDDLER.

By C. W. Lawford.

Why a Meritorious Few of the Present Must Continue to Suffer for the Sins of Many in the Past.

All over this country, and even in Great Britain, has arisen one of the strongest demonstrations ever started in the amusement world, the prohibiting of the recent Jeffries-Johnson fight pictures as any kind of a public exhibition. It would appear from the particular stress laid upon this particular fight, which took place July 4, at Reno, Nev., that the general trend of ill-feeling is not against fight pictures as a whole, because no voice was raised against the Nelson-Wolgast, or the Johnson-Burns fights of the recent past, but against this one exhibition in particular. Why? Consensus of opinion differs, and differs widely; some acclaim brutality; this would not seem reasonable to suppose, for if prize-fighting is in any way brutal, the former pictures of the Nelson-Wolgast mill show more brutality to the square inch than any bull-fight of the old world ever witnessed. Others predict race riots all over the country from the fact that the victor of this championship battle was a colored man; this might be possible in slum districts or possibly in the South, but as a national feeling, never.

The more probable reason, and the one that appears to have the largest support, is the strain and pressure this particular fight, due to the physique of the contestants, brings to bear upon the moral, criminal and civil laws of our country, and principally because they are not a fit class of pictures for young children to see. In support of these probable reasons I submit a recent letter from Mayor Gaynor of New York to Secretary William Shaw of the United Society of Christian Endeavor:

"Dear Mr. Shaw—Your favor of July 8 is at hand. I do not mind saying to you that I am having the matter carefully examined, and examining it myself to see what power there is in the criminal or civil authorities here to prevent these pictures from being exhibited. I have a report from my Commissioner of Licenses that prize-fight pictures have been exhibited in this city for many years, and are now being exhibited, and up to this time nobody has come forward to say that they were immoral or indecent.

"Nevertheless, a thing has to be done for the first time by somebody. In this city it may be that we shall have to await an ordinance by the Common Council, or an act of the Legislature, prohibiting the exhibition of such pictures. Or it may be that I can discover some lawful way of doing it now. If I cannot, I shall not step outside the law to do an arbitrary act.

"Sincerely yours,

"W. J. Gaynor."

Mayor Gaynor is noted for being a learned, broad-minded and decisive official and a man possessed of the higher ideals. His letter is particularly cautious as regards his future action in this matter, and his reference to the past reports of his License Commissioner as regards former fight pictures would make it appear that this national outburst is the culmination of a general disappointment because a white man could not hold the championship belt. But why should all this animosity and persecution be directed against the innocent moving picture? Why all these grafting laws and ordinances? These continual protests that the moving picture theater is the earth's greatest den of corruption and vice and the stepping stone on the road to ruin of many a young girl? Cheapness and commonness, is the answer. By cheapness I mean cheap prices of admission and too keen competition among the exchanges. By commonness I mean overproduction by the film manufacturers before the parting of the ways and later by the Association and Independents, individually and collectively.

You, Mr. Exhibitor, and you, Mr. Film Renter, are chiefly to blame for your greedy and competitive methods, namely, letting the public see something of a first-class nature in the amusement world for almost nothing, at prices like 5 cents and 10 cents, and then not being contented with this slap at the dignity of so high an art as

the moving picture you had to start in lengthening your show by adding more reels, and, as if 5 cents was not a small enough admission, you in many cases gave matinees for 3 cents and a premium. You even went further and engaged poor singers, because you could get them cheap; you engaged poor operators, or allowed boys to run the machine; you rented a cheap store, pulled out the front window, bought a second-hand machine, tacked up a sheet, put in a few chairs little better than camp stools, bought or rented a cheap mechanical piano, opened the doors and sicked this mess of junk onto the amusement-hungry and "something for nothing" public as a motion picture theater. Very few real showmen would do these things, but my remarks chiefly apply to the swarm of near managers who sneaked in when the picture game was young, managers and proprietors who had no more right in the moving picture field than a blacksmith would have in the jewelry business.

Mr. Exchange Man, you are to blame for being too competitive, going after new business too hard, cutting prices, making all kinds of promises to get a customer away from the other fellow, and then giving him junk after you got him—sometimes worse junk than he got before he went over to you. True, you had to keep your films moving to get back your money, but you did not have to keep them moving until they bordered on the scrap heap. You further encouraged some of these near managers by acceding to their demands for new pictures *every day*, or every hour, if they got it into their amateur brains that they wanted them and would give up a little more money, and you could get the subjects. These managers' sole aim was quantity instead of quality in their greedy efforts to close up the other fellow, and you humored them in it to a certain extent, thereby forcing the manufacturer to flood the market, and in order to keep up with the demand he had to put out poorly acted, disconnected and badly staged comedies and Western dramas,—which brings us up to you, Mr. Manufacturer, who are to blame for allowing these wild and inconsistent factions to dominate your output and thus force you to a heavy expense, shortage of subjects and consequently poor production.

Of course I know that many of the above faults have been remedied through co-operation, which was sadly needed, by the way, but there still exists a battling tendency in the picture world that is doing much to cheapen the picture game and surfeit the public of this excellent form of amusement, and while the Patents Company have been altogether too lenient in carrying out many of their promises and rules, they must at the same time be given due credit for ridding the field of many of these amateur managers and junk film exchanges, and for their efforts, also the Sales Company, in trying to place moving pictures on a higher plane. Nevertheless, the facts still remain that pictures in the first place were exhibited at too small a price, and the public have tired of too many picture theaters and above all of seeing too many pictures in one show for so small a price.

Cheapness of price and overproduction tends to make anything common and less sought after, and this applies more to the amusement world than to any article of commerce. Something for nothing is always sought after by the general public, particularly the lower classes, but no man on earth ever gave it to them and made money in the long run.

Ten years ago an actor, Henry Waitte by name, conceived the idea of giving the theatergoing public a repertoire of popular plays and Broadway productions at 10, 20 and 30 cents, the then smallest prices in the show business. This same Henry Waitte lost all he had in the scheme, and the many repertoires that have followed him have fared some mighty good and some very badly, most of them badly, but the point is that repertoire to-day is almost extinct simply because the country was flooded with repertoire companies; the prices were so cheap that the public could go oftener, there were so many of them that in order for some of them to clear expenses they were obliged to put on cheap royalty plays and engage cheap performers, thereby giving a black eye to repertoire that still hangs to it.

I do not claim that the moving picture is a dead issue, not by any means; it is still a popular form of amusement, and had it originally started on a safe and sane business and artistic basis as we would suppose a modern enterprise would be conducted, and by men who know from past experience how to handle the public without tiring them out, you would see to-day one of the greatest forms of amusement and education the world has ever known instead of what we now see, an invention that will slowly drift from the amusement field to the higher fields of learning and science. It threatens to rise over the heads of the poorer classes, thereby losing at least one-third of its value, that of a pleasant form of entertainment, unless, as I have previously hinted, the exhibitor, the exchanges and the manufacturer get closer together, cut down this overproduction, eliminate cutthroat competition and raise the price of admission where it will give all interested a chance to make a dollar, encourage the manufacturer to higher efforts and place the future motion picture on the pedestal it should have been from the start, that of the highest type of amusement, education and help to scientific research ever discovered.

SEEN AT KEITH'S UNION SQUARE.

The licensed releases of Thursday, July 21, presented a program of more than usual strength. Selig's "Mazeppa" is a moving picture classic. This magnificent production must have taken weeks, nay months, of arduous preparation. We had entertained doubts as to the possibility of the story of Mazeppa being translated into a convincing moving picture. We left the show with the conviction that the Selig Company could tackle anything and get there with honors.

On the same bill was Kalem's "Corporal Truman's War Story," one of the best, if not the best thing that the Kalem Company has ever done. Splendidly staged and worked out with infinite care, this picture drew loud applause from the audience.

A Biograph comedy, "Serious Sixteen," kept the audience in a titter all through the piece, and a short Biograph drama, "As the Bells Rang Out," completed a reel that will be popular and profitable. The fourth reel, a well-acted Lubin drama, "John Graham's Gold," ought really to have been replaced by a Lubin comedy to properly balance the program.

An excellent lecture and several vaudeville acts completed a program which drew a well-filled house on a sultry evening.

But then Keith's is always cool and a pleasant retreat at any hour of the day.

ESSANAY MOVEMENTS.

Mr. G. M. Anderson, who returned to Chicago from Mt. Morrison, Col., where he had been directing the production of the Essanay Western pictures, is busily at work on a number of big comedy pictures to be booked for release at an early rate. The feature of features among the Essanay comedy hits will be a baseball picture entitled "Take Me Out to the Ball Game," which was produced last week. Those who have seen the negative of the picture report it to be one of the most humorous comedy subjects released by the Essanay Company "in many moons," and that means a great deal. Two years ago the Essanay Company released a comedy picture of the same nature under the title of "The Baseball Fan." This picture swept the country like wildfire and proved to be one of the most successful films ever released by the Essanay. The picture just finished is said to be superior even to the former picture. It contains actual baseball park scenes during a game between two big teams of a big league, while the story, its comedy situations and acting will be found to be uproariously funny.

LUX GRAPHICUS AND THE RELIGIOUS PICTURE.

By Rev. W. H. Jackson.

What a complex quantity is Lux Graphicus; having read, and re-read, his dissertation of July 16, I find it necessary to make an analysis of the same to find a solution of the problem he presents concerning the appropriateness of religious pictures in a moving picture theater. At the very outset let me say that I do not agree with Lux Graphicus in either his premises or his conclusions. Desiring the jury of readers to agree with me, let me proceed along the lines laid down by an eminent lawyer, who advises: "When in argument, admit your opponent's truths and facts; deny his fallacies; establish your own conclusions." By this rule I readily admit the truth that "there is a place for everything, and everything should be in its place." Yet, without being facetious, it may be added, the "place" to which many things belong, is not the *only* place in which they may appear. When, therefore, Lux Graphicus asks the question, "Is the religious picture in its place in the moving picture theater?" he provokes the answer: that it may not be at home there, but that does not necessarily mean that it is out of place.

Yankee-like, I would like to ask Lux Graphicus, Can the *reasonable* and *wise* use of anything that is good be out of place anywhere? Admittedly true the moving picture theater is primarily to "entertain and amuse" and not a place to educate and instruct in either a scholastic or religious sense. The introduction of anything along positive educational lines and with that object in view in a place of amusement would not be either *reasonable* or *wise;* but this does not mean that everything which is not strictly entertaining and amusing must be eliminated. There are many subjects, both religious and secular, which because they are *interesting* may be included in any theater. Is it not a fact in all places in which the average normally intelligent human mind visits, that the entertainment shall possess a degree of *interest?* It is true people do not want to be "bored," but they do want to be interested; and while many exhibitions may never show religious pictures, their arbitrary exclusion would be as narrow-minded in a theater man, as if a narrow-minded church minister should arbitrarily exclude from his people the entertaining and amusing.

Now what about the fallacies in which Lux Graphicus indulges? He tells us distinctly that he does not desire to be conclusive in his statements, yet upon two occasions when he feels he can draw anti-religious picture decisions from previous writings, he says, "Them's my sentiments." Twice, also, he carefully informs us, "I am not arguing the matter," yet he devotes about a column to what he calls "pros and cons," which are always argumentative. "Facts" are the matters our friend presents; I have still to learn that facts can be as paradoxical as those he gives.

In the first instance Lux Graphicus tells us he fears that in a moving picture theater "there is a possibility of "vulgarizing these beautiful religious pictures." What! Does a moving picture theater "vulgarize" the good and the beautiful? Lux Graphicus fears so. Is that which "entertains and amuses," "vulgarizing"? Surely in his haste to make out a case he has hurt his own cause. I personally have a better opinion of the moving picture theater, and dissent from this his opinion. Again in another place he fears the religious pictures may "repel" some, and being "repellant" injure the profits of the exhibitor. What a strange "ringing of the changes"! First the surroundings hurt the religious pictures; next the religious pictures hurt the surroundings. Really, Lux Graphicus, kindly inform us what you mean in this paradox. When we know, perhaps we can answer.

Again our friend, while asking for opinions, tries to leave no room for differing with him because he only states "facts," thus: "A business man does not want to be bored with religious matters in business hours." What has this to do with either religious or amusing pictures? What a straining of a point to force a conclusion. If Lux Graphicus will take his own advice and be "frank and honest" he will not deliberately mix things up to prove that they are out of place; and after a good mix-up, point the finger and say, "Don't you see everything ought to be in its place?" It is easy to describe and criticise a condition thus specially created.

Let us come now to some conclusions. We are reminded that if a church fails in its mission it is because it lacks attractiveness and interest; the same applies to a moving picture theater. Many have already failed in their mission because they lacked true attractiveness and interest; therefore they have brought down righteous indignation of authorities upon them, besides tainting the whole moving picture world.

Lux Graphicus asks for "evidence." Surely this is evidence enough, and herein lies the solution of the problem.

The steam engine must have its "governors," the horse must be held with bit and reins, or both would run away; religion is the balance-wheel of the whole human race, and while an indiscriminate mixture of the sacred, secular and profane would produce the sacrilegious, it cannot be said that a judicious introduction of religious pictures in an entertainment can be productive of anything but good; neither can they detract from the true pleasure of the amusing. Whenever a number of people are gathered together there are diversities of tastes, and the successful man is the one who studies these tastes, having in view the purpose for which they are there, and trying to fulfill that purpose without resorting to offensive extremes, or indiscriminate mixings. Trying to please everyone, is as much a fallacy as trying to please one; the average must be met with the greatest good or satisfaction or interest, whether it be in theater or church. Lux Graphicus calls his dissertation a "sermon"; he surely knows that a sermon expounds a truth, text, or subject; if his "sermon" had been upon "The suitability of a portion of a religious service in a moving picture theater," his "discourse" (excluding his paradoxes) would have been excellent; but when he is only speaking of religious pictures in an amusing and entertaining place, he is not true to his text; his arguments are fallacious and his conclusions strained and mixed. Were we called upon for further evidence we should say that we have yet to know that religious pictures proved "repellant"; on the other hand, the lack of something like the balance given by pictures of a higher tone, even if not religious, have repelled many, and this negative gave opportunity for the development of a lower moral tone which aroused criticism. If religious pictures are to be associated with questionable vaudeville or reproductions of questionable plays, the principles we have laid down as those governing "a *reasonable* and *wise* use" will be violated, but we are sure Lux Graphicus has nothing of this in mind. We agree with him, there is a place for everything and everything should be in its place, whether church, school, or theater; that this means there is only one place for each we cannot agree; there is a wise relationship of one to the other and the principles for which they stand;

religion, education and entertainment may find a mutual ground without sacrifice or loss, but rather we hope for gain. Commercially, I agree with Lux Graphicus that classified trade means larger trade, but I do not agree with him that an entirely separated trade would be more profitable, offering in evidence an advertisement of the film of a religious subject as being "beneficial to exhibitors who desired to please church people." While not approving this "sop" like idea, it proves the value or profit of the method. The editor of a New York paper, when asked why he published moral essays and sermons in conjunction with all sorts of objectionable news, replied that he preferred to run the chance of pleasing *all* his readers by giving each their need, besides which there was always the possibility of doing some good.

If in these columns I were criticising the church I could hardly follow Lux Graphicus in his reason for church failures; this is not the time or place; nevertheless, it can with propriety be said that the principles advocated as controlling the religious in conjunction with the secular and the entertaining, may also apply to the latter in conjunction with the former. It is wise to bear in mind that we are governed by principles which, while not necessarily called upon to mix together, cannot escape the truth that they have a relationship one to the other; and the right uses of their relative values is the proper method of securing the best results of either or both.

Paradoxical.

Should moving pictures ever stand still? Strange though it may seem, this is not an unnecessary question. There are undoubtedly times when even as a procession halts for the purpose of an interview or examination of any particular subject or part, so an intelligent exhibitor will know when there are parts in the subject of his film, upon which the beholder desires to know details, and where it is not only proper but essential for the thorough understanding of the scene, that there should be a sufficient pause. This fact became apparent to the writer when watching the marvellous reproduction of King Edward's funeral; there are two scenes the importance and value of which cannot be exaggerated; they are, of course, the group of nine ruling monarchs, the ex-President of the United States and the representatives of the rulers of every other civilized land. The first scene is when riding in London, the second when walking in Windsor, and although most intense interest centers in these particular events, it was absolutely impossible to "pick out" or note even half of the notable and important personages. Here were places for a profitable "halt," giving time for a recognition of the world's rulers in life; also, were it possible to have a "lecturer" he could here make a most instructive and attractive explanatory addition.

Two important things to be remembered in the study of the moving pictures are: First, they are *life* or *living pictures* and as such must represent life in all its phases; second, that while the moving picture machine succeeds and supersedes the stereopticon, it must also do the work which its predecessor did, or there will be a "gap" in its work which will prove a detriment to its full value.

When in its progressive march the moving picture becomes the thorough servant of the instructor or entertainer the many needs of its intelligent manipulation will present themselves, and we are looking forward to the time when all this will be accomplished. It will be a great day when it will be possible to come away from an exhibition fully satisfied with *all* both seen and heard; the constantly recurring remarks, "If we could only have seen this" or "If we could only have known that," or further, "If we could have understood," are in themselves indications of the urgent needs of what things are necessary to make perfect a splendid work, and, although some things may seem paradoxical, knowing their value we believe their possibility is assured.

FILM MEN CONVENE AT NIAGARA FALLS.

On July 16-17 a large gathering of film manufacturers and renters assembled at the Hotel Imperial, Niagara Falls In some respects it was the most remarkable convention of moving picture interests that has ever been held The object of the meeting was to bring together the Sales Company and all the independent manufacturers, and show to the exchange men represented by the Alliance that peace reigned in all camps. The manufacturers held a brief session and ratified the board of officers of the Sales Company. They then adjourned to the cafe where a toast was drunk to the absent president, Carl Laemmle, who is at present in Europe.

Mr. R. G. Bachman, the Alliance president, then called a joint meeting of the Sales Company and the Alliance members at which each ratified the mutual working agreement.

Altogether the gathering at Niagara might be likened to a love feast—only that there was no formal banquet. After the business meeting the delegates organized pleasure parties and had a good sociable time. Mr. Bauman and Mr. Cochrane led a party of venturesome spirits through the Cave of the Winds. Other parties visited the Gorge Route and other points of interest, and as they dispersed the unanimous verdict was that it was a happy ending to a long series of unpleasant business meetings and that now everyone felt free to go home and give up their whole time to the making and selling of good pictures.

* * *

The Moving Picture World slogan of quality is being seriously taken up by the Sales Company members of the trade. David Horsley is talking quality and it is showing in Nestor films. Thanhouser informs us that he is sparing no expense in his effort to make Thanhouser films the most talked-of on the market. The Dramagraph Company, a new concern, shows us their first reel, well up to the average of their competitors, and assures us that when their plant gets into running order we may expect to see some stunning productions The Owl Company have taken a twenty-one year lease of the spacious studio on West Twenty-first street, built by the late Stanford White. Their specialty will be high-class dramatic productions. The Defender Company, until their own factory is complete, have been releasing subjects made by the ill-fated World Film Manufacturing Company, but the members of the Defender Company are past masters at the game and promise some startling innovations in picture plays. The Powers Company have engaged the best available talent and their picture plays are indeed justly popular. Atlas and Yankee are competing on quality and others too numerous to mention are all talking quality, **quality,** QUALITY.

* * *

But the most obvious and the most stable developments in the independent field are the laboratories and studio that are being erected at Coney Island The Carleton Motion Picture Laboratories, under the direction of Mr. Carleton, formerly with the Gaumont Company, is a vast undertaking We visited the plant expecting to see an ordinary converted building. The perfection and magnitude of the plant was indeed a surprise. The latest and most improved machinery and ideas are all there. The laboratory equipment is intended to be the best in this country when completed. The great capacity will be utilized for developing and printing the negatives of the Bison, Owl, Reliance and other producers. The Reliance studio will be in a portion of the building and is so far completed that work is being done there. Money without stint is being expended to get the best of everything, and the quality talk of Mr. Bauman, the head of this concern, is certainly based on sound foundation.

We shall reserve a full description of the Carleton Laboratories and studio until they have been completed and can promise some interesting reading.

Renew your subscription to the Moving Picture World, $2.00.

The BEST for moving picture news.

The BEST for licensed and independent film lists.

The BEST for advertisements. $2.00 per year.

The moving pictures are certainly keeping in the limelight. Nothing has occupied more prominent space in the news columns than the Jeffries-Johnson fight pictures since the tariff was under consideration. A feature of the whole affair is the ridiculous situation in which some of the loudest expounders of morality find themselves, despite the efforts of yellow journals to sustain and encourage them. The "Evening Journal" of New York has been in the foremost rank of the silly brigade. It devoted considerable space and big type the past week to stir up a religious fanaticism, alleging that a prominent leader of a well-known religious organization had been grossly insulted by Mayor Gaynor, who is charged with declaring that the leader was a fool and he represented fools. Of course all who read these articles and knew the prejudice entertained against the Mayor by the paper named treated the charges as they deserved to be received. The reputed leader wanted the Mayor to prohibit the production of the fight pictures in Greater New York. He did not do so. They have been presented in one theater in Brooklyn and two theaters in New York City since June 16, 1910, and in two or more theaters in the same city since the latter part of the week. Had the Mayor been so disposed he would not have allowed an exhibition of the fight after the first night, at which time he or his representatives had opportunity to see them and decide whether or not they were of the degrading character so many people who had not seen any of the pictures had declared them to be.

* * *

Mayor Gaynor refused from the first to act hastily in the matter. He took his time and has since rendered his decision in a special message to the Board of Aldermen of the City of New York. It is this: There is no law by which the case can be settled. The Board of Aldermen should adopt an ordinance either permitting or prohibiting the exhibition of the pictures. The Mayor is powerless in the matter and it rests with the Board of Aldermen to make the matter a penal offence.

* * *

It is well to state here that Mayor Gaynor is an ex-member of that judicial body known as the Supreme Court and during his many years upon the bench he considered and decided many questions of far more importance and weight than the one that has been raised by the bunch of limelight seekers who have been so industrious in their efforts to ruin the people who have made the exhibition of the fight pictures possible.

* * *

Who is the so-called leader of the Christian societies who alleges that when he called upon Mayor Gaynor to have the exhibitions stopped the Mayor branded him and his supporters as fools? The "Evening World" of July 19 seems to answer the question. The man who alleges he was insulted by the Mayor appears to be Alexander A. Lowande. The newspaper supporting him has announced that a mass meeting of the Christian Endeavor Union of Greater New York, the Epworth League, the Lutheran League and the Baptist Union is to be held to protest against the Mayor's action and the exhibition of the fight pictures. The "Evening World" says:

"Leo E. Archer, Vice-President of the Christian Endeavor Union, who, in the absence of the president, the Rev. George E. Merriam, D.D., is at the head of the whole organization, made the following statement to-day to an 'Evening World' reporter: 'Mr. Lowande, I believe, is a consistent reader of the paper which made the announcement. He is also active in politics. Please make it as strong as possible that the Christian Endeavor Union is not behind Mr. Lowande's projected mass meeting, that it does not in any way sanction or indorse it, and that when the president, Dr. Merriam, returns to the city, steps will be taken to discipline Mr. Lowande and put the Christian Endeavor societies in a right attitude before the public and the press.

"'Most of us are personally opposed to the exhibition of these fight pictures. If there is any legal way to prevent their exhibition we would, in common with all other law-abiding citizens, want it enforced to the letter. But we are more interested in spreading the Gospel than in anything else.'"

* * *

That is a pretty good cool-headed slap upon the wrist for Mr. Lowande and his counterparts, isn't it? It is also a sound whack upon the cranium of the prejudiced newspaper that declares Mayor Gaynor dodged action in the fight picture case.

* * *

I have an esteemed friend in Minneapolis, Minn. He is the Rev. G. L. Morrill, who conducts the People's Church in that city. On the Sunday following the fight at Reno he preached a sermon with the fight as his theme and I think that, in view of the widespread attention the fight upon the pictures has attracted, some space should be given his views. In that sermon he said: "The fight pictures won't injure any man who goes to see them. They can't be as lurid and bad as the press pictured accounts which have been forced into our homes in morning and evening editions. 'Race riots' is a cry to 'suckle fools and chronicle small beer.' To say that in Minnesota whites and blacks would go from the fight pictures to pound and punch each other's heads is an insult to the manhood, intelligence and character of its citizens both black and white."

* * *

I take the hand of both Mayor Gaynor and Rev. Morrill and commend them for their spirit of fair play. It is calibre of the kind they display that keeps bigotry, injustice and oppression under control. Were it not for such people many other worthy industries and enterprises than the moving pictures would be repeatedly crippled and ruined through wanton ignorance or design.

* * *

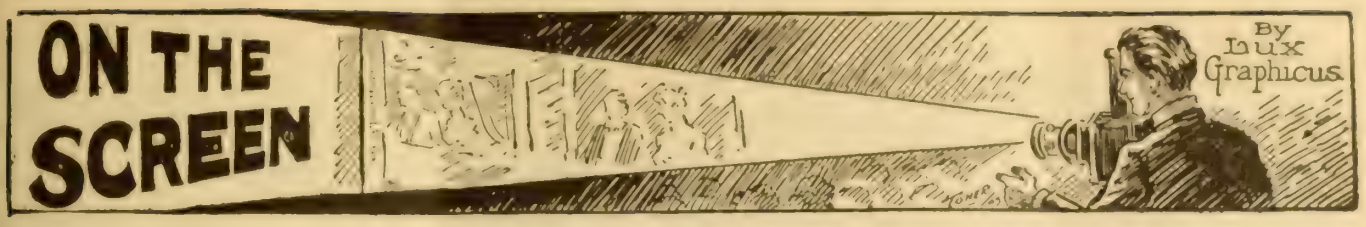
Rev. Morrill refers to race riots. Many of the people who have been trying to suppress the fight pictures have held this same topic up as a fearful result sure to follow the exhibitions. In my last letter I covered the race riot zone, and I believe I conclusively showed that the fight itself was not responsible for the disturbances. For more than a week I have visited the exhibitions of the fight pictures in New York City and in Brooklyn and, although the audiences consisted of both white and colored people there was not the slightest indication of disturbance at any of the exhibition places. I also wish to add that all the managers of these places made it an imperative rule (and saw that their employes carried it out) that no one under eighteen years of age be admitted to the exhibitions. This step was not taken because the pictures were not fit to be witnessed by children, but because the managers wished to avoid further annoyance by being hounded on charges that they were admitting children to the theater.

* * *

The brutality argument against the fight pictures falls as flat as a pancake. I believe I have seen all the moving pictures of fights since they were first introduced and I can conscientiously declare that the Jeffries-Johnson fight pictures are as remote to brutality as any ever made, and far more so than the majority of them. I have seen bull fights, athletic contests, military and other displays that aroused me to a far higher pitch of apprehension and uneasiness than the reproduction of the Reno affair did at any stage of the game.

* * *

To be honest about the matter, I will say I do not look upon fights between pugilists as conducive to the elevation of the moving pictures. Even so-called friendly scientific bouts can be very readily disposed of without the least loss of prestige; but I do not sanction the toleration of such events and an annihilation of the reproduction of them after an immense outlay has been made in good faith, and legally, to secure them. If the opposition to such pictures wishes to prove its good faith it will make such events a violation under the law, and also their reproduction. In the absence of such laws it is impossible to act consistently and with fairness.



I want to talk art this week. What is art? Innumerable are the definitions that have been given in reply to this question. At the moment perhaps the most satisfactory one that occurs to me is this: Art is nature seen through a temperament. Which means to say that art, whether it be graphic art, histrionic art, decorative art, or indeed any form or variation of art, is largely personal. It must be so, of course, in the very nature of things. There is all the difference in the world between the work of John Sargent and James MacNeil Whistler. Both are and were great artists or rather great painters; both have and had temperaments and personalities which show in their work.

* * *

I am, if the reader will forgive the conceit, egotism, or whatever he will have it, a bit of an artist myself. That is to say, years ago I went through something of an artist's curriculum, and thereafter the Society of Arts, in London, gratuitously awarded me a certificate, indicative or expressive of the fact that I had mastered the rules of composition, light and shade, and what you might call the fundamentals of black and white work.

* * *

Years after when I took up photography, I found that early training very, very useful. It taught me to see at a glance whether a thing was right or wrong in composition, whether it was faulty or not in lighting or grouping; whether, in fact, the grammar or elements of pictorialism had been complied with in the making of the photograph. For, as has been pointed out over and over again in The Moving Picture World, a photograph, whether it is a stationary or moving photograph may be either purely photographic, that is, a mechanical transcript of the original, or it may be pictorial. There is no reason why every moving picture that is made should not be pictorial. Again, I say, as I have said over and over again, very few moving pictures are pictorial, in that they mostly violate some or many of the rules of composition, etc.

* * *

Now I want, if the reader will allow me, to take last week's issue of The World as the text of this little sermon. I will take upon myself to point out what should not have been done in certain pictures that are illustrated in the advertisements. I am quite sure that the good sense of the various manufacturers whose pictures I am criticising will prevent them from falling into any misconception on this matter. I am just taking what I would call the ordinary photographic standpoint, and I am submitting one or two criticisms which, if appreciated and availed of in the proper quarters, will prevent, or may prevent, the repetition or the recurrence of what I will call mistakes in the makeup or the composition of the pictures before they were photographed.

* * *

I take the Lubin releases, advertised on page 180; I take the Nestor, advertised on page 223; I take the Vitagraph, advertised on page 224. Let us examine each of these pictures from the purely photographic point of view. In "John Graham's Gold," the Lubin release of July 21, the cut shows three figures—two women and a man—in an interior. With the general posing I have no fault to find. It looks natural. But consider the figures in relation to the background. A fluted column seems to rise out of the man's body. The girl's head seems to look part of the curtain in her rear and, similarly, the elder woman is also standing against a curtain which at first glance seems to form part of her.

* * *

Once you get this admixture of accessories with figures, you cannot lose it. It worries you. It makes you say to yourself: "Ah, what might have been if so and so had been done." All this intermingling of the figures with the scenes or accessories could have been avoided if the figures had been placed on the stage a little more to the left or right, as the case might be, so that their heads, or indeed their whole bodies, would appear in the photograph on the screen, or in the cut in the paper, as framed up by the wall or the open door, or some part of the scene which would form a natural background for a figure. My meaning is made perfectly clear by a reference to the other Lubin release, advertised on page 180, called "The Stepdaughter." Here, while one of the figures is not very happily placed in relation to the background, another of them, a girl, is standing against what looks like to be an opening or panel in the wall, so that her head and bust are sharply outlined against the background and do not seem to blend into it.

* * *

Here I come to the Nestor release, "Back in the Mountains," advertised on page 223. My friend, David Horsely, is, I know, so broad-minded that he will not resent a little friendly criticism. Six figures stand ouside the stoop of a house. In the foreground are three men, between whom are two women. The general posing of this picture calls for little comment. But, will it be believed, that from above the heads of each of the three men a post seems to protrude? These posts look, in fact, as if they were growing out of the heads of the men. This is not a very important matter, but it certainly detracts from the pictorial value of this picture. The posts are ugly, still, perhaps, they could not be dispensed with. At any rate the figures in this picture could have been so posed that they would be removed from the posts, their heads and bodies appearing against the plain background of the picture or wall of the stoop, for such it is. Here again the woodenness, the artificiality of the arrangement in this picture was not perceived by those responsible for its production, whereas, with a little judicious rearrangement and posing, quite a satisfying picture might have been made out of it.

* * *

The third picture that I criticise is the reproduction of "Davy Jones and Captain Bragg," a Vitagraph release of the 22d inst., the cut of which appears on the back page of last week's issue. There are three figures in this. Out of the body of a sailor man or officer, the branches of a tree appear to be growing. Similarly a post and some branches are springing, as it were, out of the head of the woman. Then the fisherman, and especially his profile, is surrounded by some wholly superfluous bushes. In fact, the little picture seems burdened with what I would call unnecessary surroundings. The result is that the composition of the picture is haphazard and unsatisfactory.

* * *

I am applying these criticisms just in the same manner as I have done for years to thousands of stationary photographs which it has been my duty to criticize. The motive is the same. I want to help those who are responsible for the making of moving pictures to get down to the modern idea in the way of composition; the elimination of the superfluous, the unnecessary, the distracting. In each of these three photographs the figures are, generally speaking, well posed. Interest centers in the figures because they are the **dramatis personae** of the films. Yet how confusing the backgrounds **look** and how superfluous the backgrounds **are** when you become sensible of the fact that the relationship of the figures to those backgrounds is unnatural, haphazard, unpictorial and, as I have already said, distracting. Let any intelligent reader of these paragraphs take the pictures or, indeed, take any moving picture which is reproduced in cut form, grasp the main intention of the picture and then eliminate from it all or much of what is unnecessary. It is astonishing what a difference it may have.

* * *

The making of moving PICTURES is no easy thing. This has been said so often in these pages that the careful reader must be getting somewhat tired of it. Yet it is necessary, nay imperative, in the interests of the business that the vital importance of pictorialism in the moving picture should confront us all at this moment, both literal and independent manufacturers, renters, exhibitors, press and public. Indifferently popular though they may be in this country, the French, Italian, German moving pictures are undeniably pictorial almost without exception. The British pictures are not pictorial, besides being unsatisfactory in theme and treatment. The American pictures are here and there pictorial, and that is all.

I submit that there is no reason on earth why all American-made pictures should not be properly pictorial. The foremost painters of the world at this time are Americans. So are the foremost photographers, professional and pictorial. In architecture, music, the drama, literature, America is taking a foremost, if not a leading place, in the world. Nobody, therefore, can accuse me, an Englishman, of a rooted antipathy to things American, if I venture to suggest that a similar avenue to success lies before the American moving picture maker. His work is clever in conception, but, generally speaking, it lacks the pictorial qualities of the French, Italian and German schools. Given those qualities, given the qualities of pictorialism, dramatic fibre in the dramatic subjects, perfect technique in all of the subjects, technical, industrial and the like, then the American-made moving picture will be placed in a position of unassailable pre-eminence.

A WEIRD SPASM OF VIRTUE.

By F. H. Richardson.

It is astonishing, not to say astounding, how saintly and extremely moral those conservators of the public welfare, yclept the newspapers, have suddenly become, concerning the matter of the exposition of the prize fight pictures. Now, the writer does not care to be understood as taking sides, either for or against the showing of these pictures in public. He has noticed, however, the following facts, for which it would seem some lucid explanation might possibly be in order. Before the fight, the newspapers, practically without exception, gave the Jeffries-Johnson fight perhaps the biggest line of advertising any single event of late years has received. Their pages were plastered with the most minute accounts of every action of the principals, and scarcely could Jeffries or Johnson sneeze, or scratch his head, without the fact being duly chronicled and thoroughly illustrated. At the time the fight was pulled off, immense sums were spent for special wires and every possible endeavor was made by each of the daily press to be the first to place the record of this disgraceful (?) affair before the minds and eyes of the public, whom they are now claiming will be so terribly injured by the exposition of the prize fight pictures. Nor was any offer made to keep these papers from the hands of the children who, in thousands and thousands of instances, read the account of the prize fight with even greater avidity than did their elders. It might also be noted that every effort was made to get the photographs taken at the ringside to New York and other places at the earliest possible moment, presumably in order to degrade the morals of the readers of the public press by spreading them upon their pages where both old and young, octogenarian and infant, might gaze to their heart's content upon the horrid sights in the ring at Reno. And why was all this done, may I ask? Methinks the question is easy of answering. It was because **there was money in it,** and for no other reason under the sun. But, now that the daily press has squeezed every possible copper from the public by thus degrading their morals (I use the word degrading because the press is so free with that term in relation to the pictures), they suddenly flop over, indulge in a bath of whitewash, and lo and behold, presto, chango, the prize fight they have so luridly exploited upon their pages, not for weeks, but for months past, becomes a menace and a danger to both young and old through the exposition of the prize fight moving pictures. If this fight was to injure the children and degrade American citizenship, let us ask, why did the newspapers make the spectacle possible by allowing it space in their pages, since I venture to say that had the press remained silent, there would have been no prize fight, or at least it would not have amounted to anything. I notice in a current issue of a New York daily newspaper that one Alexander A. Lowanda, who called upon the Mayor with a set of resolutions against the prize fight pictures, says that he was astonished at the Mayor's bitterness and prejudice. One thing I can say, and that is, I like that man's nerve. I most certainly do! The man who can go upon an errand, the very genus of which is bitterness and prejudice, and then can flop over and talk about those two articles, certainly is worthy of public notice. I think it would be of interest if the daily papers could find time to explain their unique position as hereinbefore set forth. But I can imagine them tearing their coats off to thus explain that which cannot be explained.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

In answering advertisements, kindly mention the Moving Picture World.

KALEM REPRESENTATIVE KEEPS IN CLOSE TOUCH WITH THE EXHIBITOR.

When a manufacturer keeps a man on the road to get first hand information as to what kind of films are most popular with the public, it is but reasonable to expect that they will profit by their knowledge. Almost anything can be sold by judicious advertising, even luxuries, but when a concern goes to the consumer, learns his wants and seeks to supply the want, it places that commodity in the class of necessities even if it be a luxury. It is a shrewd idea and it has proved to be a profitable one, at least as far as the sale of Kalem films is concerned.

But while it can hardly be called advertising, it is equally expensive or more so. Mr. William Wright, of the Kalem Company, has travelled over 14,000 miles throughout the United States during the past three months. From coast to coast he has visited and talked with theater managers and listened to the comments of the patrons of the show houses. Wright has a winning personality and has no trouble in getting the information he is after. He is also methodical and keeps a diary of his travels. We have been favored with a peep into this diary and extract therefrom the following notes about a recent trip he made to Baltimore, Washington and vicinity:

Washington.

The destinies of the licensed film exchange in Washington are presided over by that king of hustlers, Tom Moore, who is making a record for himself. Out of about 62 licensed theaters in the city the Tom Moore Film Exchange is supplying 43. This is certainly going some. Mr. Moore advised me that out of about 70 moving picture theaters in Washington only seven theaters are running Independent films and the probabilities are that these so-called Independents will be using licensed films shortly. Tom Moore reports business as excellent for this time of the year and in going over the town I found all the theaters located in the shopping district were very well patronized indeed.

A syndicate of strong men in Washington own the majority of the downtown theaters which are manager by Mr. A. Brylawski. Among their theaters in the center of town are a number of really attractive buildings.

The Cosmos, located on Pennsylvania avenue, cost, building and ground, $260,000. The theater seats 900 and runs two reels of third-run pictures and four acts of vaudeville. The pictures are changed daily and the vaudeville weekly. Sunday they run pictures and a concert. The price of admission is 10 and 20 cents. Mr. A. Julian Brylawski is the local manager.

The Meader Theater, owned and operated by the Meader Amusement Company, located in the southeastern part of the city, cost $30,000 and seats in the neighborhood of 550 people. Admission is 10 cents. In this house pictures only are run. They use three reels of fourth run and change daily. As an added attraction this house has a very good orchestra. H. A. Wolf is the local manager. Business is stated to be excellent.

The Colonial Theater, located on Pennsylvania avenue, owned by the Colonial Theater Company, seats 350 people and runs pictures exclusively. The admission is 5 cents. Two reels of third-run pictures furnish the entertainment in addition to a very fine organ that is played by an organist of marked ability. The Colonial Theater Company paid $90,000 for the building and ground. Mr. A. Julian Brylawski is the local manager.

The Pickwick, on Pennsylvania avenue, is a very nice little house and the oldest standing picture theater in the city. The house cost $70,000 and has a seating capacity of only 160. Pictures exclusively are run in this theater, where they exhibit two reels of third run having a daily change.

The Palace Theater, on Ninth street, seats 240 and charges 5 cents admission. Two reels of third-run pictures afford the entire entertainment. Pictures are changed daily.

The Pastime Theater, located on Pennsylvania avenue, seats 450 people and charges 5 cents admission. Two reels of fifth-run pictures furnish the entire entertainment. Vaudeville was tried in this house but proved a failure.

The Metropolitan, also on Pennsylvania avenue, has a seating capacity of 250 and charges 5 cents admission. In this theater they run two reels of fifth-run pictures and one of commercial. Pictures exclusively furnish the entertainment.

The Happyland Theater, located on Seventh street, N. W., seats 250 and charges 5 cents admission. Two reels of fourth-run pictures furnish the entire entertainment.

The Casion Theater seats 159 people, charges 5 cents admission and runs two reels of pictures.

The Scenic Theater seats 330 people and runs two reels of pictures. The admission is 5 cents.

The Plaza Theater, operated by the Capitol City Amusement Company, seats 318 people and runs two reels of pictures, charging 5 cents admission.

The Auditorium Theater seats 2,000 people, charges 10 cents admission and runs four reels of pictures which furnish the entire entertainment.

The Lafayette seats 200 people, charges 5 cents admission and runs two reels of pictures. This theater is operated by the Royal Amusement Company.

Mr. A. Brylawski, in connection with his picture theaters in Washington, publishes a very elaborate program that is distributed at the Cosmos, Palace, Colonial and Pickwick theaters. This enterprise is presided over by Mr. A. Julian Brylawski. The program is gotten up in a very neat manner and when visiting one of the theaters where it was distributed I noticed the people were very careful to take it away with them. In this program they publish a short synopsis of all the pictures that are running and to be run the coming week at the four theaters mentioned above. Considering this, the month of July, the people in Washington are patronizing moving picture shows very liberally and the downtown picture theaters most certainly are making handsome profits.

Baltimore.

The cool weather we had Monday and Tuesday of last week was certainly a Godsend to the picture theaters. In an automobile I covered all the outlying portions of Baltimore in the evening, visiting the majority of the licensed theaters. In each place I found the houses doing an excellent business and the local managers were praying that the cool weather would last. Many expressed themselves greatly surprised at the boom the cool weather has given business and called my attention to the crowds in a number of instances waiting outside to be admitted.

The Carrolton is a nice little house, seating 186 people, charging 5 cents admission. Hood & Schiltz are the owners and managers. They run two reels of pictures and change three times a week. The pictures furnish the entertainment exclusively.

Just across the street from the Carrolton is a house running independent pictures. To note the condition, I stepped across the street and for a short time observed a number of people entering and found a marked difference. For every one person patronizing this show from five to seven, by actual count, went into the licensed theater.

Pearce & Scheck rent the Y. M. C. A. Hall, on Carey and Baltimore streets, from the Y. M. C. A. and run three reels of pictures for 5 cents. This hall has a seating capacity of about 415.

The Horn Theater, operated by Frank and Paul Hornig, seats about 192, but will be enlarged this Summer to a seating capacity of 362. They run two reels of ten-day-old pictures and change daily. Business at this house I found was excellent.

The Theatorium seats 500 people, running pictures only and charges 10 cents. Three reels of pictures about two weeks old are run with a daily change.

The Plaza Theater has a very elaborate front and has a seating capacity of 210. The owner and manager is Mr. David Newman. Pictures only are run at this house. The admission is 5 cents and the business is very good indeed.

The Leader Theater has a seating capacity of 382 and is operated by the Victoria Amusement Company. Admission is 5 cents. Pictures and vaudeville furnish the entertainment. Two reels of thirty-day pictures are run and one act of vaudeville.

The Clifton seats 234 and charges 5 cents admission. Ward & Viola are the owners and managers. Three reels of pictures furnish the entertainment.

The Majestic Theater seats about 220 and charges 5 cents admission. Mr. A. Anderson is the manager. Pictures exclusively furnish the entertainment at this theater.

The New Pickwick seats 250, charges 5 cents admission and is open from 10 in the morning until 11 at night. One reel of first-run pictures and one reel two weeks old are run in this house, with change days Mondays, Wednesdays and Fridays. The Baltimore Amusement Company operate the theater. Business is excellent.

The Pickwick Theater, on West Lexington street, seats 235 and charges 5 cents admission. They run four reels of pictures with a daily change. William and John Fait are the proprietors. The house is open from 10 in the morning until 11 at night.

The Great Wizzard seats 470. Pictures exclusively are run in this house, the admission being 5 cents. Bohannon, Lewy & Fuld are the owners and managers. This house has a very elaborate front and nicely arranged interior. It is open from 10 in the morning until 11 at night. They run two reels of pictures changing twice a week. The Seneca Film Exchange, of Philadelphia, is supplying the film service very much to the satisfaction of the managers of this up-to-date theater.

The Dixie, on West Baltimore street, seats 187 people and charges 5 cents admission. Four reels of pictures are run. The theater is operated by the Dixie Amusement Company.

The Liberty Theater, operated by the Liberty Amusement Company, sats 189 and charges five cents admission. Pictures exclusively furnish the entertainment. One reel of ten-day stuff, one of thirty-day and two commercial fill the bill.

The Red Moon Theater seats 400 and charges 5 cents admission. In this house they run three reels of pictures, some of them being put on as talking pictures. The program is changed daily. Mr. Charles Wintehurst is the owner and Mr. Horace K. Lutwyche is the manager.

The Victoria Theater, on East Baltimore street, is operated by the Victoria Amusement Company, has a seating capacity of 1,800 and charges 10, 20 and 30 cents. Pictures and vaudeville furnish the entertainment. This house is an exceptionally good paying investment.

In this connection I noticed a remarkable fact. Right near the Victoria, on the same side of the street, is located the Gaiety Theater. This is strictly a vaudeville house, but was obliged to close this Summer through lack of patronage. Directly across the street from the Victoria is the Wilson, also a vaudeville house, which closed up from lack of patronage. Does not this prove that pictures are the magnet that draw the people?

The Grand Theater, at Baltimore and Holiday streets, seats 300 and charges 5 cents admission. The Victoria Theater Company operates this successful house. They run two reels of pictures, only changing three times a week.

The Eureka Theater, on South Fremont avenue, seats about 300 and is operated by the Eureka Amusement Company. The admission is 5 cents. Two reels of pictures are run, changing three times weekly.

The South Preston, located on South Charles street, seats about 250 and is operated by Hartlove & Kohl. Two reels of pictures, changing daily, furnish the entertainment exclusively.

The Royal Theater, on North Monroe street, seats about 100. They run two reels of pictures and change daily. Aursler & Foss are the owners and managers.

The Pleasant Hour Theater, on Fulton avenue, seats 250 and is managed by Donkos & Konstant. They run two reels of pictures daily and charge 5 cents.

The Electra Theater, on North Gay street, is operated by Mr. M. Milhauser. Admission is 5 cents. They run three reels of pictures, changing three times a week.

The Gem Theater, on East Baltimore street, seats about 200 and is run by the Gem Amusement Company. They run two reels of pictures, changing daily.

The Federal Picture Parlor, on Light street, seats about 300. They run two reels of pictures and change three times a week. Jones Bros. are the owners and managers. Admission 5 cents.

The Fairyland Theater, on North Charles street, seats 275. They charge 5 cents admission and run two reels of pictures with daily change. M. Veto is the owner.

The Cupid Theater, at Light and West streets, has a seating capacity of 200 and charges 5 cents admission. Harig & Staylor are the owners. They run three reels of pictures and change three times a week.

The Colonial Theater, on North Gay street, charges 5 cents admission and is operated by F. H. Durkee. This house has a seating capacity of 275. Three reels of pictures furnish the entertainment and are changed three times a week.

Th Amusa, located on East Baltimore street, is operated by the Victoria Amusement Company and has a seating capacity of 275. They run one reel of pictures, changing daily.

Pearce & Scheck have the only licensed rental exchange in Baltimore. In addition they operate about 14 big paying theaters in this prosperous burg. Among these 14 are some of the handsomest moving picture theaters in the city. They are all clean, well ventilated and in charge of local managers who know their business. Both Messrs. Pearce and Scheck hope to attend the F. S. A. convention at Detroit, but as the coming president is expected in Baltimore very shortly they may not get to the city on the lake.

I found the business of the licensed theaters in Baltimore exceptionally good for this time of the year. Several of the theater owners were doing almost as much business now as they had done during the Winter. This was due to the fall in the temperature.

COMMENTS ON THE FILMS

"A Child's Faith" (Biograph).—Interest centers in the simple faith of a child who believes in the efficacy of prayer, and when a shower of gold comes down the chimney she accepts it as a gift from heaven. The miser to whom it belongs is the father of the little one's mother, from whom she became estranged years before. The faith of the child touches the old man's heart and a reconciliation follows. The principal feature is the little girl's faith, and that alone makes the picture notable. Its influence is wholesome and it might make a difference in the viewpoint of some of the men of the world who may see it.

"The Adopted Daughter" (Lubin).—A melo-dramatic picture depicting the troubles of a young girl who is treated like a slave by her foster parents, and endeavors unsuccessfully to escape the caresses of a Mexican. Enter now the rescuer, who chases away the Mexican, incurs the usual hatred and in the end takes the girl home, where all the evidence tends to show that her troubles are over.

"The Golden Secret" (Melies).—Even an Indian may communicate valuable information, and if one falls at your feet in the desert, imploring you to give him water, don't kick him. He may repay the kindness with telling you where to find a gold mine. The interesting feature of this film, the race of the young wife for the land office, is exciting. To see her go down the mountainside, swinging far out on a lariat, is startling enough to arouse the most jaded consciousness. It is a good picture, and one feels like extending personal congratulations when the sheriff arrests the villain and the wealth belongs to the young couple.

"A Vacation in Havana" (Edison).—A love comedy quite out of the ordinary. The scenes are laid in romantic Havana, and as the lovers go about from place to place the audience has opportunity to see a great many of the interesting sights. Of course these two never seem to see them. They are much too busy with their own affairs to know much about Morro Castle, or any other features of scenic interest. A troublesome father intervenes very persistently, or the crowds of sightseers are more than ordinarily strenuous. The climax comes, however, when they succeed in thrusting the father into a dungeon, where he is left to his own devices for an hour or two. When they return a ring glistens on her finger, nor will they release him until he consents to the marriage. The sympathetic acting and the picturesque background combine to make a picture which is realistic without being dull, and lively without being silly. Altogether it is an excellent picture, worthy of the house from which it comes.

"How Bumptious Papered the Parlor" (Edison).—The same Bumptious who had an adventure with an owl a while ago. The audience that can sit through this picture without roaring must be composed principally of dead ones. The numerous difficulties encountered by Bumptious are too laughable to be adequately described. But if you can imagine a room after a well developed cyclone had cavorted through it you can gain some conception of how this parlor looked after Bumptious fell off the ladder. These Bumptious comedies are funny and will give a lively touch to any program.

"A Political Discussion" (Pathe).—A curious end of a supposed murder. Here are two friends engaged in a political altercation. One hits the other and apparently kills him. Then follows some lively complications, including the revival of the supposed dead man, and finally both are placed in the same cell in prison. Mutual recognition and reconciliation follow. The interest lies in the unexpected ending rather than in any material strength in the story.

"Please Take One" (Pathe).—Bonehead gives evidence of returning intelligence in this picture, changing a handbill sign "Take One" from bills to a fruit and vegetable stand. The result is about what might be expected, and when the proprietor calls for the police they distribute the various articles to the crowd, and finally arrest him when he continues to complain. That Bonehead should exhibit a spark of intelligence is the interesting feature, and the way he makes it manifest adds to the fun.

"Corporal Truman's War Story" (Kalem).—Scenes incident to the observance of Memorial Day by the veterans are followed by a dinner at which Corporal Truman is asked to tell the story of his empty sleeve. The story is told in pictures, and told so graphically that one almost rises at the end to cheer the gallant veteran. Perhaps no more exciting war pictures were ever placed on the screen, and apparently everyone feels like joining in the outburst of applause which follows the corporal's toast to the Stars and Stripes.

"Her Uncle's Will" (Vitagraph).—A clever society comedy drama, telling how the snobbish father of a young man was pulled down by a clever heiress who he mistook for a dairy maid. It is a love comedy, with more than the ordinary degree of interest, and throughout its entire length, of practically 1,000 feet, it hasn't a dull moment. Acted with the snap and dash which characterize the work of the Vitagraph players, it will fill a half hour very pleasantly.

"Trailed to the West" (Essanay).—A story of grim vengeance. Perhaps it would be unwise to say that either of the men did right, and yet there is a sympathetic feeling in the breast of every man which would influence most of them to condone an offence against the laws, which had a basis like this. When a home is wrecked in this way one sometimes feels that almost anything is justifiable. The effect upon an audience may not be altogether desirable, but there can be no question about the interest the picture excites. Somehow such a scene touches one's heart and there is more or less sympathy with the man who inflicts his own punishment instead of appealing to the law.

"Jupiter Smitten" (Gaumont).—Representative of a little joke by Jupiter who, because things are dull in his domain, impersonates another man and goes to his wife. Some excitement ensues when the real husband returns and objects to Jupiter's presence. Then Jupiter changes back, and frightens the couple. But being in a joking mood he forgives the husband the blows and leaves the reunited pair to their own devices.

"The Jolly Whirl" (Gaumont).—A trick picture purporting to exhibit the marvelous powers of a medium. The way he mixes things is a caution. The excellence of photography under the circumstances is remarkable. A good many amusing combinations result, adding to the merriment of the audience.

"A Good Loser" (Pathe).—An interesting love episode, in which a young man's desire to help his friends without their knowing it is frustrated by a telltale letter. At any rate, the fellow who helps the mother and daughter in their need gets the girl, while the other young man proves himself a good sport, and even though he loses congratulates the couple heartily. While the picture can make no claims to any special dramatic strength it is not disagreeable. The acting is sympathetic and pleasing and the scenes seem natural and convincing.

"Algerian Stud" (Pathe).—A good picture maintained in Algeria by the French government. It is a record picture, intended to convey accurate information of what the government is doing in the development of thoroughbred horses. The photography is remarkably good. The difficulties of the subject were all overcome and every figure is clear and clean cut.

"A Broken Symphony" (Vitagraph).—A dramatic love episode, depicting very graphically the hopeless, unspoken love of a poor, deformed fiddler, who ultimately marries another. The character of the fiddler, pathetic in its representation of misery and utter hopelessness, will attract by its power. It stands out sharply from the others, yet the remainder of the company give good support. It is a picture which will linger in the memory, whether one chooses to have it or not.

"A Flash of Light" (Biograph).—A strongly dramatic picture, yet not altogether pleasant. A love story representing a man sorely deceived, and after an accident depriving him of sight and hearing cruelly deserted by his wife. Then she is induced to come back as the bandages are removed from his partially restored eyes so he may not know the truth. The climax, when the former wife pulls down the curtains, and lets in the blinding flash that destroys the partially restored sight forever, is not pleasant, and yet it adds a strong ending to the play. Acted with the ability shown by the Biograph players, this picture will be popular, even though disagreeable, because it arouses the emotions. No matter if they are depressing, the fact that the emotions are stirred is sufficient to make the film popular.

"Rosemary for Remembrance" (Lubin).—A love story gone wrong, with a disappointed girl grieving her life away, and eventually falling dead as her lover returns, and he eating his heart out alone grieving over something for which he was not originally to blame. The strength of the story cannot be questioned, and this is perhaps proved by the distinct feeling of sadness which follows the film. The dramatic opportunities are made as much of as a capable company can do, and one is quite willing to compliment them upon the accurate interpretation of the piece. The memory of the pic-

ture will linger long, despite the fact that one might wish to forget it.

"Mistaken Identity" (Pathe).—A mix-up in the love affairs of a married woman that terminates in a duel between the husband and the wrong man, and the husband falls. This leaves the wife free to go with another man who she really loved. If any more complicated plot could be conceived for a motion picture the author deserves a prize. Tangled love affairs form a basis for a considerable proportion of the mo-

"Awful Symphony" (Pathe).—A comedy which introduces some novel scenes, notably those with the umbrellas. It is interesting to see what can be done with such awkward objects as this. The alleged music by the band, aand its effect are cleverly portrayed, and the dissolution and re-appearance of the musicians are cleverly managed.

"Old Loves and the New" (Edison).—A love complication which comes perilously near the shipwreck point, but serious consequences are averted by the intervention of the father of one of the young men, who quietly, but effectively, straightens out the tangles and prevents one of those tragedies which frequently embitter whole lives. The scene shifts from New York to the South African gold fields and back, and the characteristic features of these widely separated and different backgrounds are maintained throughout. The play is well developed dramatically and the features keep the interest up throughout.

"The Failure of Success" (Gaumont).—What sometimes happens to a plain man unexpectedly elevated to success is here clearly depicted. Fortunately the doctor is saved from succumbing to the wiles of the actress and again, in another way, it is the action of children that prevents it. The feature of the film is the acting of the children in it.

"Twa Hieland Lads" (Vitagraph).—A comedy, novel in its conception and filled with rich humor. It gives opportunity for two very funny characters to lose themselves in a series of funny situations. The Vitagraph people have produced in this a picture which will make an audience laugh, regardless of where it is and what it is. It is lively enough to suit the most fastidious person, regardless of his particular taste in fun.

"The Thief" (Essanay).—A novel detective story, which illustrates the cool effrontery of a diamond thief and the remarkable intuition of a detective who located stolen jewels by analogy. The picture is made interesting by representing the thief at a reception, showing how he steals the jewels and finally by showing the detective at work. Whether this picture would come under the classification of those who assert that motion pictures sometimes suggest methods of committing crime is a question not easy to determine. At any rate it is an interesting film and will be deservedly popular.

"Haunted by Conscience" (Kalem).—A military drama, out of the ordinary and abounding in absorbing situations. Care in preparation and unusual care in acting have been lavished upon this picture. Everyone who admires a strong drama will like it and everyone who likes good acting will want to see it again. The improvement shown by the Kalem people in all departments of their business is marked and this film is one of the most pronounced of any of them.

"Manon" (Pathe).—A French love story, turning upon the fickleness of a French woman. Whether or not the same implied charge would be true of any other woman is a matter which each individual who sees the picture may determine for himself; but it is plainly enough charged here, and the doings of the young woman bear out the implication. She is so uncertain about which man she does want that her most powerful lover becomes disgusted with her actions and has her deported. Probably this story has a deeper meaning abroad than it has here. At any rate it is not sufficiently interesting to American audiences to warrant the waste of film required to produce it.

"Through the Enemy's Line" (Urban).—A war story representing a boy goatherd as taking important dispatches from a wounded carrier and after some adventures, including the pushing of his captor over a precipice, he puts the papers in the right hands and receives merited commendation.

"Pekin, the Walled City" (Urban).—A trip to the mysterious old city of Pekin. And one likes to make these trips with Urban's camera man. He understands the most effective point at which to place his camera to secure the best picture. And when one has made the rounds of Pekin in this way he has acquired a knowledge of the most important phases equal to that obtained from a visit to the city. The life of the city is also accurately reproduced, and one can see what the people actually do in their daily round of duties and pleasures. It is an excellent piece of work and the firm deserves commendation for producing it.

"Catching Lobsters" (Pathe).—An industrial film, illustrating lobster catching, which, when seen in this way, becomes an exceedingly picturesque and interesting subject. All the operations in lobster fishing are reproduced with fidelity and one may sit in a comfortable theater and acquire all the information required to understand this industry.

INDEPENDENT.

"The Prodigal Son" (Great Northern).—A story of a convict reformed under the influence of his mother. He serves his time and disappears in a foreign country. It is a graphic confirmation of the old observation that every person, no matter how bad he may be, has some good in him, provided the right influences can be brought to bear to bring it out. Often it is the mother who accomplishes this apparently impossible task, and in this picture it is the mother who causes the prodigal to turn from his evil ways. The old father has to die, but it seems an artistic necessity and need not be too much regretted. But the others live on to be happy after the clouds have disappeared from their domestic skies.

"Granddad's Extravagance" (Centaur).—An interesting commentary upon the pleasure which a child may enjoy with his grandparents. The old boy and the young boy are mutually satisfied. The father of the boy turns the old man outdoors, but realizing what might happen to himself in the future, he recalls the old man and allows things to go as best they can. It is quite well to enforce the lesson that as one treats the old, so he will be treated when he gets old. The picture is a good one, full with little human touches that increase its attractiveness.

"The Saloon Next Door" (Imp).—A lively love story, with an objecting father who keeps a jewelry store. That store is afterward robbed and the suitor succeeds in running down the thieves. After that objections are abrogated and he gets his girl. This, after all, is the main proposition, but there are many interesting features to the story before the fellow gets his girl.

"Red Fern and the Kid" (Bison).—An Indian love story with the trimmings required to make it interesting. It may be said that the cowboys strike the wrong trail as usual; otherwise this story would lack interest. But, however that may be, and however many complications may arrive, the ending is satisfactory, since Red Fern and the Kid are happily united and she becomes his Squaw for life.

"The Greatest of These Is Charity" (Lux).—A well acted and pretty story, portraying with much sympathy the love of a little girl for her grandfather. The lady who assists the little girl when the grandfather is in the hospital, and finally takes them both to her home, is a type of charitably disposed persons who are doing much to improve the condition of the unfortunate. One sees this film disappear with a more emphatic impression of the beauty of charity properly bestowed, and of assistance worthily rendered.

"Bill's Serenade" (Lux).—A comedy depicting the misfortunes of a young military man who went serenading. But landing in a butt of water, where he is found by his superior officer has a tendency to cool his ardor and the imagination can form a picture of what happens to him at the barracks.

"The Converted Deacon" (Thanhouser).—Sometimes even a deacon can be converted to ways that may seem to him wicked. And here is one that overlooks his objection to the theater when he discovers that his daughter has made a success of it and proves it by performing for his benefit.

"The Lucky Shot" (Thanhouser).—That a shot from a toy bow and arrow should open a secret door and disclose a store of wealth is the main features of this picture. This novelty raises the film above the ordinary, which nothing else discloses. A child in shooting his arrows about a room accidentally hits a secret spring, opening a door which shows the wealth left by his grandmother. It solves the problem for himself and his mother, and because of this is a happy ending for an otherwise unpleasant outlook.

"The Voice of the Blood" (Itala).—A dramatic picture, affording opportunity for this capable company of actors to present a picture of power. It holds the attention from beginning to end, and whether one agrees with it or not one must admit that the story is well worked out and convincing as shown.

"Mother-in-Law, Son-in-Law, and Tanglefoot" (Itala).—Here is a combination that will excite your risibles, no matter how gloomy you may be, and you will agree that there are occasionally fresh applications of the old mother-in-law joke. What happened to the son-in-law will surprise you somewhat.

"A Jealous Wife" (Powers).—The doctor in this picture, who was devoting too much attention to a handsome dancer, got a good scare, but a happy re-union followed, with all cause for jealousy on the part of the wife removed. Evidently the wife had good cause for jealousy, an improvement upon some instances, where no cause exists.

"The Nurse's Trunk" (Eclair).—A lively comedy, representing the consequences of the trick of a pair of young scamps who dress in women's clothes and fool a family into employing them. The stunts with the trunk are lively enough and surprising enough to keep the audience laughing and guessing at the same time. Considering the rapidity of the movement in some places the film is well photographed.

"To-Morrow is Pay Day" (Eclair).—Not everybody has the same experience when longing for pay day to come, though in a less aggravated manner this gentleman's experience and feelings are perhaps repeated in almost all instances. The tantalizing nightmare may arouse memories in others; but then pay day comes at last and everybody is happy.

"The Right to Labor" (Yankee).—A strike story that may carry more of the true conditions attending many strikes than shows on the surface. Often enough the difficulty is due to the oppressions of a manager, and goes on only because the owner is indifferent, or lives at a distance and does not know true conditions. Few owners are so selfish that they will not grant reasonable demands if they are made to understand the situation; and this picture teaches the lesson very forcibly. Unfortunately it will not meet the eyes of many employers. On the other hand, it may do good by showing to dissatisfied, or possibly anarchistic employes where their trouble is in some instances, at least. Some of the horrible consequences of a strike are clearly shown, and the entire film is calculated to foster a better spirit between employers and employes. In that respect it performs a distinct public service.

"A Message of the Sea" (Bison).—A love story woven around the quest and discovery of a buried treasure. The villain interposes obstacles in quite the customary way, but the treasure is found and the lucky discoverer gets the girl, too. Isn't that a sufficient reward for a little hard work in digging? The novelty is the coming ashore of a bottle containing information by which the treasure is found.

"A Game of Hearts" (Powers).—A thrilling runaway and rescue, a feature of this picture, will make it popular. There is an amusing exchange of lovers, with representation of some very ardent lovemaking after the exchange is made. Much comedy results from this which adds materially to the pleasure aroused by the film. Some clever acting is introduced, and the broker is particularly lively when his rich sweetheart breaks with him, returns his ring and leaves him free to make love to his typewriter.

"The Girls of the Ghetto" (Thanhouser).—A pretty love story laid in the East Side sweatshop district. The scenes in Chinatown, where the lost child wandered, will be recognized by those who have been there. The episode of the fever and the nursing of the grateful girl adds to the dramatic strength of the picture. And then comes the wedding, and two people doing settlement work instead of one. Love is the same in all stations and all localities and there is much in this picture, with its reproduction of East Side conditions, that will tend to rouse the charitable impulses of the thousands who will see it.

"Romance of a Jockey" (Ambrosio).—A story having the spirit of the racing turf in it and working out to a satisfactory and dramatic conclusion. The actors perform their parts with sympathy, and there is a rush and swing to it which carries one forward almost irresistibly.

"Some Riding Exercises of the Italian Cavalry" (Ambrosio).—Startling performances by Italian cavalrymen, representing dangerous and altogether sensational feats of horsemanship. One scarcely knows which to admire most, the performances of the men or the horses, in some of the complicated work shown. It represents long and arduous training of both men and animals.

"Back in the Mountains" (Nestor).—A feud over a boundary dispute, interwoven with a love story, and action so swift that it keeps one's interest at the fever-heat mark, make this film a thriller. But just before any real killing is done, though it must be agreed that the action at times approaches perilously near that point, the surveyors return and settle the dispute. Then everybody, including the lovers, falls into everybody's else arms, and the dove of peace contentedly circles over the erstwhile warring neighbors. The ending is satisfactory, and as long as no one was killed the picture may be considered unusually interesting.

REMARKABLY LONG LIFE OF GENERAL ELECTRIC RECTIFIER TUBE.

That the General Electric mercury arc rectifier for moving picture machines is more than fulfilling the claims of its manufacturers is evidenced by a letter from D. H. Rockwell, manager of the Coast Theater, Tacoma, Wash., which reads as follows:

"June 18, 1910, was the anniversary of our mercury arc rectifier tube, with 4,745 hours to its credit. We think that is going some." It will be a great satisfaction to the many users of this device to know that it is making such records as this. The great saving which it effects in current consumption and the improvement in the pictures due to the white, clear, steady light delivered on the screen have made it an indispensable part of the moving picture man's equipment, and led to its universal adoption.

EBERHARD SCHNEIDER GETS A MOVE ON.

Eberhard Schneider, of the German-American Cinematograph and Film Company, manufacturers of cameras, perforators, printers and other film making machinery and which manufacture is known as "Miror Vitae Products," has bought the Pensacola Club house, 219 Second avenue, near Fourteenth street, this city. This beautiful building, which is a five-story brown stone on a lot of 26 by 112, will be altered into a "home of modern cinematography," provided with all necessary machinery to manufacture everything in the moving picture line of an elevated grade from his own patented ideas only, which are protected by over 87 United States letters patent. The new single illuminant double dissolving stereopticon moving picture machine combined, of which some very beautiful demonstrations have been given lately, will receive Mr. Schneider's most careful attention. The new Miror Vitae Product Building will run its products on strictly neutral lines with a welcome to everyone.

PATHE'S AMERICAN COMPANY MAKING GOOD.

When Pathe Freres first proposed to make pictures in this country, exchangemen and exhibitors awaited their first American release with interest, for they knew that if Pathe Freres could produce good American subjects with the same photography and finish that they placed in their French films, they would have some great features for their audiences. They were not disappointed. The first release of an American production by Pathe Freres was "The Girl from Arizona" on May 16, just two months ago. This was followed by some fine features, the best of which have probably been "The Flag of Company H," "The Great Train Holdup," and "White Faun's Devotion." But Pathe Freres with their well-known energy and push are never satisfied, and are always striving for something better. They are now announcing for early release some American productions that they state far excel those mentioned above. The most pretentious is "Under Both Flags," announced for release on Wednesday, August 3. This is a tale of the civil war portrayed in the most realistic manner and staged regardless of expense. The story is a good, interesting one and the battle scenes are most vividly shown. They will release on Friday, July 22, a Western drama, "The Cowboy's Sweetheart and the Bandit," which is full of snap and go, and which is as good a Western picture as was ever projected on the screen. Two full reel comedies are also slated for release. "Tommy Gets His Sister Married" will appear on Friday, July 29, and "Her Photograph" on Saturday, August 5. Both of these are crackerjacks and full of original situations that are sure to please. This last film is especially good and has won great praise from some of the film men who have seen the sample.

Here's Another Champion

For Wednesday, August **3rd**, that makes a new high-water mark

THE SPITFIRE

A full reel sermon of the heart with a touch of moral force that adds great value

HAMMER FOR IT!

Don't forget the Cowboy and The Squaw, the Breezy Western Story Released Wednesday, July **27th**

CHAMPION FILM CO.

27 Lexington Avenue, New York City

MARK M. DINTENFASS, Manager

Champion Films are sold through The Motion Picture Distributing and Sales Company

CHICAGO NOTES.

Although many persons try to make us believe that the moving pictures have seen their best days and that the industry is going to the dogs, we are pleased to hear that many exhibitors are still making good money and are far from being discouraged.

Mr. M. Christie, proprietor of the Majestic Theater, of Victoria, B. C., is in town on his way to New York and a pleasure trip to Europe, a sure proof that a well-conducted moving picture theater can make some money and allow a pleasing vacation to its owner.

We do not deny the fact that the industry is suffering in certain districts, but it is what we have repeated many times, the fault of the exhibitor. Although Chicago is ahead of New York on moving pictures, Chicago has not yet the perfection, and Mr. Christie told us that if he was to manage his Majestic Theater like most of the exhibitors of Chicago he would have a hard time to meet both ends. If Mr. Christie was not pleased with Chicago what will be his impression of New York? J. M. B.

Woodlawn offers many advantages for high class picture houses, in that it is a centralized outlying business center in which the family enjoys the evening together, visiting the shops along Sixty-third street, and other diversions within their bounds. There are four moving picture theaters on Sixty-third street, and two of these being closed for the Summer leaves but two to offer amusement for the many people who pass along this busy street every night. The Comus Theater, an Independent house, is located at Sixty-third street and Cottage Grove avenue and the other, the Palace Theater, is at Madison avenue and Sixty-third street. There lies a wide area of separation between the two.

Mrs. Henry, who owns and manages the Comus, seems to be a shrewd and capable business woman who personally attends to the running of her house, which has a large patronage. This theater is of a good size, seating in the neighborhood of 200 people. The operator, Mr. Hagle, who seems to know his business, projects a clear picture on the screen.

Numerous electric fans keep the house cool and comfortable even on the warmest night, which is one reason for its good patronage. The side lights here are of purple and green, properly shaded so as to reflect the light away from the curtain and not in the eyes of the audience. The seats are so arranged as to give an excellent view of the screen from any part of the theater.

In the Comus was brought to notice the fact that many families were present, showing that the patronage was for the most part regular. This, in our estimation, is what counts; that steady, praise inspiring patronage that spreads publicity broadcast and unsolicited.

The Palace Theater, a licensed house, owned and managed by Mr. Chas. Fecher, gets the strollers from the other end of Sixty-third street and was crowded with all ages and sexes on the night visited by our representative. The seating capacity here is about 250 and so well arranged that an excellent view is obtainable anywhere in the house.

The operator, Geo. Govey, projects his pictures in first class style. He has the same difficulty to contend with as Mr. Hagle, of the Comus, old films. But he, in spite of this fact, makes a good showing and pleases the audience to the utmost.

Fight pictures seem to have taken a fast hold on the concessionaires of the leading amusement parks as a money-making proposition in the show line. Out at Riverview Exposition, in the Passion Play building, was just finished a most successful run with the Johnson in training pictures, the first of this class of films to be shown. Mr. De Shon, who manages this concession, wears a beaming smile of satisfaction, which denotes wealth in the symbols of the show business, and is more than pleased with his new find. Fully convinced of the worth and public interest in such films, he has now taken on the portrayal of the Nelson-Wolgast contest, issued by Mr. B. E. Clements, the Chicago representative of the Great Western Film Company, of San Francisco. The result has already pleased him beyond all reason of bounds and promises well for the future.

Sans Souci Park also has these pictures and reports show an enormous increase for the concessionaire, and this success we attribute to the fact that people have now come to realize that the picture show is all that is painted on the display boards outside and that the showman in charge has no reason for exaggeration.

Mr. De Shon, of Riverview, has stated that if possible he fully intends to obtain the big fight picture for his concession as soon as they can be placed on exhibition in Chicago.

The Haymarket Theater, located at West Madison and Halsted streets, has asked for a permit from the police of Chicago to run the pictures of the fight between Johnson and Jeffries. It has not been given out whether this permit will be granted or not, but the general opinion is that there will be no interference if the management will consent to certain provisions that will eliminate harm to the younger set.

SLIDES OF THE PUGILISTIC CONTEST.

A set of highly colored and photographically perfect slides depicting the most interesting incidents in the fight between Johnson and Jeffries at Reno, have recently been placed at the disposal of the exhibitors by the Cosmopolitan Slide Makers, of Chicago, who have established a reputation by the high-grade quality of their work.

These pictures were taken at the ringside and show the fighters at so close a range that each move and facial expression is clearly and easily discernible. Each set of these slides is sent out with a printed reader, covering the fight round by round and greatly adding to the interesting features of the pictures themselves. Another added attribute is a large photogravure showing in one poster eleven views of the fighters in characteristic poses, which makes a most attractive lobby display.

There are fifteen slides in this set, each of which is colored by hand by experienced color artists, who stand unsurpassed in their line of work. The pictures when projected on the screen present to the view a sight as natural and in reality more interesting than the original fight which took place on July the 4th, in that little town of Reno, the outcome of which defied the laws of physics and allowed darkness to conquer the light, long before the sun set in the "Golden West." C. J. P

THE DRAMAGRAPH COMPANY.

A New Independent Film Manufacturing Firm.

This newly formed company commands our sympathy and good wishes in virtue of the fact that they have been quietly at work for several months, have not been precipitate in the matter of releases, and are in no hurry to release now. In fact, it will not be for a month hence, before their pictures are on the market. It is too much the fashion with new manufacturers in the Independent field to succumb to the fascinations of the **virus photographica.** Do we not all know the Kodak aspirant who has a feverish passion for making his exposures and getting his prints? We have observed something of the same trait amongst the Independent manufacturers, who have come into the game these last twelve months. They have been in too much of a hurry to make releases. The consequence is that neither photographically, dramatically nor in any respect have they done themselves justice. So they have had to "try back" and begin all over again, learning the useful but expensive lesson that the making of moving pictures—**good** moving pictures—is something more than is involved in the possession of a respectable balance in the bank.

Mr. Shaw, who is the manager of the Dramagraph Company, is a successful New York exhibitor, who should know what the taste of the public is. The company has adapted premises in a convenient section of New Jersey at Fort Lee, where, amongst agreeable surroundings, they have every opportunity for making good studio and out-of-door pictures. We feel some pride in welcoming the Dramagraph Company into the field. A year ago there were no Independent manufacturers round about the city of New York. Now there are many, thus constituting the Empire City the world's metropolis of the moving picture. The two sample Dramagraph pictures that we inspected this week, "Beyond Endurance" and "Only a Jew," show that the Dramagraph Company have command of very fine dramatic talent and have certainly, for new beginners, climbed high up on the ladder of photographic technique. Indeed, in this latter respect the company is to be distinctly congratulated; it was the consensus of opinion of those before whom their pictures were shown that, despite here and there some slight faults, if we may so term them, of dramatic construction, the general photographic and productional qualities of the pictures were quite the equal of the best Independent subjects. The Dramagraph Company has made an auspicious start upon which we expect them to improve, because Mr. Shaw and his able partner, Mr. Sherwin, have so much intelligence and enterprise that we are confident they will not rest content until the Dramagraph picture is the equal of, or superior to, the best that is made in this market.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

A Seeker After Information.—Mr. George L. Cochran, Pittsburgh, Pa., sends in the following pathetic plea for information: "Having been a regular visitor at the moving picture shows of my town, also being interested in good workmanship on the part of the operator, I take the liberty of addressing you, asking some information in relation thereto. Through a friend of mine, an operator, I have been enabled to read some of your articles in the Moving Picture World, and judge from same that you require too much at the hands of an operator, since from your viewpoint he should be an optician, mathematician, mechanic, electrician and what-not in order to be competent. If he is to acquire this knowledge from a correspondence school, why not pay a trifle more, go a step higher and become competent at either one of the above-named vocations. He would then be able to earn more, as well as work in more congenial places, to say nothing of shorter hours he would be required to work. Can a man be considered incompetent because he is not able to figure on paper how to measure the focal length of lenses and how to determine the size of lens required to project a given sized picture at a given distance, both moving picture and stereo? To my mind this is entirely up to the man who deals in equipment. The uppermost question is, however, as to whether or no a man should go a step further in his studies, as before indicated, I would be pleased to have you answer. Also I would like to know if a man should be required to know thoroughly the practical end of equipment and know all the technical electrical terms to be a competent operator."

First and foremost, I wish to remark that friend Cochran reads my articles "by someone's courtesy." He isn't a subscriber of the paper whose articles he presumes to criticise! In the second place he is NOT an operator, therefore not quite competent, I suspect, to butt very strongly into matters concerning practical operating. Nevertheless I shall answer, since his queries raise a question as to how far the operator should perfect himself in knowledge of matters pertaining directly to projection. **I should also like readers of the Column to set forth their views on this important matter.**

Answering Mr. Cochran: Yes, if knowledge of light and lenses, in-so-far as relates to the projection of pictures, makes one an "optician" then the operator must be one. I suspect, however, that the man who started in to earn his bread as an optician, equipped only with that amount of lore, would discover that the "step" friend C. speaks so glibly of really would amount to several long, high jumps. If ability to figure out a few simple problems in additions, subtraction, multiplication and division makes one a mathematician, then most surely the operator must be one, but—see what is said about long jumps above. As to being an electrician, well, the competent operator has to go pretty far along that particular road, that is a fact, and naturally he must to some extent be a mechanic. I believe I have said nothing at all as to the operator acquiring his knowledge through a correspondence school, though I may possibly have said such a course would be benficial and worth all it would cost. No, I would not call a man incompetent simply because he could not figure lenses—**neither would I consider him fully competent.** As to that "step further" matter I would simply say that such talk is mere foolishness. But I'll say no more just now, as I want to hear from readers of the column regarding their views as to how far operators should go in the matter of acquiring knowledge. My own is, as you all know, that the operator should learn all he possibly can and that the more knowledge he has the more competent he is. Also that the man who is satisfied with anything less than the best knowledge he can possibly obtain of his vocation is too shiftless to make any large success in anything under the sun.

Position Wanted.—Operator, Pipestone, Minn., gives references and asks that his name be remembered should there be any call for a good man. Two men owning machines have communicated with me, one by wire and one by mail. I have forwarded their addresses to the party who asked for machine owning operators, though it is most likely too late. When I suggested that competent operators leave their names with me I meant those in or quite near New York City. I will file names from anywhere in the country, but as the distance from New York increases, the likelihood of results decreases, since when one wants an operator one wants him, as a rule, without much delay.

Condensers.—Milt. C. Hagan, Utica, N. Y., writes: "I notice in the Operator's Column that some of the men are having trouble breaking condensers. Well, I had my own troubles, too, until I tried out a little idea of my own, which ended it. That was six or seven months ago, and I haven't broken a single condenser since. Before that I broke an even dozen in one week, and it is said that necessity is the mother of invention. I conceived the idea that perhaps the glass did not have sufficient temper, so I laid several lenses on top of the rheostat and let them heat and cool for three or four days. I have not broken a single condenser lens since. I only hope my brother operators will try this scheme with equal success."

Surely, if this works out, and it costs nothing at all to test, we are all deeply indebted to Brother Hagan. Will others test this matter and report. By the way, Neighbor Hagan writes that the house where he was employed closed (presumably for the summer) last Saturday. He wishes employment, in Western or Middle New York or Pennsylvania. Describes himself as careful, sober and reliable, with six years' experience with Powers and Edison machines. Friend Hagan has ideas, as is above shown, therefore should be a good man. His address furnished on application. He has worked in one house for five seasons. He will furnish references.

Formostat.—Some weeks since I answered an inquiry from the West, by a man who was using a "Formostat." I told him I was unacquainted with that particular transformer. I am now in receipt of a circular, unaccompanied by letter, setting forth the alleged merits of the machine. It gives eight amperages, change from one to the other being made by merely lifting something that looks like a wire (in the picture) from one notch to another while lamp is burning.

The exhibitors were appealing to the finer senses instead of jarring them. It was now up to the pictures to make good.

Makers claim it will stand short circuit of lamp leads for hours without overheating or will stand 100 per cent. overvoltage with no bad effect at all—pretty large claims, it strikes me, though not impossible of fulfillment.

Operating Room, St. Paul, Minn., writes: "We are about remodeling our house. Have ample room for operating booth. Wish to have the best. We enclose sketch and elevation of interior of auditorium. Will you kindly draw sketch of operating booth, floor plan and elevation, with locations of necessary openings for two machines, a spotlight and dissolver. Kindly give full and complete data in form, so that architect can comprehend and forward same by express, C. O. D. amount of your bill."

The sketch and elevation showed, as intimated, ample room. Aside from the sketch forwarded, I advised as follows: Build walls of three or four-inch hollow tiles, set in rich cement mortar, with longitudinal grounds of ½-inch soft wood between each joint, beginning three feet from floor and ending seven feet from floor, same being to receive screws holding shelf brackets, etc., etc. Openings in walls (lens holes, lookout holes, etc.) to be finished in very rich cement mortar. Interior of walls to be plastered with patent hard plaster, locations of grounds to be marked with small nail at either end of each ground. Ceiling to be fireproofed by tile construction or in other approved manner and floor to be covered with layer of macadam three inches thick, finished with top dressing of cement, or instead of foregoing, the whole room to be fireproofed by asbestos millboard ¼ to ⅜ inches thick, securely fastened to proper backing. From center of ceiling a vent flue of sheet metal, two feet in diameter, to extend through, and three feet above roof, terminating in suitable protecting hood. Machine lookout holes to be 12x18 inches in size, located at height so that operator will just see bottom of picture when seated in operating position. All openings to be fitted with sliding shutters so arranged that all will drop on pulling a single peg. Size of room to be 8 by 18 feet, with ceiling as high as possible—the higher the better. Rheostats, or transformers to set on shelf of marble or slate, with marble or slate slab next wall, but away one inch therefrom. Proper locker for each operator to be built into wall as well as supply cupboard. The above outlines the more important points contained in matter sent St. Paul. It is published for the reason that it may prove of benefit to others planning oper-

ating rooms. The asbestos mill board is excellent fireproofing, but is exceedingly hard to work. Once you get it on, however, it makes a splendid job. Sheet iron backed by asbestos may also be used, but I cannot recommend it for high class, permanent work.

Trouble Found.—Some time since it will be remembered a correspondent, Iowa, I think it was, complained that every time a figure in his picture moved it would blur. It was a case which had the editor puzzled, and at the time no satisfactory solution was found. It now develops that the machine was finally sent to the factory and the star was found to be loose on the shaft. Just why this should produce this particular effect is not quite clear,—but it did.

New Song-Slide Box.—Gentry & Humphreys, Wallace, Idaho, send in description and pictures of their new song-slide shipment box. It consists of four grooved compartments in which the slides are held apart from each other, thus doing away with danger of breakage and packing. The slides are simply slipped into the grooves, the box closed and it is ready to go. The package for twenty slides is 3½ inches deep, 7½ wide and 9½ long. The sole right to manufacture is for sale or they will consider a proposition of royalty, the sum named being five cents per box. The box seems far superior to the old style shipping box, and we wish Messrs. Gentry & Humphreys all success. Bye the bye, if Dave Coates, Editor, is still in Wallace, kindly say hello to him for me.

Film Buckling.—Rosedale, Miss., writes that a certain make (one of the best manufacturers we have) of film buckles, or gets out of focus every few inches. I have written the makers of the films in question, Rosedale. Frankly, you have "got" me. If other films run all right in your machine I can imagine no possible reason why the ——— should not also. Still, I have heard the same complaint once before. Therefore I have written the manufacturer, since it may be possibly due to some peculiarity in the finish of the stock. More later.

A Red Hot One on Salt Lake City.—From Salt Lake City comes a letter roasting the performances seen in that village to a brown turn. The letter tells of its writer visiting several picture shows, in one of which the machine was motor driven, the operator sitting by the window reading a book, with yellow shadows half way up the curtain more than fifteen minutes at a stretch. Another turned the crank by hand, but was talking to some one, his head turned away, while the picture remained out of frame almost ten minutes. The writer says that if those men be called good operators he never wants to see a poor one (right, brother). The writer of the letter continues as follows: "I think every operator should understand thoroughly the theory of electricity and gas and be able to define their units. The operator while running should watch his picture continually, keep his focus sharp, allow no shadows at all on the screen. He should be able to do small mechanical jobs such as confront one in the operating room." How about this, Salt Lake City? I haven't set forth all that the letter contained by any means. I know your ten acre blocks and wide, shady streets, with white poles down their centers, well, for I ran an Rio Grand Western engine out of your city in 1889. Can it be possible that conditions set forth in the letter are true. Let us hear from you; also let us hope it will be honest denial and not excuses.

NEW OFFICES FOR HALLBERG.

J. H. Hallberg, formerly of No. 28-30 Greenwich Ave., New York City, has taken a long lease on the fourth floor of No. 36 East 23d St., which is one of the most convenient and desirable places for theatrical and moving picture managers and operators to reach. Mr. Hallberg expects to be fully established sometime before the 1st of August, and the arrangement of his offices and show room will be the most modern, and will be particularly instructive and useful to operators, because Mr. Hallberg will make a full display of every electrical and mechanical device for the theater. There will be shown new and novel current saving devices and the latest in the moving picture machine line, and a large and complete stock of supplies, carbons, etc., will always be on hand at the lowest market prices.

A complete stock of repair parts will also be carried for all standard machines. A complete working exhibit of the "Hallberg" incandescent lighting system with economizer will also be subject to inspection. The building is provided with the most modern passenger and freight elevator service, and everybody is invited to call.

The New York State Law in Regard to M. P. Machines.—The legislature at Albany has passed a new law governing the licensing of motion picture operators in Greater New York. The Editor of this journal has been asked many times, both orally and by letter, what are the provisions of the new statute. For the benefit of all and sundry it is printed in full:

AN ACT

To Amend the Greater New York Charter, in Relation to Licensing Operators of Moving Picture Apparatus and its Connections.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The Greater New York charter, as re-enacted by chapter four hundred and sixty-six of the laws of nineteen hundred and one, is hereby amended by adding, after section five hundred and twenty-nine, a new section, to be section five hundred and twenty-nine-a thereof, to read as follows:

NO PERSON TO OPERATE MOVING PICTURE APPARATUS AND ITS CONNECTIONS WITHOUT A LICENSE.

Sec. 529-a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the city of New York unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the Commissioner of Water Supply, Gas and Electricity of the city of New York, who shall furnish to each applicant **blank forms of application** which the applicant shall fill out.

The Commissioner of Water Supply, Gas and Electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates.

The applicant shall be given a practical examination under the direction of the Commissioner of Water Supply, Gas and Electricity, and if found competent as to his ability to operate moving picture apparatus and its connections, shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the Commissioner of Water Supply, Gas and Electricity. Every license shall continue in force for one year from the date of issue, unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from the date of issue thereof be renewed by the Commissioner of Water Supply, Gas and Electricity in his discretion upon application and with or without further examination, as said Commissioner may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the Commissioner of Water Supply, Gas and Electricity, or such other officer as such Commissioner may designate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars or imprisonment for a period not exceeding three months, or both, in the discretion of the court.

Sec. 2. This act shall take effect immediately.

As to the practical effect of the law, it amounts to the placing of the entire control of examinations and licensing in the hands of the Department of Water Supply, Gas and Electricity, and forbids the licensing of any except citizens of the United States who are of full age. It is not yet decided, however, whether in case of foreign born citizens, first papers will be accepted, this point having been referred to the Attorney General for an opinion. It is my understanding that there will be no radical changes in the examinations which will in future, as in the past, seek to determine the applicants qualification, or lack of it, as the case may be, by a fair, practical test.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

The Church and the Moving Picture.

WHICH IS THE MOST MORAL PLACE OF THE TWO?

Heard Around the Lobbies by J. M. B.

Mr. Ehibitor—The clergy with the newspapers and others of the enemies of cinematography have waged such a hard fight, taking for an excuse the fight pictures, that the industry will be ruined unless we put our shoulder to the cart and once for all denounce our enemies, show them up as they should be.

WHAT THE CHILDREN SAY.

The Church.

John:—Say, Mary, why did you go to sleep at church?

Mary:—Oh, the preacher made me sleepy with his long, dry words; and in the name of common sense, why don't they call the folks of the bible, Charley, Jim or Tom, instead of using all these names so hard to memorize. What was it? Nack-ha-bu-naz-arr. What a name to make you sleep. On the day of rest they should not force us to work so hard with such names.

John:—Why, I don't go to Sunday School to listen to the preacher, but for the fun. If you had not been sleeping, you would have laughed at our teacher, he could scarcely keep awake, and every time that he dropped his head to dream I sent him a little bullet with my blow-pipe.

Mary:—What a wicked boy you are.

John:—No; I was rendering a service to the school, otherwise our dear teacher would have snored to wake up the whole class.

Mary:—What did you do to Jim that he pulled so hard on me?

John:—Jim wanted to sleep and I called him back to his senses with the point of a pin.

Mary:—Well, if you had your fun I was mad. I had said to mother that I could not go to Sunday School because I had such a bad headache, but she told me not to miss the school as she knew that Catherine would be there with her new French dress; but this stupid of dolly did not show up.

John:—Did you drop your nickel in the basket?

Mary:—I made believe that I was fast asleep when the basket passed. And did you drop it?

John:—Never on your life. A nickel means 10 cigarettes and I am always provided with enough pants buttons to drop in the basket.

Mary:—I bet you that this old miser of sexton collects your pants buttons and sells them.

John:—I would be surprised at nothing from these church rats.

The Moving Picture Theater.

Jimmy:—Mother, dear, can I pick some flowers in the garden?

Mother:—What do you want to do with them?

Jimmy:—I want to take them to this poor sick little girl in the back alley.

Mother:—What is the matter with you, my boy, to be so thoughtful of others?

Jimmy:—Well, mama, you gave me a nickel last evening and I went to the moving picture show. There I saw a wonderful story.

Mother:—What was the story?

Jimmy:—A poor boy is sent on a farm by the Fresh Air Fund. There he has a bully time, but he remembers a sick little friend and when he returns home he carries with him many good things for the sick.

Mother:—It was very kind on the part of the boy to remember the afflicted little girl.

Jimmy:—Yes, mother, but it made me feel cheap.

Mother:—So you profited by the lesson and you want to try to imitate the good little boy?

Jimmy:—Yes, mother. If you allow me to pick a few flowers for our sick neighbor I am sure that the sight of the flowers will bring a little sunshine in her soul and I will feel well rewarded if I can bring a little smile on her thin face.

Mother:—You are a good boy. I am very much pleased to see you think of others and this will be the best news for your father, when he will return from his work. Yes, my son, you can pick some flowers for the sick little girl, and while you are in the garden I will prepare you a basket of good things

Jimmy:—Thanks, mother, dear. How happy the sick child will be and how happy will be the poor mother to receive these good things.

Mother (alone):—I feel humiliated to be taught a lesson by my own boy. I should have thought of this poor afflicted family. And they say that moving pictures are bad. No; they have not corrupted my boy, but made a little man out of him

WHAT THE WOMEN SAY.

The Church.

Mrs. White:—Well, my dear, what do you think of our minister? Is he not a grand preacher? And so handsome.

Mrs. Smith:—What a foolish question. You know well that I do not go to church to hear the sermon. I go to see the fashions.

Mrs. White:—And to keep our social standing. Although I take very little interest in his sermons, I must tell you that you cannot find a finer man, so well educated, so polite, it is a pleasure to visit him.

Mrs. Smith:—And you should say so fascinating, as you seem to have a little fancy for this man of good manners. Does he visit the poor?

Mrs. White:—Certainly, and I generally accompany him; but you know we cannot go right in the slums, it would be too degrading for a man of his standing.

Mrs. Smith:—As others, you leave this slum work to the Salvation Army.

Mrs. White:—Certainly. The salvationists are recruited in the low classes, it is natural for them to do the slum work. But what is the matter with you, that you cannot find a kind word for our young preacher?

Mrs. Smith:—Well, to tell you the truth, my dear, I am mad. Did you see your neighbor, this Mrs. Black?

Mrs. White:—She is very wealthy; she is a pillar of this church, but, mercy, she does not know how to dress. Put on her the finest dresses and she looks like a pack of rags.

Mrs. Smith. That is why I am so mad. When Madam Ladijon made me my dress she told me that no one else would have the same pattern, and I see your Mrs. Black with the identical same dress. It is an outrage.

Mrs. White:—I see now. Because you were so absorbed in looking at Mrs. Black you could not see the good manners of our preacher. You must cool down and not be jealous, as Mrs. Black has not your poise, and what looks lovely on you looks like nothing on her. Then did you notice her bad taste, to have with a light blue dress such an extra large hat trimmed in dark green and red. She is truly a parvenue.

Mrs. Smith:—When you talk of hats I think that women who cannot pay their bills, like this old Miss Demijohn, should not make such a show of extra large ostrich feathers.

The Moving Pictures.

Mrs. Jones:—I was down town and I certainly enjoyed a fine moving picture show.

Mrs. Brown:—I always enjoy a moving picture show, but my husband always reprimands me.

Mrs. Jones:—If both our husbands had witnessed the show of to-day, a wonderful Biograph production, they would give us a little more of their time and not kill themselves at making money, as the picture of to-day proves to us that happiness is not in wealth.

Mrs. Brown:—I bet the picture you saw to-day is named, "Gold is Not All," of the Biograph Company.

Mrs. Jones:—Yes, that is the title. In this picture we find a finely drawn parallel of the rich and of the poor. The poor envies the rich, while the rich has nothing to be envied for. The wealthy pair starts on a journey full of thorns and of disappointments, with a selfish and loveless existence. The poor pair has at least that great gift of filial and parental love. Clouds are over the household of the rich, while sunshine bathes the humble home of the poor.

Mrs. Brown:—I was deeply touched with such a story, and although it was sad to see the rich mother lose her only child, while the poor parents have lovely affectionate children, I could not but say to myself that it was true

Mrs. Jones:—And to say that this Miss Somebody is always talking against moving pictures and claim that they debase our children.

Mrs. Brown:—You should have mercy on Miss Somebody, she is an old maid, she would rather nurse and play with her cat than with a baby and you know she is from this very saintly place called Boston.

Mrs. Jones:—Yes, I know she comes from Boston and I know that she was there some twenty years ago and a leader in a war waged by the good Christians of Bosto to prevent the cooks from boiling the lobsters alive. Yes, they had arrests made and it was a great conflict.

Mrs. Brown:—Lobsters scarcely suffer when they are thrown in a pot of boiling water—their agony cannot last one minute.

Mrs. Jones:—We know this and this is why folks made a ridicule of this great sympathy for lobsters. But hear what the good folks of Boston did. At the same time when they wanted to

Mrs White:—This is the trouble in this tony neighborhood, we have too many persons living above their means. Our dear preacher knows them all and when he wants some money he knows where to go, too.

Mrs Smith:—Why is it that Mrs Springs did not shake hands with your minister?

Mrs White:—She is from an old aristocratic family, but ruined by her foolish husband. As she is stuck on etiquette, not very congenial and not in a financial position to support the church, our pastor cannot waste much time on her, consequently she is spiteful.

Mrs. Smith:—Has she not a soul to save?

Mrs. White:—Have we any time to think of our souls in this high social turmoil? If we had to take religion seriously we would have to close our houses and dress ourselves like nuns.

Mrs. Smith:—Yes, the church is nothing else than the Sunday social parlor.

* * *

WHAT THE MEN SAY.

The Church.

Smith:—What is the trouble with your pastor, he badly knocked Curran?

White:—Our pastor is a paid man, he preaches to please his congregation.

Smith:—You mean to say that your pastor will gladly expose members of another faith and pass under silence the sins of his flock?

White:—Yes, such is our pastor.

Smith:—Then why do you go to church?

White:—By mere necessity and convenience. It pays me to go to church, it even pays me to hire the best pew and to give freely. We are a certain light in this neighborhood and it would be impossible for my wife to keep up her social functions if we were not seen every Sunday in our pew. I am considered some one because I am a regular church member.

Smith:—Do you mean to say that it advertises your business?

White:—Without a doubt. Many of our neighbors would never visit my store, never pay me my prices, if I was not a pillar of this church. I pay no attention to the sermon. I come here to advertise myself. I am well thought of and, although the pastor knows that I play cards, even on Sunday, that liquor is sent to me by the back door, etc., he would never dare say of me what he said of Curran. Our pastor is a wise guy, he likes too much protect the dear lobsters, they had a murderer in jail, a man that was to be hanged. It seems that the day previous to the execution this condemned man secured a razor and so badly slashed his throat that if help had not arrived he would have died in a few minutes. The folks who had such sympathy for the poor lobsters could not miss the chance of having a man hang at the end of a rope, so the Governor quickly respited the man to give a chance to the best doctors to fix the neck of the murderer. This murderer would have enjoyed to be a lobster, for if he had been one they would have allowed him to bleed for a couple of minutes longer and it would have been the end. He was not a lobster but a brother, and human beings do not deserve the sympathy of the good Christians.

Mrs. Brown:—These are the folks that want to kill moving pictures.

The Moving Pictures.

Jones:—I did not see you last evening.

Brown:—No, I was detained down town and I went to a moving picture show.

Jones:—What, a moving picture show; do you patronize such immoral places?

Brown:—At one time I had the same bad opinion; in fact I was so opposed to moving pictures that I had more than a row with my wife for her letting the boys go to such places.

Jones:—I think too much of my reputation to go to such places and you will never convert me. Look at this fuss on the fight pictures.

Brown:—This fuss on the fight pictures is nothing else than spite work and a political game on the part of the ministers and newspapers.

Jones:—You are getting to be quite an eloquent preacher. Who converted you, may I ask?

Brown:—Selfass invited me to take supper with him and after he took me to a moving picture theater and I was not sorry of it.

Jones:—What did you see there? A man assaulting a woman? A murder? A burglary? What can you see in such places?

Brown:—You can see things that talk to your heart, that give you a good lesson, that help to make better men and women. I saw a French picture. The title was, "Love Ye One Another."

Jones:—With such a title I has comfort to have me against him. You know that my wife is of the committee to see that the pastor is well taken care of and my money has paid many of the good things found in the parsonage. Curran is a member of another faith, and as he refused to make a reduction on a bill of goods supplied by his firm for one of the entertainments, the pastor is getting even with him by denouncing him as a card player and a drunkard.

Smith:—When you invited me to go to your church I was a little ashamed of myself, as I had not been in a church for over 20 years.

White:—You are as well off, because out of the church you can retain certain illusions, while on another hand, you lose entire confidence when you see what is going on in what they call the house of God. Just wait a minute, I hear these ladies coming down and you will be edified when you hear them talk of what they saw at the church.

Smith:—In this case you will not get me to go with you this evening.

White:—Beg your pardon. You will have to accompany us to church; you are our guest and it is obligatory for us to give you the good example. We would be sharply criticized for not taking our guests to church.

Smith:—Are we still under slavery?

White:—Yes; under social slavery. The poor does not know how happy he is.

see that it was a religious mockery.

Brown:—Not on your life! It was no mockery, but it was to me the revelation of our daily injustice towards the poor fellow.

Jones:—Well you know that these beggars do not want work.

Brown:—I was under the same impression because I had been misled by the so-called charitable institutions who warn us to pay no attention to these beggars, but to turn them to their societies. What are these so-called charitable institutions doing? They employ a big force of loafers, men and women who would not do an honest day's work, and to keep this army of loafers on the pay roll, the charitable societies invent all the red tape they can to drag the cases, and a man really starving has the chance to die several times before he can get help. In the said picture we see a man out of work, he begs, he asks for work, he is willing to do anything, but he is turned down like a good for nothing. Was he a good for nothing? No. The last scene shows us the farm buildings burning down and the only man with enough courage to save some precious lives is the beggar, the man that everyone turned down. Is it not a strong moral lesson to mankind? Is it not better than the finest dry sermon? Pictures talk to our senses, while too often the words of the minister are as dry as an empty well.

MIRROR SCREEN IN NEW YORK CITY.

Through the efforts of Tuck & Manning, 406 Gaiety Theater Building, New York City, who represent the mirror screen in this part of the country, one has been installed in the Varieties Theater, 112 Third avenue, just below Fourteenth street. The Varieties Theater is owned and operated by the Goodwin & Hartel Amusement Company, Harry Hartel being the active manager. They certainly deserve credit and the praise of the Moving Picture World as being the first theater in New York to make a large investment simply for the purpose of giving their patrons a better picture.

Mr. Porter, of the Mirror Screen Company, who superintended the installation of the screen, remarked that New York was yet a town of horse cars and antediluvian ideas. He is right in-so-far as the West can show us really fine moving picture theaters. In Chicago five mirror screens were installed in one week and they can be found in many small Western towns.

But "New York has woke up," as Mr. Porter says, and if theater managers do not appreciate the demonstration which Mr. Hartel is always ready to give, it is because they are wilfully blind. We would be accused of partiality if we say more, but our readers will be well repaid by a visit to the Varieties, at 112 Third avenue.

Messrs. Tuck & Manning will be pleased to arrang demonstrations and quote prices to exhibitors who are interested in giving their patrons the best possible picture.

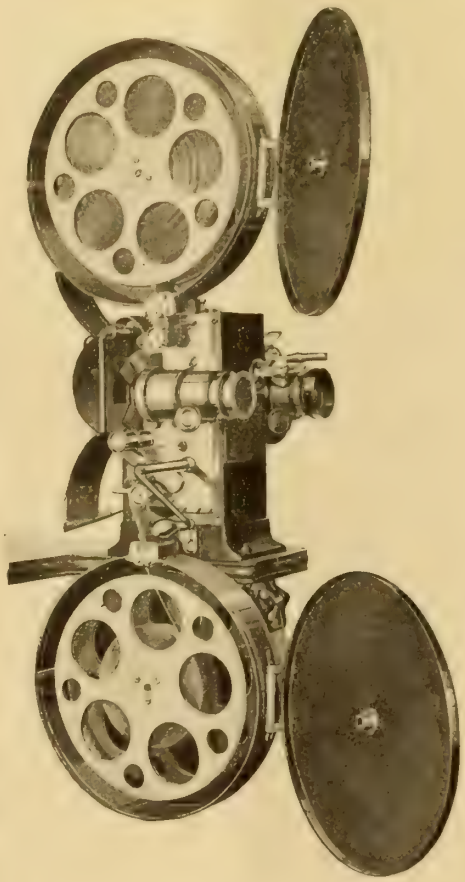
WINCH LEAVING "BILLS."

Frank Winch soon retires from the position of press agent for the "Two Bills." Winch returns to his former position in New York.

THE EDENGRAPH

A MOTION PICTURE MACHINE

Licensed by the Motion Picture Patents Co.



Dustproof, Flickerless

Built to Wear

THIS Illustration shows a rear view of the mechanism with the door removed. All gears are made of phosphor-bronze and steel, the most frictionless combination of known metals.

THE Illustration above shows in detail the construction of the mechanism and the manner of threading the film, which together with the sprockets and the revolving shutter forms the only exposed part.

Its Many Superior Features are Fully Described in a Handsomely Illustrated Catalogue which will be Mailed on Request

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 WEST 3rd STREET - - - - NEW YORK CITY

... Selling Agents ...

KLEINE OPTICAL CO., 52 State Street, Chicago, Ill.
C. B. KLEINE, 19 East 21st Street, New York, N. Y.
GENERAL FILM CO., All Offices

CLUNE FILM EXCHANGE, 727 South Main Street, Los Angeles, Cal.
AMALGAMATED FILM EXCHANGE, 142½ Fourth St., Portland, Ore.
AMALGAMATED FILM EXCHANGE, 221 Madison St., Seattle, Wash.

OTHER EXCHANGES LICENSED BY THE MOTION PICTURE PATENTS CO.

Managers and Operators

I know that many electrical and mechanical questions come up, which if you could answer and act upon yourself, would save time, trouble and money.

Mr. Manager:

You may have trouble with your Electric Light Company about excessive bills, or poor current supply—You may unjustly blame your operator for a poor picture and flickering light—You may like to know yourself about the electrical and machine end of your business, as knowledge of this sort often enables you to secure better results and to save money.

Mr. Operator:

You are often called upon to meet emergencies and unusual conditions—You want to keep in touch with the latest developments in your line—You may want to ask questions about different kinds of current supply, best means of securing good light, schemes or appliances for improving the result of your efforts, etc.—You may have a scheme or an invention of your own which you would like to have advice or suggestion regarding—I am qualified by great experience and technical education to give you this information and have, therefore, established

"HALLBERG'S ELECTRICAL AND MACHINE INFORMATION BUREAU"

of which you may become a member, entitling you to ask any question relative to the above, and to secure a PROMPT, CORRECT and PLAIN answer.

Write for terms of membership—every manager and operator can afford to, and should belong. All correspondence strictly confidential

J. H. HALLBERG

Consulting Electrical and Mechanical Engineer

Asso. Member American Institute Electrical Engineers and National Electric Light Association

36 East 23rd Street New York

NELSON-WOLGAST

World's Championship Contest

Fifteen of the best rounds of slashing fighting for the light weight championship of the world. Clear, clean-cut pictures from starting gong to decision

A Fast, Furious Fistic Display

Four Reels—They Get the Money—You Want them NOW

Exhibitors, write for percentage booking or straight rental. The following State rights have been sold: Oregon, Washington, California, Montana, North and South Dakota, Kansas, Oklahoma, Texas, Arkansas, Minnesota, Wisconsin, Iowa, Florida, Georgia, Alabama, Mississippi, Louisiana, Virginia and West Virginia, Tennessee, Kentucky, Ohio, Indiana, Michigan, Maine. Balance of State rights for sale

GENERAL FIGHT PICTURE CO. (Not Inc.)
Mossler Building, CHICAGO

Fabian, the celebrated comedian, who has been much sought by the continental film manufacturers, was recently employed by the Great Northern Film Company and is now in their employ, appearing in their comedy productions with the greatest of success. His antics are irresistible, his humor genuine and his facial expressions extremely comical. His debut before the American public will no doubt be appreciated to the fullest extent as he cannot fail to amuse. To see him is to grin, laugh and roar.

REPRODUCTION OF THE FIGHT.

A most realistic and exact reproduction of the original fight between the two world's champions, Johnson and Jeffries, which took place at Reno, Nevada, on July 4th, and upon which much comment pro and con had been freely versed, was taken by the Sports Picture Company of Chicago recently at Forest Park. All ringside celebrities were impersonated so as to lend local color to the production. Each incident occurring in the original fight was exactly re-enacted by the two competent fighters, Charles Cutler, of Chicago, who represented Jeffries, and Cleve Hawkins, of New York, who capably took the part of the colored champion.

It was not the idea of the producers of this picture to effect a fake, but to realistically show each and every action as it occurred in the real fight at Reno, which idea was most cleverly carried out to the most minute detail. A large crowd being present for the taking of the picture greatly enhanced the exactness of this representation.

The JOSLYN COMPANY

Dealers in Film Exchanges

We bought eight exchanges in the last ten days and we now offer you your choice of fifty-six hundred reels at prices ranging from five dollars to twenty-five dollars per reel. Thirty-six hundred of these reels are *Independent*. Now get busy. The early bird catches the worm.

The Big Thing

Mr. Exhibitor:—If you want to be the big thing in your town, buy one of our exhibitor's cameras and photograph every occurance of local interest. There are three hundred and fifty of these cameras now in use and in our next ad we will publish the letters written by some of our satisfied customers.

WRITE TODAY

The Joslyn Company
23 LEXINGTON AVENUE
Camera Department

We can get anything you want, and we'll sell anything you don't want

500 Reels of Film $7.50 and up

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West Broadway and 17th Street New York City

WRITE FOR COMPLETE LIST

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

CINCINNATI FILM EXCHANGE

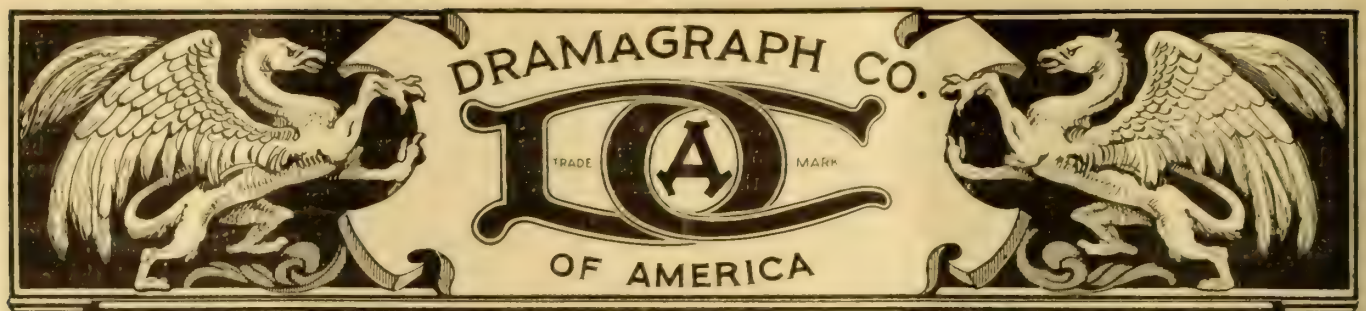
315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA—THANHOUSER—FILM D'ART—YANKEE—OTHERS



ANNOUNCEMENT

The Dramagraph Company of America begs to announce to Independent Film Exchanges and Exhibitors the issue of their

FILMS of QUALITY

Approved by Chicago Board of Censors

FIRST RELEASE OF DRAMAGRAPH FILMS THURSDAY, AUGUST 4th

Approved by Chicago Board of Censors

FILMS of QUALITY

and offer a very strong dramatic production—**"BEYOND ENDURANCE"** which is equal to the best in photography and action, working to a thrilling climax.

Approximate length, 950 feet

The story shows Ned Singleton, a country boy just grown to manhood, breaking home ties to start a career in the great metropolis —where he inocently falls into a band of counterfeiters—shows his arrest with the Badger, the leader of the gang, and the escape from Sing Sing—and finally the thrilling climax, portraying one of the greatest fights ever seen in a picture.

DRAMAGRAPH CO. OF AMERICA
Factory and Studio: Edgewater, N. J.
Offices: Lincoln Bldg., No. 1 Madison Square
NEW YORK

EXHIBITORS

STATE AND TERRITORIAL RIGHT TO LEASE

GET BUSY THEY ARE GOING FAST

ORIGINAL AND ONLY PICTURES

JEFFRIES-JOHNSON
CHAMPIONSHIP CONTEST

HELD AT RENO, NEVADA, JULY 4, 1910

Not Only the Clearest and Best, but the Most Talked of Picture Ever Exhibited, Showing 15 Rounds with Knockout. With complete Training Quarter Preliminaries

ALL BIDS MUST BE ACCOMPANIED BY CERTIFIED CHECK FOR 10 PER CENT. OF AMOUNT BID

Address: **J. & J. CO.,** **10 FIFTH AVENUE, NEW YORK**

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

MOVING PICTURE MACHINES

STEREOPTICONS, SLIDES, ACCESSORIES.

Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods.
Established 1899.

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Second-Hand Films

Exported in large quantities in prices from **1** cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

OPERA CHAIRS $1.00 and up

Nothing Like This Ever Offered

FOLDING CHAIRS **$5.60** doz. and up

The DeWolf Furn. Co., Dept. A. **Garnett, Kas.**

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

FILMS FOR RENT

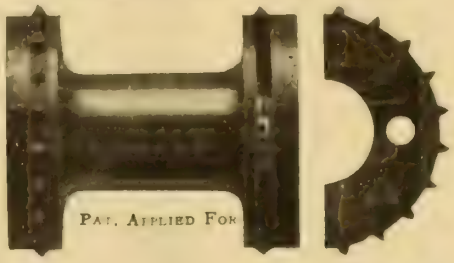
New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

SOUVENIRS

for Moving Picture Theatres

Pin Brooches, just the articles for your shows

SAMPLE 10c.
Illustrated List FREE

A. B. MOTT CO., 415 Dearborn Street, Chicago

"2 ON 1"

Her First Long Dress

A scintillating comedy, palatable and refreshing

AND

"SHRIMPS" An educational of rare value—They go well together.

Length about 1,000 Feet—Release AUGUST 1st

Codes: DRESS and SHRIMPS

THE LAW OF THE WEST

An interesting story of sterling dramatic worth
Exceptional photography, clear and concise in theme

Length about 1,000 ft. Release AUGUST 4th

Code: LAW

SELIG POLYSCOPE CO. - - CHICAGO, U. S. A.

George Kleine Importations

CHOSEN WEEKLY FROM EUROPE'S BEST

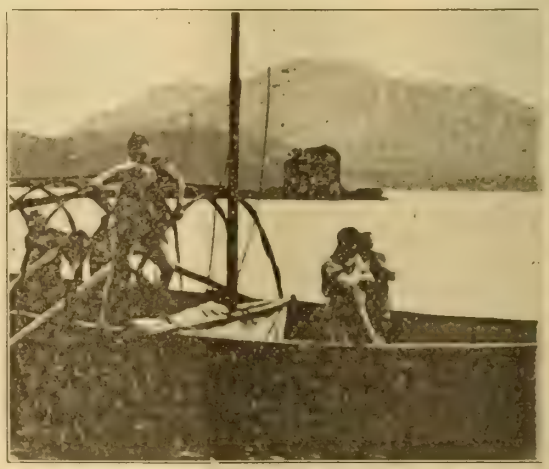
GAUMONT AND

GET THE AESTHETIC FILM

"The Lord's Prayer"

RELEASE OF AUG. 6, 1910

It is the first of a wonderful series



HALLOWED BE THY NAME
A Scene from the Great Production, "The Lord's Prayer."

FULL DESCRIPTION OF THIS WEEK'S RELEASES ON ANOTHER PAGE

URBAN - ECLIPSE

52 State St. CHICAGO — George Kleine — 19 E. 21st St. NEW YORK

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	-	-	-	-	$1.25	20,000	-	-	-	-	$4.60	50,000	-	-	-	-	$7.50
10,000	-	-	-	-	2.80	25,000	-	-	-	-	5.50	100,000	-	-	-	-	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

All advertising copy must be in hand not later than Wednesday morning

BIOGRAPH COMPANY.

The CALL TO ARMS.—No period of the world's history is so attractive as the Mediaeval. It was so fraught with picturesque romance that the mere mention conjures up thoughts of brave warriors, noble women, love and sacrifice. But as in every other time the good had always to battle with the evil. The moral of this Biograph production is the powerful influence of covetousness. When cupidity is aroused there is seldom any counteracting element in the human make-up strong enough to dispel it. Hence it was that when the Feudal Lord and his bride were visited by their cousin at a time when this Lord was presenting to his bride the family heirloom—the Great Ruby of Iskeat—the cousin coveted it, and was determined to secure it. The Lord receives a call to arms, and in this the cousin sees a way to achieve his design. The Lord, however, appreciating the danger of leaving this valuable jewel unguarded, buries it in a secluded part of the grounds. His soldiers now assembled, he departs, leaving his wife to the care of his trusted servants. No sooner had he left than the cousin returns with the subterfuge that he will stay at the palace guarding the wife until the Lord's return. This the wife at first appreciates, believing his tender well meant. Surreptitiously he rids the palace of the servants, placing his own in their stead. The poor woman is now in the absolute power of this despicable villain. By entreaties and threats he tries to make her divulge the whereabouts of the ruby, but he finds her adamant. Not wishing to use violence, he will pursue another course—flattery and wine. While he gets the wine, the wife writes a note and dispatches her page, whom she discovers in the garden beneath her window, to her husband with it. Off the page goes on a mad dash only to become exhausted before the end of the journey. Meeting a band of gypsies they give the boy refreshments. The drink induces sleep and when the boy awakes he finds several hours have elapsed. Arriving at the Lord's tent, he delivers the missive and the Lord leaps into the saddle and dashes toward the palace. During the time of this wild ride, a horrible thing has happened at the palace. In her endeavor to keep the traiterous cousin at bay the wife has accidentally fallen headlong from one of the parapets of the palace to the walk below. Out rushes the cousin, only to find that the fall resulted fatally. He carries her inanimate form in, and now he fully realizes the enormity of his deed and falls cowering at the foot of the altar in the little chapel. At this moment the Lord dashes up. Entering, he finds his wife cold in death. Stunned for a moment, he rushes into the next room, where the cousin grovels, with one object in mind—vengeance.

UNEXPECTED HELP.—We should not place too much confidence in our will power, by going too close to the edge of propriety, feeling sure of our power of resistance. While the spirit is willing, the flesh is weak, but our will may most times whip the flesh to be submissive to the spirit; still conditions may occur to make us helpless tools of our inclinations. Hence, absolute avoidance is safer than power of resistance. John Bradley is a trusted clerk with an oil company. Enjoying a fair salary, he is comfortably fixed in a modest little village home with his wife and two small children. Starting from home in the morning he is accompanied by the two little ones, who always looked forward to each morning's scamper in the hills with pleasurable anticipation. He is met at the office door by the manager and handed a large sum of money with instructions to carry it to the bank. This is witnessed by a well known gambler of the town, who being in hard luck, resolves to get that money by hook or crook. Making a short cut across the little town, he manages to intercept John on his way to the bank, and in the course of their conversation invites him to have a drink, as it is half an hour before the bank opens. The invitation is accepted and while in the saloon the gambler tries to inveigle John into a game, but here his will serves him and he resists the fascination. However, he drinks at the serving of the gambler and is the next moment sitting helpless in a chair. The drink was "fixed." When he awakes they all pretend he lost the money at the card table. The influence of the gambler makes this story believed even by the United States marshal to whom he appeals. The poor wife is beside herself with grief when John tells of his misfortune, so she goes about the town imploring her friends' aid in her husband's behalf. They, of course, have heard such stories before, and give her little heed until she meets the parish priest and his assistant. They listen to her tale of woe, and having on them pistols, which they carry for protection while passing over the hills, feel sure of getting at the truth of the situation with these terrifying implements. Making their way to the saloon, they take the gambler unawares. Under the menace of these two big six-shooters his hands go up, and while his assistant and the wife hold the guns the old priest searches the gambler, regaining the purse of money intact. This the wife joyously carries to her husband, who takes it off to bank. The old priest, however, admonishes John, warning him to avoid such chances in the future. It is needless to say that John has learned a lesson.

EDISON MFG. CO.

LAZY FARMER BROWN. One day Brown visits the country fair to buy some smoking tobacco. To the amusement of the farmers and idlers gathered about, after completing his purchase he stretches himself out comfortably beside a bottle, and with his head resting upon a convenient cattle-peer gradually falls asleep. While Brown is slumbering a bright idea strikes one of the farmers. Borrowing a piece of cloth from the storekeeper he writes on it a notice, made the more impressive by a crudely drawn representation of a skull and cross bones, to the effect that in 1709 Captain Kidd had buried near this spot a chest of treasure. Going to Brown's farm the village wags bury the cloth near the log on which Brown takes his frequent siestas.

The next day, in passing by the place on a pretended fishing trip, they ask Brown to allow them to dig for bait, which permission is lazily granted. One of them finds the rag with the inscription on it, and waking Brown from his nap, they show it to him. The effect is magical. Brown seizes a mattock and begins to dig vigorously among the weeds to the intense delight of the farmers, who see their scheme working to perfection. After digging for some time Brown is almost exhausted and, concluding that he will take a little rest, he stretches out and promptly falls asleep on his favorite log.

While asleep he dreams that Captain Kidd and his pirate crew visit the spot and point out where the chest is hidden. He suddenly wakes, grasps his mattock, and with redoubled energy attacks the ground. The farmers return about this time to enjoy again the sight of lazy Brown working like a madman. Suddenly Brown's mattock strikes something hard in the ground, and to the amazement and chagrin of his friends and the unbounded joy of himself and his wife he brings forth an old treasure chest filled to overflowing with gold, jewels and silver plate.

PEG WOFFINGTON.—Two men, Sir Charles Pomander and Ernest Vane, both fall in love with Peg at the same time. Pomander's offer, on account of the manner in which it is made, Peg resents as an insult. Vane's, on the other hand, is agreeable to her, for she falls desperately in love with this handsome young country gentleman.

All goes well, and Peg things Vane's love is honorable and that he intends to make her his wife. Great then is her surprise when, at a banquet given in her honor at Vane's home, Mrs. Vane unexpectedly arrives. Peg, not knowing who she is, and seeing the strange woman rush into the arms of her suitor, asks: "Who is this woman?" This is my wife" is the reply which transfixes Peg as if she were struck by a thunderbolt. Mrs. Vane asks her husband to introduce her to the company and he tries to give some excuse. Peg, concealing her feelings beneath a brave air, steps into the breach and introduces the entire assemblage, saving the day for Vane and permitting the company to withdraw gracefully. Vane tries to explain matters to Peg and suggests that they elope, but she spurns him and his offer. Pomander, seeing the breach between Vane and his pretty, charming wife, attempts to make love to the latter and receives from her the same treatment that Vane did from Peg.

In his anger Pomander tells Mrs. Vane of the attentions which her husband has paid to the famous actress, Peg Woffington. He then withdraws. As Mrs. Vane is about to leave the room Peg and Vane enter. They do not see her as she is in the doorway. Vane is pleading with Peg to go away with him. The scene is interrupted by Mrs. Vane coming toward her husband and, after upbraiding him, fainting in the midst of her angry outburst. Peg views the scene before her with mingled emotions. She still loves Vane, though she has rejected him, and sneers somewhat at the sentiment of the wife.

We next see Peg in the green room of a theater trying to study the lines of her part. Mrs. Vane is ushered in and pleads with Peg to give up her husband. Peg at first is inclined to be cold, and the other woman sobs in her despair. Peg is moved to pity and, taking Mrs. Vane in her arms, she promises that she will help her. The question now is how a reconciliation can be effected between Vane and his wife. A brilliant idea suggests itself to the mind of Peg. She writes a letter to Pomander under Mrs. Vane's signature, in which she asks him to meet her (Mrs. Vane) at the rooms of Triplet, the playwright, at two o'clock the following day. Mrs. Vane objects to the sending of this note until Peg explains the nature of the trick. Peg writes another letter to Vane, telling him that if he wishes to save scandal to his name he will be at the rooms of Triplet the following day at two o'clock. This letter is signed, "A Friend."

Mrs. Vane now becomes a willing confederate of Peg's. Triplet, by the way, is a poor playwright with whom Peg has made an appointment to read one of his tragedies. His home is in a garret, and Peg comes there the next day before two o'clock for a reading of the play. We see the generosity and bounty of Peg in the way in which she relieves the distress of Triplet, his wife and children, and makes the poor man happy, for the moment at least. When Triplet finishes reading his tragedy Peg expresses her delight with it, and indicates to him

[illegible] it is a work of art. At [illegible] Vane [illegible] office and Peg [illegible] to leave [illegible] [illegible] [illegible]

KALEM FILMS

ISSUED WEDNESDAY, JULY 27th

A Daughter of Dixie

Length 900 Feet

Another war story picture of the Kalem kind. That means splendid photography, brilliant action and scenic surroundings that absolutely fit the picture.

ISSUED FRIDAY, JULY 29th

Pure Gold

A Thrilling Western Drama

Length 960 Feet

From a New York Stock Brokers Office to a wild and wooly mining camp our story takes its course.

Full of stirring interest from start to finish.

A Story of Western Adventure

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, July 25th.

Biograph—The Call to Arms (Dr.) 994
Lubin—The Stepdaughter (Dr.) 900
Pathe—Getting Even with the Lawyer (Com.) ... 676
Pathe—Breaking Up Ice in Finland (Edu.) 305
Selig—A Mad Dog Scare 96
Selig—A Sleep Walking Cure (Com.) 310

Tuesday, July 26.

Edison—Peg Woffington (Dr.) 990
Gaumont—The Beautiful Margaret (Com.) 410
Gaumont—An Angler's Dream (Dr.) 315
Gaumont—Making Wooden Shoes (Ind.) 225
Vitagraph—Uncle Tom's Cabin—Part I (Dr.) ... 965

Wednesday, July 27th.

Essanay—A Fair Exchange (Com.) 635
Essanay—A Personal Matter (Com.) 344
Kalem—A Daughter of Dixie (Dr.) 900
Pathe—Detective's Dream (Com.) 587
Pathe—On the Ethiopian Frontier (Scenic) 387
Urban—The Art Lover's Strategy (Dr.) 580
Urban—Mexican Domain (Scenic) 325

Thursday, July 28th.

Biograph—Unexpected Help (Dr.) 968
Lubin—Wife's Mamma (Comedy) 870
Melies—The Woman in the Case (Dr.) 950
Selig—The Cowboy's Stratagem (Dr.) 995

Friday, July 29th.

Edison—A Frontier Hero (Dr.) 450
Edison—An Unexpected Reward (Dr.) 750
Edison—Bumptious as an Aviator (Com.) 250
Pathe—Tommy Gets His Sister Married (Com.) .. 856
Kalem—Pure Gold (Dr.) 960
Vitagraph—Uncle Tom's Cabin—Part II. (Dr.) .. 1000

Saturday, July 30th.

Essanay—Broncho Bill's Redemption (Dr.) 950
Gaumont—The Sculptor's Ideal (Dr.) 530
Gaumont—The Forbidden Novel (Com.) 440
Pathe—Cagliostro (Dr.) 1000
Vitagraph—Uncle Tom's Cabin—Part III. (Dr.) .

EDISON FILMS

Aug. 2nd, 1910

WITH BRIDGES BURNED

A Novel subject with an exceptionally strong plot and as well worked out as any film that was ever released.

A young American business man in the face of fearful odds, accomplishes almost the impossible in securing a big English contract, insuring his own future success and the happiness of his brave little wife.

Approximate Length, 1000 Feet

Aug. 5th, 1910

U. S. SUBMARINE "SALMON"

Evolutions off Provinceton, Mass., June, 1910

A wonderfully interesting film. This is the largest submarine ever built and she is shown at sea in a series of thrilling manoeuvres. Instructive as well as intensely entertaining.

THE MOTHS AND THE FLAME

The three charming daughters of an artist along in years fall desperately in love with a young German musician, whose room is across the alley-way.

How they worshipped—how they met the object of their adoration—and how their hopes were shattered—you must see to appreciate. A most artistic comedy played with great finish.

On one reel, Approximate Length, 1000 feet.

HAVE YOUR EXCHANGE BOOK—"THE LADY AND THE BURGLAR"—Released August 9th

Write About LOBBY DISPLAY FRAMES Send for the "KINETOGRAM"

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J. **90 Wabash Ave., CHICAGO, ILL.**

and Henry lies himself off to the bedroom to make ready for the meeting in the afternoon.

Dragging out his checked suit and derby hat he hurries to the kitchen puts an iron on the stove and proceeds to make creases in the trousers. His wife, however, is unable to contain her surprise and goes out to purchase a newspaper which contains the personal.

During her absence Henry busies himself giving up his clothes, but as he is in the midst of this process the telephone bell rings and he rushes out to answer it. While he is gone a tramp crawls into the kitchen, purloins the suit, the derby hat and other of Henry's attire and makes away with them.

Henry returns and finds the suit gone and realizing that he cannot now keep the appointment, he dons his business suit and goes to his office.

The tramp in the meantime has found the personal in the coat of the light checked suit and resolves to keep the appointment with the lady himself. But at the appointed time Mrs. Henry comes on the scene and what follows is said to excite the tramp. Henry has come on the scene and rescues his frustrated wife from the police, after she has discovered that the gentleman in the checked suit is not her inconstant Henry. The tramp, however, does not get away so easily, and after restoring the clothes to Henry he is taken away by various officers of the law.

BRONCHO BILLY'S REDEMPTION. — Broncho Billy, our hero in this instance, is a bad man of the first water, cattle rustler, black knight of the road, and his depredations number countless midnight raids on stray cattle bunches, stage wood-ups in lonesome mountain passes, and a few "shooting-up" affairs. However, Billy's record is getting too strong for even the sheriff of the county and a posse is organized to take the bad man in his lair. Yet Billy does not lack friends, as is evidenced by the following note from an unknown friend:

Friend Broncho:

The Vigilantes Committee suspect you of cattle rustling. The sheriff is on your trail. You will stretch a hemp if you are caught.

A FRIEND.

Words go a long way in the West, and Billy who has received the note at his shack, hurriedly saddles his pony and rides away.

An hour later he draws rein at a prairie schooner outfit, pulled up under the trees of a little grove, the horses cropping the grass round about and a sweet faced young girl cooking coffee over a campfire. In the wagon an old man is lying and he is informed by the girl that her "daddy" is sick. She offers Broncho a cup of coffee which he accepts with thanks, then mounts into his saddle and hurries on his way.

We return again to Millie Merrill, the girl of the prairie schooner, who has broken camp, hooked up the horses and is driving away. As evening comes on, Millie halts at the door of a shack, unbeknown, investigates and finds it will prove habitable and more comfortable for her sick father. The latter has grown constantly worse and his exertion in getting out of the wagon has used up all his little strength. He drops in a heap on the shanty floor, and the girl, apprehensive and worried, goes to the door and looks out. Just then Broncho Billy rides into view, she signals him, and turning his horse he hurries up to her. She explains, when they enter the shack, that her father is in a very grave condition, that they are without medicine, and begs him to ride to town and fill her prescription. Broncho Billy realizes that to return to town will mean his capture and death and he tells her so. However he takes the prescription and says that if he cannot find another messenger he will go himself.

Billy rides off and comes across a Mexican. He explains to the latter and asks him to go to town for the medicine. The Mexican's eyes twinkle when he sees the silver and he nods his head, but as Broncho Billy rides away he tears the prescription into bits, pockets the money and goes away exultantly.

Some time later Billy passes a herd of cattle and the old desire to rustle takes the better of him. But as he is stealing off with the bunch he again comes across the prairie schooner and believing something to be wrong crosses over to it. It is empty and the horses, with the lines under their feet, are cropping the grass. Broncho turns the cattle loose, dismounts from his nag and mounts the seat of the wagon. Then he drives back to the shack, pounds on the door, and receiving no answer to his knocking, he bursts down the door and finds the man and his daughter stretched out on the rough board floor, apparently unconscious. Under the intense strain of caring for her father and assuming command of the caravan, she, too, has fallen ill.

Broncho Billy curses the thieving Mexican who had stolen the money, carries the two into the wagon, and mounting the seat, whips the horses into a gallop. Some time later he draws up in town, jumps from the wagon and throws up his hands as the guns of the sheriff and his posse are leveled at his head. He indicates the wagon and the two sick persons are taken out and carried into the doctor's office. Then he turns to the sheriff and holds out his hands, but this officer of the peace hesitates about putting the handcuffs on his captive and finally ends by telling Billy he is free to go if he will promise to mend his ways. The bad man, redeemed, shakes the sheriff's hand and gives his promise.

GAUMONT.
(George Kleine.)

THE PRINCESS AND THE FISHBONE. A beautiful colored cartoon film with several novel incidents. A princess is lamentably ill, when she swallows a fishbone. The doctors endeavor to remove the obstacle, but all to no purpose. Hearing that an eminent physician is living in the woods two messengers are sent out to fetch him to. A woodcutter has been having "a few words" with a fair companion, and eventually leaves her, and she, to leave her revenge, informs the messengers that the physician is pretending to be a woodcutter, and that they will have to resort to violent measures to get him to come. Upon finding him, after some persuasion necessitating resorting to the "strong measures," they bring him to the Princess, who is rapidly croaking. Here the woodcutter again essays to convince them that he is no physician, but, compelled to do so, approaches the unhappy Princess, who suddenly laughs, thereby releasing the bone. There is general rejoicing and eventually the Princess marries the woodcutter, amid great acclaim.

THE FOXY LAWYER. We see him pouring forth his eloquence in court, nothing stopping him, not even a dry throat. After a few bouts of it, the court being in peaceful slumber, our lawyer quietly allows his client to go.

THE BEAUTIFUL MARGARET. The events that transpire in the drama are too well known to require reiteration here. All showmen and most audiboys are familiar with the story. This makes the burlesque possible, but without a common knowledge of the original drama a portion of the comedy would be lost. The various parts are played by puppets in the hands of clever and careful operators.

AN ANGLER'S DREAM.—Reciting the grotesque dreams of a fisherman who was unfortunate enough to fall asleep while enjoying the gentle sport of angling. He is captured by a school of fish and suffers at their hands (or fins is a more proper word) the very hardships they would have suffered at his in case he had been able to capture them. After torturing him in their happy, guileless, fishy way they hold deep counsel and decide to fry him in their huge spider. That is enough to wake any man. He awakens to find he has hooked a fish of such magnificent proportions that it makes away with his line.

MAKING WOODEN SHOES.—This series presents the various stages of development leading from the block of wood to the finished shoe. It is truly astonishing to note the rapid progress made by the rustic manufacturer with his exceedingly primitive tools. The method of shoeing oxen by swinging them entirely free from the ground is a novel sight to any American audience.

THE ART LOVER'S STRATEGY. -The struggles of artists are proverbial. In this case our hero, a young painter, has met with so much ill-fortune that both he and his sweet wife are in dire danger of starvation. Daily he has visited the various art stores of Paris in vain attempts to market the products of his brush. On the particular morning that our story opens the young husband starts upon his trying trip from one store to another. Now his wife, feeling she is adding to the burden he has to carry, resolves upon ending her life. Meanwhile, the husband succeeds in selling his first picture and hastens home to give his good wife the news. He arrives to find a note bidding him a fond farewell. During this time the purchaser of the painting has providentially saved the wife from suicide and takes her to his home. The wife here recognizes the picture as one made by her husband.

Then the philanthropist and his daughter plan a pleasant surprise for the young artist, presumably for the purpose of having some portrait work made. The wife is not informed of his promised visit. The meeting justifies all the care in arrangement.

MEXICAN DOMAIN. With deeply interesting views of Mexican daily life and traffic are interspersed pictures illustrating the varied recreations of a pleasure-loving people.

1. The beach of Vera Cruz. Mixed bathing. High diving, close and distant views.
2. The streets of Mexico and their traffic.
3. Parade in force of the fire brigade—engines, escapes, ladders and men.
4. A military funeral. Impressive.
5. Festival at Luna Park. State visit of the President. Imposing escort.
6. Parade of girls in white past the President and the camera.
7. Recreations at Luna Park. Dancing. Various performances. Holiday crowds. Picturesque uniforms, etc., etc.

THE SCULPTOR'S IDEAL.—Arias, a famous sculptor was in want of a model but was not able to find the particular type he desired. One day in a vision he saw the girl he wished and resolved to find her. He forthwith set out on his search. He wandered through the Gardens of Cyprus without success but at last, coming to the slave market, was presented with the model that he sought. He bought her, and hurrying home immediately commenced work upon the wonderful statue he had in his mind. A friend of his, however, calling upon him, fell in love with the maiden, and later, when in the act of declaring his love was detected by the sculptor. Arias, enraged, ordered him from the house, and returned the model to the slave market. Later the lover finds her there and [illegible]

THE FORBIDDEN NOVEL: or, DON'T DO AS I DO, BUT DO AS I SAY.—A young [illegible] [illegible] [illegible]

"MAZEPPA"

or, THE WILD HORSE OF TARTARY

FROM LORD BYRON'S POEM.

An unusual dramatic offering by the Selig Polyscope Co., released July 21st. The film story is based upon absolute historical facts taken from a poem by Lord Byron. The story of this great subject has recently appeared in the columns of the World and our readers are no doubt familiar with its many sensational characteristics.

Roping the wild horse of Tartary, bringing him to subjection, that he may be the instrument of death to the despised "Mazeppa."

A vast amount of time was required to secure the proper horse, say nothing of the artist who was willing to be strapped helplessly upon the back of the animal and left to the mercies of kind providence.

The entire story is given in a manner sensational in the extreme and is destined to become very popular with the picture patrons who demand high-class film productions.

The rescue of "Mazeppa" by the Tartar Chief from the exhausted wild horse.

Following closely upon the release of "Mazeppa" comes the sensation of the age,

"RANCH LIFE IN THE GREAT SOUTHWEST"

This picture has created more actual comment and brought forth more inquiries from the great sea of exhibitors throughout the world, than any subject ever put upon the market, with possibly one or two exceptions.

B. P. O. E.

The meeting of the Grand Lodge of Elks at Detroit the past week was made in picture by the Selig Polyscope Co. and will be ready for release in a day or two. Owing to the fact that a great majority of the exhibitors are "Bills" this subject is sure to be very popular, and already over 75 per cent. of the exchanges have placed their orders, having been deluged with requests from the exhibitor. Many theater owners are arranging to feature this picture and are advertising a regular "Elk Night."

Selig Polyscope Co., Chicago, U.S.A.

Released Monday, July 25th

WIFIE'S MAMMA

The Longest Laugh of the Season

Perhaps you don't like to laugh but your audience does and here's just about the best laugh you've set eyes upon in a long time. It's rather short but it's just crowded with laughs, not titters or chuckles, but full throated laughter that keeps up from the second scene to the end of the little farce, with an encore laugh just as you think the fun is all over. Ask for it now and kick until you get it.

Length About 870 Feet

Released Thursday, July 28th

Three Hearts

Synthia promises her dying father that she will marry Jasper though Dick is the man of her choice. Jasper is in a railroad wreck and when he recovers he is not only blind but horribly scarred. That is the interesting situation developed in this fascinating play. The solution of the problem is interesting. Several novel effects are introduced and in many ways the film is a notable one.

Length About 960 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

has found employment. The women do not see her until it is too late to retreat, but they would have escaped detection even then had not the little locket that Mary had worn constantly become detached from its slender chain. Frank restores the locket and is surprised to find it the one he gave his little playmate. Explanations follow and the wrong is righted to the satisfaction of all except Mrs. Harvey and her scheming daughter.

WIFIE'S MAMMA.—The announcement that mother is coming to make a visit is hailed with delight by wifie, but that's as far as it goes, though hubby dutifully trots down to the train and makes mamma believe that she is most welcome. Mamma soon starts something with the cook and Bridget makes it plain to the mistress that she will not stay if mother does. Hubby quietly advises cook to throw mamma out of the kitchen, and after throwing her out of the culinary domain cook follows up her advantage by throwing mamma out of the second story window as well. Mamma isn't hurt, and hubby is distressed. Bridget is a good cook, and good cooks are not as plentiful as mothers-in-law, so he decides upon desperate deeds. He takes mamma out in the auto and fixes things so that she will fall out. He takes her horseback riding and makes mamma's horse run away. He takes her out on the lake and scuttles the boat, and there are other lively happenings. Mamma patiently submits to these various entertainments and saves hubby from a watery grave to boot, but at last she tears herself away and hubby is tickled to death at the results of his strategy. He is planning himself upon being one of our best little planners when a letter comes from mamma. It seems that she wanted to go home the day the cook started something, but hubby was trying so hard to make things pleasant for her that she felt she had to stay on, even though hubby was not succeeding very well. Wouldn't that upset you? It upset hubby for fair.

G. MELIES.

THE WOMAN IN THE CASE.—The West Texas Borax Company is practicaly insolvent. John Graham, the president, has been unable to find the white mineral in sufficient quantities to satisfy the eastern stockholders, and a letter from his partner arrives which brings the disagreeable news that their backers are about to back out, unless, in the language of Missouri, they "are shown" something.

Graham is in a quandary, and appeals to his stenographer for advice. That young woman has had so little to do in the office that she is overcome with surprise and confusion.

The postman enters and hands Graham a letter and a package. Listlessly the president opens them, but his manner changes and he leaps to his feet with a whoop of joy. There is a chance of saving the company, for the sample of borax is excellent and the letter which accompanies it reads: "Boraxville, Tex., July 2, 1910. President, West Texas Borax Co. Sir, am sending you sample of borax just discovered on my ranch. Will sell property at once for fair offer. Willis Johnson."

He and the stenographer rush to a map on the wall and find that Boraxville is not so far away. Graham leaves the room to prepare for his journey and a rival in business, Francis Murray, enters. He sends his card to Graham, and while the stenographer is gone he looks about the room. The sample of borax attracts his attention and he discovers the letter which Graham has carelessly left lying on the table. Hurriedly he reads this, makes up his mind to possess the property himself and, when the stenographer returns, he tells her that he has no time to wait for Graham and rushes out to secure his automobile and race to Boraxville.

The quick-witted stenographer divines the situation and tells Graham when he returns. Graham has his horse saddled and rides away. On the way he is overtaken by the auto, and has little hopes of beating it, when it stops for gasoline. This gives him a brief advantage, and he arrives in the neighborhood of Boraxville ahead of the car.

In the meantime Murray has arrived at the ranch and, upon inquiring for Willis Johnson, has been directed down the road which he had so recently traversed. He drives back and comes upon Graham escorting the young woman home, having given up hopes of seeing the unknown Willis Johnson ahead of his rival. He is surprised when Murray rushes up to the young woman and makes an offer for the borax property and more surprised when the young woman announces that she is Willis Johnson. When Graham tells her that he is also negotiating for the property, she informs him that she will sell to no other on account of his gallant conduct in rescuing her. She also denounces Murray for his cowardice and greed, and the discomfited rival sulkily enters his car and is driven away, while Graham progresses happily in his role of cavalier and magnate.

PATHE FRERES.

THE COWBOY'S SWEETHEART AND THE BANDIT.—Jack, one of the cowboys on Circle L Ranch, is in love with a neighboring ranch girl, Lucy, and he starts out on his piebald broncho to see her. Leaving the horse on the road he and the girl wander away through the forest. Meantime a no'er-do-well, Dick Dazers, coming along and seeing the horse, mounts and gallops to the crossroads, where he arrives in time to hold up the coach as it comes along the rough road, and separates the passengers from their money and jewels. His horse, however, runs away back to its master, and Jack finds it where he left it. Suspecting nothing he starts on his way back, and arriving at the crossroads sees there a black mask dropped by Dick; he is handling it, wondering how it came there, when the sheriff and his posse, accompanied by an Englishman, who was a passenger on the coach and who had given the alarm, arrive on the scene. Everything points to Jack as the guilty one, and he is bound and led away. On the way they pass Lucy, who does not believe that Jack could be guilty of such a crime. She seizes the Englishman's horse while he is getting a drink and gallops back to the Circle L Ranch and tells Jack's friends. They follow and catch up with the sheriff's party just as he is about to lock Jack in the calaboose. On hearing the evidence things look black against Jack, and they ride homeward to consider what is best to be done. Meantime the Englishman in his wanderings meets Dick, who again tries to hold him up. At this moment Jack's friends come along and capture him and lead him to the sheriff. Lucy tells the sheriff that she believes Dick is the man who really held up the coach, and asks to be allowed to act as his jailor so that she may find out. The sheriff finally consents to her plant, which we will not divulge here. We can assure you it was a very novel idea, and worked out to perfection, with the result that full evidence of Dick's guilt was obtained, and Jack was freed through the efforts of the girl he loved.

MORE OF BETTY'S PRANKS.—It is lunch time and Betty walks in unconcernedly, and upon being reprimanded for her late arrival at the table, "cheeks back." A smart slap on the cheek is her punishment, and she thereupon makes a dash through the garden gate to escape from a home where she feels she is not appreciated. After her runs the whole household, but Betty is fleet-footed, and is not to be caught. Moreover, she knocks over a few customers sitting outside a cafe to retard her relatives, and before they are again in pursuit she has borrowed a milk cart harnessed to a big dog. Driving away furiously she is soon far out of sight and able to run the cart into a farmyard; here she unharnesses the dog and enters the farmhouse to buy a bowl of milk to refresh herself after her long and dusty ride. She and the dog are soon very chummy, and drink out of the same bowl in the friendliest possible manner.

Their meal, however, is interrupted by the appearance of Betty's friends at the door. Through the window the former dashes without a moment's hesitation, and followed by the dog, she makes a bee line for home, overturning a farm laborer and causing another man to fall into a tar barrel on the way; incidents which she regards as infinitely amusing.

PETE HAS A GOOD TIME.—Pete is caught with the goods, which in this instance is a rabbit, which the enterprising fellow has poached from some private preserve, and our first view of him is in the police station, from which he makes an ingenious getaway. Very much on the hike he beats it for the tall timbers with a posse in full cry a short distance in the rear. Seeing a motor car left unattended he cranks it up and putting on the fifth speed tears off a mile or two to a secluded street corner, where he makes a rapid change from his old togs to the glad clothes he finds in a valise in the car. Abandoning his stolen auto at a roadside inn he looks upon the wine when it is red in the company of a veiled lady with whom he has struck up an acquaintance. When the damsel in question finally raises her veil, however, Pete thinks it would have been a merciful act to himself to have allowed the police to catch him. The sight of the officers of the law, close on his trail, however, changes his mind and hastily donning his fair companion's cloak and hat he does another Marathon, ending in the chimney of a house which he enters through an open window. The police, who suspect his design, beat him to the roof by the outside route and nab poor Pete when he emerges, blackened and much the worse for his trip.

SELIG POLYSCOPE CO.

THE COWBOY'S STRATAGEM.—Bob loves Mab and his love is returned, but as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing and hunting trip in the Platte River bottoms. On their way they stop at the Post Office. An Eastern lady on horseback riding stops to ask Bob for directions. Mab sees Bob apparently paying marked attentions to the lady. Her jealousy is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question. Mab accepts and the ring is given.

The Eastern lady's horse runs away with her. Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealousy, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings.

After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab, and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker" and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.

VITAGRAPH COMPANY.

HER UNCLE'S WILL.—Ruth, a young society girl, is left a large legacy by her uncle with the understanding that she exclude herself one month each year during the height of the fashionable season, passing this period of exclusion on a dairy farm in the country, occupying her time in the ordinary pursuits of a dairy maid. While she is thus engaged, George Temple, a young son of a wealthy old fellow, is spending a vacation in the same country place.

Ruth and he meet and fall in love. The young beaux takes her home, carrying her pails for her and frequently he is seen calling on her at the farm house entirely unaware of her real station in life. He declares his love and proposes. Ruth consents to become his wife. An old busybody of the village happens to see the young chap in company with Ruth and loses no time in imparting the news to his father, who is disgusted and utterly opposed to his son marrying a dairy maid as quite unbecoming and disgraceful.

The father at once proceeds to the house of the young lady and tells her housekeeper, whom he thinks Ruth's mother, that he strenuously objects to his son marrying her daughter. The joke is on the "old gent." He learns later from the young girl's lawyer of the vast estates and interests of which she is the owner in her own right and that she is merely living on her own farm for health and pleasure. With chagrin and many apologies, he asks Ruth's pardon and, as gracefully as possible under the circumstances, he acknowledges his mistake. George and Ruth are left to themselves and their own happiness.

A BROKEN SYMPHONY.—An old forester lives with his daughter Meg in the midst of a lumbering district. A stalwart young lumberman in charge of a crew of "lumber Jacks" meets Meg and falls deeply in love with her and she with him. Noah, a young hunchback and a wandering camp-fiddler, also falls in love with the girl. Tom, the young lumberman, takes pity on the poor hunchback, gives him food and has him come to the lumber camp and play his fiddle for the boys, who immediately get busy dancing "Money Musk," "Turkey in the Straw," and "Hoe Down"; and they sure enough whoop things up at a lively rate.

Many a lively tune is played to a sad heart. The fiddler's thoughts are not on the dancers; his heart is with Meg. Sadly he feels that his chances of winning her love is handicapped by his poor crippled and deformed body when he looks upon the manly form and splendid physique of Tom, but hoping against hope he does not entirely despair until he sees Tom and Meg in fond and loving embrace; then and not until then he realizes his case is hopeless.

Tom and Meg are engaged and the wedding arranged. Noah is engaged to play his fiddle at the festivities. The wedding day has come, the guests are assembled and Noah takes his place. The ceremony is performed and the dance begins. Noah fiddles with vim and vigor to appease his aching heart. As he thinks of his cherished and unrequited love, the strain is too much for him; he rushes from the place, smashes his violin across his knee and departs into the forest.

The bride and groom go to their new home, the guests depart and Meg's poor old dad returns to his lonely cabin which, without his little Meg, seems cheerless and deserted. Sadly the poor old man goes about his duties, thinking only of his little girl. While thus engaged the hunchback appears on the scene, sad and depressed. Meg's father lays his hands on his shoulder, trying to cheer him, telling Noah of his own loneliness and offering the poor fellow a home with him, they will at least be company for each other.

Noah declines his kind offer, but is finally won over, when the old man goes into the house and brings out an old fiddle, a companion of former days, telling the young fellow that his ear for tune has grown dim and his skill departed and he will give the instrument to him. Noah takes it and plays while the old forester sits by attentively listening and carried into sweet dreams and happy thoughts on the sweet strains of the playing of the hunchback's soulful music.

TWA HIELAND LADS.—Two Highland laddies, one seven feet four; the other five feet fit, tired of farm work and every other kind of work for that matter are sent to the mill with bags of grain on their shoulders. After trudging through fields they set their sacks on the ground and seat themselves on them and begin to discuss the white man's burdens and the general cussidness of labor.

In the midst of their dialogue a "Tommy Atkinson" of the English army comes along, tells them that they are foolish to work so hard and advises them to join the ranks. Slinging their bags away, they beat a double quick to the recruiting station, at which they arrive and after an examination are accepted and placed in the awkward squad of the "Kilties."

The Sergeant who takes them in hand becomes almost insane in his efforts to teach them military tactics. The boys of the regiment play all sorts of practical jokes on them, and one day while "Meg and Janky" and "short and squatty" are looking in the swimming tank, the boys push them in, clothes and all. The two bumpkins await a chance to get square with their comrades. Two officers of the regiment sauntering along stop and gaze into the tank and the two guys shove their superiors into the water.

LICENSED RELEASES.

BIOGRAPH.

June 9—A Victim of Jealousy (Dr.).....987
June 13—On the Border States (Dr.).....990
June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968

EDISON CO.

June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Wollington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000

ESSANAY FILM CO.

June 8—Burly Bill (Com.).....989
June 11—The Ranchmen's Feud (Dr.).....980
June 15—A Honeymoon for Three (Com.).....1000
June 18—The Bandit's Wife (Dr.).....956
June 22—A Victim of Hate (Dr.).....988
June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950

KALEM CO.

June 10—The Exiled Chief (Dr.).....
June 15—Mistaken Identity (Dr.).....885
June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960

LUBIN MFG. CO.

June 13—The Wild Man of Borneo (Com.).....390
June 13—On Panther Creek (Dr.).....600
June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Willie's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.).....960

GAUMONT.
G. Kleine.

July 2—Motoring Among the Cliffs and Gorges of France (Scenic).....315
July 5—The Clink of Gold (Com.).....520
July 5—Life in Senegal Africa (Sc.).....425
July 9—The Invincible Sword (Dr.).....880
July 9—Ruins of Medieval Fortifications in France (His.) 125
July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).580
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440

URBAN-ECLIPSE.
G. Kleine.

June 1—Making Salt (Industrial).....230
June 8—The Nightmare (Dr.).....824
June 8—The Mountain Lake (Scenic).....196
June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....430
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325

G. MELIES.

June 23—White-Doe's Lovers (Dr.).....670
June 23—The Stranded Actor (Com.).....280
June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950

PATHE FRERES.

July 1—Inside the Earth.....518
July 2—Max Foils the Police (Com.).....571
July 2—Riding Feats by Cossacks (Ed).....338
July 4—The Runaway Dog (Com.).....384
July 4—The Rhine from Cologne to Bingen (S.).525
July 6—Love Ye One Another (Dr.).....502
July 6—Jinks Has the Shooting Mania (Com.)..468
July 8—Big-hearted Mary (Dr.).....777
July 8—Col. Roosevelt Reviewing French Troops (Sc.) 180
July 9—The Champion of the Race (Com.).....950
July 11—Just for Good Luck (Com.).....554
July 11—The Faithless Lover (Dr.).....337
July 13—The Overland Coach Robbery (Scen.)..692
July 13—Verona (Scenic) 256
July 15—A Political Discussion (Com.).....613
July 15—Please Take One (Com.).....348
July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....495
July 18—Awful Symphony (Com.).....426
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).076
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.) 850
July 30—Cagliostro (Dr.) 1000

SELIG POLYSCOPE CO.

June 9—The Range Riders (Dr.).....1000
June 13—Romeo and Juliet in Town (Dr.).....1000
June 16—Caught in the Rain (Com.).....1000
June 20—Opening an Oyster (Educational).....700
June 23—Our New Minister (Dr.).....1000
June 27—The Long Trail (Dr.).....1000
June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995

VITAGRAPH COMPANY.

June 15—(Special release) James J. Corbett...
June 17—Davey Jones' Landladies (Com.).....985
June 18—Ito, the Beggar Boy (Dr.).....962
June 21—Little Mother at the Baby Show (Dr.).975
June 24—A Family Feud (Dr.).....998
June 25—By the Faith of a Child (Dr.).....885
June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....985
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.)....955
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)...

CLASSIFIED ADVERTISING.

EQUIPMENT FOR SALE.

FOR SALE—American Patent Synchronizer, the most perfect and practical device for rendering talking and singing pictures. Indispensable to boost a program. PHOTO-CINE, 10 bis, Boulevard Bonne-Nouvelle, Paris, France.

FOR SALE—Power's Cameragraph, complete, will be sold at a bargain. Recently overhauled and in first-class condition. SMYTH BROS., Renova, Pa.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE—Only vaudeville theater in city of 18,000. At a sacrifice price account leaving State. If you want a good proposition write or wire quick: MANAGER, Star Theater, Marietta, Ohio.

FOR SALE—Majestic Theater of MacLeod. Complete equipment for electric and calcium gas light. Seating capacity 250. Am selling on account of other business. With or without lot. For particulars address C. NATHE, Ewelme, Alta., Can.

SITUATIONS WANTED.

MOTION PICTURE OPERATOR—Good pay and steady employment to capable man. Address I. S. C., care Moving Picture World.

OPERATOR—Licensed, steady, 2½ years' experience. Last six months in one of the best theaters on Fourteenth street, New York. Best references. Address L. R. S., care Moving Picture World, New York City.

WANTED—Position by first-class experienced operator and electrician. Address P. E. PATRICK, Gen. Del., Greensboro, N. C.

WANTED—Photographer capable of taking charge of moving picture laboratory. Also a producer, experienced. Address I. S. C., care Moving Picture World, New York City.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of.....reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over.....days old.

NAME OF EXHIBITOR .....

THEATRE .....

TOWN..... STATE .....

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

"A LAUGH IN EVERY FOOT"

RELEASE OF WEDNESDAY, JULY 27

Two Essanay Comedies on One Reel

"A FAIR EXCHANGE"
About 635 Feet

"A PERSONAL MATTER"
About 344 Feet

A **Reel** of **Real** Laugh-Provoking Comedy, with the usual scintillating brightness and real humor that have made the Essanay Comedies World-Famous

ASK FOR THE POSTER FOR THIS REEL

ASK YOUR EXCHANGE

for a Standing Order for **Every** Essanay Western Comedy and Drama. Begin with Our Release of Saturday, July 30

BRONCHO BILLY'S REDEMPTION

About 950 Feet

A Dramatic Story or the West. A strong picture with thrilling and exciting situations and a beautiful sentiment. **Read** the description on another page of this journal

TWICE MONTHLY BOOKLETS MAILED UPON REQUEST

Essanay Film Mfg. Co.

435 N. Clark Street

LONDON **CHICAGO** BERLIN

Summer Bargains

Just to prove that we are lower in price than any Supply House cast your eye at these Bargains:

Electra Carbons 6 x 5-8 per 100 .	$2.10
Arco Carbons 6 x 5-8 per 100 .	1.95
Flaming Arc Carbons A. C. Current 10 hour, 50 pr. .	5.40
Tickets—roll of 2,000 . .	.16
Power's Lamp Complete . .	5.00

AMERICAN MOTION PICTURE SUPPLY CO.

61 West 14th Street, New York City

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

FLASH WATCHES and SILVERWARE

Suitable for Prizes, also Stage Jewelry, Grease Paints, Cold Cream, Burnt Cork, etc., best in the market. Sent for **Catalogue No. D20**. Address the old reliable,

B. G. UHER & CO., 84 Wabash Ave., Chicago

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set.

Steel Slide Carriers, can't burn, won't break, 75c.

Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

To Be Released Saturday, August 6th

The Latest Fashion in Skirts

An American-made comedy, based on the new-fangled hobble skirt. It will pack your house and you will have to repeat on it.

NEW YORK:
41 West 25th Street

PATHÉ FRÈRES

CHICAGO:
35 Randolph Street

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK ST LOUIS SAN FRANCISCO SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

"Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

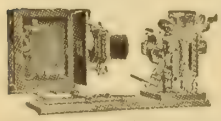
109 East 12th Street, New York

Song Slides for Rent
At 25c per set and up
EXCELSIOR SLIDE CO.
138 East 14th St., New York City

Films For Sale
at $10.00 per reel, perfect condition. Song Slides, practically new, at $1.00 per set.
WIZARD FILM EXCHANGE, Pittsburg, Pa.

FRANK H. CRANE
Leading Man
THANHOUSER COMPANY

MOVING PICTURE MACHINES
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator



For Sale—Slightly used film, late releases, $10 to $30 per reel; Edison, Powers, Lubin machines, $50; new, $100; supplies at cut rates, for all machines; song sets, $1; odd slides, 5c. Will take rain out of your film, $1.50 per reel.

For Rent—6,000 feet film, $6; 12,000 feet, $12, one shipment. Will buy film, tents, Model B., show goods.

H. DAVIS - - - Watertown, Wis.

INTERNATIONAL FILM TRADERS
INCORPORATED
147-157 Fourth Ave., New York

The Largest Dealers in
SECOND HAND FILMS
in the United States

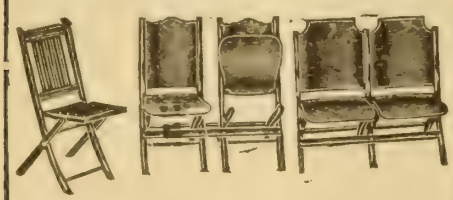
Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305
E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

JEFFRIES-JOHNSON
FIGHT PICTURES
Showing every important blow from the beginning to the knock-out. Sixteen slides with lecture. Five one sheet lithographs included.
$7.50 CASH WITH ORDER
The Chicago Fight Picture Co.
81 Clark Street, - - Chicago

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Jeffries = Johnson
FIGHT PICTURES
Taken at the ringside with full description on 20 slides
$6.00 with Poster
J. FRISH
138 East 14th Street, New York City

AT LIBERTY—First-class experienced operator and electrician. DON RICE, Dreamland Theater, Bellows Falls, Vt.

WANTED to buy moving picture theater in one of the smaller towns in the Northwest. Send fullest particulars in first letter. FRANK K. JONES, Operator, Dubuque, Iowa.

Independent Film Stories.

ATLAS.

THE REST CURE. Peace-loving John Quiet had lived long and satisfactorily to himself. Instigated by a doctor's prescription, an indulgent sister's solicitude and a brother-in-law's desire for companionship, he is induced to rusticate in the mountains in the belief that he needs must take the rest cure. To a jovial, fun-loving nature as typified by his brother-in-law, unusual inconveniences are trivial items, but to old John they mean discomfort.

Riding seven miles over rough country roads in a nearly springless wagon, and perched among movable trunks and sundry baggage, might be passed over as an incident, but to be deposited without ceremony or the knowledge of the other occupants of the vehicle in the middle of the road and act as a buffer for the contents of the wagon would prejudice almost anyone against the simple life. How one can rest amidst a horde of mischievous youngsters who consider that your sole reason for being in the vicinity is to act as a subject for their pranks, John does not appreciate. To have an afternoon nap disturbed by suddenly being drenched by a pail of ice-cold spring water and then buried 'neath tons of hay, to have an interesting day's fishing spoiled by an involuntary bath, might afford occasion for anger in almost anyone.

But the worm will turn, and so did John when his old bachelor and woman hater was pestered by an old female, who will not give up hopes of capturing a man till Gabriel toots his horn, and so, when his one enjoyment—a bath in the old swimming hole—was interfered with by this female, his clothes removed and the entire population aroused and brought upon the scene to recover his drowned body, John then and there rebelled and vowed that the rest cure would entice him never again.

ECLAIR.

THE SOLDIER'S HONOR.—Lucy tells John, her lover, and a young officer in the army, that she has decided to release him, and upon his pleading with her, confesses that she cares for another. In a fit of madness, brought on by jealousy and disappointment, he seizes Lucy by the throat and strangles her. Suddenly realizing what he has done, he leaves the house, and rushing into his mother's boudoir, beseeches her to save him, as he has become a criminal.

Later on, the public prosecutor calls upon General Lepran, who is ignorant of his son's trouble, and informs the General that it has become his duty to arrest his son. The father is enraged at what he hears, and immediately seeks his son in his room and denounces him for the disgrace he has brought upon his name. He then places a revolver in his son's hand, and leaves the room, commanding him to atone for his sin and save the honor of his name. The father then returns to the mother, and both wait in horrible anguish the sound of the shot that will bereave them of their boy, but save the soldier's honor.

A few seconds later, and then a messenger rushes in with a telegram which states that Lucy has passed out of danger, and will not prosecute her lover, John. They hurry to the young officer's room, but arrive too late, the deed has been done and—the soldier's honor saved!

SHE SURVEYS HER SON-IN-LAW.—Our hero is the harassed victim of an over-vigilant mother-in-law; never, never, notwithstanding all his efforts, it seems, can he enjoy, unmolested, the dictates of his own sweet will, but he must yield himself in to be guided and governed, body and soul, by the ever-watchful and exacting mother-in-law. One day he takes up his flute, thinking to lose himself in the cares of his existence by pouring forth the distress of his heart in doleful minor notes. This does not please mother-in-law, and she worries our poor friend until he flees to his room in despair. There he continues to toot-toot, while her ladyship pounds upon the door, commanding him to cease, and threatening all manner of things. The poor man glances out of the window, and seeing a tramp perching himself on a railing just outside the window, a bright idea seizes him, and motioning the tramp to come in, gives him a coin and instructs him to continue the tooting, while he escapes unsuspected for a few hours' relaxation. He makes his exit through the window, and jumps into a cab, but mother has been too much for him, and he little dreams that the coachwoman is dear mother-in-law! He calls to see a lady friend, who is particularly glad to see him—and vice-versa. Mother-in-law disguises herself as the colored maid, and waits idle. Later on the unfortunate fellow recognizes the waiting maid, and, true to the old adage, "at last the worm turned." He pursues her to the kitchen and finding her in hiding, picks up the stove can and slips it over mother-in-law's head, pressing it down hard. Mother-in-law is stout, and therefore she suffers. Many were the expedients tried and long was the time before mother-in-law could regain her usual amount of fresh air, light and comfort, and when at last this is accomplished he is cured of her discomforting vigilance, and her son-in-law is restored to domestic peace and tranquillity.

"IMP."

YANKEEANNA. There are national troubles which arise between the countries of Yankeeanna and Revolutio. The President of Revolutio sends his Charge d'Affairs to the Secretary of Yankeeanna to endeavor to straighten out the differences. On the arrival of the Charge d'Affairs in Yankeeanna he discovers an injured newsboy on the street. An auto passing along, in which is the Secretary's daughter, stops and takes the boy to the hospital. Later, during the conversation between the Charge d'Affairs and the Secretary of State of Yankeeanna which is not panning out very favorably, the Secretary's daughter enters the room and is immediately recognized by the Charge d'Affairs as the girl who took the injured boy to the hospital. It is a case of love at first sight. The Charge d'Affairs is now called home by the President with the intention of declaring war against Yankeeanna, but the documents are kept away from him by the daughter. The Charge d'Affairs and the girl declare their love for one another, as also two more Yankeeanna girls for two men from Revolutio, and while Revolutio is busy preparing for the war, the three couples are busy getting married. Yankeeanna accepts the challenge of war and immediately decides to move upon their country, but in a different way than is expected by Revolutio, as they enter with a flag of truce and ask for the forgiveness and blessing of the President of Revolution upon the international marriages, which is cheerfully given, and all differences are settled.

IRONY OF FATE. An author whose sole thought is his books, and who is a veritable bookworm, has a beautiful young wife, and as he leaves her alone continually she is forced to seek her own amusement. A friend of his comes to pay them a visit and the husband turns him over to his wife, saying they must entertain one another, as he is too busy with his books. The friend is rather reluctant to accept this arrangement, but under the circumstances is obliged to do so, as the husband insists on it. After an elapse of a couple of weeks, the wife and friend realize that they are falling in love with each other. The friend, not wishing to be a party to any wrongdoing, decides to leave, but is prevented by the husband, who has been suddenly called to the city, and he wishes his friend to stay and protect his wife while he is away. While the husband is in the city he has an attack of sunstroke and is carried home in a very serious condition, and after the doctor's visit is told to keep very quiet, as any undue excitement would be liable to cause his death. The friend and wife meet in the library; he confesses his love for her and tells her he must leave her home. The husband gets up to work on his books and in walking through the library discovers his wife and friend in serious conversation, and thinking that his wife is untrue to him he gets into such a rage he falls in a faint. The doctor is immediately sent for, who injects morphine to install his heart to a normal condition. The doctor leaves his morphine and syringe by mistake and it is picked up by the wife, who shows it to the friend, who suspects her of having given it to her husband. The wife, upon re-entering the husband's bedroom, has a fierce argument with him, which causes his death (by excitement). The friend steps in, picks up the morphine bottle and hides it to protect the wife from being accused of murder; but upon the doctor's visit she is exonerated, as he gave the morphine to the husband and the sunstroke was the real cause of his death. The friend, feeling as though he was a partial cause of the death, decides to go West and be heard of no more, and writes telling the wife so.

YANKEE

THE BROKER'S DAUGHTER.—With an independent income, a beautiful home and a talented daughter, Joseph Jacobs could not leave well enough alone.

As a clothing manufacturer he had shown ability, was successful and prospered. But, filled with ambition, he longed for new worlds to conquer, and, like many another unshorn lamb, chose Wall street as his field of action.

Jacobs' experience is but a repetition of so many similar tales chronicled in the daily paper. The cobbler should stick to his last—the same old story—ruin and bankruptcy. But how of them at home? The tales of business failure do not divulge the sufferings and heartaches of the wives and children. In this case Jacobs' daughter Ethel received the full brunt of the storm.

Ethel a few short months previously had met Ralph Rose—the acquaintance was formed at the time he soundly thrashed several roughs who had offered insult to Ethel—and it was a case of love at first sight.

The father received Ralph with much favor and it was during the festivities of the engagement party given in honor of Ethel and Ralph that the crisis occurred.

Called from among his guests Jacobs is handed a telegram requesting his immediate presence at the office where he finds things tottering. The bottom has dropped out of the market. Every available possession possessed by him is thrown into the breach. Not a dozen fortunes equal to Jacobs' can stem the tide.

Wiped out and ruined, he returns to his home where he informs the assembled guests of his bankruptcy. Like rats leaving a sinking vessel the guests lose no time in making their departure, all but Ralph who offers his services to Jacobs and his daughter in their hour of need. Ethel's made of stern stuff, passes the fortune and we can tell, perhaps saves him from a suicide's grave.

You might as well be dead as broke. [illegible] successful business man after years of struggle and the accumulation of a large fortune, and then to lose it all, and be obliged to begin at a comparatively early age to [illegible]

But every cloud has a silver lining, [illegible] day Jacobs finds himself in possession of a [illegible] pertinent clue to his long-[illegible] [illegible] of money and other valuables. [illegible] to step the downward path. Ethel, [illegible] urges him home, where the struggle [illegible] this to come and to return to [illegible] [illegible] gives her the [illegible] is nothing to [illegible] the owner, so [illegible] advertises for [illegible] is found.

An article so valuable must belong to someone and so it does, the owner seeks the [illegible] and depends to the address mentioned [illegible] full measure of handsomely rewarding the finder, and so he does, for the [illegible] bestowed by Ralph's mother and Jacobs obtains as a reward a son-in-law and freedom from further poverty.

THE U. S. REVENUE DETECTIVE. Wm. McPherson bids his wife and baby good-bye for a journey into the wilds of Kentucky. He has been summoned by the Revenue Department for this important mission.

The moonshiners have grown unusually energetic and Uncle Sam determined that every still should be smashed, and when Uncle Samuel says a thing he generally means it.

Mac's wife and baby were very dear to him and these continual separations caused a tugging at his heartstrings, greater than the serious events of his adventurous calling. But a man in his position is not supposed to question. The word "duty" is paramount on every occasion.

Arriving at a small town in Kentucky armed with a letter from his chief, he was successful in obtaining the services of a number of picked men who knew every inch of the ground and were practically without fear. As a construction crew on a new branch of railroad their identity was very successfully concealed.

After a season of careful strategy and numerous hard battles the gang was put to rout, handcuffed and "moonshine" became a dead letter in that section. One of the most difficult problems of his career now confronted Mac.

A young moonshiner with a pretty wife and daughter presented the problem. During one of his scouting expeditions Mac and Simpson, his right-hand man, were captured by two guards, dragged into the moonshine camp and stared death in the face for a few moments as they looked down the muzzles of their guns. Mac was a jovial chap and probably his coolness and bravery at this crucial moment caused the young wife to intervene in his behalf; and the sight of the other deputies coming to the rescue led to their attempt to escape at that moment. The battle was short and decisive; the vagabonds were outnumbered and outclassed, Mac being well satisfied with the result.

One incident remained—the detective came upon the young moonshiner hiding in the well, his wife and baby by his side. There was no question, the man merited arrest and a long term of imprisonment, but the wife pleaded: "I saved your life, now spare us." Thoughts of home and his own baby—well, Mac shut his official eyes for a moment. The department never heard of it, but Mac felt he did his duty nevertheless.

BISON

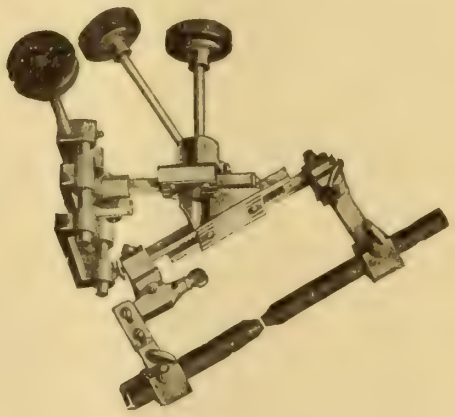
LOVE IN MEXICO.—When Luzetta goes to fill her jug with water she meets Petro, her peasant lover. He accompanies her to her home and while they are having a love scene she is rudely ordered into the cottage by her disagreeable, mercenary father and poor Petro sent off because of his poverty. Jacques, a wealthy suitor, shortly after comes and offers gold for Luzetta. This is perfectly satisfactory to her father, but not so to the girl. She holds them off with her stiletto and mounts a ladder to the upper part of the cottage. The father takes away the ladder and says there she will remain until she accepts Jacques. Luzetta, however, risks making her way out through the window, and does get away. An old Mexican woman sees her flight and goes into the cottage to tell of it. Jacques and the father hurry after Luzetta. She leads them up and down hills and through many dangerous places and at last, breathless, she reaches her sweetheart's hut. He is seated disconsolately on the porch, gazing lovingly at the rose she had given him. They both enter the house and bolt the door. Jacques and the father beat on this until it gives way, but by this time Petro and Luzetta have gotten out of the window and are mounted on a horse. They ride to the [illegible] to be married, while the other two return to the cottage arguing [illegible] the gold. [illegible] [illegible] and the [illegible] [illegible] By the [illegible] [illegible] [illegible]

EDISON ARC LAMP

Suitable for

Motion Picture and Stereopticon Work

Regularly supplied with all Models of Edison Projecting Kineto-scopes



FEATURES

1. Rack and Pinion and Hand Wheel Adjustments.
2. All Adjustments from outside of Lamp House.
3. For Alternating or Direct Current.
4. Burns Carbon 90 minutes without resetting.
5. Simplest Construction and Operation.

For a dozen other advantages, write us.

PRICES

Arc Lamp complete. $15.00
Arc Lamp less base. 12.00

NOTE: ALL parts stamped with our

TRADE MARK

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

General Film Co., 41 E. 21st Street, New York City
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

BIO=Carbon Quality is obtained at no additional cost

Here is the carbon expense of one customer for the month **before** and the month **after** changing to BIO carbons.

BEFORE

106 5 8 x 6 in. Cored Carbons
at $2.25 per 100. . . . . $2 39

AFTER

74 5 8 x 6 in. Cored BIO Carbons
at $2.48 per 100. . . . . 1.83

Saving .56

The hours run during the second month were slightly more than in the first.

In addition to the saving made by the long burning life of BIO carbons, this customer obtained a third more light at the same cost for current.

But the greatest surprise was the **picture.** He says:

"It is not a moving picture, but an **animated photograph.** I never saw such a life-like picture before."

Ask your exchange for samples. If they cannot supply you, send their names to us and we will see that you are supplied.

Charles L. Kiewert Co.

NEW YORK . . . . 39 Cortlandt Street
PITTSBURG . . . . 421 Frick Building
MILWAUKEE . . . . 114-116 Huron Street
SAN FRANCISCO . . 195-197 Fremont Street

THANHOUSER COMPANY.

UNCLE TOM'S CABIN. [illegible] is the well known [illegible] Company. Our story opens in Washington, the home of Senator [illegible] to sell some of his slaves, owing to business reverses. He is [illegible] Eva, [illegible] Senator's home and [illegible] Uncle Tom. [illegible] Eva and Tom [illegible] Eva's mother [illegible] Eva [illegible] Tom [illegible] Eva [illegible] Tom [illegible] Eva [illegible] Tom

The reason why

Pink Label

·TRADE MARK·

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway **New York City**

UP-TO-DATE DEVICES and IMPROVEMENTS FOR MOTION PICTURE THEATRES

Are You going to build a new / going to remodel your **Theatre**

We have designs and suggestions for Buildings and Decorations

ASK FOR

Our designs and prices on new Brass Railings

Our Improved Incandescent Lamp Adjuster and Cleaner

Our Electric Signs with interchangeable letters to advertise your Feature Films—better and neater than all your calico signs

Make Your Own Signs with Gummed Letters

COMING OUT—Our new Side Light—enough light on the seats, none on the screen, no light shining in the eye

CINEMA BUREAU

160 Washington Street **P. O. Drawer 727**

CHICAGO, ILL.

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

THE ONLY AUTHORIZED AND ORIGINAL PICTURES OF

Jack Johnson in Training

AND

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass.**

SOUVENIR DAY ALWAYS BRINGS THE CROWD

"ROSALIE"—5 CENTS EACH

"YATES"—4 CENTS EACH

"WALLACE"—2½ CENTS EACH

These handsome Silver-plated Teaspoons, full size and weight, make ideal souvenirs, and will pack your Theatre to the doors.

Choice of three handsome patterns at $2.50, $4.00 or $5.00 per hundred, F. O. B. Chicago.

All our customers are meeting with wonderful success. One house alone has used Hundreds of Dollars worth in a few weeks. The plan will make you money. The three samples mailed for 10 cents in stamps.

WRITE TO-DAY

UNITED STATES FACTORIES COMPANY

40 Dearborn St., Chicago, Illinois

"Imps Draw the Crowds"

WE now announce two totally unique films which, we believe, will open new fields in the way of moving picture plots and create no end of favorable comment among the patrons of your theatre. The first is a high-class drama, the second a splendid farce comedy with a plot as bizarre as a comic opera. Every friend we have is urged to make immediate arrangements with his exchange to get both these releases.

"The Irony of Fate"

Released Monday, August 1. A story much more complex than the average attempt of moving picture producers; one that would be ruined unless handled as skilfully as our famous stock company has done. Read the synopsis elsewhere in this issue and tell your exchange you want "THE IRONY OF FATE."

"Yankeeanna"

Released Thursday, August 4. This deals with love and war between the mythical countries of Yankeeanna and Revolutio. It shows how Master Cupid hands the War God a knockout punch. Its fun is delicious, clean and natural. You could run this a week and never grow tired of it. Ask now for "YANKEEANNA."

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

ALL "IMP" FILMS ARE SOLD THROUGH THE SALES CO.

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of PROVEN QUALITIES essential. Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 788

Moving Picture World Bound Volume No. 6

JANUARY to JUNE 1910

NOW READY

$2.00 Per Volume $2.00
Express Charges Collected

ORDERS FILLED IN ROTATION

The Same Difference as there is Between
NOTHING FOR BREAKFAST
AND
BREAKFAST FOR NOTHING
Is Between Buying Films of the
AMERICAN FILM BROKERS German Savings Bank Building NEW YORK
AND BUYING FILMS OF SOME JUNK DEALER

Advertising copy MUST be in hand every Wednesday of each Week

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 13—The Biter Bit (Com.).....640
June 20—Eugenie Grandet (Dr.).....961
June 25—From Love to Matrimony (Dr.).....960
June 27—Sorceress of the Sea (Dr.).....620
June 27—Jarrot Wants to Marry (Com.).....490
June 30—Incest (Dr.).....
July 4—The Bag of the Beggars (Dr.).....
July 7—Gregoire (Dr.).....1000
July 11—Jean, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—Tomorrow Is Payday (Com.).....395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Heart.....635
Aug. 1—Sir Surveys His Son-in-law.....110

GREAT NORTHERN FILM COMPANY.

June 18—How Brother Cook Was Taught a Lesson (Com.).....
June 18—Lake of Lucerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.).....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.).....
July 23—The Stolen Policeman (Com.).....410
July 23—The Lieutenant (Com.).....466
July 23—Fagan Forming Company (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)

"IMP."

June 6—The Nichols on a Vacation (Com.).....970
June 9—A Discontented Woman (Dr.).....980
June 13—The Way to Win (Com.).....935
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeedoodle .....

LUX FILMS.

June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344

NESTOR FILM COMPANY.

June 6—The Bucking Broncho (Com.).....975
June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Ranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999

NEW YORK MOTION PICTURE CO. ("Bison.")

June 14—An Engineer's Sweetheart (Dr.).....995
June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West 995
July 27—The Room of the Secret 1000

ITALA. (By N. Y. M. P. Co.)

June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Verse of the Blood.....500
July 16—Mother-in-law, Sons-in-law and Tangle-foot 500
July 23—A Caesar Dad 500
July 23—Let Us Live Together.....500

AMBROSIO. (By N. Y. M. P. Co.)

June 1—A Just Revenge 446
June 1—Prestige 421
June 8—The Shipwrecked Man 528
June 8—A Jealous Wife 387
June 8—A Jealous Wife 994
June 15—The Emperor's Messenger.....510
June 22—The Story of Lulu, told by her feet...252
June 22—The Trick Umbrella of Priest.....975
June 29—The Taking of Saragossa.....
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Automatical Adventure 500
July 20—The Revenge of a Jockey 858
July 20—Slow Riding Exercises of the Italian Cavalry 214

POWERS PICTURE PLAYS.

June 18—Her Dad's Pistol (Dr.).....500
June 18—The Phrenologist (Com.).....450
June 21—Nero (Dr.) 990
June 25—A Plucky Girl (Dr.).....
June 25—Why Jones Reformed (Com.).....
June 28—Mother and Daughter (Dr.).....
July 2—The Man Behind the Curtain (Dr.)....
July 2—The Lady Doctor (Com.).....
July 5—On the Border (Dr.) .....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.) .....
July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.) .....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.) .....

THANHOUSER COMPANY.

June 10—The Writing on the Wall (Dr.).....1000
June 14—The Woman Hater (Com.).....1000
June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.).....1000
July 29—The Mermaid (Com.) 1000

CAPITOL

May 16—The Heart of Tessa (Dr.).....
June 18—The Turn of the Tide (Dr.).....900
June 25—Cash on Delivery (Dr.).....900
July 2—Trapped by His Own Work (Dr.).....900

ELECTRAGRAFF

May 29—Proposing Under Difficulties (Com.)....
June 15—A Message from the East (Dr.).....890
June 22—An Interrupted Courtship (Com.).....790
June 29—All's Well That Ends Well (Dr.)....950
July 6—No Questions Asked.....900
July 13—Among the Breakers 950
July 20—The Power from Above (Dr.) 900

SALES CO.—FILM D'ART.

June 2—Vitellius and Heliogabalus.....1053
June 9—Children of Edward IV.....987
June 16—The Legend of the Hold Chapel.....950
June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hiding Place.....900
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..367
Aug. 4—The Eagle and the Eaglet.....1000

DEFENDER FILM CO.

June 10—Russia, the Land of Oppression (Dr.).861
June 17—Married in Haste.....886
June 24—Too Many Girls.....839
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000

ATLAS FILM COMPANY.

June 8—The Outlaw's Redemption (Dr.).....
June 15—Settling a Boundary Dispute (Dr.)....950
June 29—The Tenderfoot Parson (Dr.).....900
July 6—That Little German Band (Com.).....
July 6—Manoeuvres of the New York Police Force (Scenic).....
July 13—The Clergyman and His Ward.....950
July 20—Only a Hobo (Com.) 460
July 27—The Prospector's Treasure.....600
July 27—The Kissing Bug (Com.).....
Aug. 3—The Best Cure (Com.) .....

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.) 420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 550
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.) 300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Rodgers 475
July 14—Grandad's Extravagance 520

MOTOGRAPH COMPANY OF AMERICA.

June 15—A Child of the Regiment (Dr.).....850
June 22—Taft for a Day (Com.) 870
June 29—A Millionaire Tramp (Dr.).....900

YANKEE FILM COMPANY.

June 15—Jeffries on His Ranch.....856
June 27—The Heroine of Pawnee Junction (Dr.).850
July 4—The Ghetto Seamstress (Dr.).....
July 11—The Pirate's Dower.....950
July 18—The Right to Labor (Dr.) 950
July 25—The Ungrateful Daughter-in-law (Dr.).950
Aug. 1—The U. S. Revenue Detective.....875
July 27—The Cowboy and the Squaw (Dr.).....1000
Aug. 8—The Broker's Daughter 950

AMERICAN KINOGRAPH COMPANY.

June 21—Tempered with Mercy (Hepworth)....475
June 24—Lieutenant Rose, R. N. (Clarendon)...960
June 28—Under the Reign of Terror (Aquila)..850
July 1—The Plunder (Com.).....525
July 1—Fresh Air Fiend (Com.).....445
July 2—The Plumber (Clarendon).....528
July 2—The Fresh Air Fiend (Wrench).....445
July 5—Boxing Fever 600
July 5—The Boy and His Teddy Bear.....290
July 8—From Gypsy Hands.....570
July 8—A New Hat For Nothing.....350
July 12—Prince of Kyber.....600
July 12—A Deal in Broken China.....337
July 15—A Hindoo's Treachery.....810

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000
Champion—The Cowboy and the Squaw (Dr.)..1000

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

THIS WEEK'S LIST OF INDEPENDENT FILMS.

Monday, July 25th.

Eclair—The Silversmith to King Louis VI. (Dr.).960
Imp—Two Maids (Com.) .....
Yankee—The Ungrateful Daughter-in-law (Dr.).950

Tuesday, July 26th.

Bison—Love in Mexico 984
Lux—(Title not given.)
Powers—The Missing Bridegroom (Dr.) .....
Thanhouser—Uncle Tom's Cabin (Dr.).....1000

Wednesday, July 27th.

Ambrosio—The Room of the Secret.....1000
Atlas—The Prospector's Treasure 600
Atlas—The Kissing Bug (Com.) .....
Electragraff—(Title not given.)
Nestor—A True Pal (Dr.) 999

Thursday, July 28th.

Cines—(Title not given.)
Film d'Art—The Hiding Place 900
Imp—Bear Ye One Another's Burdens.....

Friday, July 29th.

Bison—In the Wild West 995
Defender—(Title not given.)
Lux—(Title not given.)
Thanhouser—The Mermaid (Com.) 1000

Saturday, July 30th.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—For the Sake of a Child (Dr.)..
Great Northern—Fabian Arranging Curtain Rods (Com.) .....
Itala—The Two Bears 693
Itala—Where Can We Hang This Picture?....367
Powers—A Little Confederate (Dr.).....
Powers—The Vixen (Com.) .....

PUT OUT A SIGN

POWERS PICTURE PLAYS

and You Will Fill Your Theatre on the Hottest Night

If your exchange cannot give you our Films let us know and we will tell you how to get them

OUR TWO GREAT FEATURE RELEASES

Released Saturday, July 30th

THE LITTLE CONFEDERATE

A Civil War Drama. The principal part played by the greatest American child actor.

THE VIXEN

A Comedy that tells of a pretty girl with a terrible temper and her var ous admirers. This is one series of laughs.

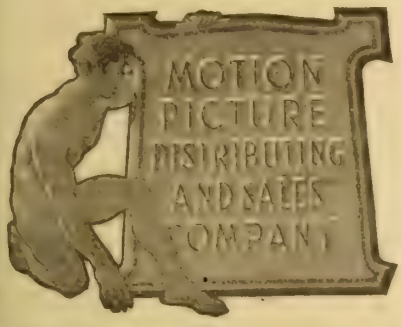
Released Tuesday, August 2d

HER PRIVATE SECRETARY

A DRAMA

A Beautiful Young Authoress engages as Secretary a Handsome Young Man who has been a convict.

A Thrilling Dramatic Love Story without one dull minute.



The Photography in our Film is second to none,

Acting the best that can be had by high-class actors

The Powers Company

241st Street and Richardson Avenue

New York City

GREAT NORTHERN

Release for Saturday, July 23rd

One Reel of Crackerjack Comedy!

AN ELOPEMENT

FABIAN CLEANING CHIMNEY

Release for Saturday, July 30th

For The Sake of a Child

This is a splendid dramatic story showing how an estranged couple for the sake of their child obtain the annulment of their divorce and come to a better understanding.

Fabian Arranging Curtain Rods

This is another comedy picture in which Fabian, the famous comedian appears in a laugh-creating sketch. To see him is to grin, laugh and roar.

Stands for Quality!

The GREAT NORTHERN Film is the film make of Universal Fame. (Pioneer of Independent Makers.)

No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Member of Associated Independent Film Manufacturers. Licensee under Bianchi, Armat-Jenkins and Biograph Patents

OUR REPRODUCTION OF

Johnson-Jeffries

FIGHT PICTURES

—WILL BE—

OK'd by State and Municipal AUTHORITIES

We do not claim to have the original films, but we offer the finest reproduction imaginable

2 REELS! EACH INCIDENT PRODUCED AS IT ACTUALLY OCCURRED AT **RENO**

CHAS. CUTLER—as Jeffries. CLEVE HAWKINS—as Johnson
All other ring de celebrities cleverly impersonated

CUSTER'S LAST STAND

Taken on the Original Battlefield. Enacted by Real Indians

A Most Realistically Portrayed Historical Event—1,800 Feet—Two Reels

STATE RIGHTS FOR SALE

Ohio, Oregon, Montana, Washington, California, Indiana, Idaho, Pennsylvania, New York and Iowa—SOLD

Don't Let Your Neighbor

SLIP THIS OVER ON YOU
Get the Greatest of Them All

The Snappiest Battle Ever Filmed

Wolgast-Nelson

FIGHT PICTURES

Ready for Immediate Delivery

15 Rounds to Knockout : We Have the Original

NELSON and GANS

FIGHT PICTURES

Complete from Training Quarters to Knockout

FOUR THOUSAND FEET **TWENTY-ONE ROUNDS**

THE TRAINING PICTURES

of

Jack Johnson

are going like hot cakes. Rush your orders by wire

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, CHICAGO, ILL.
14th and Douglass Sts., OMAHA, NEB.
401 Barclay Block, DENVER, COL.
321 Atlas Block, SALT LAKE CITY, UTAH

NO FAKE

JOHNSON-JEFFRIES

We do not claim to have the original films, but we offer a reproduction of the big fight

TWO REELS $225.00
Ready for immediate delivery

Everything as accurate as could be obtained to give an exact reproduction of the big event. Every act and blow represented as in the ring fight at Reno.

CHARLES CUTLER, of Chicago, acted the part of J. J. Jeffries
CLEVE HAWKINS, of New York, acted the part of Jack Johnson

SEND FOR CIRCULAR WIRE OR WRITE AT ONCE

SPORTS PICTURE CO.

79 Clark Street
CHICAGO, ILL.
Long Distance Phone, Ran. 1115

REMEMBER THIS IS NOT THE ORIGINAL NOR A FAKE PICTURE

MOVING picture reproduction of Jeffries-Johnson contest, Reno, Nevada, July Fourth, by rounds, made from living moving pictures shown by San Francisco Examiner. Also showing panorama of original thirty thousand dollar arena; big crowd and ringside views, from introductions to knockout. Now ready for exhibition. Can be shown anywhere. Approximate Length Twelve Hundred Feet. Terms: Three Hundred and Seventy-five Dollars. One Hundred and Twenty-five Dollars with order, One Hundred and Twenty-five Dollars C.O.D., balance One Hundred and Twenty-five Dollars in thirty days

SUNSET FILM AGENCY

FORTY-FIVE KEARNEY STREET, SAN FRANCISCO, CAL.

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

NEW YORK HAS WOKE UP

to the Merits of

THE MIRROR SCREEN

Call at the VARIETIES THEATRE

112 Third Avenue, New York City

and see the difference between the old and the new. As day is to night, so is the brightness of the picture on a Mirror Screen compared with the ordinary curtain. You can turn on the house lights without eclipsing the picture if it is on a Mirror Screen.

Tuck and Manning, 406 Gaiety Theatre Building, wants every New York exhibitor to inspect the screen at the Varieties Theatre.

HOW TO INCREASE YOUR BOX OFFICE RECEIPTS—**PLEASE YOUR PATRONS**

Human Life Photography

Patent Mirror Screen came in good shape. I would not take $1,000.00 for it if I could not buy another. I have opposition, but the Mirror Screen makes his picture look like 30 cents.

Very truly,
S. G. SMITH, New Lexington, Ohio.

How is it all done? The **MIRROR SCREEN IS THE ANSWER.** It ReflectS, MagnifieS, TransmitS and IntensifieS ExpressioN, BringS PictureS to LifE.

Many cities have taken up this question—"How Can the Picture Theatres Be Better Lighted"? For moral reasons we demand light during performances. The **MIRROR SCREEN** is the solution of this well taken reform.

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18, 1910). Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

BEST FILM PROGRAM YOU EVER SAW!

The Laemmle Film Service is giving its customers the best variety and best quality of films in the trade. Every day shows such an increase in the volume of our business that it seems more like midwinter than midsummer. Exhibitors everywhere are joyfully asserting their independence in order to get the wonderful programs which are making us more famous than ever. Send for our latest supplementary lists and feast your eyes on the good things in store for you. And don't let anyone dictate to you the price of admission you shall charge your patrons! Hitch up with Laemmle and enjoy the best summer's business of your show career.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters:
196-198 LAKE ST., CHICAGO

Minneapolis Portland
Omaha Salt Lake City Evansville

The Biggest and Best Film Renter in the World

NEW SLIDES

For the Following Songs—JUST OUT

Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.
I Met My Love Mid the Roses.
Sunny Time is the Time for Me.
Moving Day in Jungle Town.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

NESTOR FILMS

"Rarely Equalled—Never Surpassed"

Scene from "A TRUE PAL"

For Release July 27, 1910

A True Pal

Length, 999 feet, and a thrill in every foot.

A rugged, intense, palpitating drama of the West—the kind that interests, fascinates, thrills and delights. They will talk about it, and, despite the hot weather, your house will be **Packed to the door.**

You cannot be true to others if you are not true to yourself. **"A True Pal"** is all that the title implies and more. It has a **True Ring; True Conception; True Construction; True Staging; True Acting; True Photography; True Everything.** It is a **Feature Film** par excellence—one that you cannot do without.

Order Now! And don't rest until you get it.

Exchanges! If you have missed any of the following simon-pure, superlatively great hits, wire us at once for copy:

BACK IN THE MOUNTAINS
REDMAN'S HONOR
THE COWBOY PREACHER
DOUBLE CROSS RANCH
THE CROOKED TRAIL
A SOLDIER'S SACRIFICE
THE SHERIFF'S DAUGHTER
DAYS OF '49
THE INDIAN PRINCESS
THE MOUNTAINEER
FRONTIER DAY IN THE WEST
THE LILY OF THE RANCH
THE CALL OF THE WEST
THE DAUGHTER OF THE MINE
BOSS OF (E) RANCH
THE COWBOY & LIEUTENANT
THE BUCKING BRONCO
THE FIGHTING PARSON

Are you a member of our Large Mailing List Family? If not, join at once!

Bianchi Licensee

Nestor Films
Made by
DAVID HORSLEY
Sold through
THE SALES CO., 111 East 14th St., New York City

Posters Free

VITAGRAPH

"LIFE PORTRAYALS"

The Most Magnificent, Sumptuous and Realistic Production Ever Attempted of

UNCLE TOM'S CABIN

Issued in THREE PARTS, Each Part Consisting of ONE REEL

PART I. To be Released TUESDAY, JULY 26

Telling of the escape of Eliza and the removal of Uncle Tom from his old Kentucky home. Approximate length, 935 feet.

PART II. To be Released FRIDAY, JULY 29

The affection of little Eva for Uncle Tom, the purchase of the old negro by St. Clair, the appearance of Topsy in the story and the death of little Eva. Approximate length, 1000 feet.

PART III. To be Released SATURDAY, JULY 30

The sale of Uncle Tom to Legree, the escape of Cassie, and the punishment and death of Uncle Tom.

THEY CAN'T TOUCH HIM

If you did not get our last Bulletin, from July 15 to July 31, **send in your name and address at once.** In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS – Posters especially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 6. August 6, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

MRS. BARGAINDAY'S BABY

A comedy of natural cause and effect.

Released AUGUST 4, 1910

THE RETURN OF TA-WA-WA

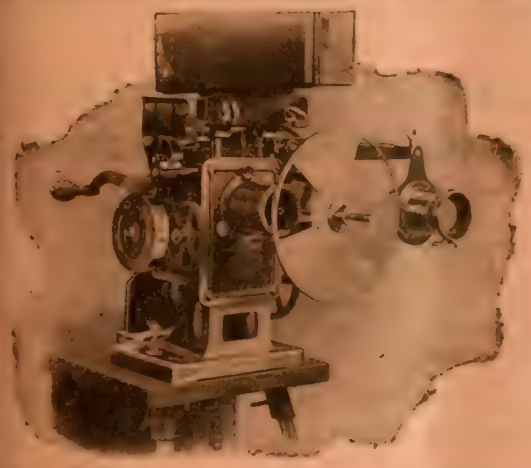
An Indian Drama embodying a great story and great variety of scenery

Released AUGUST 11, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



HOT WEATHER

is the hard season for the operator; but half his troubles are done away with if his machine is a

Power's No. 6 Gameragraph

the machine that runs with a touch, and scarcely ever needs an adjustment.

The mechanism is absolutely unique, and it projects the best pictures you ever saw.

Investigate it now. Send for Catalog G.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

THANHOUSER FILMS

IMPORTANT TO EXHIBITORS

There is a silly story going the rounds to the effect that we are making only ONE release a week. The rumor is thoroughly false, as everyone who has been watching our work knows. We release a "Thanhouser" every TUESDAY and FRIDAY. The 2 "Thanhousers" that are released every week are essential to the well-being of your business. You know this to be so. Make your exchange give you both of 'em. Certainly trade doesn't come so easily in Summer that you can afford to miss a single "Thanhouser" THAT REALLY IS RELEASED AND REALLY IS OBTAINABLE. The next time you're told that we make but ONE release a week, tell the teller to GUESS AGAIN. We're right on the job with TWO, and if you don't get them it's your own fault.

Say Say "THANHOUSER" To the Exchange Man! Say "THANHOUSER" To the Exchange Man!

"THANHOUSER"

To the Exchange Man and You'll get

A Thanhouser Comic that'll make ANY day "Fun Day" at your Theatre

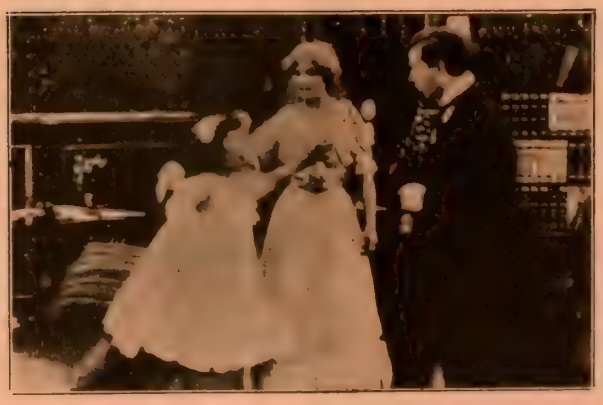
JENK'S DAY OFF

was a Day of Woe Instead of a Day of Joy He Meant it to be. It taught him to never, never leave wifie's side—not even for a day! The day you show the "Day Off" will be a big day at your place—provided you announce it a bit a day or so before.

Approximate Length, 1000 Feet No. 130 Code Word, Day

RELEASED TUESDAY, AUGUST 2d

SCENE FROM "JENK'S DAY OFF"



SCENE FROM "THE RESTORATION"

THE RESTORATION

How Sight of a Tiny Daughter Restored a Long-Lost Memory

This isn't a "Thanhouser Classic" in the accepted or advertised sense of the term, but it is a "Thanhouser Classic" for all that, if a subject that will go down through time as an unusual release can be considered a classic. Anyway, it's an almighty gripping idea done into an almighty pretty picture and your patrons will like it as much as anything we've turned out to date.

Approximate Length, 1000 Feet No. 132 Code Word, Restoration

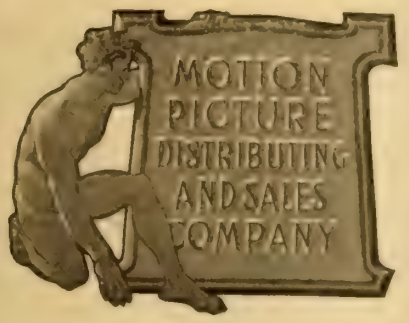
RELEASED FRIDAY, AUGUST 5th

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Sold only through the Motion Picture Distributing and Sales Company.

Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!
Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!



LIFE or DEATH

LISTEN TO REASON. Why every free-loving American Citizen engaged in the business of exhibiting moving pictures should take Independent service:

Every week that you do not, your two dollars are swelling a gigantic fund that has already begun to buy up exchanges.

It Is Your Money!!!

When they have bought all the exchanges they want, they will begin to buy theatres.

Also—With Your Money!!!

Don't think for a moment that you, Mr. Small Exhibitor, are going to get a fine offer for your theatre because the Trust wants it. They don't. They figure that by getting control of the big houses in your locality they can just crush you out of existence. And they would do it by using

Your Own Money

if you keep on taking their service.

A little more than a year ago you couldn't help yourself, BUT NOW you can put your fingers to your nose and exercise your just prerogative. THE INDEPENDENT SIDE TO-DAY SPELLS REAL INDEPENDENCE FOR YOU, with a program of the highest quality and with preparations going on for the production of pictures that will rival any brands now on the market. But a stronger argument for you is the prevalence of a spirit of "pull-together" and co-operation—every man standing ready to help the other.

Not Monoply—Prosperity!

Are you going to give up your two dollars

Next Week?

SHOW YOUR BACKBONE—GO INDEPENDENT

List of BUYING EXCHANGES, July 6th, 1910

Acme Film Exchange, 76 Second St., San Francisco, Cal.
Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Appleguth & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Chicago Film Exchange, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

St. Louis Exhibitors!

Patronize the W. H. Swanson St. Louis Film Co.

Get a Square Deal and No Misrepresentations

Last week the two Licensed exchanges formerly in St. Louis were cancelled by the M. P. P. Company. They were replaced by a branch office of the Yale Concern of Kansas City that **starts** in with glowing promises. Let us show them up to you and then see how far they can be depended upon to "deliver the goods." Their ad states:

> ***We will start in with 1000 reels of New Licensed Film. We will be able to furnish to our customers at reasonable rental, all the big feature film subjects put on the market during the past few years by the licensed manufacturers. We will buy from two to five prints of each and every film subject put on the market by the licensed manufacturers from this time on.***

Let's do a little figuring. All the licensed manufucturers are turning out for the whole United States market about 1,600 reels a week, running absolutely to their capacity. This branch concern is going to start right off with 1,000 new reels. In other words they have bought nearly two-thirds of an entire week's output of the Trust manufacturers who could not possibly make that many extra reels by working night and day; and besides if they bought the entire week's product they would be stocking up with from 30 to 200 of each subject. Are you crazy enough to believe that?

They also promise to furnish you with every **old** feature subject made by licensed manufacturers in the past few years. How's that going to be possible with all those **new** reels? Close inspection of their stock will probably convince exhibitors that it will be easier to get the **old** features than the 1,000 **new** reels.

A thousand new reels cost $100,000. Any man that would invest that amount in a new exchange at one investment needs his sanity looked into. They are going to buy from two to five prints of each subject. Well, let's see how that figures out. The licensed manufacturers turn out 23 varieties a week. From two to five prints means an average of 2 1-2 reels, or 57 1-2 reels a week. At $100.00 a reel this means $5,750.00 a week for new film; more money than any three St. Louis exchanges are now receiving for film rentals; and, besides, it costs something to run an exchange. Perhaps this wonderful concern from K. C. is going to show us how to do business for the fun of the thing and not lose money! It is to laugh—the brazen con game that they have sprung on exhibitors in the St. Louis territory. Get wise to all their bunk, then **LOOK UP SWANSON** who is on the square and will give you **an independent service** that will be just as represented. At present

12 NEW REELS A WEEK

Monday—Imp and Yankee	**Thursday—Imp and Defender**
Tuesday—Bison and Powers	**Friday—Thanhouser and Bison**
Wednesday—Ambrosio and Atlas	**Saturday—Itala and Great Northern**

Commencing August 15th we guarantee to put on six more first class reels, and September 5th there will be 24 reels a week, absolutely guaranteed. As for machines Edison Exhibition or Powers No 5 models 25% discount to our customers for thirty days. Repair parts 25% discount to anybody. Other accessories at discount prices.

After reading the above, don't you think a real, live hustling, progressive, honest dealing exchange is entitled to your patronage?

Wm. H. Swanson St. Louis Film Company

Cor. 7th and Pine Streets ST. LOUIS, MO.

"BIRDS"

That's What They Are

READ THIS LETTER

WATERBURY, CONN., JULY 17, 1910

GENTLEMEN:

Atlas films are making a hit with my people and I've got to hand it to you. Your two subject comedy reels are real comedy and just what we need for summer. Keep them coming.

Respectfully, BROADWAY THEATRE, Wm. Parker, Prop.

HERE ARE TWO SUMMER MONEY-GETTERS. They are "Birds" and will make your audiences CACKLE, CAROL, CHIRP, CHUCKLE, CROW, and cry with delight

RELEASED WEDNESDAY, AUGUST 10th

2 on 1	"The Wrong Bag" AND "The Animated Scare-Crow"	2 on 1
2 on 1		2 on 1

Did you order "THE REST CURE?" It was made since we are ready to turn out Sterling Stuff

If your Exchange isn't supplying you, shoot us a postal and we will put you wise

ATLAS FILM CO. 19 UNION SQUARE NEW YORK CITY

Motion Picture Distributing and Sales Company, Sole Distributors

Getting Yankeeized?

Yankee Films are Doing It!

Want to laugh? Want to cry? Want to see our patrons come to you and say nice things about your show? On the eighth of August we release a climax of dramaturgy showing spell binding incidents with those settings that have made Greater New York the most talked about Metropolis of the world.

"THE BROKER'S DAUGHTER"

(950 FEET)

You'll be a dyed-in-the-wool Yank booster before you've seen half of it. It's equal to our

U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

These are wonderful drawing cards for Summer business. The exchange men who saw these run at the Niagara Falls Convention unanimously pronounced them "headliners equal to the best."

YANKEE FILM CO., 344 E. 32d St., NEW YORK

"Yanks" are sold through the Sales Company

Eclair Films

The Acme of Perfection—See for Yourselves

COMING

August 8th, 1910

The Buried Man of Tebessa

Length, 677 Feet

A Realistic and Vivid Film of Eastern Life with Very Effective Photography

Competition of the Police and Guard Dogs

Length, 258 Feet

An Entirely New Attraction—Something that is Bound to Please

FREE POSTERS **ORDER AT ONCE**

ECLAIR FILM COMPANY

NEW YORK: 31 EAST 27th STREET

CHICAGO: 35 EAST RANDOLPH STREET

Sold only through the Motion Picture Distributing and Sales Company.

FILM D'ART

To be Released Thursday, Aug. 11th, 1910

"Charles Le Tremeraire"

AND

"The Oedipus King"

Two subjects making one grand reel. The Film D'Art productions are in a class by themselves and exhibitors, after projecting this reel, are sure to ask for a return date. Most elaborate scenery, settings and remarkable acting.

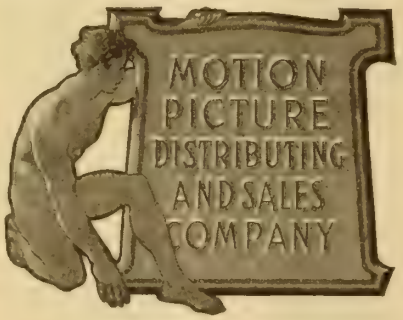
(Approximate Length 1,000 Feet)

Wire your orders at once for the stupendous production "Carmen" to be released August 18th

Motion Picture Distributing and Sales Company

SOLE AGENTS

111 E. 14th St. NEW YORK



INDEPENDENT EXHIBITORS

Boycott Defender Films

If you do not find them of the **Snappiest, Clean-Cut, Interest-Holding, Up-to-the-Standard, Patron-Drawing, Money-Making Quality.** Yes, the **BRAND** is new to you, **BUT** not the man who offers them to you for your approval. He has been in all branches of the business long enough to know, and has been a war horse of the **Independent Exhibitors** that should warrant them in returning their good wishes by demanding them from their exchanges.

DEFENDER FILM

Released Thursday, August 11th

Indian Squaw's Sacrifice

A true Western story, ably presented

Released Thursday, August 18th

SHANGHAIED

A feature that will bear extensive advertising, and can be repeated.

WM. H. SWANSON, Mgr., 111 East 14th Street, New Yory City

Defender Films sold through the Motion Picture Distributing and Sales Company

P. S.—I cannot possibly write and thank my many Independent Exhibitor Friends, who have flooded me with congratulatory letters on my Defender quality, but take this opportunity of expressing my deep felt appreciation for many wishes for success. But I have all your names on my mailing list, and want some more. Will you send them?

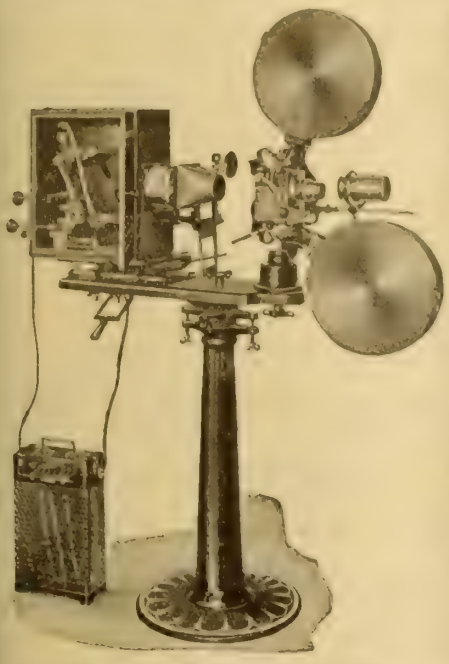
Signed, WM. H. SWANSON.

15 TO 1 IS ASTONISHING
BUT IT'S A FACT

It represents the difference in the wearing qualities of the Motiograph and other machines.

A user of a well known machine told us a few days ago **"I've had five new Geneva Stars for my machine in a year and I think it's too many."**

A user of two **Motiographs** in two theatres says: **"I've had two Geneva Stars in about three years."** That's one for each machine, thus the



MOTIOGRAPH ADVANCE IS 15 TO 1

Besides we've since strengthened the star 25 per cent. and made other important and valuable improvements. **Remember the Motiograph Star runs in oil.** The Motiograph is by long odds

The Best Wearing Machine on the Market

This is proven by three years of **constant heavy grind** in the service of many hundreds of the representative theatres in **all parts of the world.**

Roy Monaghan, operator of the Star Theatre of Manistique, Mich., July 10, 1910, says: "Motiograph been running sixteen months without a single repair part, which I think is a credit to the makers."

The Motiograph Projects Pictures that are by far the most

Brilliant, Steady, Sharp and Flickerless

It's the **Patented Double Cone Shutter** used **only in the Motiograph,** and other special features. It's

THE ONLY BIG SUCCESS

and **you can't show the best pictures without it. Our 1910 Catalogue** will tell you more than **50 reasons why.**

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO. 564 AND 572 W. RANDOLPH ST. CHICAGO, ILL.

SPECIAL JOBBING AGENTS:

J. H. HALLBERG, New York
ELECTRIC THEATRE SUPPLY COMPANY, Philadelphia
PITTSBURG CALCIUM LIGHT AND FILM COMPANY
WESTERN FILM EXCHANGE
YALE FILM EXCHANGE
COLORADO FILM EXCHANGE
J. P. BROCKLISS, London England

Sold by all progressive Dealers and Exchanges

GOT 'EM AGAIN

FIRST PICTURES OF THE FIGHT

SERIES OF FIFTEEN SLIDES FROM ORIGINAL PHOTOGRAPHS TAKEN AT RING-SIDE, RENO, OF

JOHNSON-JEFFRIES FIGHT

COMPLETE SET AND READING, $7.50. SHIPPED SAME DAY MONEY RECEIVED. NO C. O. D.
18x22 PHOTOGRAVURE POSTER. 11 VIEWS OF FIGHTERS FOR LOBBY DISPLAY WITH EACH SET

COSMOPOLITAN SLIDE MAKERS

174 East Madison Street - - CHICAGO, ILL.

AH SING
and the
GREASERS

Released Thursday, Aug. 4th

A Western comedy that sets a new standard; a comedy with a real laugh. Ah Sing thinks that the cowmen are planning a new joke and as a result captures two desperadoes to the huge surprise of the men of the ranch.

Length About 840 Feet

Released Monday, Aug. 8th

The Heart of a Sioux

Written by a former Indian Agent the story rings true to the real life of the reservation. Several novel features are introduced and the film is good in every way. If your audiences like Western releases don't fail to let them see this capital example.

Length About 980 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

PATHÉ
American Productions

RELEASED AUGUST 3rd

Under Both Flags

A Story of the Civil War

An intensely thrilling picture, replete with the grim realities of war, that will draw you crowded houses.

RELEASED AUGUST 6th

The Latest Fashion in Skirts

The Story of a Hobble-skirt

An American-made comedy, right up-to-date, that will pack any house. Here is a film that you will have to repeat on. ∴ ∴ ∴

RELEASED AUGUST 10th

Her Photograph

He was married and when the leading comedienne gave him her photo it led to complications of a most varied and numerous kind.

RELEASED AUGUST 13th

The Red Girl and the Child

A Western drama of the right kind with plenty of exciting situations, and full of snap and ginger. ∴ ∴

PATHÉ FRÈRES

41 West 25th Street NEW YORK
35 Randolph Street CHICAGO

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 AUGUST 6, 1910 No. 6

Summary of the Week.

Higher Ideals, by John M. Bradlet....
Clergyman Sees the Fight Pictures for The Moving Picture World....
The Motograph Company of America....
Mazeppa—A Great Film by Selig....
Motion Picture Backgrounds, by H. F. Hoffman....
About the Esanny One Hundred Dollar Word....
Demonstration of Kinemacolor....
"Lux Graphicus" on the Sentiment of the Picture....
"Man-About-Town" Regrets the Passing of the F. S. A....
Broadway Has Its Picture House....
Operators' Column: Wrong Condensers—About Light Rays—An Example of Nerve, etc....
A Problem for the Exhibitor....

Across the Footlights.

One day this week we visited two theaters on Moving Picture Row in the company of a talented actor and a well-known playright, ostensibly to compare the pictorial presentation of "Uncle Tom's Cabin" by two separate companies. One of these had condensed the principal outstanding features of Harriet Beecher Stowe's famous work into a single reel or a show of barely twenty minutes. The other gave us the first of a series of three, to be issued in succession, which naturally allowed more scope for detail and effect. Therefore it is not within our province to draw a comparison of their respective merits, but we will quote a remark made by our actor friend. Said he: "One is like the first act of a classic drama; the other is like a one-act playlet." He found no fault with the stage management or even the acting of the latter; in fact, he expressed himself as believing that in the one-reel presentation the characters of the story were even more closely drawn to what his conception of them would be. But he asserted, and we fully agree with him, that the dignity and scope of the work was beyond the possibility of adequate presentation in a single reel.

Also on the program of the theater showing the first of the three-reel series was the picture dramatization of another popular novel. Neither of these productions elicited any applause, in fact it was remarked that they were received with almost listless inattention. Yet both were better staged, better acted and better photographed than the ordinary run of picture plays. Why, then, this apathy? Was it that the program was too heavy? No, our playright friend argued that their weakness lay in the dramatization. The adapter of the play, or scenario writer, had played into the hands of the scenic artist rather than to the audience—to the eye, but not to the mind.

Our friend was asked for and gave the following as a formula for the preparation of a successful drama: A tense situation or impressive scene at the outset to at once rivet the attention, followed by sharply contrasted situations or expressions (if the term may be used in speaking of the silent drama), all leading up to a dramatic moment or climax.

Film manufacturers, he said, erred in judgment, because, while lavish in their expenditures, yet they economized at the wrong end. They employ high-salaried actors, go to no end of expense for props or even suitable natural settings; but the writer of the scenario may be anybody or a nobody. Few manufacturers had yet held out sufficient inducement to attract the best available talent to this field.

True, we remarked, but the average writer, and even the most talented, has so little conception of what can successfully be translated by the silent picture, that even the best stories have to be so altered by the producer that they are barely recognizable by the author.

Yes, and that is why so many of the most pretentious picture plays fall flat. There is a sameness in all their treatment. It is not enough for skillful camera men and stage directors to rack their brains for effects. The element of originality must be in the plot. There must be a motive for every scene and they must be logical. The silent drama must be made to stir the emotions as well as please the eye. In other words, the picture must be made to express thought as well as depict action. How few of them do!

In the pictoria! dramatization of a novel, for example, it is not sufficient for one man to select the situations that will make the best series of pictures, and let it go at that. The first essential is to discern the underlying motive, sentiment or moral and keep that always in view. The finished picture is seen by myriads of eyes and must have something in it to appeal to thousands of different intellects. The writer, if such exists, who has so wide and deep a conception of human nature, is not yet available to the film manufacturer. Therefore, the next best thing they can do to employing rare talent, is to pass no working scenario into the hands of the producer until it has been re-read and revised and amended by a number of competent persons. Such a course would eliminate much of the trash we have to submit to seeing on the screen. In fact, the one thing that is needed to sustain and even to increase the public interest in the picture is MORE BRAINS at the fountain head.

Requiescat in Pace.

Without the shedding of a tear, a faithful few attended the obsequies of that one-time active body, the Film Service Association, at Detroit, on July 21-23. F. S. A. did not die of old age, but, like many a man who has outlived his usefulness, to be succeeded by more virile strength, it just petered out. Sentimentalists may say that F. S. A. died of a broken heart. At all events it cannot be said that the mourners carried their sorrow heavily—and there was a glorious wake.

But, to be serious, we are sorry to record the passing of the F. S. A., for that is what means the adjournment of its last meeting *sine die*. Who will dare say that its checkered career was not without its usefulness? If nothing else, it at least established a bond of fellowship and *entente cordiale* between a number of diversified interests and competing factors that has had a very salutary effect upon the business. In fact, for this reason alone we are sorry that it was not continued as a social organization.

At the one short business session, President Gilligham called to order the representatives of some twenty or more licensed film exchanges; Secretary Freuler read the minutes of the previous meeting and Treasurer Lieber rendered his report, which showed that the organization was in a healthy financial condition.. No business being brought before the meeting the motion to adjourn *sine die* was in order, and after all outstanding bills had been paid it was voted to donate the balance in the treasury to the Red Cross Association of America.

Then the delegates cut loose. Detroit is a banner convention city, moreover it is President Gilligham's home town and he had planned to give his guests a rousing time. About half of them had their wives along and the good social time they had will long be remembered. Launches carried the party to Star Island, in Lake St. Clair, where a dinner was served. Automobile parties to Belle Isle and along the delightful boulevards of Detroit, moonlight trips on the river and other pleasant festivities ably prearranged by the entertainment committee, of which President Gilligham was chairman, was a delightful and fitting termination to the dear old F. S. A. Peace to its ashes!

Higher Ideals.

In this great age of progress while some public-spirited individuals work hard and spare neither time nor money to enlighten the world and place before the people the best and most powerful educator, in the shape of motion pictures, others of the selfish class take hold of this great cinematographic industry to make it a gambling speculation.

Motion pictures are not only a source of amusement but a great educator, a great reformer. The capital invested in motion pictures is represented by millions, and thousands of persons depend on cinematography as a support. If motion pictures were to drop out of sight, we would suffer a genuine panic and thousands of persons would be thrown out of work.

The honest manufacturers, those who have started the industry, those who by their hard work and capital have made it possible to combine education with pleasure, fully realize the situation and are doing their very best to elevate motion pictures and make of them the universal educator of the world. They still add new buildings to their already large and costly plants, they build new plants and money seems to be no object to them, to reach the goal of their ambition. For those who are watching closely it is a pleasure to see how many men are devoting their time, energy, brains and money to bring cinematography into the schools and churches, and these men, although already rewarded in a financial way, deserve a good deal more praise, and let us hope that future generations will recognize their great work.

To offset this bright side of the question, we are deeply pained to see that a few selfish men, who have only one ambition, the one of grabbing every dollar in sight, without any thought of the future, are using their efforts to pull down the industry, to the detriment of other manufacturers and of the public in general.

In this class we count the ignorant exhibitor, who, to cash all the nickels in sight, does not care for quality, but shows his pictures in the most slovenly manner, to the disgust of the public. With his sordid mind he believes that the public is no better and wants only sensational and suggestive pictures, and if he cannot find enough sensational films, he finds at least enough dirty, suggestive posters to make of his theater an ugly billboard, and with all these offensive posters, he adds the cheapest and most vulgar vaudeville acts that he can find. These are the shows ruining the industry and we cannot blame decent persons and newspapers who all the time hurl a stone at motion pictures.

We have in America the same parallel as in Europe. All that is a go in Paris is a success in Europe, and all that is a failure in Paris finds no admirers in other cities. In the United States the eyes are riveted on New York, the worst place on earth for motion pictures; and taking New York as the keynote, the authorities, ministers, newspapers, etc., of other cities jump on motion pictures. This is wrong, because if New York exhibitors do not know how to show moving pictures, smaller towns know and are not only making money but are giving a clean, decent amusement to the people.

The exhibitor is not the only guilty one. Many renters can be shown up, men who speculate on old junk, who tire and discourage a willing public with films that should be discarded forever. Here again the greed; the renter, like the exhibitor, looks at to-day and does not think of the morrow. To get one dollar more out of a lot of old junk, he gambles to lose the whole future, as the public will not stand for this old junk and will stop visiting the theaters if better films are not shown. Better films? We have plenty of them, but the renter does not want to buy them; he prefers to make the old ones last as long as possible. If the renter wanted to be a little more liberal, he would encourage the manufacturer, who in turn could greatly improve his productions when assured of a certain output, and the exhibitor with a better service could get better attendance and everyone would be making money.

To these selfish men let us add the business upheavals that have been the luck of the independent manufacturers. They now claim to be a unit. Let us hope that this unity will bring a solution and a long and glorious future assured to motion pictures. Let us hope that in this unity the independents will adopt the policy of the licensed folks and work in harmony with the same object in view, work with a clear head and no worry of mind for the betterment of cinematography in general. We must give credit to the legitimate manufacturers that they are not working for the dollar of to-day but for the future, and if it was not so, they would not spend the money they are now lavishing on new studios, new factories, new offices, etc. The Sales Company, following the example of the Patents Company, work as a unit and although we hear some complaints from a few dissatisfied ones (we always have some kickers) we must admit that the new rules are for the betterment of the industry in general.

J. M. B.

Motion Picture Backgrounds.

By H. F. Hoffman.

An article by "Spectator" appeared in the *Dramatic Mirror* of July 16 in which he feels called upon to defend himself against certain objections that had been raised by some of his previous remarks about "Jersey Scenery." The "Spectator's" previous remarks were inspired by his being obliged to witness many so-called "Western pictures," in most of which he was able to recognize the old familiar Palisades in the background.

He perceived in this constant repetition a monotonous lack of versatility, and made bold to say so on several occasions. In fact, it bored him so that he began to use the term "Jersey Scenery" in a sarcastic sense, and, later on, as a matter of evolution, he fell into the very unjust habit of applying the term "Jersey Scenery" to everything in the way of bad backgrounds, regardless of whether the subject was photographed in Staten Island, Long Island, New York or Connecticut. He made the term general, and with him "Jersey Scenery" became a synonym for mediocrity, in much the same sense that we speak of Connecticut tobacco, or Michigan watermelons, or American Swiss cheese.

When the vials of wrath were opened and poured upon his head, the "Spectator" came to the front with as much grace as possible and made public confession of his sinful habit. Moreover, he did a penance by stating that New Jersey abounds with some of the finest natural scenery on God's footstool, and by so doing he and I are still friends, for I live in Jersey and had he not made this retraction I would never speak to him again. He said at last what he should have said at first: that the scenery is there all right, if the film makers would only go after it, but they found it so convenient to skip just across the river from New York to the dear old Palisades for anything and everything that required an outdoor background, that the interior stood neglected and unexplored; which is true to a great extent.

The scenery is there, surely enough, and it is only begging for some man to come along and find it. The same is true of the localities north, south and east of Manhattan. But the man never comes. The idea of keeping a man out scouting for pretty scenes strikes the average manufacturer as scandalous waste of money. He is willing to pay a scenic artist and stage carpenter their union scale from sheer force of circumstances, but with regards to natural scenery, the usual way is to pack the whole troupe into a motor bus and send them off to select their own backgrounds, and the result is usually much wasted time and indifferent or accidental success.

I have maintained for a long time that every manufacturer should employ a man whose only business would be to scour the countryside and pick out the beauty spots, but it "listens bad" to the film maker. The idea of some other man having a continuous joy ride in *his* automobile at *his* expense is a hard lump for the manufacturer to swallow. I will admit that it looks like a pretty soft job for the beauty spotter, and one that would appeal to many thousands, but after all, sometimes the jobs that look like the softest snaps are really the most wearisome tasks in the world.

To give an illustration, I recall the time when I was an exhibitor and moving pictures were at the very zenith of their popularity. The children, especially the boys, were wild about them and were worrying all day long about raising money enough to take in the show at night. At that time I though it necessary to keep tab of my competitor's pictures and to that end I made arrangements with a young lad to go at my expense each night to the other house, sit all through the show and return with his report. Needless to say, he became a demi-god among the other boys. They envied him and secretly wished him an early demise in the hope that I would then require another boy. This kept up for about six weeks when I received a note from my boy saying he had had enough. Too much of a good thing, even for a boy.

Your joy rider would have plenty to do, because if he were a systematic man he would consider it necessary to take photographs of each scene selected. These he would file away for future use, with full directions how and when to get there, together with name or permission of the property owner, etc. The candidates for the position would be many, but when it same to sifting them down according to their qualifications and merits, there would be few of them left to choose from. The right man should be an artist, preferably a landscape artist. One who has served his time before an easel and learned by dint of personal application just what objects and conditions in nature make for art and those that do not. He should be grounded in the laws of composition, such as balance, light and shade, rhythm, contrast, repetition, leading line, massing, subordination, simplicity, form, detail, tone quality, etc.

It will require something more than a mere mechanical photographer. There seems to be a general notion that because a camera man can produce a good negative from a technical point of view that he is an artist. To the contrary, a good mechanic is always a bad artist, and a good artist is usually a vile mechanic. The reason is that one works with facts and measurable quantities while the other works by instinct and unmeasurable quantities. A true mechanic delights in facts, figures and measurements while your true artist revolts at them. Taking the two in combination, they should between them produce an artistic photograph.

Now in regard to this matter of "Jersey Scenery," I have been over a considerable portion of North Jersey during the past few months in my official capacity as private detective of the Hot Muffin and Quick Delivery Company of New Jersey. By this means I had many chances during odd moments to observe and meditate upon the beauties of nature. I was always firm in my belief that there were many beautiful scenes that had been overlooked in those parts, and this I considered as my opportunity to bring some of them to light.

It seems that the Hot Muffin and Quick Delivery Company had been bothered by tramps who were stealing the muffins from doorsteps, and it became my duty as private detective to follow this band of nomadic gentlemen from town to town and whenever I saw them stealing our muffins it was also my duty to chase them, which I did. These chases led me into some of the most beautiful sylvan retreats imaginable, and which I could not attempt to describe herein.

It will be seen that my duties of patroling the streets, and seeing that the muffins were unmolested by the muffin thieves, kept me within the city limits most of the time, and for that reason most of the backgrounds mentioned below are those of an architectural nature. By giving the street and number it is easy for the reader, if interested, to find them. It is much more difficult to give the exact location of an arbitrary landscape, except by

photographs, or by chalk marks such as are used by muffin thieves. Furthermore, the rate of speed at which I went by these scenes, in my capacity of private detective to the Hot Muffin and Quick Delivery Company, in pursuit of muffin thieves, rendered it impractical for me to pause to take observations, memoranda or photographs at the time.

Before proceeding with the list of backgrounds mentioned below, I desire to state that they were gathered at random during idle moments, purely accidental, and without going out of my way to find them. I have no doubt that with the use of a motor car and the freedom of my time I could have found many more in out-of-the-way places here and there. I do not claim any greatness for them but merely present them as suitable backgrounds for moving pictures. In them will be found an absence of clapboards and all products of the jig-saw. The reader is welcome to investigate and make use of these observations if he thinks well of them. On the other hand, if they are found by others to be impractical or commonplace, they will have the satisfaction of knowing that there is no charge for it. After which we will proceed with the list.

Hoboken—Willow Terrace, between Sixth and Seventh streets, running through from Willow avenue to Clinton street. Three little parallel streets of quaint squatty houses in the Dutch style. Built in solid rows and resembling a European village street. Nice cobble stone effect; good setting for a Dutch or German comedy or drama. Blocks run east and west.

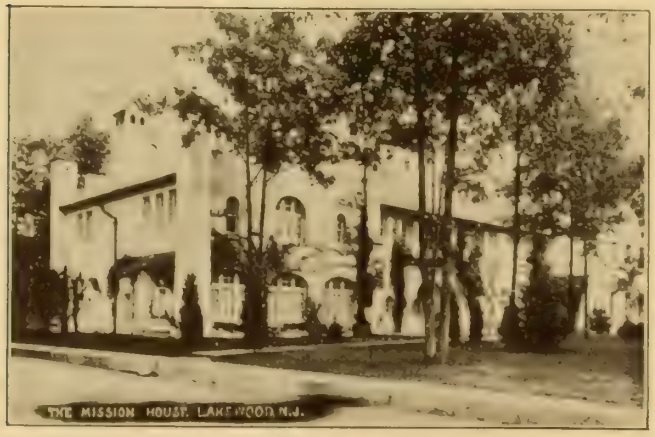
Hoboken—Holy Innocents Church, Sixth street and Willow avenue. Sunday School building in rear near Clinton avenue, facing east; must be taken through fence at close quarters. Good setting for German barracks or tavern.

Hoboken—Rear of (new) Stevens Institute. Stone gateway and tower; suitable for the entrance to the grounds of a medieval castle; facing southwest.

Montclair—Gateway to Montclair Academy, facing east, showing a series of modern stone steps, flanked by shade trees on each side, receding upward and terminating distantly in a massive door. Suitable for a royal wedding procession or approach to a stately court.

Montclair—Mountain Avenue station, Greenwood Lake division of the Erie Railroad (not far from Montclair Academy). Small, neglected old stone house, facing east. Suitable for a scene of peasantry or squalid respectability; also for a hermit's abode, a suspicious rendezvous, or a house of gloom on the Edgar Allan Poe style.

Plainfield—44 Somerset street. Well-kept Colonial mansion setting well back from street, good for war drama in a scene showing the affluence or prosperity of the South before the war. Facing south.



Plainfield—229 East Front street. Old Colonial house, facing southeast. I consider this without doubt the best adapted setting for a war drama that I have seen. The house stands 200 feet back and is approached on each side by a straight stately row of trees. The trees do not obscure the house, which may be plainly seen at the end of this avenue of tall trees, setting in a solemn dignity. It is somewhat dilapidated and the grass is uncut. There is a pretty effect of sun spots coming through the shady trees, flecking the broad approach and the tall columns and Colonial doorway. A regiment of soldiers could be photographed before the house on the lawn, which is very level and somewhat below the street grade.

Lakewood—52 Madison avenue. Vined mansion in the German style, viz., plaster and timbered woodwork with small latticed swinging windows. Excellent for a window romance or street scene in one, if viewed from eastern side.

Lakewood—402 Lake Drive. Mansion of delicate stone tracery with odd and pretty windows and doors. A study in white, facing south.

Lakewood—428 Lake drive. Handsome dwelling in the German style, ultra German in detail. Romantic.

Lakewood—Lynch Castle. Suitable for medieval drama of kings and queens. This castle is too large to be included well in one picture, but some of the detail aspects would lend themselves nicely. There are many pretty views of it across the neighboring lawns, showing the castle towers in the distance just over the tree tops. It is the private residence of Mr. Lynch, a Lakewood citizen.

Lakewood contains far more material for the camera man than any of the places I visited. The lake itself has pretty nooks and corners; the tall graceful pines have an artistic value and the dwellings are nearly all picturesque. Georgian Court, the residence of Mr. George Gould, is a bonanza of landscape gardening and one that would keep a photographer busy for weeks. Louis XVI. himself never lived in greater state than this, the magnificence of which is almost beyond belief.

Summertime is the off season in Lakewood. There are very few people in town and the camera man can work unmolested. Speaking with photographers and business men in the village, I learn that it is quite easy to get consent from the property owners, for as a rule they are very proud of their pretty places and like to have them pictured. Mr. Gould is especially proud of Georgian Court. It had always been open to the public until recently when it was closed owing to vandalism and the American habit of gathering souvenirs. Mrs. Gould has been an actress and for that reason they can have no especial antipathy toward theatrical people. In fact they have a theater of their own there and occasionally they pull off an outdoor drama that is a truly brilliant spectacle.

CAPTAIN ROGER BACON STARTS FOR THE WAR.

Scene from "A Colonial Belle," a Revolutionary War story by the Kalem Company. We reproduce it in connection with the article, "Moving Picture Backgrounds," because it shows a successful attempt to provide a consistent background as well as correct costumes. The Colonial mansion seen in the picture was discovered in an obscure town in Connecticut.

Clergyman Reviews the Fight Pictures for the Moving Picture World.

Yes! I went to see the "fight pictures." A perfect cyclone of reasons surging around me demanded that I should go; not only must I see them, but sit in judgment upon them. I had an opinion, but opinions may be as variable as the winds. Also a prejudice, but prejudices are as valueless as a woman's "wills" and "wont's." To form a judgment could not be possible in any other way; I must therefore see for myself, even ignoring the newspapers, for some of them seemed about as sincere as Judas in the matter. In addition to being filled with my own reluctance and distaste, I was filled with everything "all the world" had to say in the way of "indecent," "immoral," "degrading," "offensive to public decency," "causes race riots," "creates disorder," "a public nuisance." What a mess of beastliness I was preparing for can be imagined. Steeling my mind so as not to be easily offended, trying to be thick-skinned, deliberately preparing for the most nauseating experience of my life, and actually trembling with a peculiar indescribable sort of inward fear, I went.

Please let me pause to say this is not about the fight or the ethics of fighting or boxing; this is solely about "the pictures."

Well, I saw them! As pictures are silent, it was not possible to hear any blows; neither could any blood be seen; and, save for the occasional sound of the "describer's" voice, all was silent, perfect silence. The predicted "disorder" did not materialize; strange to say, it was the quietest gathering I ever attended in all my life. There were no expressions of approval or disapproval, no applause of any kind whatever; this in a theater was indeed strange; a goodly number of men (respectable men, too), and a few women, and not a sound. Silently we looked on and as silently we passed out—absolutely quieter than a funeral. At a funeral there is a buzz of conversation, but in this instance this was lacking; we were all strangers, so we were all silent; even comments were inaudible. My experience to this point having proved so contrary to my expectations, perhaps my readers may ask if this exhibition was in some staid old country town? No, it was in the Borough of Brooklyn, in the City of Greater New York.

I do not know anything about fighting, but if those pictures showed fight, I have seen more fistic animation between two street urchins; nimbleness of feet seemed to cause more movement than anything else.

So surprised and impressed was I at the conspicuous absence of what I supposed would be blood-curdling fighting that I was constrained to count the time spent in the efforts of each combatant; discovering that actually two-thirds of the time not a blow was struck or even aimed; the men simply rested in each other's arms in a sort of pushing contest not energizing enough to be called a wrestle.

The "lecturer" told us "this was hard work and many an occasional punch was delivered which could not be

detected." We had to believe this was so from the fact that it ended in a "knockout" wherein the pictures showed one man down for a few seconds and all was over.

Of the appearance of the men, the pictures showed nothing distressing (however much may actually have existed); the black man wore a continual smile which seemed to indicate complete self-possession throughout. The white man must have suffered temporarily or he could not have been "counted out," but there was no evidence of suffering in the pictures as he got up and walked away. Indeed, had I not known that it represented an actual fight I should have called it a fake or a "staged" play. I must say I have seen more revolting scenes in many pictures than were possible in these. I have already stated the effect upon the audience, therefore it only remains for me to pass my judgment upon the whole scene.

Fighting is a *bad* business throughout and I am not going to enter upon a discussion of its evil influence. The legitimate exercise of boxing is another thing. Fighting is the abuse of boxing.

It may be logical to say that if the actual fight is illegal, showing the pictures should be illegal; but having seen the pictures I can only come to this decision, in addition to my description; it is, that personally I have proved that a more degrading knowledge of the fight and a more demoralizing mental effect is caused by the descriptions in the newspapers than is possible by the pictures. The pictures show neither pain nor blood, the newspapers give harrowing details of both. If we are to stage or classify the evils of these fights, I should without doubt place the fight itself as the first and great evil, the newspapers' harrowing descriptions and details with exaggerations as the second or lesser evil, leaving the pictures to fall in line as the third or least evil. I desire not to be misunderstood as approving the pictures in any way. I am simply analyzing the situation and putting the three aspects of these matters in their relative positions.

Should the proper authorities deem it wise anywhere to suppress the pictures, they ought also most certainly to suppress the newspapers. It is hypocrisy for any paper to decry voiceless pictures while they give speech to blows and wounds and bloodshed in a manner so indecent as to cause the readers shuddering revolt. The revolt against the pictures is only natural after reading the papers, but I must in finishing say that whatever opinion may be formed by the pictures, the newspapers are worse.

W. H. J.

The Motograph Company of America.

NEW PLANT AT BALTIMORE, MD.

A study of the Independent manufacturers' movement in this country reveals the fact that very seldom is a business started at the right end. In the last twelve months, as we have already pointed out in previous articles, something like twenty manufacturers have come into the field and it has been our duty to examine the plants in which they work as well as to criticize the pictures which they produce. These two circumstances are inter-dependent. It is necessary to have a good plant well equipped for the work and a good management in the laboratory and producing end; in short, having the necessary knowledge plus perfect facilities, this will further the production of good moving pictures which will succeed because they will satisfy the requirements of the public.

Some of the new manufacturers do not seem to have grasped the most essential part of this business. They have, as we know from personal observation, started in with poor, or rather incompetent equipments. They have engaged and relied upon cheap talent, which has not been first class, in the photography and producing. The result is, as our columns testify and the exchanges know, the production of very many moving pictures which are not up to the requisite standard of quality.

This week it has been our pleasure to inspect the new plant of the Motograph Company of America, of Baltimore, Md., and we are convinced that this company has started in at the right end; *i. e.*, the very beginning. For manufacturing purposes they have located in a charming suburb of Baltimore, amidst open country which will allow of them producing beautiful outdoor scenes in very great variety. They have chosen a piece of ground upon which to erect, from the lowest brick of the base to the completion of their laboratory, an installation of every requisite for the production of moving pictures. Approaching the plant from the main road you get the impression of a country home to which a large studio is attached. Just as we write this article the workmen are in the last stages of equipping the plant in which, probably by the time this number of THE MOVING PICTURE WORLD is issued, negatives will be in course of development. Neatness, convenience, and good order characterize the office part of the plant. We examined with some interest the entirely new studio, the room measuring, roughly, 70 x 40, admitting light from all sides and presenting the appearance so familiar to us, of a large photographic studio. Although glazed in the ordinary way, this fine place is screened, ventilated and lighted in a way that will give the photographer opportunity of producing a great variety of good pictures. The Motograph Company propose working by natural light, as the studio is far removed from any other building. Then again, we believe the actinic quality of the Maryland light is always good. The Motograph plant, we may say in passing, is well equipped in the matter of dressing rooms and other conveniences in making a picture.

We explored with interest and expectation the most important part of the moving picture plant, namely, the laboratories and dark rooms. Here we were very agreeably surprised to see in compact form one of the finest, cleanest, most economical systems of developing negatives and positives that we have examined. This system is under the direction of Mr. J. E. Rivoire, whose reputation throughout the country is that of a master of the work expected of a director of a moving picture plant. It would not be fair either to the Motograph Company or to Mr. Rivoire to particularize the details of the method adopted for developing and fixing negatives and positives, for tinting, and drying them. Suffice it to say that for this part of the work the trough system has been used. Briefly we may say that all the work is done in especially prepared concrete troughs sunk below the level of the ground so that an even temperature is always assured. There are minor details which are due to Mr. Rivoire which the company has adopted. The Motograph plant is one of the most efficient we have seen. It is such a plant, which, when in operation under expert direction, will produce pictures that in respect of photographic good qualities are bound to achieve the highest standard of excellence.

We are somewhat doubtful of the success of several Independent manufacturers for the reasons above given, but our inspection of the Motograph plant leaves us in no doubt at all of the capacity of this company, both in its personnel and its plant, for achieving a very marked success in the business of making moving pictures and of occupying a leading position in this great and growing

industry. They have the plant, they have the organizing ability, they have the help, what is more, they have the appreciation of what a good picture should be: so success to them should be only a matter of time.

We might, in conclusion, state that the affairs of the company are in the capable hands of Mr. Harry R. Raver, who is well known to our readers and who has had much experience in the exchange and exhibiting ends. Associated with Mr. Raver are Mr. Elmer J. Walters, vice-president and secretary, and Mr. W. C. Hooper, treasurer. These gentlemen, with Mr. Rivoire as chief of the laboratory, constitute a highly efficient executive board which should make the fortune of the Motograph Company.

Finally, we might say that it is the intention of the Motograph Company, who are very shortly releasing, to send out none but the highest grade of pictures; to release only good, clean pictures closely acted, the kind of picture of which the American public seems never to tire. Equal care will be taken in respect to the other kinds, such as scenic and industrial or educational. We have no hesitation in recommending the releases of the Motograph Company of America to exchanges.

Mazeppa.

A lady recently asked me what I would do if I discovered a man making illicit love to a lady who was bound to me by marriage. "Shoot 'em both," says I, "shoot 'em both, very dead." "But what," remonstrated my fair interlocutor, "would be the good of that?" "Probably no good at all," was my reply, "but it would be *my* way of handling the situation." *Tot homines, quot sententiæ.* So many men, so many minds.

The mind of the count in Lord Byron's splendid poem of "Mazeppa" was clearly more original than mine. But, then, he had an opportunity of showing originality. He discovered the "goodly stripling" of the poem in love with his wife, and she with him. The count thereupon selected a very ingenious form of punishment for Mr. Mazeppa and presumably for the guilty wife. Ignoring my drastic shooting remedy, he chose a particularly subtle form of torture for the offending youth. He bade his menials capture a wild horse—"a Tartar of the Ukraine breed"—and to this animal he securely strapped the offending lover. Away bounds the wild horse into the illimitable Russian steppes. This part of the poem gives Byron the opportunity of writing some of his finest poetry. The wild horse ultimately falls dead, Mazeppa is rescued by kindly Russians to become a great Polish commander, and lives to tell his story in his old age.

"Mazeppa" was a favorite poem of mine in early youth. I presented it to an admiring public in the first theater I ever conducted. This theater, I may say, had a seating capacity of none; but it was complete in itself. I wonder if any of my older readers remember Webb of London, who made a specialty of toy theaters, measuring, we will say, about three feet across and four feet deep? You bought them complete with footlights, wings, proscenium and scenery, which you painted yourself; a book of words of the play; and all the characters which you painted, cut out, stuck on cardboard, in little metal frames operated from the side. I remember playing "Mazeppa" in the kitchen of my home to my mother and several small children, who hailed me as a great genius and prophesied that I would one day be famous. So I am. Probably it is all through Mazeppa, eh?

The *clou* of this play is the opportunity it gives a beautiful woman to play the part of "Mazeppa," to be strapped to the horse and to pursue her wild career over torrents, deserts and the like. I do not know whether Mazeppa was ever played on the ordinary stage in the United States, but I know that it used to be popular in the British Isles. Oddly enough it was an American girl who was the most famous Mazeppa of all time. Her name was Adah Isaacs Menken. She married, amongst others, Heenan, the "Benicia boy," who fought Sayers, the English pugilist.

Poor Menken has been dead these many years, but her name will live in history, first of all, as a magnificent Mazeppa, then as a woman of many marriages, then as the authoress of some very beautiful poems, when life began, for her eyes, to wear a somewhat sombre aspect. Peace to her ashes! She was a good soul. I was amongst her many millions of lovers, although when I saw her I was a very small boy.

Mr. Selig is always exciting my curiosity. I was curious to see what sort of a job he would make of "Mazeppa." There is only one word in which to describe the picture. It is characterized by all the Selig grandiosity. The story is handsomely mounted, it has distinction of acting and dress, the scenery is fine. If I throw out the personal impression that when "Mazeppa" was bound to the wild horse he accepted the situation tamely and did not look at all like a beautiful woman playing the part of a man, I have done with adverse criticism. Away went that wild horse. What a great piece of moving picture stage management this part of the play represented! The way the beast struggled when he was in the hands of the Polish servitors; the wild, fixed, determined way in which he sped over wild country, up and down hills, in and out of the lonely fastnesses of nature! All this seemed to me to breathe the true Byronic spirit. There was the "Mazeppa" man, strapped to the back of the animal, bearing it all like a (moving picture) martyr! He was a great man, that actor; I am curious to know who and what he is and how he felt when he was making that memorable ride!

To me this film of "Mazeppa" appealed as a very fine piece of work, indeed. I do not know whether the American people generally know the story. Those who sat around me in the theater where I saw the film did not seem to know it so intimately as I did. But, then, as I have already told you, "Mazeppa" and I have been friends these many, many years.

I am very glad indeed to see Mr. Selig tackling Byron. Lord Byron is my favorite poet after Shakespeare. I want to throw out a suggestion to the great Chicago film house. It is this: to take a further dip into Byron and give us "Sardanapalus" on the moving picture screen. Do, Mr. Selig! T. B.

Demonstration of Kinemacolor.

The first private demonstration of the wonders of Kinemacolor in this country was held on July 15 in the Pergola, Allentown, Pa., when the owners of the American rights to the pictures, Messrs. James K. Bowen and Gilbert H. Aymar, had as their guests several hundred of the prominent people of that city and neighboring towns. After it was all over the consensus of opinion was that there has never been anything like it and that it is one of the most wonderful discoveries of the age.

The invention is comparatively new to the world. Charles Urban and G. Albert Smith, of London, worked many years before they perfected it, and when they had it finished they came to New York last Winter and gave a demonstration in Madison Square Garden. Among

those present was Mr. Aymar, a business man of Allentown. He instantly saw the possibilities of it in this country and secured an option at once. This option he and Mr. Bowen took up on their recent trip to Europe. The result is that they have the exclusive right in America and will manufacture the special projection apparatus in Allentown, which will also be the home station of the Kinemacolor. The factory will be at Union and Jordan streets and the office is at 942 Hamilton street.

Kinemacolor scenes are not pictures, but solid realities, the faithful re-creations of nature. They are in a category of their own. Their function appears to be the re-creation of nature as she is seen by the human eye, not from one point of view only, or at one moment of time, but from all points of view, and at all moments during the evolution of motion. It is difficult to explain how so simple a process succeeds so admirably in reproducing any and all the tints of solar refraction, and showing their constant variations. The fact is, many of the tints one perceives are accidents of preceding hues, throwing up their complementary colors, and thus contributing to a perfect whole. The lines and tints are produced by means of a color filter which though only composed of special tints of red and green reproduces all the other colors of the spectrum.

We understand that the Kinemacolor Company of America will consider offers for territorial rights.

CONCERNING THAT $100 ESSANAY WORD COMPETITION.

By Emar.

At last somebody has given practical evidence of realization that a proper term is needed to distinguish, in more fitting manner, the thousands upon thousands of places of amusement devoted to the exhibition of moving pictures. Not that this problem of a suitable appellative has not been thought of and discussed ere now, but it remained for the progressive Essanay Company to take the lead in a commendable attempt to relieve exhibiting houses of the nickel-odious and otherwise undesirable nomenclature in vogue.

Whatever the outcome of this competition may be, the Essanay Company will be entitled to the hearty thanks of all who are interested in the moving picture industry for the first real effort to discover a name that does not lead to the inference that a low price of admission is the principal lure to attract moving picture patronage.

Having given this matter of a suitable appellation much serious consideration, I venture to offer some observations in the hope that they may prove helpful in making a choice that will not be regretted. In the first place I would advise that the name to be selected does not bind the user to provide any form of entertainment other than the moving picture. But—however well convinced many are that the film pictures of good quality need no support; that vaudeville acts are not only a useless expense, but often a positive detriment, it is obvious that the word adopted must leave the user free to make his program with, or without, addition to his pictures. I think that I but echo the opinion of many in saying that a regular patronage, upon which so many exhibitors are dependent, is not gained or increased by "extra" attractions; that whatever improvement in attendance is attained is mainly, when not wholly, due to the quality of pictures exhibited by managers who are wise enough to study the preferences of their supporting clientele and who manage their houses in a manner to inspire respect and confidence. If exhibitors become more intelligently critical in ratio to the signal improvement in the quality of pictures now being produced—of which there is constantly augmenting evidence—the moving picture **alone** will very soon suffice to satisfy the public. This strong probability must be held in view.

Music being an imperative adjunct, generally understood to be a part of all entertainments, needs no consideration in the pending choice.

What is wanted is a word that will indicate a place where moving pictures are exhibited, but from which other attractions are not arbitrarily excluded.

Two words in general use the world over, having precisely the same meaning for all nationalities, are "theater" and "hippodrome." I mention these two words as the best examples of the kind of word to be desired. Distinct in their application to particular uses, both, nevertheless, legitimately admit a variety of performances.

What is wanted is a single word that is etymologically correct and that will fit the dignity to which the moving picture is so rapidly attaining as a large factor in education—no less than as the most popular form of public entertainment.

ACTOR JOHN AND HIS TRAINER.

It would seem that the "dog days" is just the right time
To indulge in a bit of doggerel rhyme.
So here's about "John," the Vitagraph pet,
As lordly a canine as ever you met.

John's no mere dog—John's a Vitagraph actor,
In "life portrayals" he's a notable factor.
If you doubt it just look at the consummate art
In "Uncle Tom's Cabin" displayed in his part.

But John was not always so docile a fellow;
He's black—and a fighter—and dogs that are yellow
Or white, they gave him wide berth.
If not their bravado was soon brought to earth.

But Trimball, the trainer, took John in hand;
Now see how confidingly close the two stand,
As Trimball rehearses the lines of a play
In which John, as star actor, will startle Broadway.

You may rave about Vitagraph girls and tragedians,
First and second rate actors, clowns and comedians;
Give me John every time; he'll not turn up his nose
At two bones a day when you ask him to pose.

CAVE CANEM.

The Agfa book of photographic formulas, edited by our friend, Mr. G. L. Barrows, is full of meat in the way of formulas for development of films, plates and papers. We see that every well-known brand of plates and films has its formulas represented. Moreover, there are many other formulas and tables ranging between a negative varnish and a list of handy emergency weights. The book is obtainable for fifty cents, from the Berlin Aniline Works, 215 Water street, New York City, and is well worth the money. We would recommend every one of our readers to get a copy of this book. We will say for ourselves in our own practical work, that it is likely to be exceedingly useful, because it contains much information of a standard character that we constantly wish to refer to.

AN EMPLOYMENT AGENCY.

From J. C. Barolet's Amusement Association, 569 Sixth avenue, Brooklyn, N. Y., we have received a number of circulars setting forth the advantages of a bureau for supplying moving picture theaters with experienced employees. Barolet's Association agrees to furnish musicians, operators, cashiers, ticket takers, special officers, etc. As far as we can learn, the only expense is a membership in the Association, which costs a dollar a year, and no commission is charged either the employer or the employee for a booking if they are members in good standing. It is inevitable that some such organization should have been started to bring employer and servant together, and if Barolet's is conducted on the right lines and will fill the bill they will have the support of the Moving Picture World.

PARODIES ON THE BIG FIGHT.

Not to be outdone by their American cousins, several British manufacturers have seized upon the Johnson-Jeffries fight episode to perpetrate some really clever parodies. One manufacturer announces a boxing match between two black and white cats. From Kineto, Limited, 80 Wardour street, London, comes a circular of the "Grate Fight for the Championship," supposedly a scrimmage in rounds between a chimney-sweep and a baker, in which each participant changes color. Certainly these pictures will not be barred anywhere, and we are glad to see the British manufacturer come forward with some good comedies.

BROADWAY HAS ITS PICTURE HOUSE.

If a visitor to, or a resident of, this great city, New York, should be desirous of obtaining an hour or two of entertainment, consisting of moving pictures only, and not two or three acts of cheap, disgusting vaudeville, such as is generally run between pictures at the now so-called up-to-date moving picture theaters, he or she would have a hard time locating such a house.

The owners and managers of the various show houses have been approached through the columns of the Moving Picture World and asked to omit the vaudeville and try a show of pictures only, and as a result some have submitted to our request, and with a good list of feature films, which at the end are no more expensive, and probably not as much so, as the two or three acts of vaudeville put on, have been compelled to hang out the S. R. O. sign early and often.

The appearance of vaudeville, as a general thing, in the moving picture theater of to-day, originated in the larger houses, which, having been converted to moving picture theaters from the one-time vaudeville and drama play-houses, had the large, unnecessary stage room, and the managers of such houses, knowing with what popularity the moving picture had met with the entertainment-seeking public, and having before their minds the little success attained by their own shows, sought to run a double attraction, and thereby combined the two most popular priced entertainments, vaudeville and moving pictures

If you should walk from one end of Broadway to the other, and also on Forty-second street, two of New York's most popular theatrical thoroughfares, you will find but one, out of probably two dozen or more theaters, in which pictures alone are shown.

This martyr of theaters is known as the Times Square Theater, owned and operated by the Saxe Amusement Company at 1446 Broadway, between Fortieth and Forty-first streets.

Mr. Saxe, president of the company, invited the writer to visit his house while the entertainment was in progress, and I was struck quite favorably with the appearance of the building both inside and outside, and which I might state was recently reconstructed at a cost of ten thousand dollars.

The theater is attractive, though plain. Its walls, doors and ticket booth are void of all those lurid and vulgar posters. The interior decorations and frescoing are of pale green, and the electric lights are also protected by green shades, which renders a very pleasing effect to the eyes.

The house has a seating capacity of 300, and is never in darkness; the lights are always turned on, but so arranged as not to affect the picture. A double dissolving Motiograph moving picture machine is used in projecting the best licensed pictures, relieved by an occasional illustrated song.

We trust that the Times Square Theater will set the pace for other strictly moving picture theaters along Broadway.

ANOTHER KALEM INDIAN CLASSIC.

GIVING THANKS TO MANITOU.

A beautiful scene from "The Legend of Scar Face," a Kalem Indian mythological story. We reproduce it as a specimen of good photography and excellent pictorial composition.

In their search among the museums and libraries for Indian lore, the Kalem people ran across the legend of "Scar Face." It is a remarkable story, even among Indian legends, and the dramatic possibilities at once appealed to the Kalem producers. With their usual happy selection of location and suitable characters "The Legend of Scar Face" adds another to the long list of Kalem Indian successes. Also issued by them this week is "A Colonial Belle," a Revolutionary war story. We give an illustration from one of the scenes to show the infinite care that has been taken to get the correct setting and atmosphere of the period.

* * *

On another page will be found an article on the selection of natural scenic backgrounds for motion pictures by one of the "World's" staff of writers. Curiously enough, among the films of the week are several notable examples of excellent judgment and selection on the part of the producer. Biograph's "The Call to Arms," with its castles and Feudal customs, might well have been produced in the "old country" surroundings, it was so convincing. The Kalem Company, too, have a scout automobile, and on one of its trips discovered in Connecticut a mansion of pre-revolutionary days —a perfect specimen of Colonial architecture, which they used as a setting for "A Colonial Belle." The Vitagraph Company rounded up some very correct settings for "Uncle Tom's Cabin," and the version of the same story issued by Thanhouser also deserves mention for the local color they managed to get into some of the scenes.

Worcester, Mass.—Mr. Edwin W. Lynch, proprietor of the Pleasant street theater, has taken a 25-year lease on the Lincoln House. This old landmark is being demolished and Mr. Lynch will erect in its place a theater and roof garden having the largest seating capacity of any theater in New England.

Wausau, Wis.—The Electric Theater was damaged to the extent of $1,000 by the ignition of a film. A good sized audience filed out without any accident.

At last somebody has discovered that the motion pictures can be put to a valuable use. An official of a St. Louis asylum for the insane says they provide a cure for insanity. Some editors should be induced to frequent the picture shows early and often, particularly those who have essayed to champion the general interests of the moving picture business, but through their idiotic policies succeed in nothing more than prolonging discontent and strife to such a degree that even those who would like to be their friends have become disgusted with them.

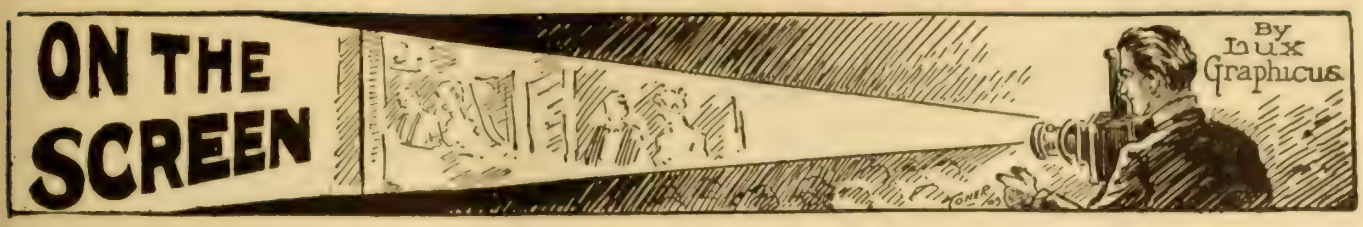
A number of exhibitors have asked me during the past week as to the status of the General Films Company. I regret to say I am not sufficiently in touch with the inside conditions on the licensed side of the fence to intelligently answer all the questions put to me on that point. I have endeavored to secure information from various sources to enable me to say something definitely, but have made little progress. The General Films Company, like many individuals, suffers from the heat to a considerable extent, and therefore is progressing by easy stages along the line of its policies. Every few weeks we learn that it has added two or three more exchanges to its fold, but nothing more is learned, and I do not think anything of very material importance will transpire before the Fall season opens. Thus far all the exchanges acquired are doing business at the old stand and to the casual observer there is no difference between the old system of management of these places and the present. Quite naturally there is some difference, but it is not observable to the outsider. Anyone who knows anything about the details connected with the operating of film exchanges is fully aware of the gigantic task the General Films Company has in hand and can readily see that it will take some time before it can accomplish what it has started out to do. An exhibitor said to me the other night: "Vell, I haf heered a grade deal aboud General Films bud I hafen't seen him yed. But I guess he'll come around in time and be on der job like the United Cigar Stores. I vonder if ve'll ged coupons mid der films ven he geds busy?"

The hot weather has put a big hole in the receipts of the moving picture places. Many managers have been obliged to shut down entirely. They tried to keep the doors open to hold the prestige for the opening of the regular season, but concluded that it was folly to pay expenses of film hire, help, electricity, etc., without a color of return at the box offices. Many of them have also been handicapped by air-dome opposition. The closing down of the places was the wisest move. Any good manager who has a good house in a good locality will get the business in the Fall without starving himself to death all Summer. The percentage of picture theaters that have closed is comparatively small. The principal sufferers are owners of the small places that no amount of investment could make sufficiently suitable for a place of entertainment in the Summer time.

I see that old stand-by, "Uncle Tom's Cabin," has come to the front again. This time Uncle Tom and Little Eva are starring in the moving pictures. Of all the plays of the last century I believe this one has been the greatest from the standpoint of an unrelenting hold upon the interest of the people. Dozens of companies are still producing it in the United States and Canada and I feel quite sure it will be a big success in the pictures. A singular coincidence is presented. Both the licensed and the independent people brought out the subject in the same week and on the same day. The Vitagraph Company has made it in three reels; the Thanhouser Company has condensed it into one reel. The story was told in one reel several years ago and I think the elaboration given it by the Vitagraph Company is a wise move. It will no doubt take a place with the biblical series and will be much sought during the coming Fall and Winter.

I was not a little interested the other day when a gentleman prominently identified with the Jeffries-Johnson fight pictures told me with the greatest assurance that the pictures will be exhibited throughout the United States. I questioned his confidence in view of the numerous press reports of the prohibition spirit manifested in so many localities. He admitted that at first the prospects appeared rather gloomy, but as time passes, so does the opposition. He then gave me a new version of the situation. There is not the slightest doubt that more than a majority of the reported protests were without real foundation. They were floated for a purpose, which is obvious when it is stated that scores of people have called upon the promoters of the pictures with a proposition of this kind: "You know the people of our part of the State have barred out the pictures. Now I can overcome that. I am the only man who can. I know just how much strength the opposition has and my influence can open the way for the pictures in jig time. I'll guarantee to produce the pictures without molestation in my part of the State and anywhere within the State limits." It doesn't take a mind-reader to guess the rest. At all events the picture promoters have very wisely turned down all such overtures. One of them said to me: "We have a perfectly legitimate attraction and will offer it to the public on a legitimate basis. Wherever we find bona fide opposition we will submit gracefully to the conditions. We certainly will not enter into any influence game with anyone. If a city or town has been misrepresented, or the reported opposition is lacking the strength to bar the pictures, the people of that place will have a chance to see them. Of course, at present we are only disposing of State rights and will give those rights only on a basis that will remunerate us for the heavy investment we have made, cover the expenses of conducting the subsequent details and allow a fair profit on the whole. The pictures have been shown in New York City for almost two weeks and nothing has transpired to justify in the slightest degree any of the fears so vehemently expressed by the alarmists when their production was first arranged for. We have positive information that many people who at first objected to the exhibition of the pictures have changed their opinions after seeing the pictures and watching the deportment of the audiences. In one of the New York theaters I sat immediately behind two gentlemen, one of whom impressed me as being there in the capacity of a censor. I overheard him remark after the actual fight in the pictures had concluded, 'Well, I am opposed to pictures of that kind on general principles and I will not surrender my position, but I will admit that, aside from my views in this respect, I can see nothing objectionable.'"

I was very sorry that matters of pressing importance prevented my attendance at the convention of the Film Service Association in Detroit last week. But I was not the only one of the old-time attendants to be absent. By a peculiar combination of circumstances a number of exchange men who figured among the most prominent and popular members of the organization in years past were unable to attend. As I write these lines, my thoughts go back to the good old conventions in Buffalo, Chicago, Pittsburg and New York. How times have changed! We have seen the passing of Swanson, Cline, Laemmle, Miles, Steiner and ever so many of the members who were real good fellows. And they are still good fellows, but you all know they are not in the same ranks any more. Business conditions have changed, but whenever they meet the same glad hand is given. And as I go on thinking I ponder upon the future of the good old F. S. A. I fear it has not long to live. It may hold a few more conventions, but they will be few. It is now purely a social organization and as such has survived longer than I thought it would. But the social feature is not what I look upon as the ultimate agency of its disintegration. There is not the slightest doubt in my mind that the General Films Company will eventually have its system in full operation and that all the licensed exchanges will be within the fold. When that result is attained the Film Service Association will have but one member, if any, and that will be the General Films Company. There will then be no further need for conventions. I have in mind a possible successor to the F. S. A. The managers of the several exchanges may form an organization. Should they do so there may be some delightful reunions, but one spirit of the past will be lacking. The "boys" will not congregate as film exchange owners, but as employees. This may not mar the pleasure of the gatherings, but it will take from them a decided amount of independence that made the old-time conventions quite exhilarating.



Of all the means at hand for lowering the temperature during the recent torridity—splendid word, torridity, is it not?—none has been more efficacious to me than a visit to two or three moving picture theaters. Duty has taken me to Keith & Proctor's, on Twenty-third street, more than once, and I would like to compliment the manager of that house upon the admirable way in which the temperature is controlled, if controlled it is. A visit to this well administered theater has proven a panacea for the almost intolerable heat outside.

* * *

Part of one of the pictures that I saw was also so realistic that it still further operated to keep me cool and comfy. I allude to that phase of "Uncle Tom's Cabin," released on Tuesday, July 26, which shows the escape of Eliza and the child across the ice. This part of the picture seems to have been conceived and carried out with extraordinary realism. You see the snow falling, the ice floes cracking and moving, you felt the danger that the woman and the child were running as they made their escape across the ice, pursued by their remorseless enemy through the blinding snow storm. This is one of the finest effects I have seen on the moving picture screen, and the whole story, so far as I have seen it, is worked out with wonderful realism, effect and versimilitude. It is as good a rendering of the subject as I have ever seen, and I have seen "Uncle Tom's Cabin" played several times.

* * *

I was inquiring whether the subject of "Uncle Tom's Cabin" would go well in the South, and I was assured that it would. There are, then, evidently some aspects of negro life which do not excite racial antipathy. "Uncle Tom's Cabin" is apparently one of them. I suppose this is in virtue of the fact that after all it is a very human story. It has a sentiment. There is no sentiment in a black man whacking a white man. But there is unquestionable sentiment, and much of it, in the display of the primal virtue which is one of the features of the story of "Uncle Tom's Cabin," namely, a protest against oppression.

* * *

Sentiment, too, plays a large part in another successful release of the past few days. I allude to "Peg Woffington," an Edison picture. This film was presumably adapted from the book by Charles Reade called, if I remember aright, "Masks and Faces." I remember to have met Reade. He was a splendid specimen of the vigorous English author. His book, entitled, "It is Never Too Late to Mend," helped to reform the somewhat brutal British prison system. Reade wrote the "Cloister on the Hearth," one of the finest historical novels ever written. This was in a way an attack on medieval priestcraft. In another book of his, called "Very Hard Cash," he fought the evil of the private banker, who, not being responsible to law, could easily make away with depositors' money. Another one of Reade's books that I always linger over with affection is "Christie Johnstone," in which Reade portrays the simple life of Scottish fisher folks.

* * *

Margaret (Peg) Woffington was a noted actress with a good heart, a tender solicitude for poor authors and a human attitude towards unsuccessful rivals. Marie Wilton, now Lady Bancroft, once played Peg and Sir Squire Bancroft, her husband, the sympathetic Triplet. The story was told in detail in last week's issue. I have just sketched it in a very brief outline.

* * *

I have read the book and seen the play and I was again curious to know whether the sentiment of the play had been preserved in New York and illustrated with the fidelity that one would look for, let us say, at the Haymarket, London. For the Haymarket, London, is the home of high class British comedy. There it is that your Trees, Bancrofts, Hares, Alexanders, Wallers, Kendals, together with many famous actresses, give you the sentiment of English comedy.

* * *

Can you transplant or rather transfer a sentiment three thousand miles? Can a group of American players, working up in the Bronx, put on a picture which should be as convincing to me, an Englishman, as if the thing were prepared in London? Apparently so. Costumes, acting, setting, the very bearing of the actors and actresses in this film seemed to be entirely convincing and, as I looked at the picture, I, to all intents and purposes, was seated in the orchestra of an English theater watching the representation of an English classic. Mind, I am giving an impression. I am not criticising in detail. Criticism in detail of a picture of this kind would be a somewhat different proposition.

* * *

This matter of the communication of the sentiment of the story to an audience is of supreme importance. Many of my readers, no doubt, have read Thomas Hardy's delightful story of English rustic life "Far From the Madding Crowd." A. W. Pinero, the British playwright, some years ago produced a play very like this called "The Squire," and in urging its claims to notice, he said he would give the scent of the hay across the footlights. In other words, he meant that the sentiment of this rustic drama would reach the audience. He did it. The play was very successful, in virtue of the fact that the actors and actresses felt the sentiment of their work and so conveyed their feelings in a special manner to the audience.

* * *

Not every moving picture succeeds in this country. The sentiment fails to reach the generality of the people. Let me make myself clear. What magnificent products reach us from Paris, and from Italy, Germany and elsewhere, and yet it would be inaccurate to say that these pictures which are exciting particular admiration are generally popular. This, I submit, is so because the sentiment of these pictures fails to be understood by the masses of people who pay to look at them. This, in a measure, may explain why it is that so many of these foreign pictures fail to reach general popularity. Good photography, good acting, good dresses, good scenery, all that is there, but the sentiment is not understood by the generality of American audiences.

* * *

"Uncle Tom's Cabin" and "Peg Woffington" may be regarded, therefore, as expositions of the sentimental side of moving picture making. Everybody understands the sentiment of "Uncle Tom's Cabin;" we feel we are with the characters. We do not like Legree; we commiserate Eliza and the old negro, we sniffle at the death of little Eva, we are amused by Topsy. The sentiment of the whole picture is simple and convincing. So, in a measure, is the sentiment of "Peg Woffington." A good feature of this play, the self-sacrifice of Peg, in the midst of many temptations and inducements to exult in her conquests, wins our affection at once. We love Peg Woffington for her lovableness. The sentiment of the story, in short, appeals to us all. She might have lived and had her day along Broadway. Nay, along Broadway at this moment there are probably clever and beautiful actresses who are passing through the same zone of experience as Margaret Woffington passed through. Indeed, I myself know—well never mind what I know. If I were to write down all that I know about this phase of life I should require to fill a very big book, indeed, instead of a single page of The Moving Picture World.

F. T. Montgomery, of Memphis, Tenn., will on August 1 open the Amusu Theater of Jacksonville, Fla., having purchased it outright from J. C. Gray.

The name of the house, together with its policy, will be changed by the present owner. The theater will be strictly a moving picture house, the only other feature being high class singing. Several artists have been engaged, and will report for the opening performance on August 1.

All employes of this theater will be uniformed, and Mr Montgomery states positively that he intends to cater to the patronage of the ladies and children, and the high class element of the city. First class and latest films will be run.

The house will be remodeled and redecorated and carpets will be placed in the aisles. Mr. Montgomery expects to elevate the picture business in Jacksonville, as he did in Memphis, Tenn. He sold his Majestic Theater in that city

"As the Bells Rang Out" (Biograph)—A story which purports to be based upon some shady operations in high finance. Just as the bells ring for his daughter's wedding a father is arrested, and as the young couple, ignorant of this, depart on their honeymoon the father is led away to prison. The force of the story lies in the contrast, which is made real by setting one against the other.

"Serious Sixteen" (Biograph)—A lively love comedy. The young couple have a tiff, and she, sick of the world, decides to spend the rest of her days in the Salvation Army, and he equally discouraged, decides to become a friar. They both purchase elaborate outfits, manifesting extreme disgust with the world and its disappointments as they do so; but when this is accomplished their enthusiasm for immolation subsides. The lure of the world is too strong, and they decide to patch up matters and proceed along their former ways in mutual rejoicing. A continuous laugh.

"John Graham's Gold" (Lubin)—A story of a miser that is different. A love story and a woman who lost heavily on margins and borrowed of the miser to speculate are interwoven, while the sacrifice of a daughter to cover the mother's mistakes is an additional dramatic situation. To see the miser killed by an accidental shot from his own revolver is as unusual as it is strong. It forms a fitting climax to a story which holds the interest from beginning to end. The players have seized upon the situation with more than ordinary intelligent appreciation of the possibilites and have created a picture well worth seeing. It will rank as one of the leaders of the week.

"A Postal Substitute" (Melies)—A thrilling story of an attempt to prevent the delivery of a certain letter which is frustrated by a girl in a very romantic manner. The riding is perhaps the most entertaining part of the picture, though when Jack announces his intention of marrying May one wants to join in the vociferous cheering of the assembled cowboys. There is something about the picture, possibly the faithfulness and sturdy bravery of May, that appeals almost irresistibly, yet the story is simple. The heart interest is very strong, however, and once the story is opened it never ceases until the picture disappears.

"Mazeppa" (Selig).—A romantic story of a wild race. Mazeppa, the son of a Tartar chief, was captured in infancy by the Poles and grew to manhood supposing himself a Pole; but because he dared to love a Polish princess he was tied naked to the back of a wild horse, and underwent such tortures as few ever survive. But the horse took him to his father's camp. He was identified, proclaimed and immediately took measures to secure the princess for his bride, in which he succeeded. Few films are more fascinating than this. It is followed with the most absorbing interest, and one feels a thrill of pleasure when Mazeppa and the princess are re-united. The picture is staged with consummate care and all the details are carefully worked out. It is, perhaps, the strongest picture of the week.

"A Frontier Hero" (Edison)—A picturesque, though simple, story, dealing with events upon the frontier along in the '40s, when Indian attacks were common and no man knew when he and his family were safe. Indian attacks were such a constant menace that every family was in a continuous state of alarm, and the picture here offered illustrates graphically the unpleasant and dangerous conditions which existed. The Edison players have caught the spirit of the time and occasion and have developed a series of scenes which will linger long in the memory, and will give a more definite comprehension of what settlers on the frontier underwent. Not only is the picture entertaining, but because of its reproduction of a type of life fast passing away it possesses an important historic value well worth considering.

"Lazy Farmer Brown" (Edison)—Unquestionably the gentleman here represented was lazy. He demonstrated the fact very clearly in every movement, or perhaps it would be more accurate to say lack of movement. So the busybodies decided to arouse his flagging energies by a story of buried treasure. The result was so unexpected that they clearly show the chagrin they felt. But the erstwhile lazy man has no cause to regret the outcome of his development of unusual activity.

"The Cowboy's Sweetheart and the Bandit" (Pathe)—A picture filled with the spirit of energy which characterizes anything that faithfully represents cowboy life. While this house has never quite conquered some of the little details which are apparent to one familiar with cowboys and their ways, the actors accurately interpret the spirit which actuates the rangers of the plains and succeed in producing a fascinating film. This story is exciting, is well told and is sufficiently characteristic to be satisfactory. The perfect photographic features add so much to the attractiveness of the film that minor errors can be overlooked.

"Brave Hearts" (Kalem)—Every person who sees this film will be ready to cheer the brave little girl who mounts a horse and rides for aid when an Indian attack is begun. It is one of those characteristic Indian pictures which have come from the Kalem studio of late in such a high degree of excellence that every audience that has seen them has not failed to admire.

"Davy Jones and Capt. Bragg" (Vitagraph)—The third in the series of funny Davy Jones farces and, like its predecessors, filled with laughs from beginning to end. These two worthies are capable of producing the most uproarious laughter. They do it in New York audiences, some of which appear to be remarkably indifferent. This being true the effect of the picture upon audiences elsewhere may safely be left to the imagination. This one is, in some ways, the funniest of the three so far produced. Undoubtedly the public will look for more of the same type, representing these altogether likeable heroes in further amusing adventures.

"The Desperado" (Essanay).—A good story of the type which holds the unflagging interest of an audience. It deserves commendation because the usual flow of blood in stories of this character does not occur. The desperado cleverly captures the horses of the sheriff's posse and, confronting the men themselves one or two at a time, disarms them without firing a shot. It adds interest to the story to see the outlaw trail the horses and pistols all back to town, leaving the men to plod over the sands under a burning sun. Then comes a new man, who formulates a plan by which he takes the desperado single handed, and is made sheriff of the county for his good work. Numerous interesting details which add materially to the story are worked out as it proceeds. Most audiences will agree that this is one of the best stories of the kind the Essanay people have yet produced, and the good work they have done in this direction has long been recognized.

"The Princess and the Fishbone" (Gaumont)—A comedy in which good photography and lively acting combine to make a picture that brings many a laugh as it proceeds. It is funny without being silly, and is a relief to a program that is composed principally of heavy films.

"The Foxy Lawyer" (Gaumont)—A lively travesty upon what are supposed to be the foxy characteristics of some lawyers. To be sure the story is much exaggerated, but it is none the less funny for that reason. As a rule it will be found that audiences will unite in calling this a good picture.

"More of Betty's Pranks" (Pathe)—Another picture displaying more of the humorous antics of this individual. She makes it extremely lively for people in her immediate vicinity and adds materially to the gayety of the audience in doing it.

"Pete Has a Good Time" (Pathe)—Yes, he does, and in the representation of what he does the film offers an opportunity for a good deal of sport. Some of it is more or less uproarious. The situations are sufficiently complicated to make it interesting throughout the picture.

"Hako's Sacrifice" (Vitagraph)—A powerful Japanese drama worked out with such careful attention to details that one feels that for the time one must be in Japan. Staging and costuming have been carefully done, and the closest attention was given to the study of the details of the picture. Dramatically it will rank with the best of the week, and the actors perform their parts with skill and discretion. So far as the average person can see it has no flaw. The sacrifice, which is the basis of the story, is graphically represented, and one is disposed to feel a sense closely approaching gratification when it is accomplished and its necessity is comprehended. The actors deserve commendation for the sympathetic manner in which they interpret the play and one will want to see the film more than once.

"The Call to Arms" (Biograph).—Medievalism and covetousness, a combination common enough in the times so graphically reproduced in this film, are really the central points in this excellent picture. While the story has to do principally with a marvelous jewel, the real interest lies in the romance and mystery suggested by laying the scene in medieval times. Whatever relates to that period in the world's history possesses a peculiar fascination for everyone and this film will be watched with more than the usual interest for this reason alone. Perhaps the tragedy which results in the death of the wife could have been avoided by allowing her husband to arrive on the scene just in time to save her. Yet, possibly, the climax, the embodiment of ven-

geance as represented by the husband when he finds the false cousin cowering at the altar, would have seemed out of place or entirely unnecessary. Sometimes these suggestions would not work out satisfactorily. But often it seems a pity that a brave person, man or woman, cannot be spared after they have done as well as possible to save property or guard life committed to their care.

"The Stepdaughter" (Lubin).—One of those stories in which a wrong is righted and a little woman who has suffered all sorts of oppression comes to her own. Whether it is wise to represent stepmothers as heartless as is done in this film may be a nice question, but the fact remains that to do this is multiplying injustice. The larger proportion do as well as they can for the children brought under their care. That the story ends well is not due to the stepmother and her daughter. The telltale locket spoils their little scheme and the man of wealth and his boyhood sweetheart are united, to the discomfiture of the plotters who hoped to profit by the returned wanderer's long absence and consequent lack of knowledge of which was the right girl.

"Getting Even With the Lawyer" (Pathe).—A lively comedy which graphically illustrates how the lawyer was made to feel the effects of the wrath of some who believed he had taken undue advantage of them. Those who have had similar experiences may perhaps sympathize with the individuals who wreak their vengeance upon the lawyer.

"Breaking Up Ice in Finland" (Pathe).—An educational picture of merit. It not only shows a characteristic scene, but it does it in such an excellent way that one feels almost as though present and watching the actual scene in progress. Ice is a difficult subject to photograph. How difficult, any one who has ever used a camera can tell. Here the ice is faithfully portrayed, all the delicate half tones and shadows being retained. The viewpoints were selected with discretion, and altogether it is a very satisfactory picture.

"A Mad Dog Scare" (Selig).—A travesty upon the common hydrophobia scares which frequently beset small towns that will arouse any audience to convulsions of laughter. The way those two dogs go tearing through town, and the way the entire populace turns out will be appreciated by those who have seen a disturbance of any kind in a small village. Poor Josiah, bound to a chair pending the examination of the dog's brain, ceases to see the joke. Fortunately the dog had fleas instead of hydrophobia.

"A Sleep Walking Cure" (Selig).—To cure sleep walking the old maid conceives the brilliant idea of putting a tub of cold water at the foot of the stairs. It catches all but the right one; but when it captures a burglar they are all agreed that the old maid has brilliant qualities.

"Peg Woffington" (Edison).—A pictorial presentation of the long popular story by Charles Reade. Technically excellent, it is a notable addition to the already long list of Edison picture dramas. Whether it was that we were imbued with a sense of Edisonian greatness after witnessing such successes as "The Stars and Stripes," to cite a recent example, our imagination was keyed up to such a pitch as to what they could do with the dramatic possibilities in the story of the fascinating and erratic actress, that we regret to say we felt some disappointment. Not that they did not acquit themselves well but others agree with us that here was a chance for a masterpiece and "well enough" was not sufficient. The adapter of the story was the first offender and he or she was not improved upon by the stage director. The novel is a brilliant one, full of dramatic suggestion. Wealth and penury are contrasted; scenes of riotous extravagance change to those of hunger and misery; charity and goodness of heart is Peg's character at one moment, the next she is selfish and arrogant. But the point to have brought out was that, with all her faults, Peg Woffington was at heart a good woman. Now the Edison version only mildly brings out the costly dinners lavished on Peg by her admirers; the dramatic effect of the contrast between wealth and poverty is lost by presenting the poor playwright Triplet as too well-fed a character and in too comfortable surroundings. The contrasting qualities in Peg's character are not brought out strongly enough. So while we enjoyed the pictures, having read the book, and admired some of the clever work, yet the audience received it in silence, which would not have been the case had the dramatic moments been brought out with more intensity.

"A Fair Exchange" (Essanay).—An entertaining story of how a doctor got even with a plumber. The first part of the film is a travesty, showing in an exaggerated manner what a plumber is supposed to have done when called to mend a leak in a pipe in the doctor's house. The second part tells in a highly amusing manner what the doctor did to the plumber when the latter called for advice. The doctor has rather the best of it. When both are done with their work they exchange bills, and the humor of the situation striking them at the same time they burst into hearty laughter. And so does the entire audience. Like all the comedies from this firm's studio, this one is funny and lively and deserves the applause it will get.

"A Personal Matter" (Essanay).—Henry is up to his pranks again, and this time plans to answer a personal in the newspaper. But through a series of complications, as lively as they are funny, a tramp steals his suit and Mrs. Henry discovers what is doing. The tramp keeps the appointment and Mrs. Henry, mistaking him for her husband, administers such a severe drubbing that he wishes he had never discovered that personal. And then after the thorough keelhauling he gets he is dragged away by the police for stealing the suit.

"A Daughter of Dixie" (Kalem).—A love story with incidents of the Civil War as a background. Perhaps its most striking feature is the fact that the Southern girl, who turns her lover away when he decided to go with the North, accepts him after the war is over. And a further sentimental touch is added when the Union man and the Confederate shake hands and forget the past. Melodramatic in construction, this picture is interesting and perhaps more honestly represents the feelings of those actually engaged in that combat than almost anything seen in a considerable time. It is an interesting picture, but underlying the interest is a sentiment that is worth remembering and cultivating even now.

"The Detective's Dream" (Pathe).—A bit of comedy which represents, possibly, the supposed feelings of a detective who prides himself that he is capable of making important captures. What happens to this detective in his dream is amusing and the end is sufficiently surprising and funny to raise a long, hearty laugh, even in a New York audience.

"On the Ethiopian Frontier" (Pathe).—An excellent scenic production picturing some of the most interesting features of that distant and little known land, the character of the country, the people, their homes, their dress and many other interesting and instructive features are graphically reproduced.

"The Art Lover's Strategy" (Urban).—A touching little story depicting the struggles of a young artist. After selling his first picture he returns home to find a note telling him his wife is a suicide. But his wife is saved from committing the rash deed and the pleasant reunion planned provides a joyous ending for a film that opens gloomily enough to suit almost anyone.

"Mexican Domain" (Urban).—The views of Mexican life here presented are deeply interesting and instructive. They show many scenes of daily life, interspersed with pictures presenting the pleasure loving people in their gay recreations. Perhaps these latter will be considered the most attractive of all. The life of the streets of the city is clearly and graphically presented. One may acquire a reasonably accurate impression of Mexico by looking at this picture. The quality of the work done on it is excellent. Like all the Urban films intended to illustrate outdoor scenes, the operator selected the best possible viewpoint for each picture and all those who had to do with the mechanical department performed their portion of the work with skill and discretion. One acquires a clearer understanding of Mexican life by seeing this picture than one could obtain from a score of books.

"The Beautiful Margaret" (Gaumont).—So well known are the events which are developed in this drama that it is scarcely necessary to repeat them. Unless the drama is known this burlesque is silly and meaningless, but probably every one will know what is travestied as soon as it appears. Some of the play is performed by puppets in the hands of clever operators, and this novelty adds to the attractions of the piece. It should be a popular film.

"An Angler's Dream" (Gaumont).—How the fish turned the tables upon the man who fell asleep while trying to catch them. He manages to stand everything inflicted upon him, which, after all, is only what he would have done had he succeeded in capturing them, until they purpose frying him in a large spider. That is too much, and he wakes up, only to discover that a huge fish has been hooked which disappears with his line.

"Making Wooden Shoes" (Gaumont).—Here are two decided novelties, first the rapid development of the shoe from the block of wood to the finished product, and that, too, by means of the most primitive tools. To some it will be a novelty to see oxen shod by swinging them clear of the ground,

but that was always done in New England, and is to-day. It is impossible to break oxen to be shod like horses, consequently this method must be used. It brings to America an old-world industrial process which may be the precursor of the same operation in this country.

"Uncle Tom's Cabin" (Vitagraph).—The first of a series of three reels, each approximately 1,000 feet, and intended to adequately present this powerful and fascinating drama. This reel depicts the escape of Eliza and the removal of Uncle Tom from his old home in Kentucky. Most of the salient facts in the story up to that point are graphically produced. It is scarcely necessary to go over the story. It is well known to practically every one. The staging is adequate and the actors have caught the spirit of the original story and develop their parts with a skill and intelligence which must be seen to be appreciated. While the story has lost most of its power with the removal of the reason for its existence, it still has a fascination which few are able to resist, and in this film that fascination is retained. It is a picture of power, and deserves all the applause which it receives. The producing firm deserves commendation for the sympathy and excellence of its work.

INDEPENDENT.

"Andromache" (Film d'Art)—An artistic production which will rank among the many beautiful pictures sent out by this house. All the details are worked out with skill and intelligence. The stage setting and costuming are alike especially attractive. The film has many delicate beauties.

"The Mistake" (Imp)—A love mix-up in which a girl marries a man she does not love, and trouble follows. Wrongfully accused by her husband, she goes back home. Ultimately, however, he learns the truth and begs forgiveness, and afterward they live happily. The story is interesting for what it suggests, more than for what it actually tells, and the audience follows it with close attention throughout.

"Black Pete's Reformation" (Bison)—Here is a sermon so graphic that its meaning cannot be mistaken. Black Pete, a desperado, given to holding up coaches and robbing the passengers, reforms through the efforts of Julia, a country girl, whose father has died, leaving her alone. The dramatic feature of the piece is Black Pete's reformation. The scene of the prayer at the grave is impressive, and, unlike many similar scenes, does not seem sacrilegious. This film could be used by any moral teacher to emphasize his arguments in favor of redemption, no matter how wicked the individual might be.

"A Devoted Little Brother" (Lux)—A beautifully photographed and highly dramatic film, representing a boy, no more than a child, seizing his violin and roaming from place to place, playing a familiar tune in the hope of thereby discovering his kidnapped sister. And in this he is successful. He finds his sister, and secures the punishment of the villains who took her away. The child actors perform their parts with distinction, making the film especially attractive. Child actors invariably attract favorable attention, and in this instance there is no question about the excellenc of their work.

"Ma's New Dog" (Lux)—A novel development of a love story, which presents a hard-hearted mother as objecting to the attention a devoted admirer is showierng upon her daughter. The result is that he is incontinently turned out of the house. Disguising himself as a poodle he returns and is duly installed in Ma's affections. Ultimately he succeeds in winning over the objecting mother, and purchases her a real poodle to take the place of the fake she lost when she found a son-in-law.

"The Playwright's Love" (Thanhauser)—A pretty love story, beginning when an unsuccessful playwright succors a poor woman and brings up her daughter. In later years they marry, ending pleasantly a romantic episode.

"The Elopement" (Great Northern)—A lively comedy in which the laughable situations into which the elopers are plunged do not fail to interest and amuse. It is acted with all the snap and enthusiasm which characterizes the work of this capable company.

"The Stolen Policeman" (Great Northern)—The adventures of this unfortunate policeman are most laughably presented and the audience is treated to a picture lively enough to suit the man who wants action in everything he sees.

"Our Housemaid" (Powers)—A rough-house picture, depicting the results of a series of tricks by Katie, the housemaid. She gets hers in return, too, but the worst comes when the cook seizes her and thrusts her head into a quantity of pudding. While the picture is rough, it is also funny, and roars of laughter usually greet its presentation.

"Cohen and Murphy" (Powers)—A bad man story which represents Cohen as avenging the death of his partner and friend, Murphy, by getting the bad man drunk, binding him fast and carting him back to town like a log. Then he presents the assembled cowboys with a long rope, an action which carries its own plain inference, and no explanation is necessary. The picture is notable in that it offers a novel method of disposing of bad men which might be used to advantage in real life. It would save powder and lead, and offers a quiet substitute for the usual noisy row.

"The Ungrateful Daughter-in-Law" (Yankee).—An object lesson which has too many counterparts. More than one daughter-in-law has turned a son against his mother and this one is no exception to the instances which have gone before. Driven to despair the old mother seeks relief in suicide, but is happily saved, and then the reunited family begins to truly live. The picture is graphic and the inference is sufficiently plain. The unfortunate feature is that it represents a condition that exists in too many instances.

"Two Maids" (Imp).—A lively comedy representing two visitors applying for and getting the places of serving maids. Many funny complications arise, but the climax is reached when the fiances of the two supposed serving maids unexpectedly arrive with the master of the house for dinner. Explanations follow and the company is as happy as though all the maids in the universe were within call.

"The Silversmith to King Louis XI." (Eclair).—A romantic love story in the setting of royalty. There are a number of disagreeable interludes, but ultimately the couple is united by order of the king, only as a punishment for daring to make love. In that manner they are forbidden to marry for a year. The setting of the play adds to its attractiveness and one acquires an accurate impression of life in those times by seeing this picture.

"Love in Mexico" (Bison).—A love story in which a stern father objects to a poor lover, but favors the suit of a man who offers gold for his daughter. But she escapes from their clutches and leads them a merry chase to her sweetheart's hut; then the two of them hurry to the priest to be married. The wealthy suitor is sent about his business without either girl or gold and the father gives the newly wedded pair his blessing. The story is lively enough, but possesses no novelty, and has nothing beyond the ordinary run of such events to recommend it.

"The Missing Bridegroom" (Powers).—Here is a medieval romance with a twentieth century setting. The bridegroom is stolen on the hour of his wedding and confined in a dungeon, while his captor makes love to the girl, finally winning her consent. The prisoner escapes, however, and arrives at the church in time to prevent the wedding. Then the situation changes, and the kidnapper is led away by the police. To bring a story like this down to these times is a worthy achievement. The producers have accomplished it with remarkably good taste and with surprisingly few points open to criticism.

"Uncle Tom's Cabin" (Thanhouser).—An attempt to reproduce in one film a reasonably accurate condensation of this novel. It is needless to go over the story; every one knows it, either by reading, or by hearing about it from others, and as one scene after another passes before one on the screen the memory reverts to those other days when all this was true, now, happily, gone forever. It is well, however, to reproduce in this graphic form some of the horrors which were formerly perpetrated in the sale and cruel treatment of slaves, that the younger people may become acquainted with what occurred for many years in the South. They will know what the Civil War meant, and will realize why it was necessary to shed so much blood and spend so much money to save the Union.

"The Room of the Secret" (Ambrosio).—A melodramatic film telling the story of a dark secret and holding the interest throughout without flagging. Acted with appreciation of the possibilities of the picture, it will prove an interesting addition to any program. The technical part of the work is well done.

"A True Pal" (Nestor).—An exciting story of what happened when a girl came between two old friends. Then came a quarrel and an accident with a pistol, wounding one of the men. The other was accused of shooting his rival. He got away with his sweetheart's help. The wounded man recovers sufficiently to know what has happened, crawls upon his horse and rides furiously to his friend's rescue. He arrives just in time. The rope is over the limb, but explanations clear up the misunderstandings and everybody is happy, even the unsuccessful man rejoicing over his pal's good fortune.

"The Prospector's Treasure" (Atlas).—A love story which is marvelously helped by the discovery of a prospector's

hoard of gold dust, hidden in a tree for sixty years. It prevents a marriage for money and gives two lovers their opportunity. The climax, when the banker arrives to claim his bride to find her the wife of another, and also to receive payment on his mortgage, is excellent and is a pleasant ending to a film that had gloomy possibilities. Actors and technical men have done their parts well and the picture should prove popular.

NOTES FROM WASHINGTON, D. C.

Mr. Tom Moore, manager of the Film Exchange of Washington and vicinity, is enjoying a much-earned vacation for a fortnight, visiting New York and Atlantic City. He is supposed to forget business during this time, but he will be seen among the managers of New York on social calls, during which business will be sure to crop in somewhere. During his absence Mr. Wm. Mack is at the helm at the exchange here and things are running on as smooth as ever.

A big event among the patrons of moving pictures is the Howe's Travel Festival at the Columbia Theater. Lyman H. Howe has done much to assist the stay-at-homes in enjoying experiences in foreign lands without any of the discomforts of the traveler. He was one of the first men to eliminate that uncomfortable flicker of the moving picture and his reels are noted for their clearness and his subjects are always interesting. The serious, the humorous and the instructive are harmoniously blended.

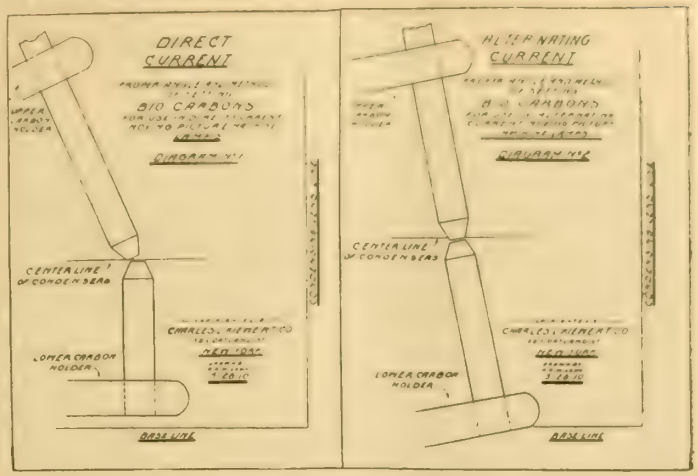
Manager Gwynn of the "Nameless" Theater, is having a unique contest to secure a title for his moving picture house, by letting the patronizing public select the name. Thousands of names have been received and it will be no easy matter to make a decision. If only a partial list of these titles are published the public will gain some idea of the wide range of ideas that have come into the heads of the patrons of this theater. Mr. Gwynn is at the head of one of the prettiest houses that shelters motion pictures in the national capital. He is a newcomer here, being better known for his houses in Allentown, Pa.

The significance of good music to accompany picture plays is becoming more and more apparent. A theater that appreciates this is The Empress, which has as many patrons for its music as for its pictures. I dropped in there recently and was somewhat astonished to hear "The Barcarole" from the opera of the "Love Tales of Hoffmann" being played in a truly artistic style. This strain continued during the love passage of the motion play, but as soon as the theme of the story changed so did the music, both working in harmony during the entire performance. "It pays to have good music," remarked Mr. Notes, and other managers here have expressed the same opinion. W. H.

NOTABLE PATHE-AMERICAN FILM.

The accompanying illustration is from a scene in "The Cheyenne Brave," one of the most, if not the most, remarkable Indian pictures ever produced. In one of the scenes there is a canoe chase with fifteen canoes taking part. All the actors taking part in this picture are real Indians or sufficiently well made up to pass as such. The film will be issued on August 19 and should be in great demand.

CORRECT SETTING OF THE CARBONS.



We have just received from the Charles L. Kiewert Co., 39 Cortlandt st., New York, a copy of the new instruction sheets which they are using in connection with the Bio carbon, noted in our columns recently. As this pamphlet contains many items of value and interest to every owner and operator of a moving picture theater, we are giving below some extracts from the contents. The use of 5/8-inch cored carbons, both upper and lower, on both alternating and direct current, is advised. This is different from the usual practice, but as the Bio carbon is especially designed for motion picture work by the largest manufacturers of high-grade carbons in the world, we have no doubt that the direction given will be found correct. In view of the rapidly increasing sales of Bio carbons, every operator should be familiar with their use. The use of one size of carbon for both upper and lower, and for all conditions, will interest both the theater owner and the jobber or distributing exchange, as it cuts in half the number of different sizes which must be kept on hand. From the standpoint of the user, a further economy results, as partially burned upper carbons may be used as "lowers" instead of being thrown away. The plates showing the setting of the carbons are simple and effective and should be of great assistance to the operator, and the directions accompanying them are both clear and comprehensive.

The directions for altering the carbon setting to suit various frequencies on alternating current are especially useful. We have never seen anything of this nature in print before and doubt if any instructions on this point have ever been made public. The writer of this instruction sheet is evidently thoroughly familiar with the practical operation of moving picture machine arc lamps, and has put a great deal of study upon usually neglected points.

There are several little "kinks" that are calculated to help the operator in overcoming difficulties that are often met, but not always eaasily removed. The statement that 5/8-inch cored Bio carbons will carry up to 100 amperes is certainly startling. It is so far in excess of the capacity of any other carbon that, were it not attested by the experience of several competent practical operators, we should be inclined to view it with scepticism. Many operators will find the advice regarding current saving devices especially helpful. Improperly adjusted devices of this character are to blame for more arc troubles than is generally suspected. We might add that every operator should know the proper arc voltage for the carbons he is using, and test the same by voltmeter while adjusting the current saving devices, especially on alternating current.

The Charles L. Kiewert Co. had made an innovation in its business policy which will no doubt be warmly welcomed by our readers. An expert department composed of practical operators, will be maintained for furnishing, without charge, advice upon all practical and technical points in motion picture projection. This is a step in the right direction. It cannot be denied that during the past ten years, while the art of moving picture projection was developing rapidly, the source of light upon which the picture depends underwent practically no improvement. In fact, the most frequent criticism of moving pictures from the artistic standpoint, has been the "flatness" of the picture, which is undeniably traceable to the carbon, as is easily seen by comparison with stereopticon pictures projected by calcium light. If, as claimed, the Bio carbon will furnish a light of calcium quality, its invention marks a new era in the moving picture art.

OPRATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Kind Words—New Screen.—Mr. Lester B. Hughes, Stroudsburg, Pa., writes: "One of the first sections of the Moving Picture World that claims my attention is the department over which you preside. Stroudsburg and East Stroudsburg, population 10,000, has four picture shows, the largest being the Grand Opera House, managed by O. F. Koch, seating capacity 500. Mr. Koch is an up-to-date manager and has perfected a new screen, applied for patent and made arrangements to place same on the market. It will be comparativly low in price, thus being within reach of every nickelodeon. I have seen pictures projected on Mr. Koch's screen, and they certainly were a revelation, economy of light being the main feature. Mr. Koch tells me he formerly used sixty amperes and gets 100 per cent. better picture now with twenty. I am in no way associated with Mr. Koch, or in any way interested in his screen, except that I always like to see anything good succeed."

Glad to know you appreciate and like the Column, Neighbor Hughes. Many thanks for your kind words (and for the invitation). As to the screen: we are always glad to learn of new things that go to improve the silent drama. I'm afraid, however, the claim of sixty to twenty amperes is a little strong, provided the size of picture remains the same. I have said from the first that the ultimate gain by use of patent screens reflecting light would be largely confined to current saving; that by their use the same curtain brilliancy might possibly be had with fifty per cent. less current. Of course there may be picture improvement also, to some extent. I shall be interested in seeing the new screen when it is on the market.

Discovered.—A letter from the manager and operator, Belfast Opera House, Belfast, Me., says that a Mr. Young is quite young. In fact, he is only a boy, who asked the privilege of learning operating, was accommodated, loaned the back numbers of the World and at once burst into print, warning the editor that his "slats" were in danger. Mr. Clifford, manager and operator B. O. H., says kind words about the World, the Column, and advised that its editor pay no attention to kids. Neighbor Clifford begins his letter "Friend Richardson," and then apologizes for the familiarity, but says he would like to use the term, because he knows I am trying to uplift the picture business. Now that is precisely what I want! I desire the operators, and managers, too, to consider me their friend. I wish it understood that even when I roast the tar out of you it is rather like the chastisement administered by the father to the child he loves. It is my earnest desire to do all I may to elevate the moving picture business, for its welfare lies near my heart. I recognize the fact, which too many who should know better ignore, viz: that no matter how perfect the film, the machine and equipment, the production will be ruined by poor performance on the part of the operator, and that if the film be mediocre and the machine and equipment not of the best, the poor operator will produce results on the screen calculatd to cause tearsdisgustlaughterswearwords and a few other things all mixed up together, while the real operator can put on a quite passable performance with the same material. Therefore, perfection on the part of the operator is of crucial importance to the business as a whole. I am trying, among other things, to bend my humble talents to the raising of the standard of performance on the part of operators, and you can make me no happier than to tell me I have actually made some degree of headway. "Friend," Neighbor Clifford, is the term I like to hear! If you lost your back numbers of the World just let us know and we will gladly replace them.

General License.—In a just discovered post card, which seems to have been mislaid, Iron River, Mich., asks for full, complete instructions for procuring a license permitting an operator to travel from place to place.

So far as the writer knows there is no such license. Iron River also promises some articles on the "Rheostat Question." Glad to have them sent in, Iron River. Sorry for delay answering license query.

Editor's Judgment Endorsed.—Mr. H. F. Jackson, resident manager Bijou Amusement company, Fitchburg, Mass., writes in part: "Just a word in commendation of your article regarding Keith & Proctor's Harlem Opera House. A recent trip to New York City occasioned visits to some thirty of the so-called moving picture theaters of the Big Town. The above-named house was the only one in which the performance did not cause sighs of regret for the money expended. The new films, uniformed attendants, illuminated auditorium seen at the Harlem were most unusual for a New York house, while the fact that not only did the machine actually not break down during the show, but the pictures were brilliantly and evenly illuminated, was positively unique. The only fault I observed was the odd shape of the picture, wider at bottom than top, but the distortion was slight and would not be noticed except by the most exacting critic. I may possibly be prejudiced, but it seems to me that the average large-city exhibitor might learn much from the methods in vogue in Massachusetts. More power to your Operator's Column. As a suggestion I have not seen made: Troubles in focusing both sides of the picture may be caused by the front-plate not being parallel with the aperture plate."

The suggestion is good, Neighbor Jackson. Since I first visited the Harlem Opera House I have been there many times, and in no case have I felt called upon to feel sorry for commending that house, its manager and operator. The slight distortion is unavoidable, caused by machine being located higher than the curtain.

Has the Right Ring.—Mr. P. H. Brown, Hugo, Okla., writes a letter which sounds right, and if his deeds back up his words, as doubtless they do, Neighbor Brown is a real operator. The letter runs thusly: "I note, in last week's paper, a Mr. A. M. Young attempted to get back at you for roasting the poor shows and operators. May I ask a question? If the operator has not pride enough in his business to do the best possible work—produce the best possible results on the screen—why should he not be roasted? That is largely the trouble with the silent drama of to-day. Too many of the Dont-Care brand of operators! But I am pleased to be able to say that in the West and Middle West the great majority of operators take pride in their work, and most of them have pretty fair conditions to work under. By this I mean large, well-ventilated operating rooms. I do not assert that all are so fortunate but that the majority, in the sections I have visited (and that includes Canada to the Gulf and St. Louis to the Atlantic a few times) are thus favored. My operating room here is 8x10, with a nine-foot ceiling. It has three outside windows and complies with all underwriters' rules. I wish you might visit us some night. I don't think you would have any complaint to make for The Erie (the name of the theatre) has a reputation all over Oklahoma as being the most beautiful house and as putting up the best pictures of any in the State. We are keeping up that reputation, too. The trouble is, Mr. Richardson, that you don't roast those houses and operators who put on rank performances hard enough. If every operator would bend his entire energy towards improving his performance you would soon see a vast change for the better in the Silent Drama. And you can improve, gentlemen, if only you will make the effort. Now let us all place our shoulder to the wheel and shove for better projection (Amen.—Ed.). I won't consume more space now, but the foregoing sets forth just the way I feel about things, and I just had to say it. Now, Mr. A. M. Young, please give reasons why Crank Turners should not be roasted. What's the matter with you other Oklahoma boys. Wake up and let us hear from you!"

Mr. A. M. Young's letter was a joke—and I rather think that he is sorry he spoke. I merely published his literary effort for the laugh there was in it and to teach him, and others like him, a lesson. Friend Brown's letter requires no comment. It speaks for itself.

Film Cement.—Mobile, Ala., asks for formula for film cement, both ordinary and N. I. The formulas for the best cements, especially the N. I., are trade secrets. I cannot recommend others. You will find the Pathe cement excellent. Their N. I. cement will answer for both N. I. and ordinary.

Wires and Carbons Too Small.—Charlotte, N. C., writes as follows: "Have a Compensarc giving 30, 50 and 75 amperes. Our main wires to Compensarc are No. 4, and from there to lamp is No. 6 asbestos covered cable. After running a short while the latter gets very hot. Our carbons are electra and they burn to a long, sharp point. We cannot account for this unless the carbon is too soft. If this is the case can you refer me to a grade of carbon that will carry

75 amperes? If this is not the reason can you tell me what it is. Also when lamp is burning there is a loud buzzing sound. I enclose envelope for reply and thank you in advance."

My groceryman and landlord absolutely refuse to accept thanks. They tell me that nothing on earth but coin of the realm will answer, and I could employ all my time and the time of at least one stenographer answering personal letters for which non-current thanks is the pay. Enclose at least one dollar for personal replies. Your trouble is simple. By reference to underwriters' tables you will discover the fact that No. 6 wire is 26,250 circular mills in area and is rated to carry 40 amperes with rubber covered insulation or 65 with weatherproof insulation. You are therefore overloading the wire by fifteen amperes, or maybe more, since the 75 ampere output of the transformer is not accurate, but merely closely approximate. It might, of course, be somewhat less and will vary every time the mainline voltage varies. Larger wires from Compensarc to lamp or double the No. 6 is the solution, of course. The same is true of the carbons. You do not say what size carbons you are using, but I assume them to be five-eighths. These are too small for 75 amperes of current. Use ¾-inch carbons instead; soft, cored, of course.

Wrong Condensers.—Green Bay, Wisconsin, writes: "My picture on the screen, right in the center, always has a blurred, faded blue-like spot. Kindly explain trouble and oblige."

This is absolutely all the letter, except the address and signature. Now, Green Bay, I want to help you, but cannot do much on data of that sort. In all human probability your condensers are of wrong focal length. Try moving your lamphouse back. If that don't overcome the trouble tell me the following: what kind of current have you. How far from curtain to lens and how wide is your picture on the screen. But you might do some experimenting on your own hook if the moving of the lamphouse back don't answer. Get a pair of 7½ and a pair of 6½ condensers. Put in the 7½ first. If the trouble is still there try the 6½. If still there try one 6½ and and one 7½, 6½ in front and then the 7½ in front. One of those four combinations should fix you all right, provided there is nothing else wrong.

Haw! Haw! Haw! which is caused by Anthony, Kansas', description of a rival show, as follows: "Opened here July 4 and have done fair business, even though the weather man has tried to melt everything in sight. We have a fairly good ventilation system—that's the secret. Previous to our coming there had been four or five "picture shows," none of which made good. The one who was here when we came was sure some class! He plastered houses all day and ran the show at night, losing on the show what he made during the day at the trowel. His picture consisted of a visible patch in the center of the screen. He sprung a new one on me, however. I tell it for the benefit it may be to others: when the song was running he had a girl stand at the door of the booth and yank the operator's pants leg when it's time to change the slide. After the song he would switch on the house lights, stick his head out of the booth and request the audience to wait a few minutes while he put in a new reel, which operation usually consumed five minutes. Please don't imagine that we have the best theater in the country, or that I think I am the best operator on earth from what I have said about our competitor. I am merely trying to give you some idea of the class of work found in many small cities in Kansas. I enclose you couple of views of the theater. I would like to ask your aid in the following: Have a ——— machine. When framing lever is in central position I get good, clear picture. When framing carriage is clear up or down, however, there is travel ghost on upper left hand or lower right hand corner, as the case may be. Can this be remedied?"

The trouble as caused by the fact that the shutter travels with the framing carriage, therefore in different relative position to the aperture plate at different positions of the framing carriage. You could possibly remedy the matter by making the shutter a trifle longer, provided there is clearance enough to allow of it. Probably there is not. It is also possible that the shutter is a trifle too narrow, in which case you can remedy matters by riveting a narrow piece on one side and resetting the shutter. If what you see is merely a blur in the corners it would indicate shutter too short, if it really is a travel ghost then it is too narrow. To remedy the latter condition will sacrifice illumination, of course. The pictures show a nice little house, and if you have many young ladies like those shown I think I shall move to Anthony myself.

A Corking Good Letter.—Mr. F. A. Wright, Greenville, Miss., writes a letter which is perhaps the best that has ever reached my hands, since it gets right to the hub of several things and gets to it straight. I'd like to shake hands with you, Neighbor Wright; I certainly would. Thus runs the letter: "I am not a writer and do not butt into quill-shoving very often; but as I cannot get within talking distance I will try it once. Having thusly made due excuse I will now proceed: Some time ago I read a letter in a trade paper (?) under the heading correspondence, stating that conditions in the operating room are on the average (writer names a place where brimstone is supposed to be plentiful, and where poor operators will "get theirs" some day), with a double capital H. Now, my experience has been that such is **not** the case unless the operator himself is lacking in backbone, or just naturally likes such conditions. If the operator can deliver the goods he can get an operating room a little larger than 4x4x5 feet (Wright means he can get a job where there is a real operating room, I take it.—Ed.), and he can also work for a manager who will furnish all **needed** supplies. As for going for the films: errand boys are cheap, and besides the operator is employed as, and supposed to be, a mechanic, not a messenger kid. The only man I blame for submitting to cracker-box operating rooms from nine to twelve hours a day at from $12 to $15 per week is the operator (?????) himself. If the operator is the hardest worked, poorest paid and most abused man in the show business he has but himself to thank, and it is sure time to tackle some other trade. That is what I will do when I find it that way, and do it P. D. Q., too! My experience is that managers, if they be **real managers**, who have the good of their show at heart, always consult with the operator as to the purchase of supplies, or leave such matters to him entirely, in which latter case it is the operator's own fault if he gets stung. There, I have that out of my system and feel better!

In The Moving Picture World, July 2 issue, Homer, Ill., sends two diagrams for connection of rheostats on 550 volt pressure. If he gets better light, or more current, from No. 2 than from No. 1 he has, I believe, put one over on Ohm's Law which, if I rightly remember, is stated $C = \frac{E\,M\,F}{R}$. The series resistance (R) is the same and the voltage (E M F) does not change, so why does the current change? (In No. 2 he has **more total resistance** than in No. 1, which makes Homer's case all the more queer.—Ed.) Does the holding of a New York license denote that the holder is a competent man? If so, what does the operator who does not know the things set forth in letter going to do when he is employed and instructed to oversee the building, wiring and general furnishing of the operating room? (This isn't quite clear, Friend Wright. To what letter do you refer?) Suppose that he is out of employment and gets a hurry-up call from an exchange and half an hour later finds himself on board a train bound for some village a hundred or more miles away, with the assurance ringing in his ears that "**everything** he can possibly need is in the trunk in the baggage coach ahead." But when he arrives at his destination, three hours before time for the show to open, finds that the Knowledge Box at the exchange has, in his hurry, forgotten the rheostat (mere trifle), the machine handle is broken in three pieces and the hall is wired for ten sixteen-candle-power lights, country style, with No. 14 wire and just to give him wings he is promptly informed that the society paying for the outfit has sold five hundred seats at 25c. and guaranteed a show on that particular night!!!!! Granted that such as the above may happen but once in a lifetime (it used to be all too common just a few years ago.—Ed.), yet I have seen it happen that once, and the show go on on schedule time. The electric light company had plenty of No. 00 wire, if that

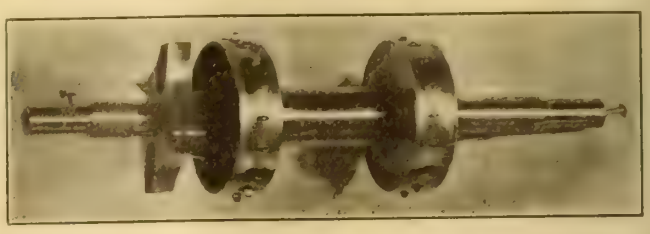
would do? It did! The grocer loaned a pickle keg, the blacksmith a couple of plow-shares, which combination, together with water, was the rheostat, and the blacksmith made a crank that would have done for service on a six horse-power gas engine. But the show was pulled off and the coin came. Now, Mr. Richardson, if you have read thus far, or if you have skipped to here, I thank you. As the Japs say, "It is to laugh."

Yes, Friend Wright, it would be "to laugh" if some of the licensed men of to-day were put up against the above. Why, man, they couldn't get away with that combination in a hundred years. You may have seen it but once, but I have seen it lo! these many times. What a bright, shining mark some of the freaks we have operating would make if called upon to play one night stands, take em as they come! Opera house to-night, church to-morrow night, hall next time. Fifty-foot throw to-day, a hundred to-morrow and forty next day; 110 volts to-day, 550 to-morrow, 52 next day. Direct current to-day, alternating to-morrow. A church with No. 14 feed wires, or no wires at all. A—but what's the use? No, Friend Wright, a New York license does most emphatically not evidence competency! It merely is evidence that the department of Water Supply, Gas and Electricity deems the holder to have sufficient knowledge to safely be placed in charge of electric current as applied to projection. Nothing more. The license does not evidence in any way, shape, form or manner the holder's ability to put on a good picture. In future it will be a guarantee that at least the operator is old enough to properly be out of school, which it hasn't been in the past. If I had my way about it there would be an examination that would raise a howl loud enough to be heard in Oklahoma, and when the examination was all over there would be about ——— licensed operators left in New York City. I left the number blank because I'm ashamed to print the probable number, judging by what I have seen of the work on New York screens. If New York operators don't like this then let them wake up, get busy and merit commendation instead of the other thing. Don't say its "not your fault." As Neighbor Wright points out, that is but a pitiful excuse, which is no excuse at all. Shake, Neighbor Wright, and shake again! Your description of trouble took me back to old times. It was like the smell of powder to a war-horse.

Light Rays.—One has some queer propositions sprung on one in connection with projection. Naturally one expects to hear words of wisdom from the man in general charge of the American affairs of one of the largest film concerns in the entire world. One certainly expects such an one to be well posted on all matters pertaining to projection. It was therefore something more than a surprise to hear a man in such a position make the assertion that the light rays crossed outside, not inside, the projection lens. That is to say the rays, according to his contention, cross at a distance ahead of the projection lens varying with the focal length of the lens. Not only did he make this claim, but his machine man held the same. Now either this is wrong, absolutely, or the writer knows nothing at all about projection lenses, or rather he will have to un-learn all he has gleaned through years of projection and some study of the subject. Of course the rays do cross in front of the single lens, but the axis of the compound lens—the point called the equivalent focus of the lens—I think, is unquestionably inside and exactly half way between the two component parts of the lens. In considering the action of a projection lens there are many things to take into consideration, such as the fact that the rays of different colors refract at different angles; such as the fact that all rays emanating from a single point must reach a single point. Now if you remove the lens and machine front-plate and illuminate the film in the aperture you will discover the fact that you can see it at any point you may choose to stand in the room—below or above, at one side or the other. This proves that the rays are refracted in every direction by the film itself and it follows that rays from every point of the film reach every point of the lens surface. It, therefore, follows that every ray emanating from a single point of the film must be refracted back by the lens to a single point on the screen, else the picture would necessarily be "out of focus." It follows from all this that rays are crossing in every direction both within the lens and ahead of it. But all the same the main axis of the lens is, I contend, within the lens and half way between its two factors, instead of outside of and ahead of it. If any reader is able to offer anything lucid and understandable on the subject of the law of lenses we shall be only too pleased to hear from him or her, for this lens question certainly is enough to turn one's hair gray.

AN EXAMPLE OF NERVE.

Below is the picture of an intermittent sprocket from a Power's No. 5 machine sent in to that company's factory for repairs. The picture does not show the actual condition of the star, nor does it give but a faint idea of the sprocket teeth, which were worn to mere paper-thin tips, many of them being entirely gone. The star-slots were half the diameter of a cam-pin wider at their base than at the entrance. Truly it formed a sight the like of which the writer would not have believed within the range of possibilities. That a machine could run at all, much less pull a film, with such a wreck of a star and sprocket seems beyond belief. But it evidently did and it must have pulled the film through



somehow. Shades of Caesar, what a show it must have been! Imagine the petrified nerve of the man who would charge admission to look at pictures projected by a wreck of that kind! Maybe, too, he employed an operator and had the unlimited gall to expect him to produce results on the screen. Of course I don't mean he employed a real operator, for such an one would not touch a proposition like that with a ten-foot pole. But imagine the impudence of a man asking an employee to put on a show with—that. Really, words fail me, and I'll just ask you to examine the picture and hand the prize idiot of them all a few compliments yourself.

The Genre Transparency Company of Chicago has recently made several additions to their studios. There are now some twenty-four hundred square feet of floor space in this slide factory. A finishing room and office comprises the front of North Clark Street, with a magnificent and spacious studio in the rear. A most complete dark room, replete with novel devices of Mr. Philips' own invention, lies midway between and is now in charge of a competent dark room man, whose excellent training in this line evinces itself in the high grade work that is characteristic of the Genre products. This enterprising concern has thirty thousand slides of every description in stock and are always ready on a moment's notice to fill any order that may be given them. There was recently shipped to South Africa sixty sets of song slides by this company. The color artists employed by Mr. Philips are unsurpassed and their work is the effect of many years of study and training in the art of colors. There are ten of these artists, all of whom are kept busy continually, to place slides on the market that bear the stamp of quality and highly artistic coloring. Mr. Philips' camera department is the most complete of any in existence and in this department the photographs for the several slides for songs and many other special occasions are taken. A staff of high salaried and most competent artists are kept occupied posing for these pictures, so that every minute detail is carried out in this factory for effecting the most perfect song slides that money and labor can produce.

RENO FIGHT SHOWN AT WOMEN'S FETE.

Display of "Moving Pictures" Stirs Clergy of Westport, but Makes Big Hit.

(From the New York "World.")

Westport, Conn., July 22.—"Moving pictures" of the Johnson-Jeffries fight were shown in Westport to-night by women, and they were also shown last night, despite the opposition of clergymen and some of the men members of the churches. This, too, after there had been a tacit understanding among the town officials that the Reno mix-up was to be banned.

The Ladies' Town Improvement Association gave a lawn fete and fair. As an extra attraction it was announced several days ago that the moving pictures of the fight would be shown. The sporting element of the town was jubilant. The women had come to their rescue. The Rev. Charlton B. Strayer denounced the proceedings from his pulpit in the Green Farms Congregational Church. Prominent men withdrew their patronage.

The sporting crowd turned out in full force and the Rev. Mr. Strayer was finally persuaded to come and see the pictures. The "moving pictures" were pictures of the black and white fighters on strings which were pulled by several women to make them move.

Correspondence.

A PROBLEM FOR THE EXHIBITOR.

New York, July 25, 1910.

Editor Moving Picture World:

Dear Sir—Appreciating the fact that your invaluable publication is principally for the edification and enlightenment of its many readers, and believing the subject to be of vital interest to a large number of managers and others, I take the liberty of suggesting contributions and discussions along the line of ways and means of clearing one's theater of those patrons who may have witnessed the entire program, to the end that those who may be unseated and waiting may be served.

In our own particular case the audience is of an unusually high standard, nearly all of whom are adults. They invariably stay through more than one performance, entailing to the management a large financial loss. No one but a manager of a motion picture house who is in the habit of playing to a full house, without even available standing room—299 seats—and after the day's work finds but a small profit, can understand one's feelings in the matter. In the case in question probably twice as many admissions could be had if room were available—if those who had seen the entire show would vacate!

What is wanted is possibly a system of coupons, or some similar way, so patrons may witness the performance once only; it must be carried out in a congenial manner, so as not to offend, and at the same time not entail too much expense in its enforcement in the way of employees.

Has any one successfully overcome a similar situation? Some claim they have, but it hasn't been proven to my satisfaction.

A. L. T.

Chicago, Ill., July 23, 1910.

Editor Moving Picture World:

Dear Sir—In the comparatively new business of moving pictures why is it necessary to make the innocent suffer? Aren't there enough ideas to supply the demand without making dumb beasts afford amusement by their suffering and fright. Take the "Mad Dog Scare," of the Selig Company, for instance, and dozens of others in which cats, dogs and chickens play an unwilling part and help teach children to be cruel—just for fun. There is nothing funny in brutality to animals, besides hurting the trade of the moving pictures by showing things of this kind.

Yours truly,

L. W. STEVENS,
5428 Washington avenue.

SWANSON AGREES WITH THE WORLD.

New York, July 23, 1910.

Editor Moving Picture World:

Dear Sir—For the first time I have ever annoyed you with a personal comment on your publication, the Moving Picture World, I beg to be pardoned. Appreciating as I do the many calls upon your valuable time, I still could not resist the temptation to express my opinion regarding the article published in your issue of July 30, entitled "Paying the Fiddler" and written by Mr. C. W. Lawford. Passing over his reference to the fight pictures, I refer especially to his able summing up of the picture business, past, present and future. The gentleman seems to me to have said the last word in sizing up the situation. Every idea he has expressed will no doubt be fully understood and appreciated by every man who has been a student of the business, either as a producer renter or exhibitor. The predictions of Mr. Lawford are as inevitable of fulfillment as the rising of the sun if the men in the business do not learn and indelibly impress themselves with the suggestion he sets forth. Through you I desire to express to Mr. Lawford my appreciation for his able efforts to educate those who sadly need enlightenment in the problems that affect the present welfare and the future of the moving picture business. Respectfully yours,

WILLIAM H. SWANSON

Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, JULY 30th

For the Sake of a Child

This is a splendid dramatic story showing how an estranged couple, for the sake of their child, obtained the annulment of their divorce and come to a better understanding.

Fabian Arranging Curtain Rods

This is another comedy picture in which Fabian, the famous comedian appears in a laugh-creating sketch. To see him is to grin, laugh and roar.

RELEASE FOR SATURDAY, AUGUST 6th

Magdalene, or The Workman's Daughter

A powerful dramatic production of intense emotion and thrilling interest, illustrating the temptations and episodes in the life of a charming young girl and how she is finally converted by a religious reformer. SPLENDIDLY ENACTED BY PROMINENT PERFORMERS.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

All advertising copy must be in hand not later than Wednesday morning

VITAGRAPH NOTES.

"Uncle Tom's Cabin" all next week, July 26, 29 and 30. Tuesday, Friday and Saturday. Every generation and succeeding generation wants to see this celebrated story of the "old South before the war." The time is now ripe for its presentation as dramatized by the Vitagraph Company. To this generation will be accorded one of the greatest privileges of all generations, "Uncle Tom's Cabin" in motion pictures. Heretofore "Uncle Tom's Cabin" has been done, but the Vitagraph has done it to the Queen's taste and just right. It is indescribably characteristic of the times in which the story was enacted and will be of historical interest as well as a treat to old and young.

Two things we want to tell you, so you can be prepared to take them on when they come out in early August: "The Game" and "The Wooing O't." Two particularly good pictures, one a strong drama and the other a refined comedy brim full of good business. That's the talk—"Good business!" That's what you want and that's what's in "The Game" and "The Wooing O't."

There is always a novelty about a Scotch story; it has a different coloring and the characters are quaint and natural. "Her Mother's Wedding Gown," displayed for the first time on Saturday, August 6, shows these peculiarities to great advantage. The introduction of "Jean," the acting Scotch collie dog, into the picture is a great attraction and addition, giving an extra touch of real Highland life to this altogether distinctive picture.

THANHOUSER NOTES.

Apron-string bubbies, hearken to the lesson given Jenks, who is one of your kind, and profit by it. Jenks yearned, as you do, to hie himself away from wifey's side for a bit and get some solid enjoyment all by his lonely. Instead he runs into the swiftest bunch of trouble that ever accumulated in one good reel, and it all makes him wish he hadn't made the sudden trek.

The Friday release (August 5) is a gripping heart-drama, by name "The Restoration." It is a curious, a novel thing; in a sense a study in aphasia—one of those weird plots you expect a Thanhouser picture to unfold.

The latest "Thanhouser Classic" is a one-reel dramatization of Harriet Beecher Stowe's famous story of slavery days. With Uncle Tom portrayed by Frank Crane, 'Eliza" by Miss Rosemond, and little Eva by "The Thanhouser Kid," and the photography of the best, the release is easily up to the Thanhouser standard and should be an easy winner.

Necessarily the producers must have found the condensation of so large a book and play into one thousand feet of moving picture film no light task. They have done their work well. Despite the strenuous elimination process applied to the original plot, none of the leading threads have been lost. In fact, the picture stands as a perfect sample of the cutting-down art as practised by present-day film men.

The picture is released on Tuesday, July 26. The story it tells is too well known to require description.

LUBIN NOTES.

The Chinaman is becoming popular as a picture subject. The Lubin production of the Highbinders won very favorable comment from the press and exhibitors, and "Ah Sing and the Greasers," scheduled for release August 4, is another subject with a Celestial star. This time it is a comedy of novelty. There are plenty of laughs in almost every scene and a scream at the finish.

The mother-in-law joke is supposed to be taboo, but "Wifie's Mamma," the Lubin release for July 28, is so very different that it stands in a class by itself. It is one of the snappiest and most delightful little comedies imaginable, and you cannot but laugh at the various developments that swiftly move to a climax as funny as it is novel. Even hardened operators are laughing at this where most comedies get past without a smile, and what the audiences will do is something to anticipate with pleasure.

And talking of comedies: Three orders were received last week for the "Hot Time in Atlantic City" that was issued last August. In two instances the exchange called attention to the fact that this was the third issue of the print of them. It shares favor with "When the Cat's Away," now in its second edition, but there is a story now in hand that will probably beat both of these for humor and novelty, while it possesses considerably more of a story.

"Three Hearts," the Lubin issue for August 1, is an unusually strong story, and was made with particular care. Some of the scenes were made at one of the Philadelphia hospitals, and with the exception of the little group of principals the convalescents enjoying the airing are all actual patients. The taking of the picture was quite an event in the quiet of hospital life and the patients clamored to be permitted to take part in the picture.

EDISON NOTES.

The Edison Company have been adding to their reputation very materially of late by the number and excellence of the feature films they have been producing. Scanning the list of their productions for the past two months, we are impressed by the fact that of the two full reels released by them weekly one film on an average is of feature quality. Magnificent productions, they are, too, each one of such splendid merit in every essential as to preclude the possibility of criticism except, perhaps, in some really unimportant detail which in no wise marred the effect upon the observer.

Their dramatic productions are particularly strong and convincing, and worked out with such infinite care and elaborateness as to make it very evident that time and expense are items not considered by the company. "The Princess and the Peasant," "'Mid the Cannon's Roar," "The Mule Driver and the Garrulous Mute," "A Central American Romance," "The Judgment of the Mighty Deep," "The Stars and Stripes," and "Out of the Night" are examples of the class of films referred to, every one of which is a distinct triumph for the Edison producing forces. There is no question but that these productions have contributed in no small degree to the prestige of the Edison Company.

The Company announce that every release for the first half of September is a feature film. On September 2 will be released "The Man Who Learned," a dramatic subject with an educational and scientific interest, produced in cooperation with the Milk Committee of New York City; on September 5, "The Big Scoop," a dramatic story built around the rush and activity of a metropolitan newspaper office with a threatened bank failure furnishing the story of the "scoop"; September 9, "Alice in Wonderland," an elaborate treat for the "kiddies," and September 13, "Bumptious as a Fireman."

GREAT NORTHERN SECURES A POPULAR COMEDIAN.

Fabian, the celebrated comedian, who has been much sought by the continental film manufacturers, was recently employed by the Great Northern Film Company and is now in their employ, appearing in their comedy productions with the greatest of success. His antics are irresistible, his humor genuine and his facial expressions extremely comical. His debut before the American public will no doubt be appreciated to the fullest extent, as he cannot fail to amuse. To see him is to grin, laugh and roar.

DRAMAGRAPH COMPANY OF AMERICA.

Through an error in correcting proofs of last week's issue the first release of the above company was given in their advertisement as August 4, whereas it should have been August 11. Our readers will note this correction in their advertisement on another page of this issue.

THE CHAMPION INDEPENDENT FILM.

After seeing some of the work that is being turned out by the Champion Film Company, such as "A Romance of an Anvil" and "The Cowboy and the Squaw," we unhesitatingly place them right up to the front among their competitors who have been longer in the field. If hard work and the expenditure of money will make good film the Champion people will get there, and the exhibitor need only see a few of their films to clamor for them regularly.

THE HERMIT OF THE ROCKIES.—No one knows positively whether the old hermit of the mountains has any gold dust or nuggets stowed away in his old tumble-down shack, because he never gives anyone a chance to come nearer than fifty yards. Desiring to fill his bucket at a nearby spring, he peeps from his lofty window that he may be assured that no one lingers near his hut, but to his surprise, standing at his very door are two wandering Indian maidens. He angrily drives them away and after watching them disappear, steals toward the spring. Hastily filling his pail, he starts eagerly for home, but stumbles and falls among the rocks of the stream, breaking his leg. He calls aloud with fear and pain and his wild cries soon bring the Indian girls to his aid. They make a hand basket and carry him to his shack. He keeps one for attendance upon him while the other hurries for the doctor, who lives in the ranchers' settlement on the other side of the mountain. The Indian takes a short cut, but reaches the doctor's house just as his daughter, Jane, is returning from escorting him part way on a hurried call to the valley. The Indian explains her errand and after but a second's hesitation, Jane decides to go herself to do what she can for the old man.

There chances to wander near the hermit's hut a lawless band of ruffians who plan to find out if there is anything of value hidden in the old shack. At the same time a young tenderfoot, prospecting in the district, appears on the scene and fortunately overhears the outlaws' plan. After listening intently for a few seconds, he steals quietly and quickly away. The cutthroats after eating and drinking make for the place of the robbery. They approach the hermit's door and are about to enter boldly, when to their consternation it suddenly opens from within and there, instead of a weak old man, they see the strapping young prospector. They make one attempt to get by him, but in an instant find themselves looking into the barrels of his two quickly drawn guns. Obeying the order "hands up," they forward march away from the place. With a quiet smile the tenderfoot reenters the cabin.

All this while the doctor's daughter is galloping over the mountain. She nears the hut and the young fellow, hearing someone coming and thinking that the robbers have returned, pulls his revolvers with the grim determination to shoot if they cross the threshold. On comes Jane. The door bursts open and the shot rings out as she dashes in to the hermit's aid. Luckily it flies over her head.

Nonplussed, the poor tenderfoot stares and Jane, thinking him an outlaw, bending up the hermit, draws back in fear. He quickly reassures her, however, and tells of the real robbers. He also shows her how he has fixed the old man's leg. With wonder at his bravery and pride in his adroitness the girl grips his proffered hand, and as they look into each other's eyes the seeds of love are planted deep in their hearts. The seeds fully blossom as he accompanies her to her home, and during the long stroll to the settlement the crestfallen broncho dragged on unnoticed.

Renew your subscription to the Moving Picture World, $2.00.

The BEST for moving picture news.
The BEST for licensed and independent film lists.
The BEST for advertisements. $2.00 per year.

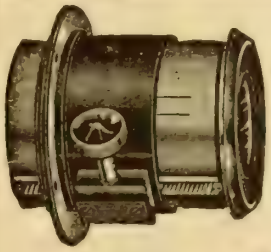
SCENERY : : : :
ASBESTOS CURTAINS
DECORATIONS, Etc.
SEND FOR CATALOG "C"
The O. L. Story Scenic Co. Inc., Somerville, Mass.

$3000.00 CASH
Buys One Half Interest in my Moving Picture Theater
I guarantee $2000 00 profit in next twenty weeks.
I go to California August 10th.
MASSACHUSETTS, Care Moving Picture World

NELSON-WOLGAST
World's Championship Contest
FIFTEEN OF THE BEST ROUNDS
CLEAR, CLEAN-CUT PICTURES FROM STARTING GONG TO DECISION
THE FOLLOWING STATE RIGHTS FOR SALE
Arizona, Colorado, Connecticut, Deleware, Illinois, Idaho, Massachusetts, Maryland Missouri, New York, New Hampshire, New Jersey, Nebraska, North Carolina, New Mexico, Pennsylvania, Rhode Island South Carolina, Utah, Vermont, Washington, D. C. and Wyoming.
GENERAL FIGHT PICTURE CO. (Not Inc.)
Mossler Building, CHICAGO

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

HERE'S YOUR "CHAMP!"
On August Tenth
The Hermit of the Rockies
A Winner—A Marvel—And so genuinely western that you can smell the sage-brush. Just like those other CHAMPS
THE SPITFIRE and
THE COWBOY and the SQUAW
You've seen them. Didn't your heart Just CHAMP! CHAMP! CHAMP! GET THEM.
CHAMPION FILM COMPANY
Mark M. Dintenfass, Gen. Mgr.
27 Lexington Avenue New York City
"CHAMPS" are sold through the Sales Company



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will
IT'S ALL IN THE LENS
IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15 00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR
When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.
CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

THE MIRROR SCREEN

Call at the VARIETIES THEATRE

112 Third Avenue, New York City

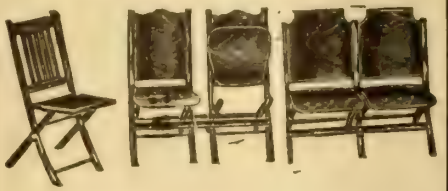
and see the difference between the old and the new. As day is to night, so is the brightness of the picture on a Mirror Screen compared with the ordinary curtain. You can turn on the house lights without eclipsing the picture if it is on a Mirror Screen.

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.
P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.
EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.
CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.
H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.
F. P. BLOOMFIELD, General Agent, Muncie, Ind.

...e of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,319 (Jan. 18. 1910). Exhibitors who buy or manufacture ... infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

Second-Hand Films

Exported in large quantities in prices from 1 cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept D, New Century Film Service Ltd, BRADFORD. England.

Admission Tickets

Printed to Your Own Copy

Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c, 500 M. 9c, 1 million 7½c. **Stock Tickets,** all colors, **Admit One,** 6 M. $1.00, 12 M. $1.50, 24 M. $2.25, 50 M. $3.50, 100 M. $6.00.

Cash with order. Send for trial order.

Oppenheimer Printing Co. Cincinnati, O.

AMERICAN FILM EXCHANGE

The First to Rent Films in the U. S. and Still At It

Powers Machines to rent by week
Films Rented Bought and Sold

630 Halsey St., BROOKLYN, N. Y.

AT LIBERTY

Stage Director and Studi Manager

Have had experience with leading trust and independent companies.

My pictures are very popular with press and public.

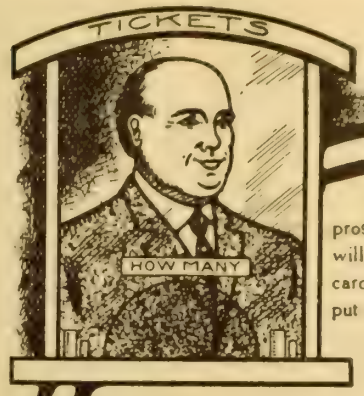
Address "DIRECTOR," care Moving Picture World

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO



As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

WOOD SYSTEMS FWEW FORT WAYNE IND C3

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO**

SPECIAL ROLL TICKETS **The Big Ticket. Any Printing Any Colors.**

5,000	:	:	:	:	$1.25	20,000	:	:	:	:	$4.60	50,000	:	:	:	:	$7.50
10,000	:	:	:	:	2.50	25,000	:	:	:	:	5.50	100,000	:	:	:	:	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

WORTH THEIR WEIGHT IN GOLD

Paying by far the highest salaries in order to secure the best talent in the moving picture business—in some cases two and three times as much as other manufacturers are paying—is it any wonder that the IMP maintains its wonderful standard of excellence? Is it any wonder that IMP FILMS are worth their weight in gold to every exhibitor who uses them regularly? Think it over a bit!

"Once Upon a Time"

The sort of drama that the women folks call "charming." A clean love story of rustic simplicity. One of the best staged and best enacted IMPS ever produced. Demand! Insist. Beg! Released Monday, August 8th. Length, about 975 feet.

"Hoodoo Alarm Clock"

A screaming comedy that will make your whole house rock with laughter. Even funnier in some respects, than our record-breaking "Fruit and Flowers" release. For heaven's sake, get it! Released Thursday, August 11th. Length, about 990 feet.

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

ALL "IMP" FILMS ARE SOLD THROUGH THE SALES CO.

Mr. Exhibitor

The house that tells the Truth!

Funny is'nt it?

We are not buying a thousand reels a week,—but we ARE buying Enough to supply Any customer that we Agree to Supply, with the Best to be Had.

Why not write us to-day before you forget it?

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

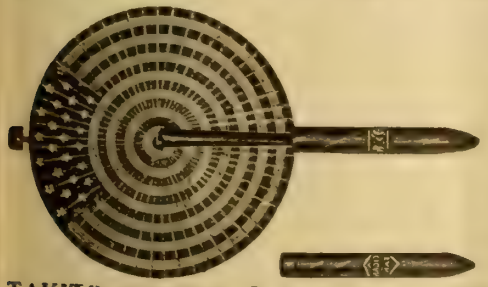
309-311-313-317 Arcade Building
DAYTON, OHIO

JOIN OVR.
TRAVELOGUE CLUB
RVN ON THE
TABARD INN LIBRARY PLAN
MOST ECONOMICAL PLAN EVER OFFERED TO
ELECTRIC THEATRES

BY PURCHASE OF ONE SET UNDER THIS PLAN
OVER 50,000 COLORED TRAVELOGUE SLIDES AVAILABLE
TRANSFERABLE LIFE MEMBERSHIP
IN TRAVELOGUE CLUB SECURED
· NO DEPOSITS · NO GUARANTEES ·
··· NO RENT ···
SLIDES EXCHANGED AT ANY TIME FOR
· 50 CENTS ·

GEO. W. BOND & CO.
95 DEARBORN ST.
CHICAGO.

WARM WEATHER SPECIAL



CIGAR FOLDING FAN

American Flag design, length, extended, 12 in; just the thing to boost your business during the hot spell. Cheap enough to give away, good enough to sell. Only $1.25 per gross. 2% for cash; deposit must accompany C. O. D orders. Complete catalog of Japanese goods free.

TAKITO, OGAWA & CO. 164 EAST LAKE STREET, CHICAGO

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

Managers and Operators

I know that many electrical and mechanical questions come up, which if you could answer and act upon yourself, would save time, trouble and money.

Mr. Manager:

You may have trouble with your Electric Light Company about excessive bills, or poor current supply—You may unjustly blame your operator for a poor picture and flickering light—You may like to know yourself about the electrical and machine end of your business, as knowledge of this sort often enables you to secure better results and to save money.

Mr. Operator:

You are often called upon to meet emergencies and unusual conditions—You want to keep in touch with the latest developments in your line—You may want to ask questions about different kinds of current supply, best means of securing good light, schemes or appliances for improving the result of your efforts, etc.—You may have a scheme or an invention of your own which you would like to have advice or suggestion regarding—I am qualified by great experience and technical education to give you this information and have, therefore, established

"HALLBERG'S ELECTRICAL AND MACHINE INFORMATION BUREAU"

of which you may become a member, entitling you to ask any question relative to the above, and to secure a PROMPT, CORRECT and PLAIN answer.

Write for terms of membership—every manager and operator can afford to, and should belong. All correspondence strictly confidential

J. H. HALLBERG

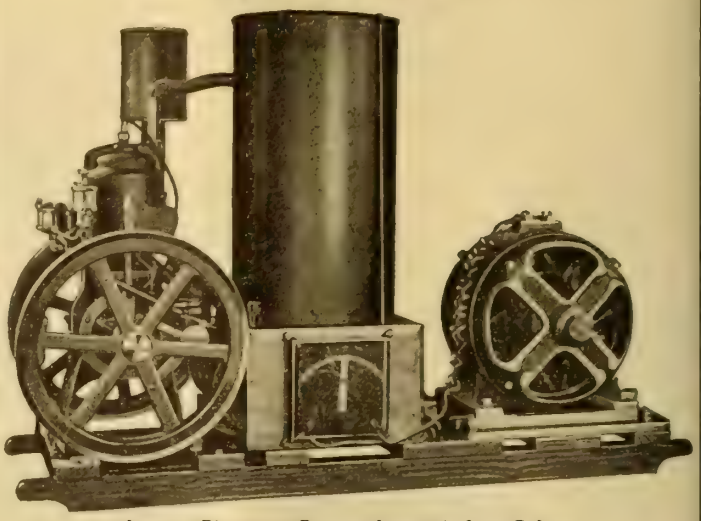
Consulting Electrical and Mechanical Engineer

Asso. Member American Institute Electrical Engineers and National Electric Light Association

36 East 23rd Street New York

Electric Light Plant Complete

$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue Detroit, Mich., U S.A.

DRAMAGRAPH CO. OF AMERICA

TRADE A MARK

ANNOUNCEMENT

The Dramagraph Company of America begs to announce to Independent Film Exchanges and Exhibitors the issue of their

Approved by Chicago Board of Censors

FIRST RELEASE OF DRAMAGRAPH FILMS THURSDAY, AUGUST 11th

Approved by Chicago Board of Censors

FILMS of QUALITY

and offer a very strong dramatic production—**"BEYOND ENDURANCE"** which is equal to the best in photography and action, working to a thrilling climax.

Approximate length, 950 feet

The story shows Ned Singleton, a country boy just grown to manhood, breaking home ties to start a career in the great metropolis—where he innocently falls into a band of counterfeiters—shows his arrest with the Badger, the leader of the gang, and the escape from Sing Sing—and finally the thrilling climax, portraying one of the greatest fights ever seen in a picture.

DRAMAGRAPH CO. OF AMERICA

Factory and Studio: Edgewater, N. J.

OFFICE:

Lincoln Bldg., No. 1 Union Square

NEW YORK

Sold only through the Motion Picture Distributing and Sales Co

BIOGRAPH COMPANY.

AN ARCADIAN MAID.—Woe to him who will prey upon those of pastoral and bucolic innocence for fate is sure to wreak vengeance, and that vengeance is invariably terrible. Such was the lot of an unconscionable villain who imposed upon the trusting innocence of the country maid. Priscilla, after a long and weary search, secures work at a farmhouse. She is at once ordered to do the washing, and is just ensconced at the tubs by the well, when a young Italian peddler appears and is directed by her to the mistress. His wares appeal to the farm wife and he succeeds in disposing of quite a bill of goods. Leaving the mistress, the peddler passes on to Priscilla to thank her for bringing him to her mistress and to show his gratitude presents her with a cheap finger-ring, at the same time bestowing upon her words of flattery. The poor innocent little girl is quite overwhelmed and believes every word he utters, treasuring the ring highly, which was not worth more than a nickel. The peddler's principal weakness is gambling, and he not only loses his money, but becomes involved in debt. His creditors press him for payment and he is at a loss as to how to raise the necessary sum, when the thought of the little country maid occurs to him. He knows he has gained her confidence, and that she loves him, hence he considers his plan easy. She, of course, has no money of her own, but she knows her master keeps his money in a sock under his pillow. The peddler persuades her to secure this money pretending that he will take her away with him and marry her. This suggestion fairly hypnotizes her and so she commits the theft. The peddler pockets the money and promises to meet her at their usual trysting-place by the roadside. Here she repairs, only to learn that the scoundrel has just left on the night train. Wildly she dashes towards the railroad only to see the train on its way. Crushed in spirit she wanders off, but the reckoning is inevitable. Fate now takes a hand and on the train the peddler engages in a brawl, during which he tumbles from the flying train. Struggling to his feet he drags himself to the woods. Here the maid meets him, and he in a burst of rage attempts to strike her, but injured more seriously than he realizes, he falls dead at the foot of a tree. With this comes a vivid realization of her deed and, securing the money she had taken from the farmer she hastens to make reparation by putting the money back from where she took it, the master being none the wiser. The affair has taught her a powerful lesson.

HER FATHER'S PRIDE.—Of all human actions, pride seldom obtains its end; for, aiming at honor and reputation, it reaps contempt and derision. It was the sin that overthrew the angels. It proceeds from the want of sense or the want of thought. The old father in this Biograph story was possessed of such unreasonable pride as to cause much misery and heartache. We cannot consistently call it pride, but rather, narrow prejudice. Mr. and Mrs. Southcomb dearly loved their only daughter Ann, but, being Quakers, had set ideas. Ann was a pretty girl of twenty, bright, vivacious and romantic, and loved her parents devotedly, but she chafed under what she deemed almost parental despotism. They decried any ebullition her youth might induce, and frowned into silence her joyous ringing laughter. This condition told on her and she longed for life's radiant sunshine, love. It comes at last. Allen Edwards, a concert singer, while driving his auto in the neighborhood of the old Quaker's farm, meets with a serious accident, and is carried to the Southcomb homestead. He is in such a condition that he cannot be removed to his home for some time, and hence is cared for by the Southcomb family, although the old man openly expresses his aversion for the young man on account of the profession. An attachment springs up between Ann and Allen which ripens into sincere love. The old man is beside himself with rage when they broach the subject of marriage. But Ann is decided and the old man, though he loves his daughter, haughtily drives her from the house, for when pride begins love ceases. He stubbornly refuses to have anything further to do with her. He becomes so bitter that he erases her name from the family Bible. To him she is as dead. Many a heartache does the young wife suffer, though Allen has tried time and time again to effect a reconciliation, until one day they receive word that the old Southcomb farm had been seized for debt and the couple were forced to go to the poorhouse. What a shock this is to the young couple! It is the old story of pride defeating its own end by bringing the man who seeks esteem into contempt. The young people make their way to the poorhouse, where the old father is seen scrubbing floors, while the mother bends over a washtub. They are brought to the office to interview their disowned daughter, but the old man is still adamant, and while the mother is inclined to accept Ann's protection the father stubbornly refuses, going back with hauteur to his scrub pail. Ann now realizes that something more than bare persuasion must be resorted to, and as she views through the half open door her parents' sad plight, an idea strikes her. Seating herself at the organ, she plays and sings her father's favorite hymn. The sound of the music halts the old man in his work, and he crawls sobbing to the door to hear the better. Ann continues to play and sing until at last he staggers up to be folded in her arms. He now realizes how unreasonable he has been, not only to her, but to her mother and himself.

EDISON MFG. CO.

AN UNEXPECTED REWARD.—"The Unexpected Reward," which happened one day in spring when a fair pink and white miss had reached the alluring age of sweet eighteen. Upon her birthday her father presents her with a beautifully carved bracelet. Scarcely have the blushes of pride died away when a dapper young suitor for her hand arrives with an invitation for an auto ride to the seaside. Soon the gay party arrives at the beach. An hour has scarcely passed before the young miss and her girl friend are disporting themselves in the water.

Suddenly the father hears a cry of alarm! Yonder, far out at sea, his daughter is waving signals of distress and is being swept farther and farther seaward by a heavy undertow. At once the fond parents turn for help to the girl's suitor, but he fails to be equal to the occasion. Fearing for his own safety he refuses to go. A stranger hears the appeal for aid and, seeing the dangerous position of the girl, in a moment strips off hat and coat and dives head first into the water from the pier. The long, steady strokes of the swimmer soon prove to the frantic mother and father that he will reach the girl in time. The surf is stronger than they reckoned, however, and before the swimmer can reach her side she gives up from sheer exhaustion and sinks beneath the waves. A moment of despair and then the watchers on the shore see the rescuer dive under the water and bring forth the limp body to the surface. After a hard swim back to shore willing hands drag them both to safety.

An hour later the girl has revived and the party is returning home when the daughter discovers that she has lost her bracelet. This fact comes to the ears of her brave rescuer, and he decides to recover the lost article if possible. He succeeds in doing so, too, after numerous dives around the spot where she sank and where the bracelet had fallen from her wrist in her struggle for life. Needless to say the bracelet is returned to the fair owner, greatly to the chagrin and anger of her cowardly suitor, who quickly sees that the hero of the seaside is fast holding full sway in the thoughts and mind of this fair miss of eighteen.

The cowardly gallant decides to humiliate his proud rival before the eyes of the girl at the earliest opportunity, which chances to be the following day. While out driving with the young lady they chance to meet the finder of the bracelet, and, driving up to the curb, the dainty miss insists on again thanking her rescuer. The jealous suitor succeeds in humiliating his rival so that hot words are exchanged, and in a fit of rage at the fond admiration for the manly young fellow which the girl so plainly shows the coward raises his whip to strike. The next moment it is wrench from him by fair hands, and sweet young lips, hot with anger, politely inform him that he may drive on alone, which he does in a towering rage. Her hands are placed in that of her hero—a quick glance of love, and he knows that all is well for him.

A few days later little Dan Cupid inveigles the two into a visit to a shady nook in the garden by the fountain; and what the fishes saw they never told, but the bees among the flowers heard the faintest sound of a kiss and only buzzed the louder to drown the sound of others that they knew would follow.

BUMPTIOUS AS AN AVIATOR.—Our amusing little friend Bumptious again makes his appearance, and shows his versatility by entering the field of aeronautics. Needless to say he starts in with his usual unlimited confidence, and in the course of the picture again illustrates humorously the adage that "Fools rush in where angels fear to tread." This time it is not a matter of expense which starts him on the road to a conquest of the air, but the seeing of the successful flight of one of the world's famous aviators. The expression of wonder and amusement from his wife and others of the town folk naturally jar upon his sensitive nature, and he assures them that the whole thing is very simple and that he could probably do better if he tried.

He does try, and succeeds in building a most simple and artistic looking aeroplane of his own, which after a private view by his particular friends is taken to a roof top and poised for flight. Of course a large crowd gathers, and after a brief dissertation on the beauties of his own machine little Bumptious takes his seat and starts the machinery. To his delight the aeroplane flies over the edge of the house and sails off into the ambient atmosphere. What he does not know is that far above him in the blue sky floats a big balloon, from which dangles a rope with an anchor at the end of it, and that this anchor is caught in the top of his aeroplane and had gently but firmly assisted in its launching. His friends take in the situation and it causes them great joy. We see successive views of the aeroplane dangling from the balloon and the perturbation of the two balloonists above, and finally of little Bumptious dangling from the front of the aeroplane in midair in a vain attempt to reach the ground, hundreds of feet below him. His motor spins the propeller around aimlessly in the air above him and the next thing we see is a sudden descent. He lands in a heap in a grassy place. Fragments of the ruined aeroplane strewing themselves over him in wild disorder and this is followed by the alighting of the two balloonists close by, who no sooner strike terra firma than they proceed to wreak revenge upon the cause of their trouble, who is struggling to free himself from the debris. Their anger is so great that while they are engaged in pummeling our somewhat stout friend Bumptious they fail to note that their balloon has sailed away and left them, but they take it out of him finally and with such a thoroughness as to give him ample cause for the discouragement which is apparent when we see him limping home through the sunset, down and along a stretch of country road.

ESSANAY FILM MFG. CO.

MULCAHY'S RAID. The sergeant is seen patrolling his beat one fine Spring morning, when a young chap cautiously approaches him and slips a note into his hand. The note contains the information that there is a cock fight in progress in the rear of a neighboring buffet. Mulcahy turns about to question the lad, but the young fellow has made good his escape and Mulcahy decides to go to the buffet and reconnoitre.

Next we are shown a company of moving picture actors, camera man and producer. A number of the actors are dressed as policemen and after watching them photograph an amusing scene, we next see Mulcahy at the rear of the saloon. He finds a knothole through a fence which gives him an opportunity to see what is going on behind. On the other side is a little group of men, drinking and betting, while they await the arrival of the birds.

Quickly planning a method of capturing the gamblers, Mulcahy hurries up the alley, when he runs into the artificial policemen employed by the moving picture concern. Mulcahy is frustrated and mistaking them for real officers, informs them of the cock fight and tells them he must have their assistance. The actors consider it a joke and volunteer to assist Mulcahy in rounding up the gamblers.

We next are shown the cock pit. The two birds are released and a hot fight is in progress when Mulcahy and his squad leap over the fence and begin laying about with their clubs. The mob of gamblers is cowed and corraled and Mulcahy leads the way to the police station.

At the station the gamblers are hustled in by Mulcahy, who is not aware that he has been deserted by his actor-policemen, who have been called back to duty by their irate producer.

Inside, Mulcahy tells the sergeant the story of the capture and is then questioned by the desk sergeant if he effected the round-up single-handed. The patrol sergeant looks about, and seeing that he is alone, he answers: "Sure, I did it meself." Whereat the desk sergeant congratulates him and pins on his pride-swelled chest the leather medal of the League of the Brave and Fearless.

A COLLEGE CHICKEN.—We are first shown a dusky gentleman invading a chicken coop, from whence he issues bearing a fine, fat pullet. As he slinks up the street he runs into a bunch of college boys out on the usual campaign of devilry. The suspicious actions of the colored man and the wriggling contents of the bag he carries excite the boys' curiosity and when it is found that the bag contains a chicken, it is removed from the colored gentleman's person, while he is told to make tracks in the opposite direction.

In their room the boys execute the chicken and prepare for a feast, despite the fact that there is a card tacked on their walls from some college dignitary warning them of immediate expulsion if they are caught cooking food in their room. However, the boys unanimously agree that chicken is something other than food, so they prepare for the feast.

During the execution of the chicken and the rendering of it into enough parts to go around the boys bring out a chafing dish, and other table accessories, when they are interrupted by the sound of footsteps in the hall outside. There is a wild scramble as the boys endeavor to hide all evidence of the feast, and when Prof. Pettibone enters he finds his young men studying faithfully, the only evidence of the feast being one or two chicken feathers which the boys failed to hide.

The professor goes out and a moment later the chicken is brought forth and preparations continue. Finally it is cooked and ready to serve when the professor is again heard coming up the hall. Seizing a waste basket, the boys stow the cooked chicken in the basket and lowed it out the window. When the professor returns he finds the boys again busily occupied with their tasks, but this time he stays longer, as he is perfectly sure that that delicious aroma of fried chicken must be real.

In the meantime the waste basket containing the chafing dish and chicken has been discovered by the girls occupying the room below, and, believing this to be a present from the boys, they remove the dish and are soon busily employed. When the last atom of meat is stripped from the bones of the chicken they restore the bones to the chafing dish, write a note of thanks to the boys, and put the dish back into the waste basket.

In the room above the professor, who is unable

KALEM FILMS

ISSUED WEDNESDAY, AUG. 3rd

A COLONIAL BELLE

Length 995 Feet

An Episode of the Revolutionary War

An Incident of the Stirring days of '76

A revolutionary war picture that will attract and entertain the best class of patrons of the motion picture theatre.

Superb action, beautiful photography and accurate scenic surroundings.

ISSUED FRIDAY, AUG. 5th

THE LEGEND OF SCAR-FACE

Length 875 Feet

An Indian Mythological Story

This highly interesting Indian picture is a correct reproduction of an historic Indian legend. Through the power of the Great Spirit in whom the Indians have unbounded faith Scar Face is transformed and aided in his wonderful feats of daring, whereby he eventually reaches the coveted goal and wins his bride.

ROMANTIC AND THRILLING

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 1.

Biograph—An Arcadian Maid (Dr.).....984
Lubin—Three Hearts (Dr.).....960
Pathe—Betty as an Errand Girl (Com.).....610
Pathe—Hunting Bats in Sumarta (Edu.).....371
Selig—Her First Long Dress (Com.).....640
Selig—Shrimps (Edu.).....360

Tuesday, August 2.

Edison—With Bridges Burned (Dr.).....1000
Gaumont—An Ancient Mariner (Com.).....431
Gaumont—The Ace of Hearts (Dr.).....554
Vitagraph—An Unfair Game (Dr.).....990

Wednesday, August 3.

Essanay—Mulcahy's Raid (Com.).....550
Essanay—A College Chicken (Com.).....448
Kalem—A Colonial Belle (Dr.).....955
Pathe—Under Both Flags (Dr.).....820
Pathe—The Barrel Jumper (Com.).....144
Urban—Witch of Carabosse.....630
Urban—Camel and Horse Racing in Egypt (Scenic).....355

Thursday, August 4.

Biograph—Her Father's Pride (Dr.).....990
Lubin—Ah Sing and the Greasers (Com.).....840
Melies—Mrs. Bargainday's Baby (Com.).....950
Selig—The Law of the West (Dr.).....1000

Friday, August 5.

Edison—U. S. Submarine "Salmon" (Dr.).....1000
Pathe—No Man's Land (Dr.).....538
Pathe—No Rest for the Weary (Com.).....361
Kalem—The Legend of Scar-Face (Dr.).....875
Vitagraph—The Wooing O't (Com.).....980

Saturday, August 6.

Essanay—Under Western Skies (Dr.).....1000
Gaumont—The Lord's Prayer (Biblical).....470
Gaumont—Teneriffe, the Gem of the Canaries (Scenic).....505
Pathe—The Latest Fashion in Skirts (Com.)....715
Pathe—Fiftieth Anniversary of Yokohama (Scenic).....243
Vitagraph—Her Mother's Wedding Gown (Dr.).1015

EDISON FILMS

Aug. 9th, 1910

THE LADY AND THE BURGLAR

A rather more than middle-aged professor absorbed in his work, a beautiful young wife genuinely in love with her husband, a young gallant whose attentions to the wife are unwelcome but who fears to tell her husband of them, a burglar whose little girl the young wife has befriended; these are the elements which make up an absorbing story with a thrilling and unexpected denouement.

Approximate Length, 950 Feet

Aug. 12th, 1910

THE ATTACK ON THE MILL

Adapted from the Story by Emil Zola

An episode of the Franco Prussian War and is in all respects a magnificent production. The situations are dramatic in the extreme and the scenery beautiful.

Presented with the usual Edison attention to detail the subject is sure to be in great demand.

Approximate Length, 1000 feet.

COMING: The fourth of that screaming comedy series with "Jonesy" as the headliner. **"BUMPTIOUS TAKESU AUTOMOBILING"** **RELEASED AUG. 19th**

Get on our Mailing List for the "KINETOGRAM"

Use A. B. C. Posters Send for Circular on LOBBY DISPLAY FRAMES

EDISON MANUFACTURING CO., 72 LakesideAve., ORANGE, N. J. 90 Wabash Ave., CHICAGO, ILL.

to find any evidence of the supposed rule breaking, bids the boys good-night. There is a rush for the window, the basket is raised and the clothing dish placed on the table, when, to their horror, they find nothing left but the bones.

UNDER WESTERN SKIES. Kate Allison, an exceptionally beautiful Western girl, is engaged to marry a young Easterner, a long time family friend. In the first scene the fiancee is bidding his sweetheart good bye and he is to be accompanied to the station by his prospective father in law.

The girl is left alone with a warning that should she be molested by any of the crowd of drunken cowpunchers who would be returning from a dance at a neighboring ranch, not to hesitate to shoot.

We are next shown three young punchers, all intoxicated, riding up to the door of the cottage. All dismount, and one, peering into the window, sees the girl alone. Recklingly they enter to find the girl covering them with a Winchester, but the foremost of the gang strides forward and before she can pull the trigger jerks the gun from her hands.

The punchers resolve to play a game of poker to see who will win the young lady. A greasy pack is brought forth and the game starts. The girl sees the desperateness of the situation and resolves to employ desperate means in protecting herself. A card falls on the floor from the hand of the puncher nearest her, and seizing it she scribbles a line across the face and slips it into the puncher's hands. It reads: "I will be yours in marriage if you will protect me from the others."

The puncher reads the note, covertly watching the others, then as he looks at the girl a new sensation sweeps over his soul and he nods his head. He starts an altercation, accusing one of the others of cheating, which ends in all the punchers leaving the room to settle the dispute at twenty paces, in the old-fashioned and gentlemanly way.

When the puncher returns to the girl he is alone. He tells her she must now make good her promise and swears faithfully to make himself worthy of her. She nods her head, but it is a look of hatred and scorn which she fastens on him as they leave.

They are married and go to the cowpuncher's quarters. He apologizes for his poverty but repeats his promise to make her happy if she will give him a chance. Yet she steadfastly refuses to allow him to make love to her.

A few months drag by and the former fiance of the girl traces her to her new home. He demands an explanation and asks her if she loves her husband. She answers angrily that she does not and then eagerly accepts his invitation to return East with him.

Without horses or other conveyances it is almost impossible for them to cross the strip of desert which separates them from her father's home, but they resolve to attempt the journey. On the way they become lost, and the last drop of the canteen, which her fiance had selfishly drained himself, finds them in desperate straits and facing the most cruel of all deaths. The girl stumbles and begs for his assistance, but the panic-stricken young fellow refuses. They stumble upon the bones of a horse and the shock of this sight is the last straw on the camel's back and the girl totters to the ground in a faint. The young fellow offers no assistance, but staggers desperately on.

An hour later, dazed and blindly tottering, he falls into the arms of a young prospector, who, after giving the young man restoratives, learns of the woman lost on the trail. The young prospector hurries back on the path indicated by the young fellow and an hour later staggers back into camp with the young girl in his arms.

She has regained her senses and recognizes in the prospector her deserted husband. The cowardly young fiance then asks the girl to do on with him, but she refuses and clings to her husband, whom she has vowed to love and obey forever after.

GAUMONT.
(George Kleine.)

AN ANCIENT MARINER.—This is an amusing picture of which the hero is a retired admiral, who follows on land the same routine that he practised at sea. Thus in the morning his faithful servant runs up a flag over his bedstead and fires a small cannon to awaken him. One of the admiral's weaknesses is to give all his orders through a speaking trumpet, and this very much annoys everyone he has to do with. He cannot rest except in a hammock, and so when he goes to an inn one is slung up for him while he is partaking of refreshment.

THE ACE OF HEARTS.—A captain is the proud possessor of a pretty daughter, who in turn possesses the affections of a certain young man. One morning the captain marches off for his daily recreation during the course of which he visits a near by cafe and commences a game of cards with a friend. At a later stage of the game the captain accuses his opponent of cheating. Cards are exchanged. At this juncture the daughter's suitor saunters in, sums up the position, and runs off to tell the daughter. Returning, he is prevailed upon by the girl to patch up the difference between the two old men, and the film ends with concord reigning supreme.

TENERIFFE, the GEM OF THE CANARIES.—This is the largest of the Canary group, measuring about sixty miles in length by half as many in width. The bulk of the island is composed of mountains of volcanic origin. Only about one-seventh of the island's area is under cultivation. In ordinary years sufficient grain and potatoes are produced to supply the wants of the island. Numerous fruits and berries are also grown. Our panorama covers all the points of exceptional interest and gives a perfectly clear conception of the appearance of both the cities and the wilder portions of the beautiful island.

URBAN-ECLIPSE.
(George Kleine.)

WITCH OF CARABOSSE.—Our story follows closely an old French legend of a witch who lived in a heap of ruins near a medieval village. She was much feared by the young people of the community, with one exception, a pompous young swain who takes great delight in leading the others against the mysterious woman. He finally falls victim to her conjurings, much to the pleasure of most of his companions, as his foolhardiness had always been a matter of considerable envy. After many unpleasant experiences he is released from the spell a wiser man.

CAMEL AND HORSE RACING IN EGYPT.—The racing is not restricted to horses, however; ungainly camels also compete. An interesting part of the picture shows horses gracefully dancing to the strains of a band. The scenes are presented in the following order: I. The Paddock—Showing the numerous entries and the society of that tropical country. The fierce brightness of the sun has made possible remarkably clear-cut pictures. II. Horse Races—In which the contesting animals are all graceful Arabian steeds; beautiful of body, sleek of limb and small of hoof. They are ridden by native jockeys; and III. Camel Races—The "Ships of the Desert" swing along at remarkable speed. It is interesting to note the ease with which they seem to move in these races as compared with their clumsiness in ordinary action. IV. Dancing Horses —This final scene is probably the most interesting and certainly the most beautiful. The finely bred Arabian steeds ridden by chiefs of the sand kingdom entertain in a fascinating manner.

KALEM CO.

A COLONIAL BELLE.—This is a dramatization of a real episode of the Revolutionary War. No attempt has been made to deviate in the slightest from the original pretty story which is immortalized in many of the early school readers. Captain Roger Bacon, an officer in the continental Army, is in love with Betty Wadsworth, a true patriot. The campaign has centered around the section in which the Wadsworth mansion is located and a party of gay young Hessian officers take possession of the fine old house and make it their headquarters. Captain Bacon in the meantime has been corresponding with Betty, and when she puts up a plan to outwit and overcome the Hessians he readily falls in with it. Betty organizes a little party in honor of the Hessian officers, and after a cotillion an old-fashioned game of forfeits is proposed. In this game the Hessian officers are induced to surrender their side arms, to be won back during the progress of the game. As soon as the Hessians are disarmed, however, a signal is given to the waiting patriots outside; doors and windows are flung open and Captain Bacon with his men burst in and take the hapless Hessians captive.

Every scene in this production is vouched for by the Kalem Company as a true picture of stirring times in New England during the period of the Revolutionary War, and as such the film is of the highest educational value.

It will be noted that the gowns worn by the women of the Kalem Stock Company in this production are originals in possession of the owners of the mansion about which the picture was made. The cast of characters includes Miss Gauntier, Mr. Vincent, Mr Mitchell, Mr. Vosburg, Mr. Vignolia and Mr. Melford, all Kalem favorites, and one of the strongest and best balanced ever put together by the Kalem producers.

THE LEGEND OF SCAR FACE is a story that is always told to the Indian boy when the father desires to rouse his ambition and to enthuse him with a daring to do great deeds. Scar Face, as the legend goes, when a baby was clawed and torn by a bear, so that when he grew up he was so badly crippled as to be almost utterly unfitted for the strenuous games and cruel warfare of his tribesmen. The old men of the tribe, however, had for years handed down a story that some day one of the tribe would be developed into a warrior much greater and braver than any who had preceded him, and hearing this story the daughter of the Chief decides that she will be the squaw of this famous warrior, and of none other, and in a vision the face of the great warrior is revealed to her and to other members of the tribe. It is that of Scar Face except that it has none of the scars nor deformities. The bucks of the tribe in derision tell Scar Face that he must indeed be the great warrior and suggest that he go forth to win fame and renown for himself. Scar Face takes their jibe seriously and does venture forth. His adventures are shown in the picture and it is useless to say that they are of the most thrilling character, and when Scar Face has achieved all the necessary coups a vision of the mighty Manitou appears to him and he is told that if he will bathe in the waters of a certain mystic spring all of his deformities and scars will vanish. Scar Face does as he is told and is transformed into a noble and prepossessing warrior. His fame has gone before him and when he returns to his tribe he is acclaimed as the great war chief of the legend and the Chief's daughter becomes his bride.

G. MELIES.

MRS. BARGAINDAY'S BABY. Mrs. Bargainday reads of a bargain day sale, takes her baby and starts for the sale to avoid the rush. Arriving at the store she meets at the door Mr. Jones and requests him to hold her baby for her while she goes inside to do some shopping. He consents, supposing she will only be a few minutes, and while standing there with the baby in his arms several of his lady friends, attracted by the bargain sale, pass him by with surprise, and others entirely ignore him or smile with amusement. Poor Jones is in a pickle.

Mrs. Bargainday is fighting her way to the bargain counter and gets so in the spirit of the thing that she forgets, for the time being, all about Jones and her child. Jones is on the verge of collapse when Smith comes along with his baby in a perambulator and, while he steps up to the store window to see the display of goods, Jones puts Mrs. Bargainday's baby in the carriage with Smith's youngster and then "beats it" for his office.

Smith starts off with his perambulator entirely ignorant of his extra charge, stops at a saloon, slips in and meets several of his friends who all insist in treating Smith in turn. Smith comes out of the saloon and discovers Mrs. Bargainday's baby, thinks he sees double or else has overindulged. Satisfying himself that there are two kids instead of one, he goes on his way until he reaches a very inviting door-step, places Mrs. Bargainday's baby on it, rings the door-bell and makes himself scarce.

The occupant of the house, Mrs. Greene, hears the bell, goes to the front door and discovers the baby, takes it to her room and tries to make it comfortable. Her husband, who soon comes home, sees the baby and will not listen to his wife's explanation and insists upon getting rid of it. She goes out on the street to look for the child's parents and meets a classy young man and his sweetheart, rushes up to them and thrusts the "kidlet" into the young man's arms and makes a "get away" before the young man can realize what it all means. To add to his predicament his girl thinks there is something suspicious about the whole matter and he certainly feels uncomfortable.

While all this is going on Mrs. Bargainday has come out of the store with her purchases, looks for Jones and the baby, learns the direction Jones has taken and starts in pursuit until she comes up with him. He tells her he gave the child to Smith and then, with Jones, starts after Smith. They are informed Smith was seen in the saloon, where they are told the course he has taken; and again, with others joining in the chase, they take up the trail and reach Greene's house, where the little one was left by Smith, and are informed by Mrs. Greene that she gave it to a young fellow down the street. Eagerly the race begins again until they reach the young man who is foolishly holding the baby. He gladly returns it to its mother who, overjoyed, clasps it to her bosom exclaiming, "My child, my child," greatly to the relief of all hands who have been drawn into the general mixup with Mrs. Bargainday's baby.

PATHE FRERES

GETTING EVEN WITH THE LAWYER.—Herbert Brief is a successful and respectable lawyer. He has fallen in love with Norah, the daughter of parents who look upon him as a model of all the virtues. Norah, however, against the wishes of her parents has a great liking for Fred. Dauber, a penniless artist. Dauber has a lady friend, who, like himself, is a student of art. To her he confides his troubles and begs her to help him. She agrees, and a note is dispatched by her to the barrister. In it she professes her admiration for his eloquence and makes an appointment to meet him after he comes from court. Herbert meets her and is persuaded into going to her studio, where he is lured into posing as a model in fancy dress. Other students come in, and when the fun is at its highest Norah and her parents enter. Bitter is the disillusion of the latter as they gaze upon their prospective son-in-law and his company, and Dauber, seizing his opportunity, obtains the consent of Norah's parents to his marriage to their daughter.

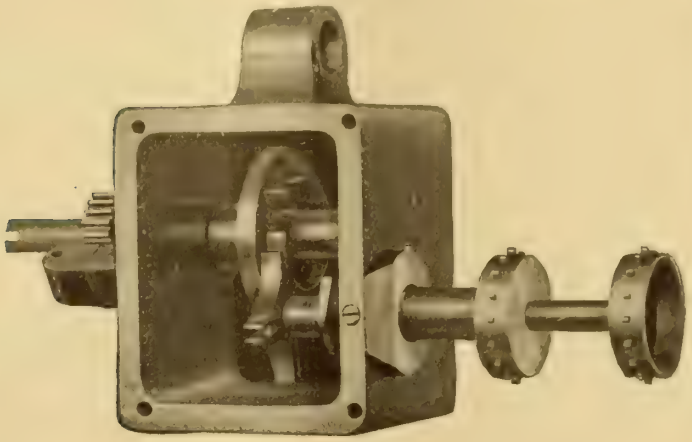
BREAKING UP ICE IN FINLAND.—The port of Helsingfors is in the grip of ice and frost, and a wide expanse of frozen water meets the eye with vessels held fast in the ice. Great icebreaking vessels swing slowly out of the port, plough through the frozen field and masses of splintered ice fly on either side of the thin furrow of water left in the wake of their stern.

DETECTIVES' DREAM.—Padlock Soames, the famous detective, worried by his non-success in the capture of Slippery, the notorious thief, falls asleep and dreams that a defiant challenge by the criminal to catch him meets his eye in the columns of a newspaper. In his dream the detective believes himself to be possessed of a magic mirror on the surface of which is reflected every action of the

The EDENGRAPH

Dustproof and Flickerless Projection Machine

Fully described in an Illustrated Catalogue



ONE FEATURE
INTERMITTENT MOVEMENT RUNNING IN OIL

The Edengraph Manufacturing Co.
GEORGE KLEINE, President
135 West 3d Street **New York City**
Send for catalogue and list of selling agents

EXHIBITORS

STATE AND TERRITORIAL RIGHT TO LEASE

Get Busy They Are Going Fast

ORIGINAL AND ONLY MOTION PICTURES OF

JEFFRIES - JOHNSON

CHAMPIONSHIP CONTEST

Held at Reno, Nevada, July 4th, 1910

Not Only the Clearest and Best, but the Most Talked of Picture Ever Exhibited, Showing 15 Rounds with Knockout. With Complete Training Quarter Preliminaries.

All bids must be accompanied by certified check for 10 per cent. of amount bid

Address: J. & J. CO.
10 Fifth Avenue .-. New York

MOVING picture reproduction of Jeffries-Johnson contest, Reno, Nevada, July Fourth, by rounds, made from living moving pictures shown by San Francisco Examiner. Also showing panorama of original thirty thousand dollar arena; big crowd and ringside views, from introductions to knockout. Now ready for exhibition. Can be shown anywhere. Approximate Length Twelve Hundred Feet. Terms: Three Hundred and Seventy-five Dollars. One Hundred and Twenty-five Dollars with order, One Hundred and Twenty-five Dollars C. O. D., balance One Hundred and Twenty-five Dollars in thirty days.

SUNSET FILM AGENCY

45 Kearney Street, San Francisco, Cal.

Advertising .-. Announcement # SLIDES

WE HAVE ILLUSTRATIONS FOR EVERY LINE OF BUSINESS. SLIDES SHIPPED 12 HOURS AFTER COPY RECEIVED. IT WILL PAY US BOTH TO GET ACQUAINTED

The Largest Slide Factory in the West

Genre Transparency Co.

507 North Clark Street - - Chicago

thief; that he accepts the challenge with equanimity, and that by means of this valuable glass he is enabled to battle Slippery in every ruse which he adopts.

Physically, however, Padlock finds he is not a match for the agile thief, and although he engages in several struggles with him, one of which takes place on the surface of a broad sheet of water, he is in every case disgusted to find himself suddenly grasping nothing more material than air, or some portion of clothing left in his hands by the wily thief. Exasperated, he loses his calmness, allows an angry ejaculation to break from his lips, and awakens with a start to find out the whole affair is a dream.

CAGLIOSTRO.—The picture opens with Cagliostro in the laboratory of the alchemist, Athletas, his instructor in magic. The latter predicts to his pupil that his fate is interwoven with that of a gypsy girl, Lorenza. Cagliostro first meets her in a cafe, where he picks a quarrel with the Chevalier D'Oisement, who is conversing with her and wounds him in the duel that ensues. Lorenza tries to intervene between the duellists, but Cagliostro by mesmeric influence forces her to be still, and after carries her to his home, where seeing that she is an excellent hypnotic subject he compels her to act as a medium. Lorenza predicts the French revolution and the death of Marie Antoinette. Cagliostro aided by Lorenza gains celebrity and repute, and is commanded to give an exhibition of his magic before the King, Louis XVI., and his Queen, Marie Antoinette. The latter, delighted with the strange wonderful things, requests to be allowed to read her own future in the crystal. Cagliostro refuses, but is compelled to obey the Queen's commands, and raising the glass to her eyes she reads in it the story of her doom. The King, wild with anger, orders him to be seized, and at the same moment the chief of the police appears to denounce him. The Chevalier D'Oisement had not forgotten Cagliostro, and after obtaining proof of his magical practices had finally accused him to the chief of the police as a sorcerer. In his cell Cagliostro is haunted by visions of the marriage of Lorenzo to the Chevalier, and this remarkable man, who really loved the gypsy girl passionately, seeks relief in death by means of a poison ring rather than wait for the judicial sentence of death, which in that prejudicial period he felt sure would be his fate. The character of Lorenza is portrayed admirably by Mlle. Napierkowska, the graceful dancer of the Paris Opera House, whose previous appearance in filmdom was as the messenger in Cleopatra.

DAVY JONES AND CAPTAIN BRAGG.—Davy Jones, the irrepressible, has his weather eye trained upon the attractive "Widow Cute," whom he makes up his mind to win by fair or foul means. Returning from a day's fishing, he passes her cottage, in the garden of which she is comfortably seated enjoying the fresh air and the aromatic perfume of the flowers. Davy drops his wheelbarrow and sidles up to her with bashful and embarrassed advances, trying to lead her into conversation and up to the subject of matrimony, the one idea with which he is saturated. While he is trying to force this issue, Captain Bragg, in officer's uniform, brass buttons, etc., hauls in sight and completely eradicates "Davy" and his intentions.

"Davy" recognizes the irresistible charms of Bragg and at once hastens to his room to titivate himself in his "glad rags" and get on the job, fortifying himself with a "Solitary" engagement ring of pure crystal, feeling that to be forewarned and forearmed is half the battle when it comes to the battle of hearts. With the assistance of his friend and room mate with a face like a fish, "Davy" prepares for the fray and, after many struggles and wriggles, starts out to clinch the widow.

Again he is doomed to disappointment, and again overthrown by the gay and bewhiskered Captain Bragg. Desperate, despondent and determined, "Davy" fastens an immense anchor about his neck and proceeds to suicide, but even in this he is baffled, saved by his salty old chum, who tells him while there is life there is hope, at the same time agrees to pilot him into smooth and pleasant waters. He hikes it back to his room, wraps himself in a sheet and pillow case, lays in wait for the approaching Bragg, who with the widow is taking a stroll in the wood and the moonlight. While the ghost is waiting, "Davy" stands nearby hidden from view.

Spooning and lost in sweet nothings, the unsuspecting couple is looking into the depths of each other's eyes when the ghost looms up. The widow collapses and cries for help, while the brave and dauntless Bragg takes it to the woods and "Davy" comes to the widow's assistance and protection. She falls into his arms, graciously thanks her kind and fearless deliverer and showers her smiles and blessings upon him. "Davy" is a winner and does not fail to make the best of his victory and press the prize to his bosom.

In his anxiety to congratulate "Davy," the old scarecrow of a "ghost" comes forward with bows and smirks, the sheet trailing behind him, hanging out of his sweater where he has stuffed it to keep it out of sight. The comedy of the situation is a whole show in itself and makes a strong finish.

HAKO'S SACRIFICE.—Poor Hako, a Japanese boy, is sold into bondage to a cruel fisherman who makes his life a burden and even more wretched than his physical deformities and weakness. Morning Glory, a little Japanese girl, in passing the fisherman's hut with her mother, sees Hako, looks into the sad face and feels sorry for him. Her father is a florist, and when he gives his daughter a couple of chrysanthemum plants, she gives one of them to Hako, who stealthily plants it where it cannot be seen by his cruel master, at night watering and cultivating it as the only bright thing in his unhappy life, and his sole possession.

Morning Glory's father fails in business and is put in jail for debt, to the great delight of Keiki, his enemy and competitor in business. The Prince of the province offers a reward of five hundred yen to the child who brings the finest specimen of chrysanthemum on Festival Day. Hako is delighted, and hopes to win the prize and his freedom at the same time.

Morning Glory rejoices in the thought that she will win the prize and her father's release from prison. Keiki, in passing Morning Glory's garden, sees her watching her cherished plant and its remarkable flower. He waits until nightfall, and, stealing into the garden, destroys the precious plant. The little girl, on discovering her loss, is inconsolable. Hako happens to be passing her house at this moment and resolves to sacrifice his chrysanthemum to the child's purpose, for he loves the girl who has always been so kind and good to him.

At night Hako removes his plant and transplants it in Morning Glory's garden in place of the one she lost. The child goes into the garden the next morning. Her joy is unbounded. She thinks the gods have answered her prayer. The Festival Day arrives and Morning Glory wins the prize; her father is released from prison and Hako's sacrifice has won the great happiness and joy which is only the compensation gained by those who make it.

UNCLE TOM'S CABIN.—The incidents of this story are some of those preceding and leading up to the civil war in 1861 and the Declaration of Emancipation.

The central figure in the drama is Uncle Tom, a slave in the possession of the Shelbys of Kentucky. Tom is a peculiarly extraordinary character, possessing all the virtues and none of the bad qualities of his race, a possession brought about by a gradual realization, absorption and practice of Christian principles through a close study of the Bible.

To the Shelbys he is an invaluable asset, because of his honesty and trustworthiness. Mr. Shelby, although owner of vast estates, has become greatly involved in debt, as is often the case with aristocracy. His notes have come into the hands of a slave trader named Haley, who presses Shelby for money long over due. While visiting Shelby on one of his periodic "duns," he agrees to purchase "Uncle Tom" and Harry, a child of a quadroon, Eliza, Mrs. Shelby's maid.

It is a hard bargain, but necessity, which is apt to drive to extremes, succumbs and the deal is made. Eliza overbears the transaction, and, loving her child with all her heart, decides to flee with him to the Ohio side of the river. She escapes from the house during the night, goes to "Uncle Tom's" cabin and tells him and his wife, "Aunt Chloe," all about her trouble, and also that Tom has been sold to the slave dealer, and advises him to get away while there is yet time. Tom, feeling it his bounden duty to live up to the tenets of his sale as well as his own conscience, refuses, but blesses Eliza and wishes her Godspeed.

When Haley discovers the flight of Eliza he is frantic, and, calling into service some of Shelby's slaves and the ever-ready bloodhounds, he starts in pursuit of his prey. Eliza has made her way with her dear Harry clasped to her bosom to the banks of the Ohio river in a driving snowstorm, with the piercing cold winds carrying the baying of the bloodhounds to her ears as they follow mercilessly in her tracks. The ferryboats are not running, and the boatmen who usually ply their traffic across the river are afraid to encounter the fierce storm and the ice floes at the risk of their produce and their own lives.

Spurred on by mother love and courage born of liberty and protection of the helpless, Eliza unhesitatingly jumps down the river's bank onto a large cake of floating ice, which rafts her down the stream, then from one piece of ice to another she leaps like a deer until she reaches the Ohio side of the river, where she is assisted up the bank and seeks shelter for herself and child.

Haley and his negro aides are baffled in the capture of their quarry. Haley is furious; the negroes delighted, and while Haley goes to the tavern to appease his wrath the darkies show their pleasure in fits of laughter, and return to the Shelby place to report Eliza's escape. Haley, after a night of it in company with Marks, the lawyer, and Tom Rorer, a human bloodhound, goes back to take possession of "Uncle Tom," by the sale of whom he hopes to make up the loss of Harry.

Uncle Tom, after a last farewell to his wife and little pickaninnies, and a hearty good-bye from young "Mars" George Shelby, who promises he will purchase "Tom" himself some day, gets into Haley's wagon, shackled hand and foot, with a sad heart but Christian resignation, bids farewell forever to his old Kentucky home.

UNCLE TOM'S CABIN—Part II.—Haley, with Uncle Tom and his other slaves, boards the steamboat and starts down the Mississippi for Louisiana. On the boat going home from a visit to Vermont is Mr. Augustine St. Clare with his little daughter, Eva, a beautiful child of delicate temperament, and a maiden aunt named "Miss Ophelia." On the way down the river poor Tom makes himself helpful and cheerfully obliging to everybody, lending a hand with the freight and saying a kind and courteous word whenever spoken to.

Whenever he can find time he reads in his laboring way his Bible, which is a source of great comfort to him. Eva is especially attracted to Tom. He has his pocket stored with odd toys of his own manufacture, which furnishes her great amusement during the long and tedious progress of the boat. One day Eva falls overboard. Uncle Tom with unhesitating courage jumps into the river and brings her safely back to the boat.

This cements her attachment for Tom. She begs her father to buy him for her own. The father, always ready to satisfy her every wish, makes a deal with Haley, and Tom is purchased for Eva, who makes him her companion and attendant. "Miss Ophelia," although a Northerner, is shocked at the readiness with which Eva associates and confides in Tom, but as she learns afterward it is not misplaced and well deserved.

The St. Clares arrive at their home in New Orleans. Tom is initiated as a member of the household, and while officially the coachman he is personally the bodyguard of Eva and he is her constant "fides achates." We can see the sensitive nature and constitution of the child gradually succumb to the climatic changes and the rackings of the severe cough and cold which has settled upon her lungs. Her father decides to move the family and household to his country home, where he hopes Eva will improve and get well.

It is here we are introduced to "Topsy," a coal black little negress whom St. Clare buys for "Miss Ophelia" to call her own and bring up in the way she would have her go. From this time on to the close of the film "Topsy" is a noticeable and amusing person.

For two years Uncle Tom's life with the St. Clares is an uninterrupted dream, excepting the thoughts of his separation from his dear old wife and his children. After two years little Eva's illness becomes so bad she appears to be undergoing a process of translation and looks more like a vision of immortality in the midst of mortal things. Often she talks with Uncle Tom about Heaven with an understanding that makes Tom think, and everybody else for that matter, that she is not long for this world. These suppositions are well founded, for it is not long before Eva is seen on her bed surrounded by her parents, Aunt Ophelia, Uncle Tom and the servants of the family. She bids each one good-bye, giving each some little keepsake, then peacefully passes away to join the other angels in Heaven.

UNCLE TOM'S CABIN—Part III.—The sorrow following the death of little Eva has scarcely passed when the house of St. Clare is again thrown into mourning by the death of Mr. St. Clare, who was stabbed while trying to stop a quarrel between two men. Mr. St. Clare had promised Uncle Tom his freedom, in anticipation of which he is inspired with new hope and great ambition to work for the liberation of his wife and children, but all this is doomed by his master's untimely end, and all the servants of the St. Clare place are sold to speculators and other masters.

Tom is sold to Legree, who is brutal in the extreme, and treats poor Tom with little less consideration than a dog. Legree has established as his mistress Cassie, a quadroon slave, whom he treats as badly as he dares, for she has a strong influence over him and despises him with a heartiness that she cannot hide. One day, working in the cotton field, Cassie meets Uncle Tom, and is impressed by his generosity and gentleness of spirit and his all-abiding faith in God.

At the same time Legree bought Tom he bid in a young mulatto girl named Emmeline, whom he also introduced into his household to displace Cassie, whom he tries to relegate again to the cotton picking rank of slaves. Emmeline likes Cassie, abhors Legree, and keeps as far from him as possible. Tom is subjected to every sort of indignation and uncomplainingly does his duty. It is not until he is asked to flog a poor slave girl that he refuses to obey his master, and is himself unmercifully whipped by Legree and two of his slaves.

Cassie finds life with Legree unbearable, and hates him with an indescribable intensity. She plans to accomplish escape for herself and Emmeline, and asks Uncle Tom to go with them, but he refuses to leave while others suffer for no more reason than himself. Cassie plays upon Legree's superstition and fear, for, in reality, he is an arrant coward, and she makes him believe there are ghosts in the garret of his house, and when she and Emmeline take flight and he pursues them with bloodhounds and slaves, the women retrace their steps, after passing through the swamp to throw the dogs off the trail, and return to the garret, where they remain for three days and make good their escape when favorable opportunity presents itself after Legree has given them up as gone.

Legree, filled with rage, for want of better excuse accuses Uncle Tom of knowing something about Cassie's escape and being party to it. Tom denies that he had any hand in it, and refuses to reveal his knowledge of it. Legree vents his spite and cussedness by administering a severe beating to Tom and felling him with a savage blow.

Young Shelby, who promised Tom at the time his father sold him to Haley that he would repurchase him as soon as he could, now comes to Legree's place to buy him back. Too late! Poor Tom has gone to his eternal freedom to dwell with his Master, who makes no distinction in color, creed or class and prepareth a place for all those who love Him and keep His Commandments, and of whom Tom was a faithful disciple.

LICENSED RELEASES.

BIOGRAPH.

June 16—The Face at the Window (Dr.).....997
June 20—Never Again (Com.).....590
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996

EDISON CO.

June 28—The Little Fiddler (Dr.).....990
July 1—The Stars and Stripes (Dr.).....1000
July 5—A Tale of Two Coats (Com.).....425
July 5—Equal to the Emergency (Com.).....575
July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950

KALEM CO.

June 17—The White Captive of the Sioux (Dr.).880
June 22—The Wanderers (Dr.).....895
June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875

LUBIN MFG. CO.

June 16—Red Eagle's Love Affair (Dr.).....975
June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980

GAUMONT.

G. Kleine.

July 12—A Hidden Serpent (Dr.).....537
July 12—In the Realm of the Czar (Sc.).....438
July 16—Jupiter Smitten (Com.) 648
July 16—The Jolly Whirl (Com.).....312
July 19—The Failure of Success (Dr.).....975
July 23—The Princess and the Fishbone (Com.).580
July 23—The Foxy Lawyer (Com.).....430
July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Tenerife, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448

URBAN-ECLIPSE.

G. Kleine.

June 15—The Gum-Shoe Kid (Com.).....428
June 15—A Trip to Brazil (Scenic).....572
June 22—A Child of the Squadron (Dr.).....545
June 22—An Excursion into Wales (Scenic)....420
June 29—St. Paul and the Centurian (Dr.).....955
July 6—A Russian Spy (Dr.).....688
July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950

PATHE FRERES.

July 16—A Good Loser (Dr.) 699
July 16—Algerian Stud (Edu.) 279
July 18—Mistaken Identity (Dr.).....495
July 18—Awful Symphony (Com.).....426
July 20—Manon (Dr.) 758
July 20—Catching Lobsters (Edu.).....216
July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).676
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243

SELIG POLYSCOPE CO.

June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975

VITAGRAPH COMPANY.

June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980

CLASSIFIED ADVERTISING.

WANTED—Party with $4,000 to go in with me and control the three only moving picture theaters in a city of 25,000 and the best show town in the State. This is a snap and someone wants to grab it quick. Every house well established and paying good. BUSINESS MAN, Moving Picture World, P. O. Drawer 727, Chicago, Ill.

EQUIPMENT FOR SALE.

FOR SALE—Dressler Machine, with magazines, spare slides, etc. Bargain. $65 or best offer. OPERATOR, 463 East 158th St., New York.

FOR SALE—Hallberg Alternating Current Economizer, brand new, cheap. Apply after 2 P. M. 525 Grand St., Brooklyn, N. Y.

FOR SALE—160 Theater Chairs at bargain. Address, L. N. CUSHMAN, Springfield, Mass.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE—One-half interest in theater seating 700, averaging over $100 per week profit. I must go away for three months and want a live one to buy half interest and manage while I am away. Do not bother if you have not the cash ready. PARTNER, care Moving Picture World.

FOR SALE—Moving Picture Theater in Bronx, seating 260. Just completed, fully equipped and good location. L. A. W., care Moving Picture World.

SITUATIONS WANTED.

AT LIBERTY—A-1 Moving Picture Operator; four years' experience; sober and reliable. A. M. WELLIVER, Clearfield House, Lock Haven, Pa.

HELP WANTED.

WANTED—By a large Independent film exchange, a manager, also a good correspondent and all-round man. Must be experienced in film exchange. Good pay to right party. Address, B. MILLER, 3164 Lake Park Ave., Chicago, Ill.

WANTED—By a large Independent film exchange, a first-class booker. Only one that has had experience in film exchange need answer. Good pay to right party. Address, E. A. SHIVEY, 3810 Elmwood Ave., Chicago, Ill.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of.....reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over.....days old.

NAME OF EXHIBITOR .....

THEATRE .....

TOWN..... STATE .....

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

WANT GOOD COMEDY? BOOK THESE

RELEASE OF WEDNESDAY, AUGUST 3

"MULCAHY'S RAID"
(Length, approx. 550 feet)

The further adventures of Sergeant Mulcahy. A rattling good comedy with novel situations.

"A COLLEGE CHICKEN"
(Length, approx. 448 feet)

The story of an ill-gotten pullet. Full of snap and true to life. Don't let it get by you.

A WESTERN FILM OF EXCEPTIONAL MERIT

Scene from "UNDER WESTERN SKIES"

RELEASE of SATURDAY AUGUST 6

"UNDER WESTERN SKIES"
(Length, approx. 1000 ft.)

A tense thrilling dramatic story of the West.

A better picture than "Away Out West."

We have not advertised it as a feature but you will.

For its **goodness** sake don't miss it.

Read the Description of These Pictures in the Essanay GUIDE

Essanay Film Mfg. Co.

LONDON 5 Wardour St., W. | 435 N. Clark Street CHICAGO | BERLIN 35 Friederich Str.

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company.

PREBLE AVENUE - ALLEGHENY, PA.

Films and Song Slides

FOR SALE CHEAP

J. FRISH, 138 E. 14th Street, New York

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL UNTIL MAY 15th.

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

FLASH WATCHES and SILVERWARE

Suitable for Prizes, also Stage Jewelry, Grease Paints, Cold Cream, Burnt Cork, etc., best in the market. Sent for **Catalogue No. D20** Address the old reliable,

B. G. UHER & CO., 84 Wabash Ave., Chicago

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

SELIG'S

"FORGIVEN"

(DRAMA)

A Beautiful Story Graphically Told, Full of Heart Interest and Human Emotions

WRITE US TODAY FOR POSTERS

Released August 8th

Length 1,000 Feet **Code Word, Forgiven**

SELIG'S

"LOST IN THE SOUDAN"

A Picturesque and Thrilling Drama of the Life of the Mad Mullah

Released August 11th

Length About 1,000 Feet **Code Word, Soudan**

Selig Polyscope Co., S Chicago, U.S.A.

45 to 49 Randolph Street

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK ST LOUIS SAN FRANCISCO SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Song Slides for Rent

At 25c per set and up

EXCELSIOR SLIDE CO.
138 East 14th St., New York City

Films For Sale

at $10.00 per reel, perfect condition. Song Slides, practically new, at $1.00 per set.

WIZARD FILM EXCHANGE, Pittsburg, Pa.

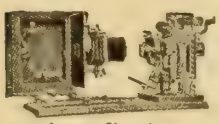
FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

MOVING PICTURE MACHINES

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevato



For Sale—1,000 ft. reels film, $5 to $25; Edison Universal, $35; Exhibition, $50; Powers, Lubin, Edison new machines, $100; Model B gas outfits, $25; odd slides, 5c.; sets, $1. Will take rain out of your film, $1.50 per reel.

For Rent—6,000 feet film, $6; 12,000 feet, $12 weekly, one shipment. Will buy tents, machines, film.

H. DAVIS - - - Watertown, Wis.

CHEAP

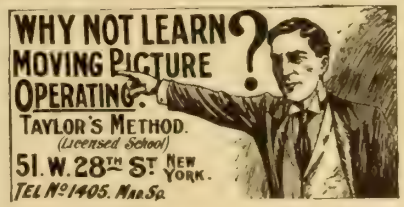
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Jeffries-Johnson

FIGHT PICTURES

Taken at the ringside with full description on 20 slides

$6.00 with Poster

J. FRISH
138 East 14th Street, New York City

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

Independent Film Stories.

ATLAS.

THE REST CURE.—Peace-loving John Quiet had lived long and satisfactorily to himself. Instigated by a doctor's prescription, an indulgent sister's solitude and a brother-in-law's desire for companionship, he is induced to rusticate in the mountains in the belief that he needs must take the rest cure.

To a jovial, fun-loving nature as typified by his brother-in-law, unusual inconveniences are trivial items, but to old John they mean discomfort.

Riding seven miles over rough country roads in a nearly springless wagon, and perched among movable trunks and sundry baggage, might be passed over as an incident; but to be deposited without ceremony or the knowledge of the other occupants of the vehicle in the middle of the road and act as a buffer for the contents of the wagon would prejudice almost anyone against the simple life. How one can rest amidst a horde of mischievous youngsters who consider that your sole reason for being in the vicinity is to act as a subject for their pranks, John does not appreciate. To have an afternoon nap disturbed by suddenly being drenched by a pail of ice-cold spring water and then buried 'neath tons of hay, to have an interesting day's fishing spoiled by an involuntary bath, might afford occasion for anger in almost anyone.

But the worm will turn, and so did John when this old bachelor and woman hater was pestered by an old female, who will not give up hopes of capturing a man till Gabriel toots his horn, and so, when his one enjoyment—a bath in the old swimming hole—was interfered with by this female, his clothes removed and the entire population aroused and brought upon the scene to recover his drowned body, John then and there rebelled and vowed that the rest cure would entice him never again.

YANKEE

THE BROKER'S DAUGHTER.—With an independent income, a beautiful home and a talented daughter, Joseph Jacobs could not leave well enough alone.

As a clothing manufacturer he had shown ability, was successful and prospered. But, filled with ambition, he longed for new worlds to conquer, and, like many another unshorn lamb, chose Wall street as his field of action.

Jacobs' experience is but a repetition of so many similar tales chronicled in the daily paper. The cobbler should stick to his last—the same old story—ruin and bankruptcy. But how of them at home? The tales of business failure do not divulge the sufferings and heartaches of the wives and children. In this case Jacobs' daughter Ethel received the full brunt of the storm.

Ethel a few short months previously had met Ralph Rose—the acquaintance was formed at the time he soundly thrashed several roughs who had offered insult to Ethel—and it was a case of love at first sight.

The father received Ralph with much favor and it was during the festivities of the engagement party given in honor of Ethel and Ralph that the crisis occurred.

Called from among his guests, Jacobs is handed a telegram requesting his immediate presence at the office, where he finds chaos reigning. The bottom has dropped out of the market. Every available resource possessed by him is thrown into the breach. Not a dozen fortunes equal to Jacobs' can stem the tide.

Wiped out and ruined, he returns to his home, where he informs the assemblage that he is bankrupt. Like rats leaving a sinking vessel, his guests lose no time in making their departure; all but Ralph, who offers his entire resources, which Jacobs and his daughter in their pride refuse. Ethel is made of stern stuff, reassures her father, and, who can tell, perhaps saves him from a suicide's grave.

You might as well be dead as broke. The once successful business man after years of struggle peddles suspenders, collar buttons and such for a livelihood, while his daughter labors as a shirtwaist hand.

But every cloud has a silver lining, for one fine day Jacobs finds before a prominent New York department store a lady's bag containing a large sum of money and other valuables. Shouting fails to stop the departing auto; therefore, Jacobs takes his find home, where the struggle between keeping this fortune and its return is long and bitter. Ethel saves the day; there is nothing to indicate the owner, so Ethel advertises the property as found.

An article so valuable must belong to someone, and so it does; the owner scans the morning paper and departs to the address mentioned, with the full intention of handsomely rewarding the finder, and so he does, for the purse belonged to Ralph's mother, and Jacobs obtains as a reward a son-in-law and freedom from further poverty.

THE U. S. REVENUE DETECTIVE.—Wm. McPherson bids his wife and baby good-bye for a journey into the wilds of Kentucky. He has been summoned by the Revenue Department for this important mission.

The moonshiners have grown unusually energetic and Uncle Sam determined that every still should be smashed, and when Uncle Samuel says a thing he generally means it.

Mac's wife and baby were very dear to him and these continual separations caused a tugging at his heartstrings, greater than the serious events of his adventurous calling. But a man in his position is not supposed to question. The word "duty" is paramount on every occasion.

Arriving at a small town in Kentucky armed with a letter from his chief, he was successful in obtaining the services of a number of picked men who knew every inch of the ground and were practically without fear. As a construction crew on a new branch of railroad their identity was very successfully concealed.

After a season of careful strategy and numerous hand battles the gang was put to rout, handcuffed and "moonshine" became a dead letter in that section. One of the most difficult problems of his career now confronted Mac.

A young moonshiner with a pretty wife and daughter presented the problem. During one of his scouting expeditions Mac and Simpson, his right-hand man, were captured by two guards, dragged into the moonshine camp and stared death in the face for a few moments as they looked down the muzzles of their guns. Mac was a jovial chap and probably his coolness and bravery at this crucial moment caused the young wife to intervene in his behalf; and the sight of the other deputies coming to the rescue led to their attempt to escape at that moment. The battle was short and decisive; the vagabonds were outnumbered and outclassed, Mac being well satisfied with the result.

One incident remained—the detective came upon the young moonshiner hiding in the well, his wife and baby by his side. There was no question, the man merited arrest and a long term of imprisonment, but the wife pleaded: "I saved your life, now spare us." Thoughts of home and his own baby—well, Mac shut his official eyes for a moment. The department never heard of it, but Mac felt he did his duty nevertheless.

"IMP."

ONCE UPON A TIME.—She is a rustic maid, five feet three, of romance and sentiment. She is wooed by a very unromantic farm variety Romeo. Her time is whiled away with reading tales of plumed knights and doughty encounters in the lists, all of which hold no hidden charm or glamor for her suitor. One day an itinerant hypnotist passes through the town, and encounters the imaginative damsel, and is tempted to experiment with her as a subject. He gets her under his mesmeric power, and transplants her to the olden days of chivalry and knight-errantry, when there was no betwixt and between, when one was either bold and valiant, or a blue-livered craven. Suddenly, she looks about her, and notices that her father and sweetheart have been transformed into seventeenth century squires, with armor and helmet and the rest of the gaudy paraphernalia. She is convinced that the characters have walked out of the pages of her book, and sees in her sweetheart her own particular Prince Charming. At the happy and unexpected realization she falls—right into his inviting arms, and no knight of the olden day could press a damsel fair and sweet to his heart as does our hero the elusive bit of femininity that now is all his own.
IMP

THE HOODOO ALARM CLOCK.—Did you ever have a telegram thrust into your hands, making it imperative for you to leave town suddenly on some urgent business, and rush home to make hasty preparations for catching the next train to your proposed destination, and meet with all sorts and varieties of difficulties in finding the things you require for the trip, and then, when your valise is quite completely filled, misplace it, and search in the most improbable places and finally find it placed in a conspicuous position on the table, and eventually are ready to leave, and kiss your wife good-bye, when she suddenly discovers that you have forgotten to shave, and rush back to wield the razor, and that finished, prepare a second time to leave the house, when you suddenly feel for your hat and discover that it is elsewhere than on your head, and start a wild search for your capillary covering, and after a strenuous exploration finally find it and finally leave the house and get as far as the corner when something you have forgotten occurs to you, and you make a scramble back to the house, and stand on the bathtub to look for the desired article, and suddenly miss your footing and slip into the water, this, of course, necessitating a change of clothing and an incidental delay of many minutes, and then realize that you still have time to make the train if you hustle things up, only to get at the station just as your train is pulling out? Well, that is just the experience Cyrus Smith undergoes, except that in the heartrending moment of mournful deliberation after he realizes that he has missed his train, he discovers that he has tied the alarm clock about his neck instead of fastening his watch to the chain. Gloomily, he retraces his steps from the railroad station, and falls in with a few boon companions, to whom he relates his misadventure, and who suggest to him that he drown his sorrow in the nectar of the Democrats. But judging from the quantity of the beverage he imbibes, his sorrow has learned to swim, and when at last he takes the few shortest ways home, he is a sadder Budweiser man. Arrived there, he closets himself up in his room. His wife, who has very good ear-sight, hears the sound of some one moving, and afraid to open the door, sends for neighbors, and a few of the arms of the law, who open the door and discovers the miscreant. Of course, his wife intervenes and prevents his arrest—and probably waits until the cold gray dawn of the morning after for the traditional curtain treatise.

BISON

A MINER'S SWEETHEART. What [illegible] a woman brings into the lives of men, whether they be Bowery [illegible] or just hard-working miners? Joe and Jack are partners in a gold mine. One day Jack brings a letter to [illegible] which reads that [illegible] sister, and spend [illegible] vacation with him and will leave west as soon as [illegible] Little do Jack and his life's [illegible] would take a different [illegible] Well, she arrives. She [illegible] his heart [illegible] in order and they, or at least Jack, thinks she is worth living. Then comes a spranned ankle [illegible] Jack and [illegible] Bessie [illegible] care of [illegible] [illegible] more and Jack realizes his love and [illegible] [illegible] Jack's [illegible] to gamble, so he leaves the camp and wanders aimlessly away. Meantime, a ranchman, before he could defend himself, is robbed by a desperado, who rides off on the stolen horse. Cowboys, happening along, revive the ranchman, mount him on a horse and all ride away. The desperado, seeing his pursuers in the distance, jumps from the horse and makes his way on foot, and Providence wills it that his course be that which Jack took, who, when the former comes upon him, forces him to go back the way he came. Meanwhile the ranchman and cowboys alighted from their horses at Joe's camp, where they chanced to see the stolen mount. They insist, even though their search revealed nothing, that Joe is guilty and he is about to be led away, when Jack comes in with the guilty man. Apologies are offered and accepted, and what else could Joe do, to prove his gratitude, but give Bessie to Jack, exacting a promise, however, that gambling be a forgotten thing.

A COWBOY'S GENEROSITY.—A poor old couple owe to a crafty, unprincipled old Mexican payment on a mortgage. He comes to collect the amount, they tearfully acknowledge their inability to pay and they are told to vacate. Their daughter, Inez, a pretty, happy natured damsel, comes in and realizes the awful situation. She appeals to the old man and he makes a bargain with the aged couple—the daughter as payment. This they refuse, but Inez decides to the contrary, and, taking the paper, tears it, giving the pieces to her father and bids them a sorrowful adieu. The old man is well satisfied with the deal, and after a patronizing farewell, helps his youthful companion into his carriage. She weeps all the way to his residence and when ushered into the reception room her grief is boundless. He attempts to pacify and caress her, but she flees from the house, he following after. She appeals to an American cowboy for protection, but the odds are against him, he is overpowered by three Mexicans, who obey the wrathy old man. The poor cowboy is led to a shack, bound hand and foot and left guarded by the three Mexicans. Inez is locked in a room, there to remain until submissive. The wide awake American is not passive, he seizes the opportunity to silence his guard and then loosens his hands and feet. This done he downs the other two Mexicans and makes his way to the house. After a search he finds Inez and together they escape. When the old man goes again to her home for her, he is met by the suave American, who gives him the money on his mortgage and hastens his departure. The finale is predestined. The American cowboy and Inez find solace in each other's charms and the old couple in their child's happiness.

DRAMAGRAPH

BEYOND ENDURANCE.—Is a story taken from life and running the gamut of every emotion. It shows Ned Singleton, a country boy just grown to manhood, as he is about to leave his country home to seek his future life in the Metropolis, the breaking of home ties is faithfully shown; his arrival from the ferry; his first gaze at the tall skyscrapers; the lure that has called many a lad from a happy home, filled with ambition to do battle with the great big world and grasp for its riches. Through a combination of circumstances Ned does not find his path so smooth and rosy as he did amid the peace and quiet of his little native village. Things are going pretty hard for him, rough going and hard lines. Yet he is too proud to let the old folks know at home of his luck, also fearing to have the neighbors say, "Well, I told ye so." Besides, the pretty village belle at home that was waiting for him must never know. So Ned struggled along striving to get employment, until at last, worn with the ravages of hunger, he falls fainting in front of a cafe. A young man of the east side type coming from the cafe finds Ned. He assists him into the cafe and feeds him, besides giving him money. Ned tells his story to the young, who laughs at Ned, saying, "Pal, no one ought ever to go hungry in this big burg; come with me and I'll show you how to make more money than you ever saw." Ned, not suspecting that the plain-looking chap who was telling him this was none other than the famous Young Badger known as one of the leaders of a band of counterfeiters, Ned is taken to the headquarters of the gang, and there shown large stacks of counterfeit bills. As Ned realizes the truth, all his manly instinct rebels, and with horror he refuses

EDISON
Special Film Reel

FEATURES

1. Fireproof.
2. Durability.
3. All metal hub.
4. Accessibility in threading film.
5. Made of heavy cold rolled steel.
6. No springs to bend, break or lose.
7. Slot for film end always at center of square opening.
8. Will outwear half a dozen reels of other styles.

Furnished in 10-inch or 11-inch sizes at 75c each. Special prices in large quantities quoted on application : :

Here's What One Exhibitor Thinks of These Reels:

"I want the reels with the square hole in flanges. These appear to me to be a decided improvement over anything I have seen. They have a metal hub; the unreliable spring for holding the end of the film is eliminated, and the sides seem to be secured so that there is no possible way for tnem to become detached."—AIRDOME, 5th Ave. and 116th St., New York City.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

B I O
Carbons

SELL ON THEIR MERITS

A customer writes :

"I have tried your BIO CARBONS and I must say they come up to every claim you make. I was already satisfied with the carbons I was using, but I have been in the business long enough to know that even the **smallest** improvement in my pictures is worth **any** reasonable amount of money.

I have found, however, that BIO CARBONS last so much longer that they actually cost me less than the others.

I enclose check for $22.00 for which please send me 1,000 5-8 x 6 inch Cored BIO CARBONS, at once, as I am nearly out."

Genuine BIO CARBONS bear the word "BIO" stamped in the carbon, and are imported solely by

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

TEAR OFF AND MAIL TO NEAREST OFFICE

Please mail samples of BIO CARBONS to address below .....

My jobber is .....

to listen to the Badger. The leader has just forced a $20 counterfeit bill into Ned's hands for examination, when at the same moment the door breaks in and police officers with drawn guns confront them. Ned, not realizing for the moment what he is doing, thrusts the bill into his pocket, which it is shortly after discovered by the officers. Ned pleads his innocence, of course, but they only laugh at his story. Caught with the goods is too strong a case of circumstantial evidence for his poor wits to beat. We find him a trusty in Sing Sing prison along with the Badger and many of his ilk. It's a very warm day. Ned is scrubbing the corridor of the prison leading from the office to the cells. The Governor of the State is making a call that day. He is seen with the warden inspecting the prison. The Governor wears a long light overcoat. It being too warm he removes it. The warden hands it to Ned to carry to the office. How well he does it is shown in the picture. Two years later the Badger has served his full term, and is seen leaving with the good wishes of the warden, who not only gives him good advice, but stakes him to a little real money, as the Badger has promised to reform. About the first thing the latter does is to get himself out with a check suit and enough to talk. This was one of the things the Badger now considered essential for his reformation. In the meantime Ned has prospered after his unique escape from prison. He secured a position as clerk in a real estate office and speculated a little in Jersey lots, until he was able to send for his country sweetheart and marry her, though she never knew what experience Ned went through. One day on the street at Fort Lee the Badger, going along head down and broke discovered Ned, now well dressed and prosperous. Unseen by Ned the Badger tracks him to his office. Imagine Ned's surprise when he is found out by the one who first got him into the toils. This is soft for the Badger. "Come across, Pal. You escaped. I served my bit." Now can settle with me or you go back to Sing Sing." Imagine poor innocent Ned's feeling? And it was some. The Badger had the power to send him back, to serve the balance of a term given to an innocent man. Well, there was nothing to do but pay, or go back. From that day forth Ned's life was simply a hell on earth. The Badger's demands and threats almost drove him mad. In despair he tells the Badger he is almost broke. The Badger points to the safe. "Get to the Gopher." Ned realizes now that something has to be done. He makes the Badger promise never to come near his office again under any circumstances, and to accept a certain amount of money for his silence, which is not a crime, as the Badger knows full well. The paper is signed. It runs on for some time. The Badger is again broke, so he trails Ned to his home, writes a letter to Ned asking for so much money, still holding the threat over him. As the Badger breaks in through a bay window of Ned's home and hides, Ned enters. Seeing the window open, he inspects the place, and finds the Badger. The Badger, with his old devil-may-care manner and maddening laugh, confronts Ned. All the instinct of the man possesses Ned. The Badger draws a gun, and in self defense, one of the greatest fights ever seen in a picture takes place. Ned overcomes his enemy.

THANHOUSER COMPANY.

JENKS' DAY OFF.—Mr. Jenks and his family are spending the Summer in a fashionable Summer hotel, where Mr. Jenks is kept bored and busy performing the many services demanded by his wife. He hits upon the bright idea of sending himself a business telegram which will necessitate his immediate presence in the city, and then starts out on a little vacation on his own account. Walking on the beach he discovers a secluded spot, and leaving his clothes on the beach he takes a swim.

In the meantime, a convict, who has escaped from a nearby penitentiary, has entered a house nearby in search of a change of clothes, his stripes being too conspicuous. The convict locks the woman of the house up and ransacks the house, but the only garments he can find are women's clothes, and deciding that they are better than stripes, he dons them. As the convict in his new disguise is walking along the beach, he sees Jenks' clothes lying there and promptly makes another change.

There is nothing for Jenks to do when he comes out except to array himself as a woman. On his way back to the hotel he passes the house that has been robbed, and is unlucky enough to hear the woman's cry for help. When she gets out of the closet, through his aid, she naturally believes that he is the convict, and screams for help. Jenks, frightened, runs away, but is captured after a chase in which the entire village takes part. His wife and daughter witness his humiliation, and it is almost impossible for him to "square things."

THE RESTORATION.—Hugh Logan is a widower who lives with his only child, a little girl, in a small cottage in the country. Logan is a commercial traveler and, as the play opens, is preparing to leave on a business trip. He takes a train to the city, where he is attacked by footpads, who leave him unconscious in the roadway.

He is found by Maud Neal and her father, who are passing in an auto, and they take him to their home. There he revives, but the shock has affected his memory, and he is unable to recall anything of his past life.

The kindly Neal secures him employment, and as time passes Logan falls deeply in love with Maud. He finally proposes to her and is accepted.

In the meantime, little May has been waiting in vain for her father. As no word is received from him, and she has no other relatives, Bridget, the servant, takes her to the orphan asylum, where she is compelled to make her home with other little unfortunates.

May dislikes the place. In the end she escapes from it. But, gaining the city, she gets lost there and, tired and hungry, goes to sleep on a doorstep the Neals'. Here she is found by Maud, who takes her into the house. Maud is much attracted by the child's charms and finally decides that she must never be parted from her.

She tells Logan of her decision and he objects. They quarrel. Feeling himself in the wrong, Logan returns and asks Maud's pardon.

He meets May, who recognizes her father. At sight of her, his memory returns. Speedily he determines to retain May from out the things of the old life, and Maud from out of the new.

ECLAIR.

THE BURIED MAN OF TEBESSA.—Aroun, a sheikh, is in love with the daughter of a rival sheikh. The affection of the former is reciprocated, but rivalry prevents open meetings, so messages are sent to arrange a rendezvous. One from the lover falls into the father's hands, the messenger being bastinadoed until he discloses the identity of the sender. The savage sheikh goes into a cavern in the desert; then calling his forces together, raids the camp of Aroun, and is successful in capturing the man who has dared to meet his daughter in secret, causes a hole to be dug in the sand and buries Aroun up to his neck. The messenger, meanwhile, notwithstanding his injuries, tracks the girl, rescues her, and finally the pair reach poor Aroun and dig him out. But his treatment has been too severe, and he dies in his sweetheart's arms, to be followed almost immediately by the girl into the land of shadows.

COMPETITION OF THE POLICE AND GUARD DOGS.—This film gives us a most wonderful reproduction of this strange, exciting contest, and furnishes us a fine appreciation of the sensational and really amazing feats performed by the contestants, and exhibits the cleverness of the celebrated dog "Jules," who has held the championship of the world for three years.

NESTOR FILMS.

SONS OF THE WEST.—No parent, John Adwell testily declared to his good wife, was so pestered with his children as was he. Nina, for whom he had picked out a suitable husband, stubbornly insisted she would have no one but Dick Bertram, while Peck threw his money away as if it were water—but it would have to stop, once and for all.

For her part, Nina had come to the same conclusion; her stolen meetings with Dick should stop—ere nightfall she would be his bride, and then, with her mother's aid, she would coax Dad into bestowing his blessing.

As for Peck—maddened by the sarcastic smiles of the boys at Jim's gambling house, when he failed to get the loan of a couple of hundred dollars, he decided to quietly "borrow" it from his father's safe and pay it back out of his winnings—and it was while in the act of "borrowing" from the safe that Dick Bertram, who had stolen in to get Nina, surprised the young man.

A wild race followed, in which the young people won, for the minister was already pronouncing them man and wife, before the cowboys dashed into sight.

However, things still looked pretty black, for Adwell refused absolutely to believe Dick's protestations of innocence; and, although the young man at once sent Jack Adler after Peck to explain the missing money, it was with difficulty that Nina persuaded the boys to give her husband a few moments' respite.

Fortunately Jack found Peck, money and all, at the gambling house, where he no sooner learned of his friend's danger than he swung into his saddle and galloped furiously to the Ranch house, arriving just as the posse's patience had become exhausted.

Mrs. Adwell's pleadings, together with Peck's solemn promise to give up gambling, and the knowledge that he had so grievously wronged Dick, softened the Old Man so that he not only forgave but asked forgiveness of his children.

THE POWERS COMPANY.

A MAN'S WAY.—Darby, a country boy, is in love with Mary, a neighbor's daughter. Ethel Harrington is spending the Summer with her father, a wealthy New York merchant, in the vicinity, and is trying to get some flowers she falls and sprains her ankle. Darby comes along, picks her up and carries her to her automobile, where her father thanks him and gives him his card. Darby is smitten with the city girl and later he makes up his mind to go to the city and win a fortune. He secures employment in the office of Ethel Harrington's father.

Four years pass. Darby is now general manager of Mr. Harrington's business. The rich man's daughter consents to marry him. Meanwhile we see poor little Mary feeding her chickens and refusing the attentions of a young farmer because she believes that Darby will some day come back to her.

Darby's marriage to Ethel has been announced, but one evening at a dinner party he sees Nora, son Mary, a wealthy swell, flirting with his fiancee. Later as feels the young couple kissing and embracing. A quarrel with Ethel follows and two hours later Darby receives a note from her telling him that she has eloped with Miles.

Some time passes and Darby finds an old keepsake that the country girl had given him. He determines to see her again and he goes back to the old farm. Here a surprise awaits him, for when Mary comes to meet him to greet him as carries on her arm her baby boy, and in answer to Darby's question she introduces him to her husband, a young farmer.

HIS BABY'S SHIRT. John Barrett is a steam driller working on the P. R. R cut. This is a great scene, showing the steam scrapers and drillers at work. Barrett knocks down a brutal foreman who has attacked his chum, and Barrett is discharged.

A month later we find him dead broke and dejected, having lost wife and year old baby to make one more try for another job. He enters a gin mill and there meets "Kid" Rowe, a bad character, who tries to persuade Barrett to help him to hold up the saloon keeper and rob him. Barrett refuses and goes home. His wife is just mending the baby's little flannel shirt. She places it on the couch. Barrett places his coat upon it.

"Kid" Rowe comes in and persuades Barrett to go to the saloon and help him get the money. We see the two men stand outside the saloon. Then "Kid" enters to see how the land lies. Barrett starts to put on his coat. He has made up his mind to steal in order to get food for his family. The baby's shirt falls to the ground.

"Kid" Rowe comes out and tries to persuade Barrett to go in the saloon. Barrett looks at the shirt and says, "No! I won't do it" and walks away.

DEFENDER.

INDIAN SQUAW'S SACRIFICE.—Tom Shelby is employed as manager in the office of Ned Thornby's father. Both Tom and Ned have the combination to the safe. Ned's life is the usual one of a successful broker's son—cafes, women, wine, gambling are his amusements. Tom, on the contrary, is high-minded and self-respecting and deeply in love with Ned's sister. Ned is seen in a fashionable gambling establishment, surrounded by both men and women gamblers. He loses his stakes; the gambling mania has so strong an attraction for him he determines to secure money from his father's safe. Quickly stealing away, he accomplishes the robbery and returns only to again be fleeced. Tom, arriving at the office next morning, finds the safe door open; while wondering what had occurred Ned enters. He explains to Ned, who immediately accuses Tom of the crime and attempts to call the police to arrest Tom, who at that moment discovers Ned's cane lying on the floor. The tables are turned. Ned begs Tom to shield him from disgrace. This Tom agrees to do through his love for Ned's sister. Mr. Thornby enters, robbery is explained to him, Tom accepts the blame, is ordered from the office and seeks his sweetheart to bid her good-bye. We next find Tom in the mountains, where he has made a "rich strike." He shows his bag of gold dust to a crowd of friendly miners in a saloon. The sight of so much gold excites the lust of a Mexican and white desperado, who decide to rob him. They follow Tom, who has left the place and who in going through the dense woods meets Nowceta, the pretty Indian maiden. He bids her good-bye and proceeds on his way. Nowceta hears footsteps approaching and hides behind a clump of bushes and overhears the two desperadoes plotting to rob Tom. She endeavors to prevent this, but arrives too late, as she finds Tom has already been assaulted and robbed. With much labor and tenderness she assists him to her tepee, and there nurses him back to strength. We next find, a few years later, Tom and Nowceta married and parents of a handsome little child of about five years of age. Tom seems happy and contented as a squaw man but returning from his work he, in reading a newspaper, discovers that Ned has made a death bed confession exonerating him from any share in the crime. Mr. Thornby and his daughter have been seeking Tom and at last find him in his cabin home with Nowceta and their son. His old love is seen in his face by Nowceta who, heartbroken asks Tom the meaning of his embraces and affectionate looks to the beautiful white girl. Upon being told the truth of the situation she kisses her husband and child a last good-bye, quickly snatches Tom's revolver and running to the woods, there destroys herself in order that her deep love for her husband shall not stand in his way to marry his first love.

THE JOSLYN COMPANY

HAS BEEN

SWAMPED

With ORDERS and Congratulations on their

Superior Film Service

From Maine to Florida Exhibitors are Shouting

HOORAY FOR JOSLYN

You get on the Joslyn Band Wagon Right Now

WRITE NOW TO

THE JOSLYN COMPANY

23 Lexington Avenue New York

Wm. H. Swanson Film Co.

301 Railroad Bldg. :: :: DENVER, COLO.

New Office New Methods New Film

DENVER at last has a real independent film exchange—and it's a beaut, too. The famous Swanson Service and methods of square dealing, honest service and promises-kept principles will prevail. The office is under the management of the prince of good fellows and thorough film man,

J. E. HENNESY

Respectfully submitted,

WM. H. SWANSON

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) Boston, Mass.

NO FAKE

Johnson-Jeffries

We do not claim to have the original films, but we offer a reproduction of the big fight

TWO REELS $225.00

Ready for immediate delivery

Everything as accurate as could be obtained to give an exact reproduction of the big event. Every act and blow represented as in the ring fight at Reno

CHARLES CUTLER, of Chicago
ACTED THE PART OF J. J. JEFFRIES

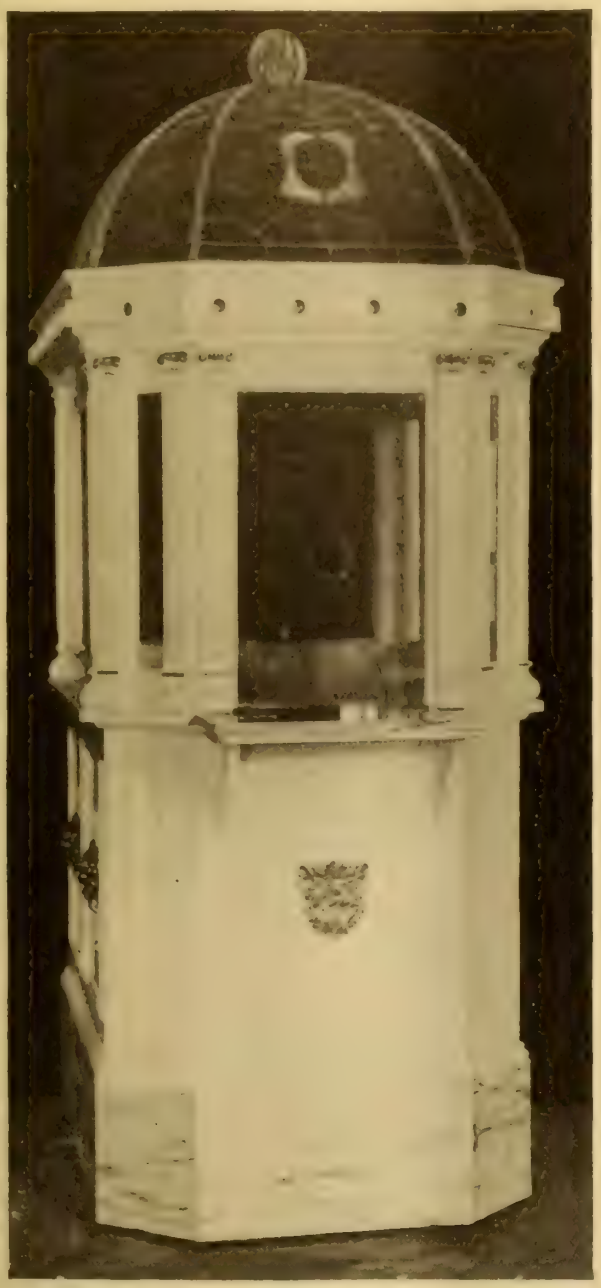
CLEVE HAWKINS, of New York
ACTED THE PART OF JACK JOHNSON

SEND FOR CIRCULAR
WIRE OR WRITE AT ONCE

SPORTS PICTURE CO.

Mossler Building Chicago, Ill.
Long Distance Phone, Harrison 7209
Remember this is not the Original nor a Fake Picture

WE BUILD
Electric Signs



ONE OF OUR SPECIALTIES

Portable Box Offices

.. FOR ..

THEATRES AND PICTURE HOUSES

Wired complete, ready for lighting. Cathedral glass dome, marble or wood base, any size, any style

STRAUSS & COMPANY

(INCORPORATED)

The Largest Builders of ELECTRIC SIGNS in the World

440-442 West 42nd Street, New York

Write for Estimate and Catalogue

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

"A Miner's Sweetheart"

A novel subject with an exceptionally strong plot, which has been exceedingly well worked out. Bessie comes into the life of a rough miner, and although their love is mutual, they are temporarily separated by her brother. Jack performs a kindly service, in gratitude for which Bessie is given to him. The photography of this film is up to the usual "Bison" standard and cannot be excelled.

"A Cowboy's Generosity"

A western drama quite out of the ordinary, the scenes of which are laid in romantic California. A crafty Mexican land owner would accept in payment for a mortgage, Inez, the daughter of his tenants; but after acceding to his proposition she flees in terror from his home and is aided in her escape by an American cowboy, who later pays the money to the Mexican and Inez becomes his sweetheart. This subject is an exceptionally thrilling one with photography of the highest order.

"BISON" RELEASE—TUESDAY, AUGUST 2nd

"A MINER'S SWEETHEART"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 3rd

"THE GLOVE"

"FRICOT DRINKS A BOTTLE OF HORSE EMBROCATION"

"BISON" RELEASE—FRIDAY, AUGUST 5th

"A COWBOY'S GENEROSITY"

"ITALA" RELEASE—SATURDAY, AUGUST 6th

"LOUISA MILLER"

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant Cable Address: Nosib

Our pictures are distributed exclusively by

The Motion Picture Distributing and Sales Co.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 27—Sorceress of the Surf (Dr.).....620
June 27—Juliet Wants to Marry (Com.).....400
June 30—Faust (Dr.).....
July 4—The King of the Beggars (Dr.).....
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258

GREAT NORTHERN FILM COMPANY.

June 18—How Brother Cook Was Taught a Lesson (Com.) .....
June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....

"IMP."

June 13—The Way to Win (Com.).....995
June 16—A Policeman's Son (Dr.).....990
June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeeanna .....
Aug. 8—Once Upon a Time.....
Aug. 11—Hoodoo Alarm Clock (Com.).....

LUX FILMS.

June 2—A Stray Dog.....
June 3—The Slave's Love (Dr.).....777
June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344

NESTOR FILM COMPANY.

June 13—The Sheriff's Daughter (Dr.).....925
June 20—Boss of E Rranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975

NEW YORK MOTION PICTURE CO. ("Bison.")

June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....1000

ITALA.

(By N. Y. M. P. Co.)

June 4—Foolshead as a Porter.....504
June 4—A Pennyworth of Potatoes 408
June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tanglefoot 500
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..307
Aug. 6—Louisa Miller.....1000

AMBROSIO.

(By N. Y. M. P. Co.)

June 22—The Story of Lulu, told by her feet...510
June 22—The Tricky Umbrella of Fricot.....252
June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200

POWERS PICTURE PLAYS.

July 5—On the Border (Dr.).....
July 9—The Burglar and the Baby (Dr.).....
July 9—Sally's Beaux (Com.).....
July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....

THANHOUSER COMPANY.

June 17—The Little Hero of Holland (Dr.)....1000
June 21—Thelma (Dr.).....1000
June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hiding Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles le Temeraire.....518
Aug. 11—Oedipus King.....457

DEFENDER FILM CO.

June 24—Too Many Girls.....839
July 1—Saved from Himself.....907
July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 539
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Budgers 475
July 14—Grandad's Extravagance 520

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm.....650
June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....960
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975

CHAMPION.

July 13—Abernathy Kids to the Rescue.....1000
July 20—A Romance of an Anvil (Dr.).....1000
July 27—The Cowboy and the Squaw (Dr.)....1000
Aug. 3—The Hermit of the Rockies.....960

DRAMAGRAPH

Aug. 11—Beyond Endurance 950

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 1.

Eclair—The Soldier's Honor.....635
Eclair—She Surveys Her Son-in-Law.....410
Imp—Irony of Fate.....
Yankee—The U. S. Revenue Detective (Dr.)..960

Tuesday, August 2.

Bison—A Miner's Sweetheart.....1000
Lux—(Title not given.)
Powers—Her Private Secretary (Dr.).....
Thanhouser—Jenk's Day Off (Com.).....1000

Wednesday, August 3.

Ambrosio—The Glove.....800
Ambrosio—Fricot Drinks a Bottle of Horse Embrocation 200
Atlas—The Rest Cure.....966
Champion—The Hermit of the Rockies.....900
Electragraff—(Title not given.)
Nestor—Sons of the West (Dr.).....975

Thursday, August 4.

Cines—(Title not given.)
Film d'Art—The Eagle and the Eaglet.....1000
Imp—Yankeeana .....

Friday, August 5.

Bison—A Cowboy's Generosity.....1000
Defender—(Title not given.)
Lux—(Title not given.)
Thanhouser—The Restoration (Dr.).....1000

Saturday, August 6.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—Magdalene (Dr.).....
Itala—Louisa Miller (Dr.).....1000
Powers—His Baby's Shirt (Dr.).....
Powers—Almost a Hero (Com.).....

HERE IT IS

TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

NEW SLIDES

For the Following Songs—JUST OUT

Only a Chain of Daisies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.
I Won't Be Back Till August.
I Like You.
When the Bells are Ringing Mary.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.
WHY: Because we fill all orders promptly.
This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

(A LETTER FROM CARL LAEMMLE)

Mr. Exhibitor Are You Sound Asleep?

Mr. Licensed Exhibitor,

doesn't it mean anything to you when you hear from week to week of new licensed exchanges being "bought up" by the trust's newest corporation called the "General Film Co."? Do you think for one blessed minute that the buying and freezing and squeezing of the Licensed exchanges is being done for your sweet benefit? What do you think will happen when the new octopus has bought and gobbled all the exchanges it wants? Do you think it will do any good if you wait until then to assert your independence? Don't you know that you can lick this new trust if you act in time? Don't you know that if enough of you turn independent, the trust will say to itself: "Here, we are losing too much business. We'll have to go a little slower." If you want trust films—if that's what you are after—don't you see that the only way you can keep getting them at a decent price is to prevent the trust from establishing itself in a position to dictate to you? Do you want to give the trust the power to say to you:—"See here, you must raise your price of admission to ten cents instead of five. If you don't you will lose your license." And if you DO raise the price of admission, are you innocent enough to hope that you will make more profit? Don't you see that the only reason the trust wants to compel you to raise your price is so THAT IT CAN DOUBLE ITS RENTAL PRICE TO YOU? For several months I have kept you posted on every move the trust was making and was intending to make. I have NEVER given you a wrong tip. I am telling you now what I know to be the plan. Subsidized tools of the trust will try to laugh it off. They always have tried that game. If you let them do it, the laugh is on you in the end. Roll over! Wake up! Protect your investment. Turn independent NOW, while the turning is GOOD.

CARL LAEMMLE, President

LAEMMLE FILM SERVICE

HEADQUARTERS

196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

Orders for one hundred Powers machines placed at one crack. Who else in all the world could tackle such a thing as that?

We can get anything you want, and we'll sell anything you don't want

500 Reels of Film $7.50 and up

BRAND NEW INDEPENDANT FILMS, 4c, 5c, 6c PER FOOT

UNITED STATES FILM BROKERS & IMPORTERS, 41 Union Square West, Broadway and 17th Street, New York City

WRITE FOR COMPLETE LIST

EVERYTHING O. K. IN OUR PRODUCTION OF THE

JOHNSON-JEFFRIES

FIGHT PICTURES--TWO REELS

WOLGAST-NELSON

FIGHT PICTURES

Ready for Immediate Delivery. 15 Best Rounds. Proclaimed by Press and Public to be the Greatest of all Film Battles

YOU'LL HAVE TO HIKE!

The Training Pictures of

Jack Johnson

are going like hot cakes. Rush your orders by wire

They Stand Unsurpassed

NELSON and GANS

FIGHT PICTURES

Complete from Training Quarters to Knockout

FOUR THOUSAND FEET TWENTY-ONE ROUNDS

CUSTER'S LAST STAND

Taken on the Original Battlefield. Enacted by Real Indians

A Most Realistically Portrayed Historical Event

1,800 Feet—Two Reels Clear Photography

STATE RIGHTS FOR SALE

Ohio, Oregon, Montana, Washington, California, Indiana, Idaho, Pennsylvania, New York and Iowa—SOLD

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, CHICAGO, ILL. | 14th and Douglass Sts., OMAHA, NEB. | 401 Barclay Block, DENVER, COL. | 321 Atlas Block, SALT LAKE CITY, UTAH

INSIST ON TWO

POWERS PICTURE PLAYS

EVERY WEEK

Every exchange that gives first class service can supply you with them and that is the only kind of an exchange you want to do business with. Write to us for the exclange in your city buying POWERS PICTURE PLAYS. They are perfect in Acting, Story and Photography, in fact the best films made to-day.

RELEASED TUESDAY, AUGUST 9th

A MAN'S WAY

A drama of the country and city in which an ambitious country boy gains position and wealth but loses the love of two women.

Beautiful farm and woodland scenes.

Demand this film. It is one of the best ever made.

RELEASED SATURDAY, AUGUST 16th

HIS BABY'S SHIRT

A drama. A mechanic out of work is tempted to steal but he is saved from crime in a unique way. Wonderful acting of a year-old baby and a great quarry scene are features of this film.

RELEASED SATURDAY, AUGUST 16th

ALMOST A HERO

A screamingly funny farce comedy in which a man who tries to do the heroic "gets it in the neck" every time.

THE POWERS COMPANY

241st Street and Richardson Avenue :: New York City

Sold only through the Motion Picture Distributing and Sales Company.

HALLBERG MOVES TO
36 East 23d Street

Managers and Operators are Delighted with :: Hallberg Goods Read These Letters ::

MR. J. H. HALLBERG, New York — Montreal, June 15, 1910

DEAR SIR:—I have been using your "HALLBERG" Economizer for the past two years, and in my estimation this is the only Economizer on the market today: I have not touched it since it was installed, and it has been in use fourteen hours a day, seven days a week. Sincerely yours,

NICKEL THEATRE, H. W. Conover, Mgr.
Montreal, Canada

Mr. J. H. HALLBERG, New York — Springfield, Ill., Feb., 12, 1910

DEAR SIR:—I wish to compliment your mechanics on the work done on one of my MOTIOGRAPHS that I sent in to be overhauled. I found it as good as new when received. The machine, you will remember, is the first MOTIOGRAPH we installed. It has been used continuously for two years, and the only expense it has put me to is the present overhauling done by your men. We have now in use six MOTIOGRAPHS and we can say for your machine, it is second to NONE. Thanking you very kindly for past and present favors, and wishing you continued success, I remain.

Yours very truly, E. S. SCHULTZ

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can. I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer. SEND FOR FREE CATALOGUE No. 40-W

J. H. HALLBERG 36 East 23rd Street NEW YORK

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

Jeffries-Johnson Fight Pictures

COPYRIGHTED

Taken at the Ringside, Reno, Nevada, July 4, 1910, by the

NEW YORK HERALD

America's Greatest and Foremost Newspaper

EVERY VITAL MOMENT OF THE

World's Great Heavyweight Championship Battle

Together with an Expert's Description of the Titanic Struggle
Now is Offered to Showmen for the First Time at the Ridiculously Low Figure of

$50—Royalty for Each Week's Use—$50

With an additional deposit of $50, or a guarantee from your local bank to warrant the safe return of the slides.

THIS IS THE GOLDEN OPPORTUNITY FOR THE LIVE, UP-TO-THE-MINUTE SHOWMAN

Positively the Best Lantern Slide Pictures on the Market

And at a figure which allows the individual manager to secure for himself the profits which accrue from their exhibitions. They are ready for immediate delivery, and all orders accompanied by certified check, Post Office or Express Money Order will receive prompt attention and instantaneous delivery.

Bids for State Rights also will be considered if accompanied by Certified Check for ten per cent. (10%) of the amount bid

THESE ARE THE ONLY GENUINE

Jeffries-Johnson Fight Pictures

PHOTOGRAPHED AND COPYRIGHTED BY THE NEW YORK HERALD

Numerous "fakes" and "doctored" imitations are being offered for sale or lease. **Beware** of these and secure none but the Genuine and Best.

Address all communications to LOUIS J. BERGER, Secretary
1386 Broadway, New York City

Long Distance Phone, Murray Hill 6442. Reference, the Greenwich Bank, Herald Square Branch, New York City

SPECIAL NOTICE! Any firm, corporation or individual infringing upon our rights in the matter of the Jeffries-Johnson fight pictures above mentioned and described will be proceeded against forthwith for the violation of The United States Copyright Act.

Summer Bargains

Our first announcement was so well received that we are induced to advertise a few more cut prices

Bio Carbons 6 x 5-8 per 100	$2 25
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons (A. C. Current 10 hour, 50 pr.)	5.40
Tickets—roll of 2,000	.16
Power's Lamp Complete	5.00
Stay on Oil, 1-2 pint can	.20
Fire Proof Cement, large bottle	.20

AMERICAN MOTION PICTURE SUPPLY CO.
61 West 14th Street, New York City

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in

SECOND HAND FILMS

in the United States

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

NESTOR FILMS

"Rarely Equalled—Never Surpassed"

DAVID HORSLEY :-: BAYONNE, N. J., U. S. A.

ARE YOU "ON"

Our Mailing List? If so; you are EXHIBITING NESTOR FILMS, Which MEANS :: :: COINING MONEY :: ::

OUR LATEST RELEASES

"Back in the Mountains"

—AND—

"A True Pal"

have brought us scores of CONGRATULATORY MESSAGES from ALL OVER THE UNITED STATES—and they are still COMING in with every mail.

For Release Wednesday, August 3rd, 1910

"Sons of the West"

A Capital Western Drama, 960 feet long—the sort that throws DESPAIR in the RANKS of our COMPETITORS.

Scene from "SONS OF THE WEST"

EXHIBITORS:-

We are making but ONE RELEASE A WEEK of which we are JUSTLY PROUD since the GENERAL VERDICT UNANIMOUSLY PROCLAIMS UNAPPROACHABLE SUPERIORITY OF NESTOR FILMS.

You can't afford to miss one single NESTOR RELEASE. BEGIN NOW! Get "SONS OF THE WEST" and WATCH THE CROWDS FLOCK INTO YOUR THEATRES. We refer you to the synopsis within, though the synopsis will scarcely convey the millionth part of the Countless Deep-Down-From-The-Heart THRILLS SATURATING EVERY INCH OF THIS TYPICAL NESTOR THRILLER.

Ask for it! Demand it! Hammer for it! Kick for it! ROUGH-HOUSE for it! Use whatever method necessary—but GET IT. If you find any difficulty; just send us a line.

Sold through

The Motion Picture Distributing & Sales Co.

111 EAST 14th STREET, NEW YORK

BIANCHI LICENSEE **POSTERS FREE**

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 2

AN UNFAIR GAME

An Appealing Picture of Great Strength. How a cruel society girl played on the heart of an honest but unsophisticated young backwoodsman. Approximate length, 990 feet.

FOR RELEASE FRIDAY, AUGUST 5

THE WOOING O'T

Another Fascinating Light Comedy, the kind for which the Vitagraph is famous. How a pair of old lovers learned to court from the example of the boys and girls. Approximate length, 980 feet.

FOR RELEASE SATURDAY, AUGUST 6

HER MOTHER'S WEDDING GOWN

Strong in Pathos and Heart Interest. The last days of an old father made happy. Pathetic friendship of a wonderful collie dog. Approximate length 1015 feet.

HER MOTHER'S WEDDING GOWN

If you are not getting our Bulletin, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters of the "Vitagraph Girl," Posters of the "Vitagraph" Stock Company Players. Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 7. August 13, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

THE RETURN OF TA-WA-WA

An Indian Drama embodying a great story and great variety of scenery

Released AUGUST 11, 1910

"HER WINNING WAYS"

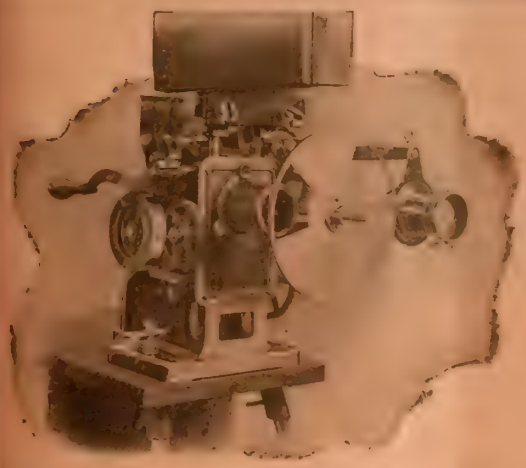
Another of Méliès Humorous Comedies.

Released AUGUST 18, 1910

You will increase your patronage by showing MÉLIÈS FILMS. Our Western Dramas are Unsurpassable.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



The Machine That Stands the Test

One exhibitor writes: "Your No. 6 cannot be beaten. It certainly had a severe test, running twelve hours a day for months and going through fire which burned the table and melted the oil cup. A few hours after the fire we had it cleaned and polished and set agoing as if nothing had happened, just as good as the day it arrived."

No one can go wrong buying a **Power's No. 6.**"

Find out about the No. 6 Cameragraph from your exchange, or send to us for Catalog G.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

NO FAKE

JOHNSON-JEFFRIES

We do not claim to have the original films, but we offer a reproduction of the big fight

TWO REELS $225.00---Ready for Immediate Delivery

Everything as accurate as could be obtained to give an exact reproduction of the big event. Every act and blow represented as in the ring fight at Reno.

CHARLES CUTLER, of Chicago—CLEVE HAWKINS, of New York
Acted the part of J. J. JEFFRIES — Acted the part of Jack Johnson

SPORTS PICTURE CO., MOSSLER BUILDING CHICAGO, ILL. *WIRE OR WRITE AT ONCE* Long Distance Phone, Harrison 7209

THANHOUSER FILMS
OF INTEREST TO EXHIBITORS

There is a silly story going the rounds to the effect that we are making only ONE release a week. The rumor is thoroughly false, as everyone who has been watching our work knows. We release a "Thanhouser" every TUESDAY AND FRIDAY. The two "Thanhousers" that are released every week are essential to the well-being of your business. You know this to be so. Make your exchange give you both of 'em. Certainly trade doesn't come so easily in Summer that you can afford to miss a single "Thanhouser" THAT REALLY IS RELEASED AND REALLY IS OBTAINABLE. The next time you're told that we make but ONE release a week, tell the teller to GUESS AGAIN. We're right on the job with TWO, and if you don't get them it's your own fault.

Say "THANHOUSER" to the Exchange Man! Say "THANHOUSER" to the Exchange Man!

Say "THANHOUSER"
To the Exchange Man and You'll get

A THANHOUSER THEME THAT'LL MAKE YOU THINK!

THE MAD HERMIT
RELEASED TUESDAY, AUG. 9th

The theme of the "wrath of a woman scorned" having been worn threadbare by the moving picture producer, the Thanhouser producers here undertake to show the wrath of a MAN scorned—a bold move but a popular one. For the MAN deceived in love can be as wrathy as the woman in that situation and, better, the idea is new and hasn't been "worked to death." In this, you have the ideal warm weather release, with a splendid abundance of the kind of country scene that cools and comforts the Summer patron.

APPROXIMATE LENGTH 1,000 FEET NO. 132 CODE WORD, HERMIT

Scene from "THE MAD HERMIT"

Scene from "LENA RIVERS"

RELEASED FRIDAY, AUG. 12th

"Say 'Thanhouser' to the Exchange Man" QUICK For This—You're Not the Only One Who Wants it

LENA RIVERS

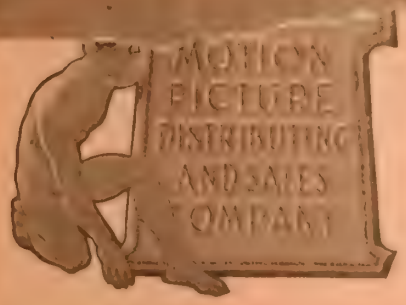
MARY J. HOLMES' GREATEST SUCCESS DONE INTO A GREAT THANHOUSER SUCCESS

Remember the Empress, one of the biggest and best ADVERTISING theatres in Wisconsin, had to "turn 'em away" on Uncle Tom's Cabin, our last "release." If you'll only advertise it right, you'll "turn 'em away" on THIS!

APPROXIMATE LENGTH 1,000 FEET NO. 133 CODE WORD, RIVERS

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

The Sales Co., Agents for United States and Canada.



Exhibitors! You Need Us! We Need You!

Have you a profitable theatre? Do you want to keep it yourself? Then why patronize those who would destroy you? That is just what you are doing when you take licensed service.

The $2.00 a week royalty has grown into an immense jackpot which is now available for the absorbtion of theatres. Add to that the amounts paid for film service and it must be plain that you are contributing to the support of an institution which is preparing to devour you.

Awake to a realization! Would you have believed a year ago that proprietors of licensed exchanges would have their business taken away and that they would become mere employees?

How would you relish the idea of becoming the manager of your theatre, hired from week to week, or to see the trust construct a competing theatre next door to you?

Why not be free and Independent? If you will look at the grand program of 20 reels we are releasing weekly it will not take you long to make yonr decision.

Get ready for the fall business by arranging for Independent service. DON'T WAIT UNTIL THE LIGHTNING STRIKES! THE DANGER IS IMMINENT. Every week adds to the big fund. Don't contribute another week.

We have reached the point where we can give you as good film as the trust. With your added support we will pass them in quality and number of releases weekly. The money you spend with us will come back to roost.

YOU NEED US! WE NEED YOU!

List of BUYING EXCHANGES, July 6th, 1910

Acme Film Exchange, 76 Second St., San Francisco, Cal.
Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 360 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
Chicago Film Exchange, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 50 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 142 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 159 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Eastern Film Exchange, 21 East 14th St., New York City.
Great Western Film Co., Winnipeg, Manitoba, Can.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Servlee, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1317 Farnam St., Omaha, Neb.
Laemmle Film Service Alliance, Pantages Bldg., Portland, Ore.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 44 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 1065 Mission St., San Francisco, Cal.
Pacific States Film Exchange, 323 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo.
Western Film Company, 246 South Broadway, Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

The Endless Chain of "Imp" Film Successes

is due to the fact that we employ the highest salaried and most talented group of performers, scenario writers, stage directors, and factory workers in the entire world of moving pictures. We pour more money into our productions than any other producer—and the results speak for themselves in every "Imp" released! Yet "Imp" films cost you no more than the ordinary sort! Think! Here are two more "Imp" dramas—bully ones!

Among the Roses

Absolutely unique in plot, rich in staging, clear and steady as a rock in photography, artistic in acting. A perfect gem in every respect. Released Monday, Aug. 15th. Length about 990 feet. Drop your exchange a postal card every day between now and release date. Get it! Get it!

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

Senator's Double

All the scenes in this remarkable drama are laid in Washington. The story deals with two Senators and the sister of one of them. It has a happy ending after a strenuous time, and is the kind you can book for a return date. Released Thursday, Aug. 18th. Length 995 feet. Get it!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.

All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, AUGUST 6th

Magdalene, or The Workman's Daughter

A powerful, dramatic production of intense emotion and thrilling interest, illustrating the temptations and episodes in the life of a charming young girl, and how she is finally converted by a religious reformer. SPLENDIDLY ENACTED BY PROMINENT PERFORMERS.

RELEASE FOR SATURDAY, AUGUST 13th

THE STOLEN POLICEMAN — A funny story of a policeman's attempt at courtship and its unexpected climax.

THE LIFE BOAT — Illustrating the newest manœuvres of a life-saving station's crew.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

"Oh, You Komedy Kid"

He laffs ha! ha!
He laffs he!! he!!
He laffs ho!!! ho!!!

You dried-up, sad-eyed, hot-weather break-eveners, smoke this:

KOSTER'S COMFORTABLE CORNER, Airdome, New York City, August 1, 1910.

Gentlemen:
I ran your "Levi at Coney" and "Kissing Bug" and last night I put on "The Rest Cure," and advertised it: "Oh, You Komedy Kid, Come Take The Rest Cure and Laugh with Atlas To-night." 1200 seated and 440 standing let out a roar at the first show that woke the neighborhood and kept them coming to capacity till 10.30. Please, Mr. Atlas, give us more of the same. Your laff loving friend,
JOE KOSTER, Prop'r.

Jam and Feathers That's not the name of it, but that's what happened to the tonsorial hero, hypo, hobo, Count Barbier de Kakiak, our suspender-busting risibility-tickler. **Released Monday, August 17th.**

"Count of Noaccount"

Are you missing these Atlas rafter-lifters. Well, shame on you. Just tell us where you are and we will tell you where to get them

¶ By the way, if you have some funny fluid in your cocoa that can be strung on to about 450 feet of Lumiere's best blank stock, dip your pen and write it to us. Good pay if we use it—back to you with thanks and $1,000 worth of advice, if we don't.

ATLAS FILM CO. 19 UNION SQUARE NEW YORK CITY

SALES COMPANY BUSY SHIPPING ATLAS AT LAST

LUX FILMS

Released August 18th, 1910

"Only a Bunch of Flowers"

A Thrilling Drama. Length 596 Feet

"That Typist Again"

Comedy. Length 380 Feet

To Make Your Show a Success You Must Have **LUX FILMS.**

THE WORLD'S BEST ∴ BAR NONE

Don't Forget the Eighteenth. You cannot do without these Films. Order Right Now

Exclusive Agents in Canada for the "Lux" and "Ambrosio" Films

FIFTY Splendidly Colored Lithos With Each Reel

R. PRIEUR

10 East 15th Street, NEW YORK CITY

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company.

DEFENDER FILM

Gaining in popularity as familiarity develops their worth

MERIT DOES WIN

Release of Thursday, August 11th

Indian Squaw's Sacrifice

A truly Western picture of intense heart interest.

Release of Thursday, August 18th

SHANGHAIED

A story illustrating the cruelty of that most barbarous system of kidnapping men against their will and compelling them to work aboard vessels as men before the mast.

Exhibitors who have not yet seen DEFENDER films send me your address and I shall be glad to give you such information as you desire. Novelty is what you seek. Novelty is the foundation of Defenders.

Sold through the Motion Picture Distributing and Sales Company.

WM. H. SWANSON, Manager

(Temporary Address) **111 East 14th Street, New Yory City**

Paramount Film Company

IN WASHINGTON!!!

Within 7 days of this issue, the **Paramount Film Co.** will be ready to give a **High Class Independent Service** to Southern Exhibitors

The same business methods that made the house famous in New York City will be strictly adhered to in the capital city exchange

The Washington Office will open up with **Brand New Independent Goods Only. Not an Old Reel** in its **Entire Stock**

Clean Goods	Clean Business Methods	A Square Deal

For the present a standing order has been given to the following Independent Manufacturers:

THANHOUSER	CENTAUR	GREAT NORTHERN
ECLAIR	POWERS	NESTOR
IMP	LUX	CINES

WASHINGTON, D. C.
Washington Paramount Film Co., 428 9th St, N.W.

NEW YORK
61 West 14th Street

BRIDGEPORT
1188 Main Street

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY, A "BISON"
WEDNESDAY, "AMBROSIO"
FRIDAY, A "BISON"
SATURDAY, "ITALA"

A True Country Heart

A novel and very effective dramatic production which has much merit. "Forgiveness is divine;" and as this picture clearly demonstrates these words, its mission will surely be accomplished. Each scene is exceedingly well acted and of a superior quality photographically.

The Prairie Post Mistress

An appealing story of the Golden West; where greed, charity, love and gratitude each play an important part. The daring riding will stir your senses, only to be quieted by soothing love scenes. A typical western picture, with photography up to the usual standard set by the New York Motion Picture Company.

"BISON" RELEASE—TUESDAY, AUGUST 9th
"A TRUE COUNTRY HEART"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 10th
"TRUTH BEYOND REACH OF JUSTICE"
"A FAVOUR ADMISSION TO A PLAY"

"BISON" RELEASE—FRIDAY, AUGUST 12th
"THE PRAIRIE POST MISTRESS"

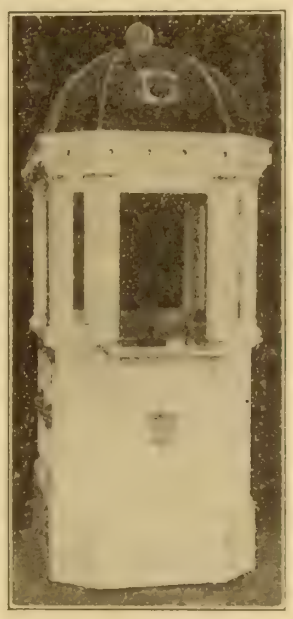
"ITALA" RELEASE—SATURDAY, AUGUST 13th
"A CLOUD"
"PAPA'S CANE"

New York Motion Picture Co.
Manufacturer of "Bison" Life Motion Pictures
LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City
PHONE 980-1-2 Stuyvesant Cable Address: Nosib

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

WE BUILD
Electric Signs

ANOTHER STYLE OF OUR ELECTRIC SIGNS



PORTABLE BOX OFFICE

Wired Complete,
Ready for Lighting.
Cathedral Glass Dome.
Any Size. Any Style.
Send for Estimate.

STRAUSS & COMPANY
(INCORPORATED)
The Largest Builders of ELECTRIC SIGNS in the World
440-442 West 42nd Street, New York
Write for Estimate and Catalogue

Eclair Films

ECLAIR FILMS AMERICA

FINEST IN THE WORLD

For August 15th—A Two Subject Reel

"THE COLONEL'S BOOT"

Length 670 Feet

A Roaring Farce—Tingling with Merriment and Excitement Throughout.

"THE MONKEY SHOWMEN OF DJIBAH"

An Amusing Phase of Eastern Life—Photography Unsurpassed.

FREE POSTERS **ORDER AT ONCE**

ECLAIR FILM COMPANY

NEW YORK: 31 EAST 27th STREET
CHICAGO: 35 EAST RANDOLPH STREET

Sold only through the Motion Picture Distributing and Sales Company.

FILM D'ART

To be Released Thursday, Aug. 18th, 1910

"CARMEN"

This is the most elaborate subject that has been released to date by the FILM D'ART manufacturers, and it is surely a wonderful work of art. Remember that these productions are wonderfully brilliant and acted by the leading Thespians of France.

ORDER AT ONCE.

(Approximate Length 1,000 Feet)

Motion Picture Distributing and Sales Company

SOLE AGENTS **111 E. 14th St. NEW YORK**

The Judgement of Exhibitors

"Your Comedies are the funniest films we have ever shown." Your Dramas are great. Our audiences demand more of them." "The Actors in your films are the best in the business."

POWERS PICTURE PLAYS

RELEASED SATURDAY, AUGUST 13th

Winning a Husband

A Western Comedy Drama, in which a love letter addressed "My Sweatheart" keeps two girls guessing as to which is meant. A thrilling horse back race between two great women riders is a big feature of this film.

Madam Clario

A Screaming Comedy about a husband who pretends to be a fortune teller and cures his wife of jealousy.

RELEASED TUESDAY, AUGUST 16th

The Sewing Girl

A sewing girl is wrongly accused of the theft of a wallet containing money. The real culprit is a dog who brings the wallet to his master in time to save the girl from jail.

The work of the dog in this picture is the greatest animal act ever shown in a film.

Posters Furnished by Your Exchange Free of Charge

THE POWERS COMPANY

241st Street and Richardson Avenue :: New York City

Sold only through the Motion Pi ture Distributing and Sales Company.

The EDENGRAPH

Licensed by the Motion Picture Patents Company

Dustproof mechanism

Everlasting material

Noiseless in operation

Gratifying results

Reliable and simple

Accessible for adjustment

Perfectly flickerless

Honest in workmanship

A PROJECTION MACHINE PERFECT

THE EDENGRAPH MANUFACTURING COMPANY

George Kleine, President 135 W. 3rd St., New York City, N. Y.

Send for Catalogue and List of Selling Agents

THE BIG NOISE

JOSLYN'S FILM SERVICE

The JOSLYN'S FILM SERVICE is making the biggest noise in the Film World.

Say! Joslyn's Shipping Office is now open night and day. Write and you will get an answer by return mail.

And then--the biggest surprise in your life will be shipped to you by JOSLYN'S FILM SERVICE.

WRITE RIGHT NOW
WRITE RIGHT NOW
WRITE RIGHT NOW

TO

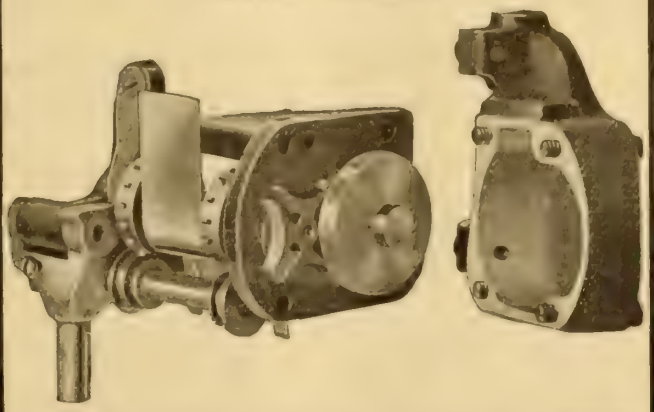
THE JOSLYN COMPANY

23 Lexington Avenue New York

The MOTIOGRAPH FRAMING DEVICE

Was the first on the market (by nearly 3 yrs.) to have an

Oil Bath for Geneva Star and Cam



Being completely enclosed in an oil bath, it prevents the intrusion of grit and dirt, preserves the oil, and prevents wear.

A Motiograph user says:-"I have had ONE GENEVA STAR in THREE YEARS for each of the two machines", and they weren't special hand made models and under the supervision of the maker either. They were from regular stock of the 1908 Model. The 1910 Model is 25 per cent. Heavier. The user of another well-known machine says;-

I've Had 5 New Stars in One Year

That's at the rate of

15 to 1 in Favor of the Motiograph

The Motiograph Framing Device is

Quickly Interchangeable

An extra Framing Device on hand usually takes the place of an extra mechanism. The change can be made in less than five minutes by removing and replacing through the side of the mechanism. A SINGLE THUMB SCREW holds it in place.

The Motiograph projects THE BRIGHTEST PICTURE and the STEADIEST PICTURE WITHOUT FLICKER.

The Motiograph has THE ONLY RELIABLE AUTOMATIC SAFETY SHUTTER and

Will Outwear Any Other Machine 2 to 1

IT,S THE ONLY MACHINE FOR FINE WORK AND THE HEAVY CONTINUOUS GRIND.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO.

564-572 W. Randolph St., Chicago, U.S.A.

J. H. HALLBERG, New York Agent
J. FRANK BROCKLISS, London Agent

For Sale By All Progressive Dealers

The Yale Film Exchange Service

THE ONLY LICENSED EXCHANGE IN ST. LOUIS

Opened for Business July 25, 1910, With a Complete New Stock

All the Leading Moving Picture Theatres in St. Louis Use the Famous Yale Service! The Reason is Obvious—It is Perfect and Means Success!

We are buying from two to five prints of each and every release each week. Just think what this means to every live manager—an opportunity to select a magnificent program from the world's greatest output of motion pictures.

We also have, in addition to all of the recent releases, 1,000 reels of reprints of carefully selected feature films which we have put in our commercial service. This means much to the exhibitor who uses commercial service, as it enables him to run film that is scratchless, patchless and matchless.

BEING JOBBERS we buy in large lots, all makes of standard machines, repairs, gas-making outfits, current-saving devices, condensers, carbons, tickets, opera chairs and everything used by a modern moving picture theater. WE SELL MACHINES AND SUPPLIES TO OTHER EXCHANGES AND DEALERS!

No theater is too large or too small for the Yale Film Exchange to serve.

THE YALE FILM EXCHANGE

Was built and founded on Truth, and its honest and dependable business methods has placed it in the front ranks

Its position in the film field is as strong and as impregnable as the ROCK OF GIBRALTAR.

The Conception of the Yale Exchange Was Legitimate

The days of the film pirates are numbered; many of the old-time film buccaneers have passed from memory and the few still remaining are tottering on the brink. We cannot help but mourn for those already departed and for the few old piratical commanders still alive we have nothing but sympathy.

We regret that some of the former film exchange captains were so unfortunate as to build their GLASS HOUSES on the treacherous quicksands of misrepresentation, yet as their very inception was illegitimate their final sad ending is really justified.

The day for misrepresentation in the film business is over.

As a word of caution we ask you not to be deceived by the senseless and idiotic advertising stunts of certain unreliable film concerns; some of their mutterings resemble very closely the dying wail of expiring and fast declining so-called film exchanges.

THE YALE RECORD IS CLEAR, THE YALE SERVICE IS SUPREME, AND OUR REFERENCESUNQUESTIONED.

If you haven't time to call, drop us a card and we will be pleased to write or have our representative call upon you and explain more fully the merits of the famous Yale service.

Yale Film Exchange Company

THE LARGEST BUYERS AND RENTERS OF MOTION PICTURE FILM IN THE WORLD

A. D. FLINTOM, Manager

506-14 NAVARRE BUILDING, 604 CHESTNUT STREET, ST. LOUIS, MO.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 AUGUST 13, 1910 No. 7

Summary of the Week.

The Fight and Its Aftermath 340
The Moving Picture World and the Periodicals 340
Motographic Mendacity 341
The Wordless Play and the Silent Drama 342
Antiseptic Show Business 343
Baumann Goes West 344
"The Vow," or Jephthah's Daughter 345
How One Concern Selects Picture Backgrounds 346
"Lux Graphicus" Gives Advice to Scenario Writers 349
Kleine's Economic Single Stereopticon 352
Notes from Toledo 353
Questions and Answers, by F. H. Richardson 354
Handsome Houses in Cincinnati 357
Correspondence: Explaining the Picture 359

Picture Economics.

In the WORLD of July 16 we printed an article under the caption of "The Arithmetic of the Independent Situation," in which we drew a comparison between the chances of success of the respective elements of the business in this country, namely, the licensed and independent manufacturers. We pointed out that, by the figures available, there were too many independent manufacturers. The independent manufacturers are not making anything like the money that they might, could, or should make; and we propose in this article to give some reasons why this is so, irrespective of the fact that there are too many of those manufacturers.

The article in question stated "in round numbers"—very round numbers—that there were about 10,000 or 11,000 moving picture theaters and other places of amusement which used the moving picture in this country. A well-known member of the trade is inclined to doubt the accuracy of our figures, which are compiled from valuable sources of information. He claims that there are no less than 30,000 places of amusement in this country using the moving picture. We hope this is true. If it is, it shows that the possibilities of the business are greater than are commonly supposed.

The object of the MOVING PICTURE WORLD is, as we have said over and over again, to promote the business interests of the picture amongst exhibitors, renters, manufacturers and the public. We want to see them all making money by legitimate means. It is better for themselves, for the business, and for us, that they should prosper. But they cannot prosper, except that it be along clearly marked out, definite business lines. Let us consider the making of a picture. Over and over again we have pointed out that the making of a good moving picture is no simple matter. We want now to place a finger on one of the flaws, and certainly a very expensive flaw in manufacturing, which will explain why many of the independent manufacturers, although doing tolerably good business, fail to make money. We allude to the waste of raw stock.

One of the most successful of the licensed houses is successful because of the admirable system of economics followed in the factory. Every foot of film that goes through the camera, into the developing trough, is accounted for; every pound of developer, every reel tin nothing, in fact, is wasted or spoilt. A record of each foot is kept and the reasons of the failure noted. "Waste not, spoil not," is, roughly, the motto of this film manufacturing house, whose pictures, by the way, are noted for their regularity and uniformity of quality.

Without exaggeration we might say that our hearts have bled when we have seen the way in which waste has gone on in some of the newer manufacturing houses. Thousands of feet of film have been irretrievably spoilt. No attempt has been made to ascertain the cause with a view of preventing the recurrence of the effect. We have stood in the laboratory of a moving picture house and seen barrel after barrel of valuable chemicals treated with no more care than a barrel of coal or sand or granite. Not a single member of the dark-room staff seemed to care whether the chemicals were pure or not. Result: Dirty, spotty pictures and failure.

In the picture business, as in other departments of human industry, it is the little things which count. These economics, these avoidances of waste, are the little things of this business, which mark the difference between success and failure. We draw attention to this matter in the interests of the newer entrants into the moving picture field whose advertisements are appearing in our outer pages. This is the dead season of the year. There is not much doing. The sea serpent, the big gooseberry and other Summer phenomena are engaging public attention, so that, speaking generally, the moving picture business is at its lowest level. This is, then, should give the manufacturers the opportunity of taking stock of their position. They should overhaul and systematize their plants; they should see whether leakages prevail, in order to avoid waste. Generally speaking, like the exhibitor, they should put their houses in order so that they may take advantage of the opportunities that are before them in the ensuing Fall.

The Fight and its Aftermath.

The jealousy we feel against anything which tends to derogate the moving picture in the eyes of the great public is stirred to its depths as we read the newspaper controversy in regard to the exhibition of the alleged Jeffries-Johnson fight. With regard to the fight itself we have no opinion to offer. It is not our business; we are not fighting men, and we do not think that fighting men of the Jeffries-Johnson type contribute anything whatsoever towards human progress. On the other hand, we think they are mere instruments of greed and gambling in others, and that neither directly nor indirectly do they do anything to promote the cause of sport or athletics. Boxing—scientific boxing—such as many of us love to see, does help in the manly art of self-defense. But such unpleasant incidents where race antipathies are excited by the spectacle of a black athlete maltreating a former white athlete and exulting in the downfall of a beaten champion, such spectacles as these fill us and all right-minded men with regret.

We have nothing to do with prize fighting; but we have something to do with moving pictures, and we are concerned in the injury or possible injury done to the moving picture by its enforced use as the recording agency of a regretable spectacle. Even had Jeffries triumphed, "put the negro out of commission," as many thought or hoped he would do, we should still have been somewhat sceptical of the benefits that would have thereby accrued to the moving picture business as such. Of course, if Jeffries had won there would have been a chortle of triumph, and the picture would have been a success. But even so, it might have shown the negro in a condition of defeat, just as pathetic as that of Jeffries, consequently the same emotions would have been aroused in our minds. In other words, a feeling of regret that the moving picture should be used for the purpose of exploiting before millions of eyes such an uncivilizing affair as a knockout fight. We write "uncivilizing" advisedly, because we assert, without fear of contradiction, that in the fifty odd years history of the prize ring, no discoverable benefit to the community at large has arisen from this institution. Take them away from the arena as individuals, and neither Jeffries nor Johnson is worth a moment's consideration, mentally, morally, or ethically—they are just highly developed physical brutes. No more, no less.

Throughout the country there has been raised an objection to the exhibition of the pictures, and, frankly, we are not surprised that this sentiment has been aroused. We will admit that involved in the exploitation of these pictures are men who are known to have the best interests of the film business at heart, and that they should have credit rather than discredit for making the best of the pictures. They are level-headed business men and knew very well what was probable, namely, that in no conceivable circumstances would the fight, as such, be a spectacle to which the millions of children of the United States, nay, of the world, could be safely invited. Remember, reader, that it is the women and the children, as we have said over and over again, who are the main supporters of the moving picture theater. It is their nickels and dimes which support and enrich both licensed and independent manufacturers, renters and exhibitors. In the name of the prophet, can any man place his hand over his heart and say that the moving picture of the Jeffries-Johnson fight, as reported and recorded, is a spectacle to which he would recommend his wife and children? Decidedly not. Let us draw a distinction here between the prize fight and the boxing match. The former is a degrading, brutalizing exhibition. The knockout is more disgusting than even the gladiatorial contest in the old Roman arena. Then the man was killed and taken away. Here, his face is covered with blood, his cheeks, his eyes are puffed up, his teeth are knocked out, he falls in the ring or on the ropes a huddled mass of degraded humanity. What a spectacle! And it is this spectacle which the moving picture is asked to record

Far different is a moving picture of a boxing match. Here the science of the noble art is shown. Self-defense is one of the primal instincts of human nature, and you may acquire the necessary ability or qualification for exercising it by practising boxing—a totally different thing from a prize fight. We hope the reader will see the distinction that we are drawing. In depicting a scientific boxing match, we feel that the moving picture is not passing outside of its legitimate sphere, but when it comes to a knockout prize fight of the Jeffries-Johnson type, we feel ourselves obliged to protest in the most emphatic manner against such a use of the picture, on the simple grounds that these things ultimately disgust a ponderable section of the public, who are therefore prejudiced against the picture.

The Moving Picture World and the Periodicals.

The current number of the "Review of Reviews" has an article on the uses of the moving pictures in reproducing effects of growing plants—instancing roses, the development of the butterfly, etc. Our readers will remember that in our issue of July 16 we published an article entitled "The Living Picture Revealing Nature," showing that, consistent with our policy, we are ahead of even older publications; indeed, it seems possible that the "Review" may be "reviewing" us, as the language is very similar; if so, we are glad to have drawn attention to so useful and important as well as interesting subject ahead of our contemporaries. "Harper's Weekly" has a two-page profusely illustrated article on "Morals and the Moving Pictures," a subject we have dealt with in almost every phase to the present time. Our contemporary draws especial attention to the work of the National Board of Censorship and after recounting its origin and purpose proceeds to say: "It is fair to suppose that not one-third of those reading this page know the moving picture in its present stage of wonderful development." After describing the crude beginnings of motion picture machines, it continues: "Let us look for a brief period at this thing, consider its size and what it means, what its influence is on one-fifth of the minds of one-fifth of the people of this country and how its activities are made a means of educating and upbuilding these people by intelligent philanthropy, working hand-in-hand with every kind of self-interest." While in these well-deserved commendations we ourselves find nothing new, having touched upon every issue in these columns, we are glad to have "Harper's Weekly" write in this way, as doubtless many who do not read these pages will read their's, and that side of moving picture work the world should know is becoming more and more widespread.

In further review of the popularity of moving pictures, our contemporary shows how five million people daily visit exhibitions in this country and recount how gratifying it is that passing through dangers which in its early stages caused two or three great fires, it is now reasonably safe; and also how unscrupulous people first began to control its "shows," it is now passing into better hands and doing better work. These views, expressed by so intelligent a periodical as "Harper's," are worthy of acknowledgment here; we have, we trust, had some little

part in helping forward to these conditions and are pleased to read another's commendations of the success achieved.

We cannot pass over "Harper's" good-natured railery of the editor of the "New York Journal," in which they call to account "Brother Brisbane" for calling attention to the "Journal's" publication of pictures of the great fight on pages 2 and 3 of July 9, while on another page there appears an article expressing strong disapproval of the moving pictures of the fight. They say: "Brother Brisbane makes us laugh; some of the pictures he prints with so much gusto in the paper that he edits are from the very films which supply the moving pictures, against which he protests." Only last week, in an article written for this paper, this same "Judas-like sincerity" was exposed; besides which, in the issue of July 23, under the title of "Imaginary Moving Pictures," we endeavored to show how this same newspaper needed the purifying influences of good moving pictures to refine its otherwise brutal conception of what kind of illustrations people required in their newspapers. These reviews are interesting, showing the growing power of the moving pictures everywhere, and when journalists and periodicals write so truthfully and commendatory they may depend upon valuable help from the MOVING PICTURE WORLD.

More Motographic Mendacity.

Lord Macaulay taught the world that history can be made very romantic reading—so romantic that its relationship to truth and exactitude is very remote indeed. It is tolerably safe to conjecture that three out of every five histories placed in the hands of school children are full of errors of fact, simply because the self-constituted historians have not gone to original documents for their facts. There are, let it be said, many histories of the War of the Revolution or American Independence. The greater number of these are highly imaginative bits of Macaulayism. We observe with pleasure, however, that the latest historian, Sir George Otto Trevelyan, has gone to State sources for his facts. So did the present British Ambassador, Mr. James Bryce, when he wrote his fine work, entitled, "The American Commonwealth."

In the World of the 30th ulto, we rebuked a self-constituted "historian" of the moving picture for distorting facts of history. We gave him the lie direct, when he came out with a statement that he showed the writer of this article paper negatives in October, 1908. He did nothing of the sort. He has never shown us a negative of any kind. We decline to believe that he is capable of taking a negative. We would not believe him on oath. Now with regard to the actual distortionof motographic history. We denied that "Historian" Saunders, or anybody else, had taken moving picture negatives on paper in a cinematographic camera in the year 1886. In reply to this we are confronted by two reproductions, a negative and a poistive, alleged to have been taken by W. Friese Greene in 1886. There is also a quotation from a letter by Mr. Friese Greene, substantiating or seeking to substantiate this alleged claim which may or may not be well founded.

Let us turn to the reputable historian of this subject, H. V. Hopwood's "Living Pictures," chapter three, page 64: *"Not until the introduction of celluloid as a substitute for glass, was it possible to secure a long series of exposures on a suitable strip, and the commercial existence of this eminently suitable support began to bear fruit in the year* 1888." Emerging from the domain of experiment, conjecture, private letter-writing, etc., etc., etc., let us next turn to page 93 of Hopwood's book, same chapter. *"Up to this date,* 1895, *the Kinetoscope was the only instrument of a distinctly popular nature, and it may be safely* affirmed that, whatever may have been done in the way of private experiment, no public exhibition of a projected living picture had been a popular success. With the advent of Messrs. Lumiere's Cinematographe, however, this desirable consummation was attained, and to them must be attributed the credit of stimulating public interest to such a pitch as to lay a firm foundation for the commercial future of projection apparatus, etc., etc., etc." The reader is referred to the book for further details.

Mr. Hopwood, as we have said in a former article, was an employee in the British Patent Office, and had unique opportunities for getting the facts of the history of the moving picture, as it was his business to consult first hand authorities. He may be absolutely relied upon. By the law of evidence, therefore, this claim of the making of moving picture negatives in 1886 must be disregarded.

We have nothing to do with Mr. Friese Greene in this matter. He is a personal friend of our own, and we would rather not go into details with regard to our reasons why we hardly think him entitled to the credit of being the "father of Kinematography," which some people so hastily assign to him.

Now comes the most extraordinary bit of history of all. We again quote from "Historian" Saunders' last bungling attempt. He says: *"In addition to the above there appeared the following in the "British Journal of Photography" for December* 6, 1895, *when a gentleman and a personal friend of ours was in the editorial chair, a gentleman whose name is honored in every photographic circle in England. We refer to the late J. Traill Taylar, with whom we had many chats on the value of cinematography as a source for object lessons in the future."*

This is the most impudent, the most amazing lie of all, and we can prove it to be so by reference to the "British Journal of Photography" itself, which any one of our readers can also consult in the Astor Library or any other public library. Mr. J. Traill Taylor, who was our journalistic godfather, died in Florida on November 8, 1895. We, who write this, wrote Taylor's biography in the British Journal; and in the issue of that paper for November 22, 1895, appears the announcement of the appointment of Mr. Thomas Bedding, F.R.P.S., to the position of editor of the paper. The fact of the matter of this the December 6, 1895, article which "Historian" Saunders is quoting *against* the writer of this present article was actually written for him by T. C. Hepworth, printed by him (Bedding), edited by him and not by a dead man. Is it worth anybody's while paying any more attention to this bungling charlatan and perverter of the truth?

THOMAS BEDDING, F.R.P.S.

J. H. Hallberg, 30 East Twenty-third street, New York, has recently equipped the Clune Theater, Los Angeles, Cal., with two 40-50 ampere "Hallberg" direct current Economizers.

Natchez, Miss.—Mr. Goodman, of the Star Family Theater, is a devout reader of the Moving Picture World. He also believes in the local advertising of his show and sends a sample of a red, white and blue special poster which he had printed to advertise the Imp film, "In Wartime." Very effective it is.

The William Taylor Company, one of the oldest and most reliable drygoods retailers in Cleveland, have for some months, at stated intervals, held what they call "Children's Day." Their latest move is the purchase of a projecting machine so that films of motion pictures will be a feature of their program.

The Wordless Play and the Silent Drama.

At Bar Harbor, Me., next week, there is to occur a dramatic function, subsequently to be repeated in New York City, which we think will have such an enormous influence upon the future of the moving picture, that we specially desire to draw the attention of the moving picture public, and the public generally, to the function. This is the presentation before a special audience of the most cultured people in the United States of the wordless play, *L'Enfant Prodigue,* by Madame Pilar-Morin and her own specially trained company. For the benefit of those who are not acquainted with the history of this subject, we may say that *L'Enfant Prodigue* is a world-renowned play without words, of French origin. It is pure pantomime, accompanied by suitable music of a high class, nay, of the highest class possible. This play has been performed by the most renowned artists of the time all over the world, but it is some years since it was seen in the United States.

What has the wordless play to do with the silent drama? All, and everything. The one preceded the other. The silent drama, or the moving picture, as it is commonly called, is a graphic play without words, showing in pictorial form what human action does in histrionic and corporeal form. Both methods work along parallel lines. The wordless play is all action accompanied by suitable music. So is the silent drama or moving picture. There is only a difference in kind and not in essence between them. If we were to argue the matter out on strictly scientific lines, we should find that the actual difference between a silent play and a moving picture of equal quality was æsthetically slight. In other words, that the sensations and the emotions of the human mind, were as actively stirred by the moving picture as by the wordless play. For the edification of the reader, let us conclude the expository part of this article by reiterating that in the wordless play real people act without talking, whilst in the moving picture you look upon the photographs of voiceless performers.

As we have said over and over again, the history of the moving picture has yet to be written, but it may broadly be assumed that the wordless play has had a great influence upon the present improving position of the picture. Besides *L'Enfant Prodigue* you have La Poupee, Pierrot subjects, and others galore, which for years, until comparatively recently, supplied the appetite of the world for wordless plays. Pantomime, of course, is indigenous in France, Italy and other countries. By pantomime we mean wordless plays. At the moment such names as those of Dagmar Wiehe, Jane May, Pilar-Morin and others occur to us as having added lustre to this form of art. Again, there are the Ballets d'Action, popular in London, Paris, Rome and other European centers. These ballets are in a sense silent plays. Also there is the familiar Marionette show of Italy; this is also a wordless play. Here we have an interesting spectacle of the various forms of wordless plays popular for many, many years in European countries, unconsciously paving the way for the simplest of all forms of wordless plays, namely, the moving picture.

It is possible, nay, probable, that we shall now see a reversion to a previous state of things. The imminent revival of *L'Enfant Prodigue* under the highest auspices in the United States, proves conclusively, to our minds, that the moving picture has had, and is having, a tremendously educative effect upon the cultured classes of the country. Among these people there has sprung up a desire for pantomimic art of the highest order—a desire which is to be gratified by Pilar-Morin and her company. Clearly, then, the fine work of Pathe, Gaumont, Biograph, Selig, Essanay, Kalem and other companies has had its effect in an unlooked for direction. It has taught the valuable lesson that in dramatic entertainments, ACTION, ACTION, ACTION must exist all through. Your moving picture is futile without consecutive, continuous action and plenty of it. Your wordless play is all action—nothing but action. There is no room for the "stick" or the inefficient in the wordless play. They must all be actors and actresses of the highest possible ability, for they have to do without the commanding assistance of the human voice. Moreover, in the particular play under notice, *L'Enfant Prodigue,* suitable music accompanies the play, and the actors and actresses therefore have to act *to,* and *with,* the music.

We shall watch with sympathetic interest, the outcome of this revival of *L'Enfant Prodigue* at Bar Harbor and New York City. The play, we believe, is to be photographed, so that there will be an opportunity for the moving picture public to see a moving picture of a wordless play. Thereby, some valuable lessons in moving picture acting should be learnt. For it is trite to say that in the acting of the modern moving picture there is room for a very high uplift of the standard of quality, which we hope the performance of *L'Enfant Prodigue* will hasten.

THOMAS BEDDING, F.R.P.S.

The Lord's Prayer.—(Gaumont).

The series of pictures illustrating "The Lord's Prayer" are very good as far as they go, while the pictures in themselves may be thus classified as good, they are not satisfactory in that they are neither complete or explanatory.

As four of the most important divisions of the "Lord's Prayer" are lacking a serious break is the result; the prayer is in itself a united and relative series of prayers from which a break or curtailment is not only a loss, but an error which should be especially avoided.

This particular series is described as allegorical, and while all praise is due to the excellence of each subject both in thought and execution, they are too ambiguous and too independent of each other to sufficiently fill the purpose for which they are designed. Probably with the addition of the missing parts and some reference to the allegorical idea in the mind of the originator this can be made an interesting subject; because of the profound thought of the "Prayer," and of the opportunity for the most imaginative conception of that which stimulates the noblest emotions possible in the human soul a development of this series will be valuable.

W. H. J.

Asbury Park, N. J.—The moving picture theaters in the beautiful seaside resort of Monmouth County are a great success this season. Several new houses have opened, among them are the Crystal Theater which is handsomely decorated with mirrors. It is operated by Ernest Schnitzler, the amusement promoter. Its seating capacity is 600. The World of Motion is operated by Mr. E. Ehrickson; seats 500 people and is doing a fine ticket office business. The American is a beautiful house in which to spend an hour's time. Mr. Dawson, the manager of the house, is pleased with the results. The Star Theater, owned by Mr. J. Williams, is doing as well as the above. Also the B. & S. Amusement Company, which does a greater business in the Fall than at the present time. The Perkin Theater, on the west side of the city, is a theater for colored people and Mr. Williams, the owner, smiles at the crowds as they pass up to the ticket office. Mayor Appleby has instructed all the exhibitors that no [illegible] pictures of any kind can be shown.

THOS. P. BIBLE.

Antiseptic Show Business.

By H. F. Hermsen.

In my younger days I shocked the community in which I lived by going away with a circus. Within thirty days from the day I "joined out" I had risen from the bottom to the top. From trap drummer in the band I was that quickly promoted to the business staff. They made me the press agent and for many years I traveled the country writing and illustrating stories of the greatest show on earth, which always happened to be the one I was connected with at the time.

The winter months I usually spent at home, and on Sundays I would sometimes drop in at the church where formerly I had been a shining example. I soon became aware that I was somewhat persona non grata, on account of having been with a circus, so I did not attend very much after that.

Now and then, some few of the church members whom I knew better than others would stop and quiz me all about circus life. Some of them appeared to believe me when I explained that I was still leading the simple life, but it seemed hard for any of them to reconcile the fact that a man can follow the circus life and lead the simple life at one and the same time.

Their talk constantly drifted back to actors and actresses. The old blind prejudice kept cropping out and they would ask me if I didn't think it was wrong to be mingling with people of such low moral standing, who were always getting divorces or running away with other peoples' wives or husbands, or doing something else that made their very presence contaminating.

I tried in vain to make them understand that there are many blameless wives and mothers under the tents, but they all suffer for the acts of the few. Besides, I urged that my business was of such a nature that gave me little time to mingle with performers, as I was constantly meeting and in the company of editors, who ought to be considered a very respectable class of men, and that it was sometimes my duty to entertain mayors of cities and governers of states.

One of the elders stopped me one day and asked how I was doing. I explained at length describing my work with real enthusiasm. He listened silently and when I had finished he said: "Yes, but what about your soul?" I told him my soul was all right and walked away, considerably miffed, and resolved to explain no more.

About that time the Spanish-American war had ended and our boys in blue were coming home. One of our church boys had been away to the Philippines. Now every man knows that there is nothing in the world more demoralizing than armies. This young man had been away with a motly mob of mixed men called a regiment, composed largely, no doubt, of teamsters, hucksters, coalheavers and ne'er-do-wells of all kinds. He had done no fighting, but had spent many months in mixed company, where all he could do was to listen to their stories of perversion and the laying bare of physical and mental sores, ad infinitum, ad nauseum.

Nevertheless, when he returned he was hailed as a hero. He attended church on his first Sunday night at home, arrayed in full and brilliant uniform, and all eyes were upon him. It was the first time I had ever heard the minister go out of his "lines" to swell up any member of the congregation. He made a pretty speech about how glad we all were to have one of the sheep back in the fold, and I had to sit and listen to this boost. Here was a young man who had spent a couple of years in the company of roustabouts being praised as a hero, while I, [illegible] had been working hard, making an honest living and meeting the most respectable of gentlemen, had returned in disgrace. I was outcast again.

Not long afterward, the same congregation was torn asunder by one of the most [illegible] scandals ever known possible to imagine. It came with all the trimmings, involving church members exclusively, including one suicide, one case of insanity, which page in the metropolitan press with illustrations, and the outcome, unable to bear the brunt of it, got "in bad" himself. It beat any circus scandal I ever heard of, and I said to myself, "If that's religion, excuse me," so I quit the church.

So much for circus, and so much for church. In the foregoing I merely wish to call attention to the inconsistent prejudice of the church against the showman, whom they always treat as though he were afflicted with some contagious disease, while the church may be reeking itself. We will now turn to what I call "antiseptic" show business, meaning nothing more nor less than Moving Pictures.

Soon after I quit the road I opened my Moving Picture emporium near to where I have lived so long. The crowds began coming, and I was soon looked upon as a very promising young business man. My credit as a Moving Picture man was A1, where as a plain showman it was a case of C. O. D. every time. I was invited to join the "Business Men's League," and was put on all sorts of committees for neighborhood improvement; removing telegraph poles, ugly signs, better mail and trolley service, etc. I was considered the leading authority on the possibilities and probabilities of lighting a prominent thoroughfare with flaming arcs, simply because I had two of them hanging in front of my place.

Members of the old congregation came in to renew acquaintance and pat me on the back, and I began to receive the weekly church notices (and envelopes) once more. The members stopped and quizzed me as of yore, but this time there were no actors or actresses to explain away. They were not afraid of me because my business was "antiseptic."

From being an obscure mortal, home only a couple of months in the year, a stranger in my own town, I became the most widely known individual in ten thousand. The children within a radius of a mile called my by name as I passed on my way, and I was always busy bowing to the right and left.

Summer before last a big circus came to town, and I went out to the lot to meet some of my old circus friends. They had all heard about me and my place, and asked many questions and much advice on the subject. "I'm done with you actors folks," I laughed, "you got me in bad. I'm a showman still, but not your kind; I've got all my actors right here in this little bag, and they never give me any trouble. They never get drunk and are always willing to work and do an extra turn if necessary. They never "beef" for more salary and they never fight among themselves. And listen, they never hold hands nor get divorces nor elope with other folks' wives and husbands, because they're antiseptic, boys, they're antiseptic!"

A series of Sales Company meetings were held this week, arranging for the distribution of the stock to the newer recruits and still further ratifying and establishing a harmonious working agreement between the trade.

CHARLES BAUMANN GOES WEST.

President of the New York Motion Picture Company Talks Optimism.

By the time this issue of The Moving Picture World is in the hands of its readers Mr. Charles Baumann, the president of the New York Motion Picture Company, will be on his way West for a double object: First, that of paying a prolonged visit of inspection to the Los Angeles plant of the company; second, that of endeavoring to further strengthen the position of the Independent exchanges with regard to the routine of profitably handling Independent films. Before Mr. Baumann left New York we had an opportunity of talking with him in the handsome new offices of the New York Motion Picture Company, Lincoln Building, 1 Union Square. The company is to be congratulated upon possessing such a very elegant suite of rooms, which Mr. Baumann says will include the entire floor by this time next year. We hope it will.

We were interested to meet Mr. H. J. Streychmans, installed as press agent of the company, and to learn that Miss Kenney, so well and favorably known in the trade, has been appointed secretary of the company.

Mr. Baumann pleased us by talking **quality of picture.** A little later in the year we shall fully describe and illustrate the Coney Island plant of the famous, or shall we say, to be famous?—Reliance films. For the Reliance pictures are to be the comedy end of the New York Motion Picture Company's productions. They are to be, in fact, the **ne plus ultra** of modern moving picture making. In other words, they are to possess the very acme of good quality and to equal, if not excel, the best American pictures at present on the market. This is Mr. Baumann's determination, backed up by capital, talent and selling ability. We applaud him for it.

The Western plant will go on as hitherto; that is to say, it will continue to produce Western subjects, or possibly, to be more accurate, subjects in which Western themes play an important part. It is unquestionably the case that the public demands a certain proportion of these Western themes. We had an idea, backed up by evidence offered us, that the public was showing some little fatigue in this matter. Perhaps, however, this is only temporary. Perhaps, too,—or should we say, probably?—there will always be a perceptible demand for these cowboy, ranch life, Indian subjects, which, after all, are racy of the soil; that is to say, typically American, or, in other words, typical of certain distinct phases of American life.

Asked as to his feeling with regard to business in the coming Fall, Mr. Baumann was emphatically of the opinion that it promises to be exceptionally good. Indeed, according to him, to paraphrase the heading of an article which we wrote some time ago, the exhibitor is to have "a very golden time, indeed." So, of course, will the manufacturer and, we hope, Mr. Independent Exchange. We have a special hope in regard to the latter, for it cannot be said that so far he has figured very profitably in the business.

We had a little talk with Mr. Baumann in reference to the Sales Company, of which he is an officer. Rumor had gone to the effect that new Independent manufacturers found it difficult to get into this company. Mr. Baumann pointed out that there was no difficulty at all, and certainly no disposition, to exclude anybody who had an **ipso facto** right to be in the company—that is, of manufacturing Independent films. All that is necessary for the Independent manufacturers to do to secure recognition at the hands of the Sales Company is to make pictures of such good quality that exhibitors and exchanges call for them.

Mr. Baumann has our best wishes for a pleasant and successful month out West.

MOSES AND AARON.

The above is a photograph of Mr. C. O. Baumann and Thomas D. Cochrane, whom "T. B." facetiously dubbed the Moses and Aaron of the Sales Company. Charlie, as we have said, is on his way to California. Tom, the hard-working manager of the "Imp" destinies, is spending a much needed and well-earned vacation somewhere in the White Mountains. No one knows his address but his private secretary, the demure Miss O'Keefe, and she is faithful to her pledge of secrecy. The photograph was taken by a World representative just as "Moses and Aaron" were starting on a joy ride around the Falls to celebrate their successful coalition of the Independent forces at the recent Niagara Falls convention.

CHARLES FARRELL—A BUFFALO LIVE WIRE.

"Hello, Farrell."

"Hello, Moving Picture World."

"So you are the promoter that is back of all these show houses," a Moving Picture World reporter said to a thick-set, square-jawed man who has the Rooseveltian cast of countenance and the same energetic manner.

"Yes, I am the 'wise guy,' as you say. On January 4 I promoted the 'Sylvia' and since then have promoted the 'Cazenovia, 'Palace,' 'Unique,' 'Bailey' and 'Owl' theaters, with five more now under construction. Have you any fellow down your way with such a record? For some reason or other all these houses are using Independent stuff, with the exception of one. I have installed Motiographs in all but one and will use no other machine in any house I promote. I also use exclusively the 'Lang' rewind.

"I have advised all my interested people to subscribe for your most valuable magazine. I consider that no one in the moving picture business has a complete equipment without your magazine. I have seen many articles in same that were worth ten times the subscription price to any exhibitor; besides, he knows at all times what's doing in the picture proposition.

"I am at your service any time for information and wish you all kinds of success."

Exchange men should appreciate the consideration shown by the Dramagraph Company in withholding their releases until the Summer is over. They deserve to get a large support, when they do release, not only for the above reason but on the excellent quality of their product.

GREAT INEREST IN ESSANAY WORD CONTEST.

The Essanay Company's "new name" contest, in which they offer a prize of $100 for a new name for "moving picture show," has aroused no little interest among the exhibitors, and hundreds of answers are being received by the Essanay Contest Editor, who is confident that the contest will be a success. Letters to the Essanay Company from exhibitors all over the country voice a hearty endorsement of the Essanay's plan and suggest that the theaters should be permitted to advertise the terms of the contest to their patrons.

The Smith Brothers, Menonimee, Wis., write: "We understand you are running a contest for a new name for the picture houses, and we think it a fine plan. Is the contest open to picture patrons and would there be any objections if we advertised in the local papers to the effect: 'Any patron of the Grand Theater can enter the contest for the $100 word as given by the Essanay Film Manufacturing Company. For further information call at the box-office, etc.' In this way we would create an interest in the contest and it would make a fine ad. for us."

Another exhibitor in Jersey City, N. J., has offered $100 for a new name for moving picture shows to the patrons of three Jersey City theaters. He proposes to advertise in all the local papers, to posterize his lobby, and to make announcements on his screen. He has requested the Essanay Company to be the judge of the contest.

"We will certainly find a suitable name from the hundreds of really excellent suggestions we are receiving," said the Essanay Contest Editor. "It is evident that the majority have caught the right idea and their contributions bear evidence of thoughtful study and earnest endeavor. Some of them define their words and show the reasons for their invention. One contributor submits the following: 'Pantograph': A definition name covering the musical and pictorial and dramatic features of the five-cent theater. Pan, Greek god of pastoral music. Pan, Greek root word of pantomime, panorama, etc. Graph, already adopted by the film profession and understood by the public.'"

For those who are not informed of the terms of the contest here they are in brief:

One hundred dollars are offered for a new name for "moving picture show," "five-cent theater," or "nickelodeon."

The contest is open to all and will close September 1, when the judges will examine the contributions and make their selections.

Write the name you choose on the back of envelope, enclose in the envelope your name and address

Contributions should be addressed to Contest Editor, Essanay Film Mfg. Co., 435 North Clark street, Chicago.

"THE VOW, OR JEPHTHAH'S DAUGHTER" (Gaumont).

The ministers of the Gospel have no more excuse to keep the moving pictures out of their churches, as the manufacturers are working very hard to bring out subjects suitable for church work.

Mr. Geo. Kleine, who has lately issued a very interesting catalogue of the greatest collection known of educational films, is pushing his foreign manufacturers to produce more and more of the Biblical subjects.

"The Vow, or Jephthah's Daughter," a new Gaumont production to be released in August, is another masterpiece. Jephthah, the ninth judge of the Israelites, a natural son of Gilead, of the tribe of Manasseh, was expelled from his home by his brothers, at the death of his father, on account of his illegitimate birth. He withdrew to the land of Tob, where he became the chief of a band of brigands. Later on, when the Israelites resolved to oppose the Ammonites, they invited Jephthah to become their commander. He accepted the invitation on condition that he should remain their ruler if he defeated the Ammonites. When setting forth against the enemy, Jephthah, who perhaps feared that the Lord would not favor him on account of his past, made a solemn vow to the Lord that if he returned victorious he would offer up for a burnt offering whatsoever first "came forth from the doors of his house" to meet him. When Jephthah's daughter, an only child, heard of her father's victory and return she rushed to meet him and was the first person to "come forth from Jephthah's house."

"BEFORE THE TEMPLE OF SACRIFICE."
Scene from "The Vow," or Jephthah's Daughter (Gaumont).

This story is rendered in the very best manner and is a new addition to the collection of historical productions and a worthy successor to "Judith and Holophernes," "Esther," "Fall of Babylon," etc., etc. The acting is irreproachable, every move and expression is as true as if we had witnessed the life story of Jephthah some 1,100 years B. C.

The details are nursed with the greatest care and the settings are of this opulent richness of old times. The photography is of a rare beauty, while the coloring is rich in tints and greatly adds to the splendor of the production. In other words it is a perfect oil painting, and while the eye is feasting on the beauty of the scenes, the mind seems to be diverted from the sadness of the subject.

The morbid class, always looking for something sensational to arouse their senses, will perhaps turn to "Jephthah's Daughter" in the hope of seeing the beautiful girl burned as an offering. They will be sadly disappointed, as the producers stop at the door of the sacrifice. We see the girl surrender and enter the place where she is to be sacrificed and no more. Well, we do not ask for more, as a human sacrifice would destroy the good impression left by such a master production.

HOW ONE CONCERN SELECTS PICTURE BACKGROUNDS.

Being an Account of an Involuntary Peep Behind the Scenes

By J. P. Chalmers.

Dear reader, have you ever been kidnapped?

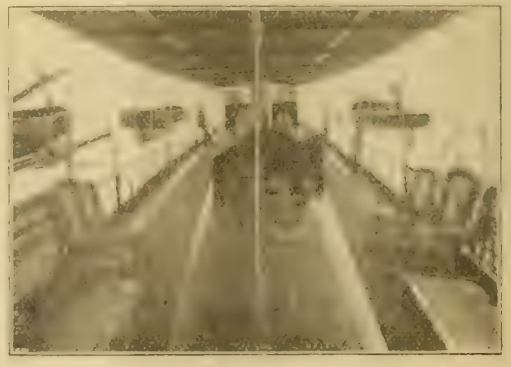
I have been.

The morning was particularly unpleasant. Yet I was returned to twenty-four hours with agony lest this [illegible] Worldtrial to reach you with its accustomed regularity. Not to speak of many hair-raising experiences while my tormentors plotted in devising and perpetrating upon my helpless body.

It all happened thus. On Wednesday evening I journeyed to the City of Fun—Dreamland, Coney Island, to be exact—to witness the excellent presentation of the Jeffries and Johnson pictures on a 40-foot screen. Whom should I meet there but "Pop" Rock and Mr. O'Day, the managers of the J. & J. Company, and also Mr. J. Stuart Blackton, of the Vitagraph Company, with a party of friends.

After the show was over, I was invited by Mr. Blackton to visit on board his new yacht, the "Paula," which was anchored nearby. Now I had heard much about the twin-sister yachts built by the Electric Launch Company, of Bayonne, for Messrs. A. E. Smith and Mr. Blackton, of the Vitagraph Company, and I had seen upon the screen how well the two vessels had already been utilized in certain life portrayals, so I was glad of the opportunity to inspect one of these expensive "props."

Hanging to the davits is the "Vita," a twenty-five knot motor boat.



The sparsity of poops and deckhouses imparts a very trim appearance.

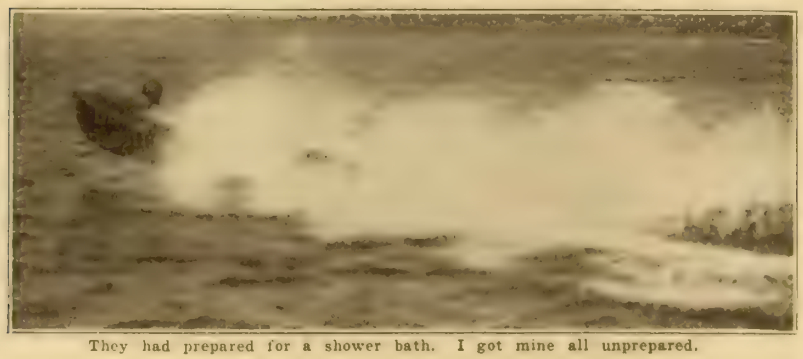
A few years ago I undertook to photograph a large number of yachts for a publication in that line; therefore I have been on quite a few, and some elaborate ones, too; but on none whose arrangement and equipment appealed to me more than did that of the "Paula." She and her sister boat were built from plans furnished by Messrs. Smith and Blackton. Designed for business as well as pleasure, spacious deck room was their aim, and the sparsity of poops and deckhouses imparts a very trim appearance to the vessels. Hanging to the davits of the "Paula," besides the usual dingy and power tender, is the "Vita," a twenty-foot eight-cylinder motor boat capable of a speed of twenty-five knots an hour. Smith has one also. (Wonderful the "props" that are required by film producers nowadays.)

On board the "Paula" I was introduced to a distinguished appearing German, Prof. Lucas D'Aix, said to be professor of mathematics, arts and all the ologies, but who at that particular moment was discussing the merits of a certain [illegible] cooper of American brew. Seated beside him was J. Alex. Leggett, introduced as the Vitagraph advance agent. What the duties of that position were I did not then inquire, but I was to learn later.

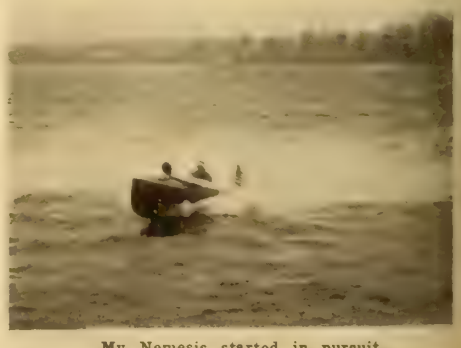
We swapped yarns and talked shop until I intimated that I had an engagement with Morpheus in a nearby city. I was dryly informed that there was no means of communication with land before morning and advised to turn in, which I did in one of the luxurious bedrooms on the "Paula." Towards seven o'clock in the morning I was awakened by the throbbing of the engines and peering out of a porthole saw the shores of Manhattan fading away in the distance. Hastily dressing, I rushed "upstairs" and sought out my three companions of the previous evening, who were holding suspicious conversation on the "front stoop" of the floating mansion. I demanded to be put ashore, as I had a pressing engagement with my printer. Not a word. I bewailed the fact that if I were not put ashore there would be no Moving Picture World issued this week. No one seemed to hear my voice. The morning mists shut out the sight of land. I became desperate. D'Aix began to tell what he thought was a funny story in his broken English. Blackton and Leggett joked with him in equally horrible German. I interected a wild appeal and Blackton was finally gracious enough to say to me: "Be calm; breakfast will be served in a few minutes!" "Yah, yah, das ist so," said D'Aix.

At the breakfast table my tormentors had not recovered the use of their mother tongue, but I understood enough of their lingo to see through their game. Last week the World editorially suggested that moving picture manufacturers get more correct local color in their productions and advised their sending out scouts for suitable scenes for moving picture backgrounds. It developed that this has long been the practice of the Vitagraph Company and their advance agent had felt aggrieved that their enterprise had not been recorded. The present party was now bent on one of these scouting expeditions and he had decided to give me an ocular demonstration of that fact, willy nilly.

So I joined in the laugh at my own expense and tried to forget where duty called, especially as the only modern convenience not to be found on the "Paula" is a wireless station.



They had prepared for a shower bath. I got mine all unprepared.



My Nemesis started in pursuit.

The commotion which the "Vita" makes in the water.

So I settled down to watch mine host at his work and watch out myself for the first avenue of escape.

Seated in comfortable wicker chairs on the "verandah" of a swiftly moving vessel is a rather unusual place for the preparation of settings for moving pictures. Yet there they were at it—each with a handful of "scenarios" and on a chart before them a number of pieces of material which our German learned friend persisted in calling "stones," but which I have heard called "chips."

As the noonday sun dispelled the fog, the serrated coast line of the north shore of Long Island hove in sight. ("Hove," I believe, is a nautical term. I learned a few on my enforced voyage.) The background scouts dropped anchor and lowered the speed boat to inspect a few nooks that looked good to them. I went along, thinking here was my chance of escape. Because they had dressed in bathing attire, I guessed that they intended having a swim on one of the inviting sandy beaches. I guessed wrong. They had prepared for a shower bath. I got mine all unprepared. Take a glance at the accompanying snapshot showing the commotion which the "Vita" makes in the water. It will explain why my tormentors wore a continuous grin like the now famous Johnson smile.

Once on shore, I hastened to the only house in sight.

"Where is the nearest railroad station?"

"Six or seven miles over the hill."

"Is there any conveyance?"

"None, but you can find it if you go thus—and thus—and thus."

"Where can I telegraph?"

"At the station."

I threw up my hands and rejoined the scouts. Back to the "Paula," and luncheon served, we again started on the quest for backgrounds. We scooted around Manhasset Bay, which is to be the stamping ground of a company of Vitagraph actors for a week or more. There and in other spots in the most varied and picturesque scenery to be found on Long Island a number of pretentious life portrayals are to be produced. In these the yachts and their tenders will figure conspicuously. I heard Mr. Blackton dicker with the owner of a magnificent houseboat, or rather floating hotel, which was said to have cost $40,000 to build. Whether Mr. Blackton wanted this in which to house the Vitagraph actors, or merely to be used as a "prop," I am not prepared to say, but $500 a month rental seemed to be satisfactory to both parties. We skirted around the cliffs of High Point and into lovely Huntington Harbor. Here the "Paula" again dropped anchor and the "Vita" was used in the scouting expedition among the inlets and bays. For sun-dry reasons I remained on the "Paula." I jumped at the first opportunity while the "Vita" carroomed off on one of those wild flights to bribe one of the crew to row me ashore. My Nemesis at the wheel of the "Vita" saw the move, and, hidden in a cloud of spray, started in pursuit; but a passing sailboat (bless her!) got in the way and I landed and made a dash for an automobile stage.

"Get me to the station in time for the first train," I panted, as I dropped into the seat, and, as the car darted forward, I looked back and gave the laugh and the slip to my grinning tormentors. The last I heard was Leggett's taunt: "So you think manufacturers should send out scouting parties for backgrounds, do you?"

Do I think so? They may erect Jersey scenery or any other scenery in their backyards or in their studios to doomsday, for all I care, before I again put in so strenuous a day!

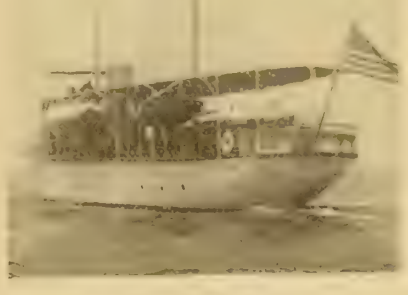
I cheerfully parted with the exorbitant fee which the chauffeur demanded for whirling me to the station, and on the fifty-mile journey homeward thought I would tell the World readers just why the paper was late in going to press this week.

A GRATIFYING CONDITION.

The Motiograph makers have just been obliged to install further expensive machinery to keep pace with their orders, and report inability at this time to keep machines ahead for stock, being able only to supply current demands promptly. They say that in spite of the approaching dull season, their business for three months, ending June 1, was over 50 per cent. larger than for the preceding three months.

It is pleasing to observe such activity in this field, especially at this season of the year, and particularly on the part of a concern so widely noted for its square dealing, but if we were inclined to be narrow-minded, we might regret a little of this activity because a firm which is selling to its full capacity does not find such urgent need to patronize the advertising columns of the papers as if business were slack; however, we look to see the Enterprise people continue their advertising and increase their capacity as rapidly as may be necessary to care for new business.

Mr. Blackton's twin-screw yacht "Paula."



Stern view of "Paula."

The moving picture machine operators in Greater New York who have not come within the requirements of the law received a severe jolt during the week just closed and a large number of operators who have been grinding a living out of the machines for several years are, or will be very soon, compelled to seek another means of livelihood. The new State law applying to operators went into effect on August 1, and the electrical branch of the Department of Water, Gas and Electricity is enforcing it rigidly and without delicacy or favor. It is estimated that there are about forty per cent. less operators running machines than were at work prior to the last week in July.

* * *

From the surprise and concern manifested by the operators it is evident that a comparatively small percentage anticipated such decisive action by the electrical board as has been taken. Many of them confess that they confidently believed the new law would go upon the shelf as a matter of form. The first blow was struck during the early part of the last week of July, when scores of operators received written notices that they had failed to pass the examination for the 1910 cards and were invited to call at the bureau without delay. All operators were allowed to retain their jobs until Monday, August 1, when the fiscal year of 1910 opened and commencing with which date none only operators holding 1910 cards are qualified.

* * *

Those who failed in the 1910 examination are to be given another chance, and as there are not sufficient licensed operators to fill all the jobs that should be filled, the electrical department has given the assurance that twenty-five applicants will be examined each day, even if it shall become necessary to employ additional examiners for the occasion. The examinations will in all probability commence next week.

* * *

One provision in the new law will cut down the number of operators for some time. It requires that the applicant must be a citizen of the United States of America. A surprising number find this an insurmountable bar. Unfortunately it operates against some very good men who have been operating for several years, but the authorities have no alternative. The law cannot be enforced against some and allowed to remain inoperative against others. I happened to be in the electrical department when four men who asked for reexamination were told that it could do them no good in view of their admission that they were not citizens.

* * *

Many operators will be disqualified for other reasons. There has been considerable leniency on the part of the examiners in the past when inquiring the ages of applicants, and many secured cards in former years by making misrepresentations on that score. It is understood that affidavits will not suffice. Applicants who heretofore failed in examinations under one name, but subsequently passed under an assumed name, are to be closely watched, and the board will in some cases go as far as requiring certified copies of the Bureau of Vital Statistics records to remove doubts.

* * *

The new law also applies to exhibitors, so that operators under the ban cannot depend upon the ingenuity of their employers to help them get by the law or the board's rules. The penalty fixed for exhibitors who allow unlicensed operators to run their shows is $100 fine or 30 days' imprisonment, or both. No exhibitor will invite any of these penalties.

* * *

A strict watch is to be kept upon all picture places by inspectors of the electrical board, and another watch is to be kept by inspectors from the Mayor's office. I get it from semi-official sources that the latter inspectors will ask the operators visited, questions similar to these, especially if there is anything wrong with their cards or the booths in which they are working, or if the inspectors have had their suspicions aroused: "Are you a citizen?" "When did you pass examination?" "When did an inspector last call upon you?" "Did you pay anything, directly or indirectly, for your card?" "If so, how much?" With the conditions now in operation it seems such questions will be superfluous, but I am told that they may sometimes reveal misrepresentation or imposition.

* * *

As I glean the facts, the present rigid policy towards the operators had its inception in complaints that many qualified men who would not resort to duplicity to overcome some technicality, found themselves deprived of a license, when others, practically unqualified, but through misrepresentations and clever schemes passed the examinations and secured cards. Many ugly stories have been in circulation regarding the posting of applicants on examinations and other tricks, and some of them are to the effect that this accounts for some applicants successfully passing an examination under an assumed name after having failed under their own name.

* * *

The overcrowding of the ranks of operators has been a source of complaint for a long time on the part of the older and more experienced men, who gradually saw the scale of wages descend and their places taken by youths who were content to take them at much lower wages than the others had been receiving for some time. The policy of the electrical department certainly made these complainants feel good during the past week. A man who succeeded in getting operators for exhibitors who had been deprived of their men, told me that in several cases the exhibitors gladly agreed to pay an increased scale to get a qualified and competent man, and in some instances twenty-five dollars per week was readily conceded.

* * *

During the past few days I have heard many complaints that the provision of the law depriving a man of filling a position as a moving picture machine operator because he is not a citizen, is illegal, or, rather, unconstitutional. Others say this question was gone into thoroughly before the law was passed. It would take a long legal battle to decide the point, so long that, even if declared unconstitutional, many of the operators now affected by it would have secured other means of employment and their interest in the outcome would be lost.

* * *

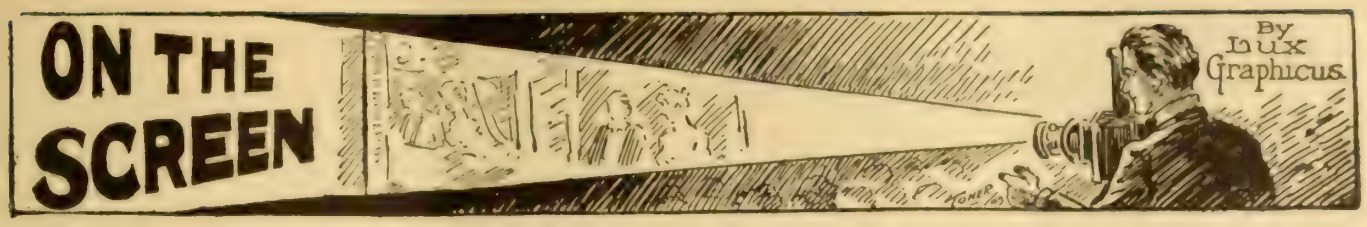
The question of constitutionality in this case I believe is a poor straw to grasp at. Before the courts could definitely settle it, anyone so disposed could become a citizen and qualify himself for the examinations. If it is not the shortest route to a solution of the situation, it is certainly the most effective and commendable. A man born in this country will also find it hard to explain why he has not put within his reach the advantages and assumed the duties of citizenship, and a man coming from another land who is likewise dilatory finds few sympathizers when he is confronted with the situation so many operators are now meeting. The question of citizenship is as formidable, if not more so, than Roosevelt's race suicide contention. A country like the United States certainly needs population. It also needs citizens. It must also be remembered that operators are more dispensable than citizens, without which the present form of government could have no existence.

* * *

I feel sorry for a great many of the operators who have been shut out. I know them to be good fellows and good operators. Unfortunately they have not posted themselves as to modern requirements. In many instances this may have applied to the technical phase of the situation, but nevertheless the examining board has a right to frame its rules as to qualifications and it cannot be blamed if its examinations are within its jurisdiction.

* * *

I see a committee called upon Governor Hughes at Albany, N. Y., to have him intercede in the Jeffries-Johnson fight pictures matter. He was asked to help stop the exhibition of the pictures. The Governor very philosophically asked the committee why it did not appeal to the laws and was told that Mayor Gaynor had been appealed to but he could not find any law applicable to the case. "Well," said the Governor, "the ex-Judge knows the laws pretty well." This satisfies me that Governor Hughes has little hope of digging up a law and that if he cannot find one he will not make a fool of himself.



Anthony Trollope, the novelist, made money at the game by working on his books just like a mechanic. He plugged away at them without waiting for inspiration, environment inclination, which so many modern writers seem to think essential for success in the work. One of the most interesting of his books was called "An Editor's Tales." Trollope, besides being a novelist, was an editor, and, in that capacity, was brought into contact with some of the tragic aspects of life. Being an editor is not all beer and skittles. I know. I have been an editor about ten times during my short life and possibly shall die one. *Nous verrons.* "We shall see."

* * *

Editors are called on to do many things of which the public wot not. They are the guides, counsellors, friends of many of their readers, personally as well as through the pages of their papers. I am driven into this groove of reflection by the receipt of a letter from a disappointed scenario writer, who says nice things of me and to me, and wants me to read his rejected scenarios and tell him why they are rejected. The scenarios are good *suis generis*, that is, of their kind. They call for little or no criticism except that the subjects are as old as the hills. They are well written, good stories, but the same stories have been well written before and probably will be again.

* * *

There is a man at present in this country in a field contiguous to my own. Years ago in London when I was working as an editor, this man called upon me with an article. This article was on a photographic subject: the intensification of negatives by means of bichloride of mercury, which every photographer knows to be a process many, many years old. There was absolutely nothing novel in this man's method of mercurial intensification as described. The result was that I had verbally to say: "Declined with thanks." I therefore made an enemy of this man for life.

* * *

Why are so many scenarios rejected? Simply that they deal with hackneyed themes—themes that have been treated of, time after time, before. Editors of newspapers and magazines, editors of scenarios and the like, are usually men of experience, tolerably well read, and therefore competent to detect freshness and originality of theme in work submitted to them; able to reject the obviously old, imitative and otherwise unsuitable. A scenario, therefore, may be rejected on many, many grounds. Under the generic head of "unsuitability" there may be many drawbacks to its acceptance. From what I know of the state of the market, producers are on the lookout for the really novel in the way of scenarios. That they cannot get them in the ordinary way of business is, or seems to me, evidenced by the fact that they are advertising for them. The demand, therefore, exceeds the supply.

* * *

My correspondent asked me to criticise his scenarios. Criticism of this kind is of very little use. I have met thousands and thousands of literary aspirants. I have criticised hundreds of stories and other literary productions. I have seldom found that any good resulted from criticisms. As has been said, *Poeta nascitur, non fit.* "Poets are born, not made." Or, to amplify this axiom, every scenario or novel writer, or newspaper man, is a naturally, not artificially, prepared product.

* * *

I am not going so far as to say that criticism of scenarios is always valueless. I think, generally, however, it is. My advice to my correspondent or to anybody else who wishes to make money at the game, is to plug away until he is lucky enough to get one of his plots accepted. This one seems to have the technique of his work at hand. All he lacks is inspiration, which, roughly put, is novelty of subject, or suitability for treatment on the moving picture stage. Did I not tell the reader a few weeks ago that a play which I wrote once was so cut and licked into shape by the producer that it bore little or no resemblance to its original self. Yet if I had known the technique of the subject as I know it now, I might have saved myself and the producer a lot of time and trouble. The "how" of a subject which you are studying sometimes comes to you all of a sudden, and may come at a moment when it looks, oh! so distant. The "how" of scenario writing for the moving picture stage has clearly not come to many would-be aspirants. That is why there are so many failures.

* * *

I will try to give the ambitious scenario writer some idea of what I mean by originality of subject and treatment. A man died the other day who had originality to perfection. This was O. Henry, whose short stories were quickly snapped up by the magazines. He departed from the conventional in character, plot, style, and treatment.

* * *

Then there was a gifted woman, Myra Kelly, who died recently of consumption abroad. She, too, was a successful short story writer. She drew her inspiration, subjects, and characters from the lower East Side of New York City. She had clear-cut types; she studied in the schools, for she was a teacher; and so her work came to be looked upon by magazine editors and others as distinctive, original, and fresh.

* * *

Perhaps this hint may be of service to the would-be scenario writer. There is another woman whose works I am constantly reading in the magazines: Mary Roberts Rinehart, a noted dramatist, by the way. Then, R. W. Chambers generally has something fresh to write about. The editorial page of the "New York Evening World" day by day has bright, fresh humor, striking situations, dramatic action, in short-story form. Irvin Cobb, Clarence Cullen and others are all bright, fresh, original, breezy writers. The scenario writer should endeavor to imitate these people in his view of things. Another thing: Go to the moving picture theater, study what the people like, why they like it, then go home and write something out of your own knowledge, experience and observation. This is the advice of Sir Charles Wyndham, Sir John Hare, Belasco and others. Feel what you write, feel the action. There is not much in the invention of a plot, there is much in its method of treatment. It is the feeling of the author expressed in the action that is, after all, one of the main evidences of success. Given one set of circumstances to half a dozen writers, there would be half a dozen methods of treating those circumstances according to the individual methods of the writers.

* * *

Jerome K. Jerome, the English writer, once published a book entitled "How to Write a Play." That was years ago. He described the stage and how to go about the work. Generally speaking, the book was a handbook, but still it could not tell the reader how to write a play. It gave him the outlines of the technique, but it did not tell him how to feel what he wrote. This cannot be done. Do you think anybody else could write Lux Graphicus? Of course not. Because Lux Graphicus (meaning me) feels what he writes, draws upon his own experience and observations. Somebody else, of course, could fill this page as well and perhaps better than I, but Lux Graphicus's touch would be absent. The personal touch counts for much, probably in scenario writing as in producing.

* * *

Adverting to Jerome's book, there is one very funny passage in it. A modern theatrical manager is supposed to be approached by Mr. William Shakespeare with a manuscript of the play of "Hamlet." When the manager came to read the famous "To be or not to be" speech, he ridiculed it. It was too long; it was not snappy enough; it had to be cut down. Similarly the scene in which the gravedigger and Ophelia figure was not considered funny enough by the manager. The moral of this is, I think, plain. The scenario writer must study the apparent needs of the film makers as shown by the work they are putting out. For example: Mr. Selig appears to favor great spectacles; the Essanay Company like comedies; Lubin, too, has a strong comedy vein, etc., etc. What suits one maker does not suit another. I hope these few ideas will be useful to my correspondent. I am printing them not alone for his benefit, but for that of others who may be puzzled to know why their plots are not accepted by the film makers.

"Unexpected Help" (Biograph).—How strong an incentive a six-shooter in the hands of a determined individual may be is graphically illustrated in this picture. Probably the effective argument which forces the gambler to disgorge his ill-gotten gains will be looked upon as the most striking feature in the picture, but there is a strong moral lesson which deserves equal consideration, conveyed in the difficulty in which John finds himself as a result of his indulgence in a little drink. It is unsafe to tamper with one's weakness, ever when one feels strong enough to withstand any temptation that may arise. Some will recognize this feature of the picture, while others will see only the spectacular hold-up of the gambler. After taking part in these warlike and effective demonstrations the good priest takes the opportunity to read John a strong, admonitory lecture on the dangers of gambling. Altogether the picture is good and deserves a long run.

"Wifie's Mamma" (Lubin).—An old joke in the hands of Lubin becomes new and so instinct with life that the audience feels certain they have made a fresh discovery. And being convinced of this, they continue as scene follows scene, all exhibiting the frantic endeavors of hubby to dispose of her. Then wouldn't it jar you to learn that she wanted to go away all the time, but hubby was making it so pleasant for her she hadn't the heart to leave him. Of course, one's idea of what is pleasant may not coincide with the good lady in question, but there will be no two opinions about the fun all the disturbances cause. That will be certain from the beginning.

"The Woman in the Case" (Melies).—A story which possesses a fair degree of interest, and at least the novelty of showing what may sometimes happen when a woman gets into a situation. In business they do the unexpected, and because one man was gallant and the other was not, the latter receives no consideration whatever. All of which teaches, as the old story books say, that it pays to be courteous, even to strangers in trouble by the wayside. Aside from this single point the film does not rise above mediocrity.

"The Cowboy's Strategem" (Selig).—When this firm makes a cowboy picture it makes a good one, devoting more than ordinary attention to the numberless little details which go to make it interesting. Here is a genuine cowboy love story, with a jealous girl who makes it interesting for the young man until he resorts to a strategem which effectually overcomes all opposition by squaring matters with the raging girl. The picture is full of action and at no point is there sufficient weakness to spoil the film, or cause the attention to flag. It is one of those genuinely hearty pictures that appeal to everyone and affords more than the average entertainment.

"A Frontier Hero" (Edison).—An exciting story in which a dog plays an important part. Frontier life is always interesting and in this instance it is exciting. The incident portrayed could have happened in any frontier settlement in the country and is, therefore, a type. The introduction of the dog who helps the boy find the lost child adds interest. One thing deserves the heartiest commendation, the dangers of frontier life are faithfully shown, yet no one is killed and the child is returned to her parents safe. The imagination supplies all the necessary adjunct of horrors, and death or scalping are not required to impress these things upon the mind. Accurate staging and costuming are important features. The picture affords a clear impression of Kentucky frontier life and enables one to understand with what the settlers had to contend. Produced in the Edison way, with sympathetic acting and excellent photography, the picture conveys a strong impression of the times, without resorting to horrors in doing it.

"An Unexpected Reward" (Edison).—Sometimes the reward offered for a service is sufficient to attract a mass of seekers. Sometimes not. Here is depicted a girl who has two lovers, not an uncommon occurrence, it is true, but one is much braver than the other and saves her life, besides recovering the bracelet she lost and for which a substantial reward was offered. The brave lover is much surprised when he receives, not the reward offered, but one very much more to his liking. Perhaps it may be said with truth that none but the brave deserve the fair, and if the brave receive what is obviously their due, who can enter a complaint? The story is graphically told and beautifully photographed and the life-saving scene develops a thrill or two worth feeling.

"Bumptious as an Aviator" (Edison).—This highly diverting individual appears as the constructor of an airship. And then he flies. But what's the use? One couldn't tell the story in a week. It must be seen to appreciate the difficulties and troubles into which Mr. Bumptious is entangled. How he flies is the funny part of the film, and that the photographer has told with appreciation of the fun in the picture.

"Tommy Gets His Sister Married" (Pathe).—Possibly the methods used by this enterprising young gentleman would scarcely be satisfactory to the average unmarried female, but they worked in this particular instance, and, having succeeded in his endeavor, Tommy is correspondingly happy.

"Pure Gold" (Kalem).—A story of truth in a woman, worked out through the love vicissitudes of a broker who lost his fortune and was spurned by the girl to whom he was engaged. But in a mining camp he finds gold, plenty of it, in the ground, and the purer gold in a woman's heart, one who accepted him for himself, not for his money or what his money would buy. Melodramatic in its scheme, this picture is full of action and will hold the close attention of any audience throughout its length.

"Uncle Tom's Cabin, II." (Vitagraph).—The second film illustrating this once popular story. It carries one forward to the death of Eva, showing the affection of Eva for Uncle Tom, the purchase of the old negro by St. Clair, the appearance of Topsy and finally Eva's death. The staging and scenic effects are wonderfully well produced and the story is followed closely enough to make it plain to those who have read it. On the other hand, should anyone see it who never read the story the picture tells it plainly enough to make it understood.

"Broncho Bill's Redemption" (Essanay).—A fascinating story of life on the plains, showing how even a bad man found his heart and developed a strain of goodness he did not know he possessed when he found a girl and her father in need of assistance. He brings them safely to town where they can obtain medicines, but in doing so subjects himself to arrest. However, when the sheriff understands what the desperado has done he permits him to go free on his promise that he will mend his ways. With no killing, without even a suspicion of a love story, this film is strangely interesting. There is a whole lot of humanity represented in it, and one feels something of the inspiration of an optimism which inculcates the belief that there is some good in everyone, provided that the means for discovering it can be found. Perhaps nothing makes such a strong appeal as weakness, and sometimes, as is so graphically shown in this film, much good is accomplished even by those who are weak and apparently helpless.

"The Sculptor's Ideal" (Gaumont).—Just what there is in this picture to interest an American audience is not clear. The purchasing of a female slave for a model may not be unusual with foreign sculptors, but to become enraged because someone else admired her and return her to the market is disagreeable. Yet it all ends happily because the lover finds and purchases her himself. There is, however, a certain degree of repugnance associated with this idea of buying and selling human beings which detracts, in some degree, from whatever other attractions the picture may possess. Perhaps most American audiences would be quite as well pleased if this film were left off the programs.

"The Forbidden Novel" (Gaumont).—A humorous skit illustrating the proposition that it is much easier to preach than to practice, as different individuals prove by their actions. The forbidden book makes the rounds, finally returning to the cook, from whom it was originally taken, and she bears it away in triumph. But the whole circle had tasted of its forbidden contents during the process of attempted instruction.

"Cagliostro" (Pathe).—Striking scenes from this world-famous impostor, imprisoned in the Bastile, condemned to death by the Inquisition, which sentence was finally commuted to life imprisonment. Graphically the story is told and the career of one of the most famous criminals in history is made plain to thousands who never read Goethe's eloquent description of his exploits.

"Uncle Tom's Cabin, III." (Vitagraph).—This film, the last in the series, illustrates the re-sale of Uncle Tom to Simon Legree, the escape of Cassie and the cruel punishment and death of Uncle Tom, with the accessories which are described in the novel. What is said of this film may be accepted as applying to the entire series. Probably few novels offer such a fertile field for exploitation in motion pictures as this. The incidents, as described, are dramatic, but they

are more. They arouse the emotions more forcibly than almost any other book published, and in playing upon the emotions they excite interest. The acting is sympathetic, with full appreciation of the possibilities of the piece. Perhaps few reproductions of long stories have been so well done. The difficulty generally is that the stories seem disconnected and in a way meaningless, but in this instance the continuity has been preserved, even in the process of elimination which has been especially severe. But the novel has so many salient features that with only the most prominent shown there is no trouble in holding the interest of the audience. The series will be recognized as an achievement of importance, calculated to excite more than ordinary interest in the minds of almost any audience.

"An Arcadian Maid" (Biograph).—Fate sometimes overtakes those who betray trusting innocence and does it so forcibly that there can be no question of the result. Here is a villain who induces a trusting girl to commit a robbery. But his ill-gotten gains do him no good. In a brawl on the train he either falls or is thrown out, and later falls dead at the feet of the girl he has deceived. Just how he got to where the girl was in the woods is not quite clear, but perhaps for dramatic purposes it is not altogether necessary. She, realizing the probable results of taking her employer's money, secures it from the body and returns it before the loss is discovered. In so much the audience can rejoice. If the object of the film is to show how easily innocence may be entrapped into wrong doing the success is marked. If it was the intention to show that punishment is almost certain to follow such villainy it is equally successful. Dramatically the film is good, and photographically it is up to the Biograph standard.

"Three Hearts" (Lubin).—A graphic heart story that will appeal with irresistible force to a vast majority of motion picture audiences. The hospital scenes were made in a hospital in Philadelphia and actual patients, not actors, were photographed. The story will touch the heart, and as it develops it will be followed with close attention. Worked out with the care for which the Lubin people are well known, and cleverly photographed, the film will add materially to any program of which it is made a part.

"Betty as an Errand Girl" (Pathe).—A comedy representing the efforts of Betty to achieve success in her chosen field. The many scrapes into which she plunges add materially to the interest of the picture, and where they are funny, as some of them are, they improve the humor of the audience.

"Hunting Bats in Sumatra" (Pathe).—A graphic illustration of a curious occupation. The methods of hunting the bats are shown and one acquires a good idea of the way the work is done. There is the setting of an unknown country to add interest to the picture. It will form another notable addition to the long series of industrial films which this house has issued.

"Her First Long Dress" (Selig).—Here is a bit of comedy that scintillates with flashes of humor. The picture will be accepted as representing an interesting episode, worked out with a full appreciation of the fun concealed in it.

"Shrimps" (Selig).—An educational film of merit, conveying information in an interesting, and in some instances, novel way. Probably few have realized that the shrimp was worthy motion picture exploitation, but this film will disabuse their minds speedily. It is admirably done and conveys the impression intended very cleverly.

INDEPENDENT.

"Summertime" (Imp).—A combination of love scenes in the "good old summertime" that makes one remember the days of yore. Here are three couples as spoony as can be, and one little girl alone. But she manages it very cleverly and ultimately gets the best of the lot. A rather amusing film, yet without any particular features, excepting the one where the brother's friend suddenly appears on the scene and helps the girl to make good on her boast.

"A Romance of an Anvil" (Champion).—A story with a fortune as a motive for a murder and an innocent man accused, but saved by the testimony of a child who saw the whole diabolical performance. So the wealthy girl and the brawny young smith are married, and presumably live as all married couples are supposed to live. One doesn't quite like the murder, but perhaps it is essential for the unity and forcefulness of the plot.

"The Badgers" (Centaur).—A graphic illustration of the well-known badger game as it is worked many times over. Of course in this instance the conceit of the poor fool who is badgered supplies some amusing comedy, but nevertheless the picture is pretty nearly free from the same. It is interesting because of this, and it adds what makes it appear ever better, a bit of love which prevents the story from becoming dull.

"Bear Ye One Another's Burdens" (Imp).—Here is a story that goes to the heart in a way that would be difficult to explain, yet it is easily understood when the picture is seen. The wife bears her burden complainingly and the palsied invalid in the next room doesn't know the difference in their circumstances. But it comes about in a dramatic way that he learns and life comes back to his palsied limbs, and the picture closes with a reunion and change which brings happiness to the three. Those who criticise the moving picture should see this one, they should carefully study the lesson it teaches and perhaps they would agree that some good can come out of a motion picture after all. It is one of the strongest of the week and should prove popular with any audience.

"In the Wild West" (Bison).—A series of scenes graphically illustrating the wild life of the plains. Here are cowboys receiving their pay, and then immediately hurrying to the nearest saloon and dance hall to spend it. A stage coach is held up and robbed, and after a lively chase the robbers are cornered on the edge of a cliff, taken and relieved of the money they stole. One sees all these scenes with much satisfaction. There is an atmosphere of life and freedom about it all which is fascinating and holds one's attention until the last figure disappears from the screen.

"The Mermaid" (Thanhouser).—How a fake mermaid advertised a Summer hotel is humorously told in this picture. As an illustration of a bit of human nature it is a success and apparently accomplishes its purpose. At the close the hotel is filled with guests, while at first it was empty, and not until the fake mermaid appears in a tailored suit and explains the joke is the mystery solved. As a lively scene from contemporary life the picture is a success.

"For the Sake of a Child" (Great Northern).—This tells the story of a couple who disagreed, but settled their differences and lived happily together for the sake of the child. It is dramatic and emotional and is acted with discretion and sympathy.

"Fabian Arranging Curtain Rods" (Great Northern).—A skit which will keep the audience in a roar. Perhaps one can acquire some fresh impressions of the best methods of arranging curtain rods upon viewing this picture. If not he will discover some highly entertaining exhibitions of their perversity, and everybody will have a good laugh.

"The Two Bears" (Itala).—An entertaining dramatic picture, acted with discretion and appreciation of the possibilities of the piece. The drama is carried along to the climax with much force and the finale affords a suitable closing.

"Where Can He Hang this Picture?" (Itala).—A comedy which finally answers what appears to be a very troublesome question. The many attempts afford amusement and lead to the irresistible conclusion that picture hanging is not a regular stunt of the individual who is doing the searching.

"The Little Confederate" (Powers).—A drama of the Civil War, telling an interesting story, but its greatest attraction is the acting of the child. The Powers people claim she is the greatest child actress on the American stage, and certainly her performance here goes far to prove their assertion. All the work is admirably done, and the dramatic opportunities are strongly developed.

"The Vixen" (Powers).—A comedy that tells of the terrible temper of a pretty girl and what happened to her various admirers. The picture is a long series of laughs, and leaves an audience in rare good humor.

"The Soldier's Honor" (Eclair).—The view of honor held by foreign soldiers is altogether different from that which obtains in this country. When a man strangles his sweetheart here, whether he is a soldier or not, suicide will scarcely wipe out the dishonor which rests on his name. A number of pictures have been shown from time to time presenting this phase of foreign army life and now comes another from the Eclair people which is based upon the same proposition. It is, perhaps, needless to point out that such films can have but little attraction for Americans. And in this instance the story is made all the more depressing by the fact that the suicide is needless. The girl who was strangled recovers and refuses to make complaint, but the information arrives too late. The writer has expressed his personal opinion heretofore upon such pictures as this, and has heard many others declare that they do not like such films and consider them neither entertaining nor instructive, the two principal requisites of motion pictures.

"She Surveys Her Son-in-Law" (Eclair).—Another variation of the mother-in-law joke which has become worn in places since Rameses I. sprung it way back there in some ancient Egyptian dynasty. Of course the unfortunate individual is perpetually pursued by his captious and altogether too critical mother-in-law, and do what he will he can't escape her vigorous and unwelcome attentions. Jamming the garbage can over her head is an original method of subduing her, but as the film shows that it proved effective in this instance and may possibly be offered as a solution of a difficulty which appears to surround some unfortunate married men.

"The Irony of Fate" (Imp).—A story of illicit love which seems to be one of those dispensations of some overruling power that makes individuals helpless to stay the current of events. In this film there is a difference from many pictures of a similar character in that the man who wins the wife's love leaves her alone after the death of the husband. Just what the author tried to show here is a question somewhat difficult to decide. Possibly that was the irony of fate to which the title refers. Perhaps not. It must be confessed, however, that the story is not quite clear upon that point. Moreover, the outcome of the film is not natural and as it disappears one has a dissatisfied feeling which seems rather to increase as one thinks of the pictures. It is to subtle to be described, yet it is strong enough to make itself painfully apparent.

"The United States Revenue Detective" (Yankee).—A story with a very human incident. An officer may go on and capture lawbreakers without feeling any pricks of conscience, but when a wife or a child come into it a different proposition is presented. And the difficulties of the officer's position are increased when the wife has saved his life with her there are, men who can do their duty, as it is called, unmoved when an incident of this kind injects itself, but a majority of people would prefer the man who has sufficient heart to do exactly as this officer did. And even though it was a clear infraction of duty, practically everyone would applaud him for his action. Apart from this incident the film is a good one and develops some interesting and dramatic situations.

Mr. David Horsley thanks "Lux Graphicus" for calling his attention to the unpictorial posing of a still picture which appeared in our issue of July 23; and has promised that henceforth his still pictures will be as pictorially perfect as his moving pictures. Mr. Horsley, the dean of independents also remarks that, though an independent, he feels a bit proud to be placed among such good company as Lubin and Vitagraph.

The World wants to protest now and forever against the use of still photos as illustrations or advertisements of the motion picture. That is, unless it is taken with a special camera at the same time and from the same point of view as the motion picture was made. Specially posed still pictures of moving picture scenes do not interest us. An enlargement from the film itself always does.

FORTY-FIVE YEARS AT IT.

We present herewith the likeness of W. H. Johnson, proprietor of the Colonial Theater, Kalamazoo, Mich.

Mr. Johnson has been engaged in the amusement business 45 years, at one time having managed a theater when Booth, Barrett, McCullough and other celebrities were playing there. We fancy Mr. Johnson could recount some rare experiences, and it surely would be entertaining to listen to him.

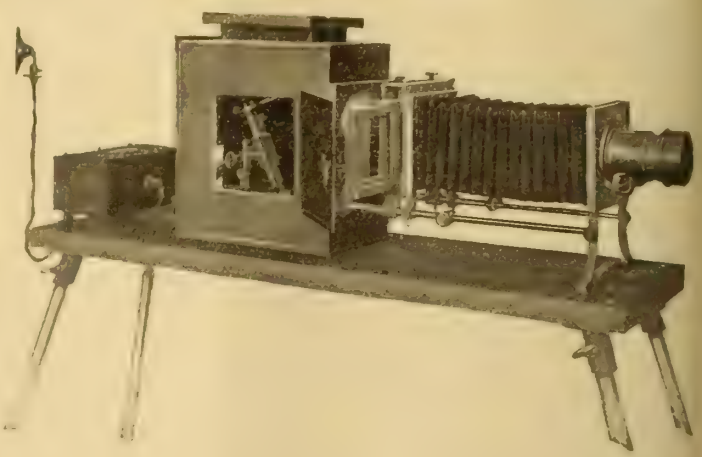
During the last five years, he has been in the moving picture show business and claims to operate the best equipped house in Michigan. He tells with considerable pride the fact that in 1907 he purchased the first Motiograph which was put on the market; he has run the machine an average of about 75 shows a week ever since, and the total repair cost during the three years has been under $6.

THE KLEINE ECONOMIC SINGLE STEREOPTICON.

Manufactured and Sold by C. B. Kleine, 19 East Twenty-first Street, New York City.

In the evolution of the stereopticon, or magic lantern, time has given the single form of the instrument a place from which it will not be dislodged. In the old days no lecturer worth his salt considered his outfit complete without either a portentous looking three-decker or bi-unial, so that he might exhibit dissolving effects. But as time went on there was manifested a demand for a more compact form of instrument. So it came about that after a variety of illuminating processes, a single form of the instrument was found convenient, handy, portable and efficient. Indeed, the single lantern may be looked upon as, generally speaking, the best all round and most effective kind of instrument for use in such places as Sunday schools, lodges, small halls and the home. Probably the lantern is more generally used in those places than elsewhere and so the single form is assured of permanent popularity.

We recently had before us a specimen of the Kleine Economic Machine, No. 889, which is illustrated in the accompanying cut. As shown the illumination is obtained by inserting the plug into any chandelier or electric light



socket that may be available. The arc gives a light equivalent to 400 candle power, which, in our experience, is a good workable power of light for comparatively small halls or apartments, with lantern slides of modern density. It is claimed to give a distinct picture 10 feet in diameter at a distance of 30 feet. The general design and construction of the instrument can be seen from the illustration. It will also be seen that it is fitted with a rheostat and arc lamp with incadescent lamp attachment. It is a well finished, easily adjusted instrument, and works smoothly and effectively. So many of our readers are interested in lantern slide projection that we can strongly recommend them to inspect the Kleine Economic with a view to trying it out. Complete as shown in the illustration it is obtainable at the moderate price of $42. All those who desire further particulars should write to C. B. Kleine at the address given, or better still, they should pay a personal visit and inspect the instrument.

PUBLISHER'S NOTE.

[In the interests of historical accuracy and just personal vindication we reluctantly print on another page an article by Thomas Bedding, F.R.P.S., entitled "More Motographic Mendacity." The statements referred to therein may have been read by or repeated to a few readers of The Moving Picture World, and that is why we encroach on valuable space to declare for veracity and not mendacity. This being done, the pages of The World are now closed to any and all personal references.

The quack, by the indiscriminate use of a few vague medical terms, preys upon the gullibility of the public. The quack also invites dissensions with the medical faculty because such is just so much advertising for him—win or lose We decline to be beguiled by a similar and equally transparent random challenge. The charlatan is not confined to the domain of medicine. Henceforth, whenever we read in public print a historical or technical inaccuracy we shall deem it our duty to correct such, naming, of course, the publication; but we shall not allow even members of our own staff to use the columns of this paper to reply to any personal attack other than that which may have been printed in our own pages.] J. P. CHALMERS.

A VISIT TO TOLEDO, OHIO.

Although it was a very hot July day, the exhibitors of Toledo did not seem depressed but, on the contrary, were doing a fairly good business for the season.

The good humor of the exhibitors had perhaps some effect on the renters, as the three film exchanges had no kick to offer, while they looked happy and seemed to enjoy a certain amount of prosperity.

Mr. H. E. Smith, of The Toledo Film Exchange, was all smiles, and now that the Sales Company and the insurgents have made peace, he anticipates a good Fall business for the Independent side.

Let us hope that the Independent manufacturers will realize that "Unity means strength," and if they behave themselves and use their time, money and energy to produce high class work, they will find in The Toledo Film Exchange one of the best equipped exchanges in the country to handle their productions. "A model exchange" is the proper expression and the Independents need many more of such broad minded renters, who know how to spend money to make money.

The Kent Film Service (licensed) is also a model of neatness and comfort; everything looks cozy, and, as every one was busy in each department, I had no need to take the word of Mr. L. B. Kent to understand that the business was good.

One reason is perhaps due to the fact that Mr. Kent washes his films. He claims that it does not only give more life to the films but gives better satisfaction to the exhibitors, who very naturally prefer good clean films to dirty ones.

I was rather surprised to find the Kent Film Service located in one of the tallest and finest skyscrapers of Toledo and when I expressed my surprise to Mr. Kent he told me that the owners of the building, the insurance men, etc., had declared that a well conducted film exchange is not the most dangerous tenant of our big buildings.

The Superior Film Supply Company, an Independent exchange, has changed hands and, as is generally the case when the owners sell to newcomers, the exchange has suffered a little dull time. The Superior Film Supply Company will not suffer long, as I found in Mr. H. R. Ashbrook a very enterprising business man, full of energy and of ambition for the future. Mr. Ashbrook has reorganized the exchange, he is buying extensively and is now in a position to take care of all business coming his way. The Superior Film Supply Company is well located at 325 Huron street, has spacious offices and is fast assuming the proportions of a first class exchange.

The different film exchanges claim some 15 theaters for Toledo, a rather small number for such an important town, but it is perhaps better to have a limited number than to have too many theaters trying to kill each other. I must state that Toledo reminds me of the beginning of cinematography, when exhibitors were friendly to each other and would send their patrons from one place to the other. Yes, I did not find the marked jealousy found in other cities. I have not heard a word of complaint from an exhibitor against one of his neighbors.

In general the moving picture houses of Toledo are well managed and in the majority of them you find a drinking fountain, supplied with ice water and clean glasses. Very few exhibitors show vaudeville acts, while the general tendency is for pictures only.

We do not find in Toledo costly theaters, although most of them are of a good design and substantial in construction. The uniform is not popular in Toledo, very few houses have uniformed attendants. Are they right? No. Clean uniformed door keepers and ushers always add a certain prestige to a place and inspire more confidence to women and children, who look at a uniform for protection. Uniformed ushers respect themselves and are not so liable to flirt with certain girls visiting the show.

The main moving picture theaters are as follows:

The Princess, a licensed house, is considered the money maker of the place. It is not a very large house and rather sober in decorations. The lobby, finished in hardwood and free from plaster reliefs, is rather severe in appearance, yet artistic in its way. The lobby is perhaps "unique," as it differs so much from the general run of construction. The severity of this lobby is agreeably relieved by a high polished railing in front of the ticket office and a very fine polished brass frame and easel for the poster.

The Crown is a pretty house and, although modestly illuminated at night, presents a charming effect. A large plaster crown, placed in the facade of the theater, has electric bulbs of different colors to represent the different precious stones, diamond, ruby, sapphire, etc. The lobby can also be called unique. The walls of the ticket office are entirely covered with mirrors, reflecting every person passing on the street. It is odd and a source of amusement to many persons. The Crown shows Independent pictures and a few vaudeville acts.

The Royal, opposite the Crown, is the house with the most elaborate front and lobby and can be called the finest of Toledo. The lobby, finished in marble and plaster decorations, offers a rather pleasing effect with its green color and the woodwork finished in mahogany. The ticket office, finished in mahogany with a white marble base, has some very fine stained glass on the sides and a well designed glass cupola. Some neat easles for the posters and, like the Princess and the Crown, a well polished brass railing in front of the ticket office. These polished brass railings seem to be very popular in Toledo, they are not only ornamental but they keep the crowd from jamming against the ticket office and perhaps keep many pickpockets from relieving visitors of their valuables. The Royal shows licensed pictures only.

The Sunbeam has a very wide exterior and although simple in decoration, is exceedingly neat in appearance. With such a wide front, the visitor is rather disappointed in finding one of the smallest auditoriums; but if small, it is very rich and cosy in appearance. On the walls, covered with a dark paper, hang a number of genuine oil paintings in their heavy gilded frames.

The Sunbeam is a double house. The lobby is one and only one ticket office. On one side is the moving picture theater where only the best Independent pictures are shown. On the other side is a vestibule arranged like a garden and, while serving as an exit for the moving picture theater, is the main entrance to the "Arcade," another theater, where vaudeville is shown and no pictures. This explains the wide front, as it is the exterior of two theaters. Both houses are owned and managed by the same party, one is devoted to the lovers of good motion pictures, while the other is the home of good vaudeville.

The manager of the Sunbeam believes that pictures should be shown two or three days in succession. He claims that when you show good pictures they advertise themselves and you always do better on the second and third day. It is because the Sunbeam could not get such a service from the licensed folks that the manager had to take the Independent films and, sticking to his belief, he changes only three times a week.

The Princess, the Crown, the Royal, the Sunbeam and the Star and the Superba, two smaller houses, are all located on Summit street, the main and shopping street of Toledo.

The Orpheum, a pretty house showing Independent pictures, is located on Superior street, but the details of the house could not be well studied as, during my visit, the Orpheum was showing the reproduction of the Johnson-Jeffries fight and to advertise the film the manager had an extra large banner that fully covered the whole front of the theater.

The other houses are located in the residential sections of the town and, as my time was limited, I had no chance to visit them. I passed in front of the Jewel, a neat looking house on Broadway, and also in front of the Jewel Airdome.

There is one more house in the business section of the town but really I do not know if I have any authority to mention it. It is the Victory, on Adams street. I was rather pleased with the appearance. I paid my admission to look at some licensed pictures, but when I asked the manager for some details, telling him who I was, he had nothing to say.

I was well satisfied with my visit, as Toledo proves once more that motion pictures are not failing and that we have at least another prosperous Winter in sight. In fact the exhibitors are full of confidence and several improvements will be made within a short time. The most notable of these improvements will be the remodeling of the Princess Theater.

J. M. B.

The latest suggested ban on moving pictures is against kissing scenes. It is declared that kissing shall be depicted only either "by relatives, or the married." That is something new again. According to the distinction, a man may with propriety say that his wife is not related to him, that she is only his wife. How far do these featherbrains propose going? If this additional idiotic requirement is to be complied with, I insist upon another step: let each kissing character in a picture bear a sign denoting the rank of the one that is to do the kissing and that of the one to be kissed, so that if the audience gets the story mixed it will not be shocked by the thought that the kissing is not legal. Suppose we have something like this:

I am her cousin.
This kissing is licensed by the
Board of Censors.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

DEPARTMENT OF WATER SUPPLY, GAS AND ELECTRICITY, CITY OF NEW YORK.

21 Park Row, July 20, 1910.

Editor Operators' Column, Moving Picture World:

Dear Sir—I beg to acknowledge receipt of your communication of July 11, enclosing clipping from your paper relating to certain questions connected with the licensing of moving picture machine operators.

You ask for a statement of the attitude of this department in this relation, and I shall endeavor to comply.

The State of New York, by an amendment to the Greater New York Charter, has seen fit to delegate a portion of its police power to this city and has designated the Commissioner of this department as the official who shall exercise such power in the issuing of licenses to such citizens of legal age as may be found competent after a practical examination.

You will observe that the law requires me to give a practical examination, and does not authorize me to license the applicant if, by any other means than by a practical examination, I arrive at the conclusion that he is competent. Whether I have the right to accept a practical examination given in Chicago or in Massachusetts in lieu of an examination of our own is a question of law which I do not care to raise until I shall have made an investigation of the methods of examination employed in those two localities and shall feel myself in a position to state whether the requirements there are greater, equal to or less than those adopted in this city.

It is my purpose, if I can secure certain additions to the force of this department which I am considering, to cut down the delays which have heretofore been experenced by operators who have come to this city and have been obliged to await their turns to be called for examination. Under previous conditions the volume of this work which we have been obliged to handle has made it impossible for us to care for applicants any more rapidly than we have done; that is to say, to examine them from ten days to two weeks after the filing of their applications. Why any outsider should claim the right to take precedence over our own residents and to be examined at once, I cannot understand.

Respectfully,
HENRY S. THOMPSON,
Commissioner.

The article referred to in the Commissioner's letter will be found on page 88, July 9 issue of The World. It may be as the Commissioner says that the law does not authorize him to license an applicant except his competency first be determined by actual practical examination, **but** it must be conceded that the **intent** of the law is that the Commissioner, through his representatives, be satisfied that the applicant is capable. Only that and nothing more. The "practical examination" is merely incidental. As a matter of strict construction of law I cheerfully concede the Commissioner to be right, but on a broader ground of justice I hold his position to be wrong. I do not assert that the test applied by the Board of Examiners of another city should be accepted in lieu of a New York examination further than would be involved in the issuance of a **temporary** permit to bridge the time until examination could be had. It is not a question of the outsider taking precedence of our own men at all. Our own men are privileged to register far enough in advance so that there will be no delay whatsoever in their case, but the "outsider" must register on arrival and then wait until examined, meanwhile losing all his time, and that loss has in the past amounted to from several days to weeks. But the crowning absurdity of it comes when the traveling show operator comes to town. He would be obliged to have possibly two hundred licenses, ranging in cost from nothing to $10 each, and before starting the show out he would have to spend at least six months traveling and taking examinations, for he could not expect the show to lay around a week, or even a day, while he was seeking license. Moreover, my dear Mr. Commissioner, I do not like the expression of "outsider." In these United States, as among its citizens, I most emphatically deny that it applies at all, in any way. The determination to endeavor to avoid delays in examinations for the future is to be most heartily commended. We all realize that the department is probably doing the best it can under the circumstances with the help at its command. But I must still insist that the card of another city as sufficient evidence of competency to entitle the holder to a temporary permit, allowing him to earn his living until such time as he can be examined. Also I must still contend that instead of city licenses there should be a State or Federal license, enabling a man to work at his calling wheresoever and whensoever he choose, from Maine to California and from Canada to the Gulf.

* * *

Competency.—New York City writes: "Regarding friend Cochran's plea for information: it takes a competent operator to put on a good show and to be competent the operator must know something of mathematics, optics and electricity. Even then it frequently requires considerable thinking and close examination to locate some little fault in one's machine, light or lenses. You can see the trouble on the screen plain enough, but finding its cause may be quite another matter. Operators in and around New York are fully 50 per cent. crank turners—not what I would call men competent to put on a good show. I have employed quite a few of them and know whereof I speak. Do you not consider, friend Cochran, that the more a man knows the more he is worth to his employer? I know of good operators who receive as much as any class of mechanic, if not more, but most operators are not worth more than they now receive, while but too many are not worth half their present salary? As to the conductor of this column asking too much of the operator, why that is just plain foolishness. I know the gentleman, have attended his lectures and learned many things from them which I consider of great value. He respects any man that is willing to learn. It is too bad that we havn't more men like Mr. Richardson in the business."

Many thanks for your kind words, New York! Your making a drawing of the position of the shutter was a very creditable performance, not that the thing was in itself remarkable for its brilliance but from the fact that you **used your brains.** Any man who would stop and think, closely examine the machine and "put two and two together" would do just as you did, or something amounting to the same thing. But the trouble is they **don't use their brains,** as a rule. The average "operator" (the **average,** mind you, I said) has a **little** knowledge and trys to smear it around to cover a very large space, instead of using his brains, acquiring more and becoming really proficient. I am trying to wake them up—to make them ashamed of themselves. The man who don't get hit by what I say won't squeal.

* * *

Weak Tension Springs.—Chicago, Ill., writes: "Will you kindly tell me the cause of the film moving up and down several inches on the screen. My operator does not seem to know what to do. We have an ——— machine which has been in use not quite a year. We have a 90-foot throw. What kind of screen would you recommend as best for moving pictures?"

You are not quite clear, Chicago, in your description of the trouble. If you mean that the picture slowly crawls up as the speed of the machine increases, in all human probability the trouble lies in your tension springs which sag down slightly under the friction pull of the film. The remedy will be a new set of springs. If new springs don't remedy it and you find by experiment that the sagging of the springs is really the cause of the trouble, then you must attach a small metal clip to the gate, so that the lower ends of the springs will rest on it, barely touching when the machine is at rest. If this seems not to be the cause then you will have to give me a more detailed description of the trouble. As to screens: if you mean the patented articles I cannot, of course, for obvious reasons, answer publicly. Aside from the patented screens the best thing I have ever found is plain, white plaster **kept perfectly white and clean by careful sandpapering,** or bleached white sheeting of **good quality,** kept perfectly clean and white. But a cloth curtain must be laundered once in two weeks for best results. It may look clean and white at the end of two weeks, but you just hold a new piece of cloth up beside it and notice the difference. When using such a screen I have two of them and put up a clean one each alternate week. Such a curtain should be stretched over a wood backing which is thoroughly coated with gloss white; **not** ordinary white paint, but gloss (damar) **white.** Sheeting may be had 8 feet or more wide.

* * *

No. 6 Machine.—Boston, Mass., writes: "I read the column every week and must say I have derived much benefit there-

from, as I am sure have all other men. Brother Sammons, of the Savoy Theater, was telling me you were in our city recently to examine their No. 6 Power's machines and took one of them back with you. Now I looked over that mechanism myself and found no fault in it. I would certainly, therefore, like to know what you discovered wrong. By the way, cannot you give us a little history about yourself? It certainly would be interesting to your readers."

The No. 6 machine referred to was one of the earlier type, when all the fitting of the intermittent movement was necessarily done by hand. Hand work is never so accurate as machine work. It isn't in the nature of things, especially when the work is gauged in thousandths and half-thousandths of an inch. There was some jump in the machine in question, due to faulty hand work in fitting the cam ring and star. You could not possibly be expected to detect this. The genevas are now entirely machine made and the fault named has been eliminated. As to history concerning the editor. Umph! Well, I'm afraid it would consume many pages of this paper, with slight value to its readers, though I appreciate the spirit in which the suggestion is made. Summed up, the history would amount to this: I entered this business (operating) determined to learn all that any one man could know about it. I let absolutely no opportunity slip to acquire knowledge. I made use of what few brains the Almighty had endowed me with and was **never afraid or ashamed to admit lack of knowledge**, if I did lack it. I was all ears when someone was talking on a subject of which I thought they knew more than did I. After they were through and I had pumped out of them all I thought I could I pieced together what they had told me and whatever I already knew of the subject, rejecting that which did not "look good." By this process I usually arrived pretty close to the goal of correct knowledge. I have been a persistent and consistent seeker after projection lore ever since I entered the field and expect to be till I leave it, which probably means until the switch is pulled which puts out my light of life. My first projection experience was with a MacIntosh stereopticon of the round metal body type, called, if I rightly remember, the "Chicago Model." With this machine and a lot of Civil War slides I gave street shows in the Cripple Creek district in about 1894, or maybe it was 1895, interspersing the views with advertising slides. I used gas, of course.

* * *

Picture Moves on Screen.—Aberdeen, Wash., writes: "Why does the picture move up and down on the screen? Have heard this point argued by several of our operators and am curious to know just what the cause is. One claims it is the fault of the sprocket holes and another something else. My own idea is that it is in the machine itself."

Aberdeen will please read answer to Chicago, Ill., this week. It covers your own case exactly.

* * *

Position Wanted.—I have the name of an operator, located in Hazleton, Pa., who has five years' experience and wishes position. Will furnish references. Believe him to be a good man. Name on application.

* * *

Necessary Knowledge.—Mr. B. E. Newman, traveling with a road show, writes: "After reading Mr. George L. Cochran's letter in the column I take the liberty of expressing my opinion regarding the amount of knowledge an operator should acquire to fill a first class position. But first let me say that a man who is not an operator is not qualified to criticise or say where the operator's ability should end. I have passed several examinations in different cities and they are a whole lot easier than they would be had I the handling of them. To be a first class operator a man must be **extremely careful**, possess a **thorough knowledge** of the different kinds of electric current and know how to handle it properly. Also he must know when he is handling it right or he cannot hope to get the best results. He **must** be able to measure and figure the focal length of the different lenses or he will be up against it, especially with the road shows. He must be of a mechanical turn of mind or he cannot care for his machine properly. After several years' experience and hard knocks with road shows and positions in some of the best houses in the country, with salary ranging from $30 to $50 per week, my experience tells me that a man must possess the afore-named qualifications to rank with the best. Don't expect those salaries any more, brothers—too many crank turners now."

The above letter requires little comment. It evidently was written by a man who has "been through the mill" and knows whereof he speaks.

* * *

Information Wanted.—Seattle, Wash., propounds the following: "Please give me a correct formula for measuring focal length of stereo lens, also reason why they cannot be used as moving picture lens. Please give formula for figuring number of volts and amperes used at arc. What do you mean by 'back focus' and 'equivalent focus'?"

Pin a sheet of white paper to a wall, opposite a window, the wall being 15 to 18 feet (the further the better) from the window. Hold lens (either stereo or moving picture) between the paper and the wall, the hood (front) end toward window, and move toward and away from the paper until there appears on the paper a sharply defined picture of the window. Now, holding the lens still at point where picture is sharpest, measure from the paper on which picture is projected to back of lens (that is to the exact central point between the back and front lenses of the lens). If you take the first measure it will be the "back" focus, while the second is the "equivalent" focus. The equivalent focus is the back focus plus half the distance between the two surfaces of a lens when we speak of equivalent focus. The equivalent focus of a condensing lens is ascertained the sum of the back focus of the two lenses. The only formula of use in figuring number of amperes used at arc pre-presumes that you know the other two factors, viz.: the exact voltage and the exact number of ohms resistance. The formula is:

$$\frac{\text{Volts}}{\text{Amperes} \times \text{Ohms}} = .$$

Erase the quantity desired and solve remains is the answer. For instance: Suppose we want to know what resistance, in ohms, a rheostat must have to give us 30 amperes with a pressure of 110 volts. We just erase the "ohms" which leaves volts divided by amperes for the answer. First, however, we must subtract 45 from the voltage (110—45) because the arc itself offers resistance equal to a drop of approximately 45 volts. It must always be remembered that on 110 volts the arc itself offers about one-third of the total resistance. The stereo lens is of too long focal length to use for moving picture lens.

* * *

Fifteen Dollars a Week.—Mr. Harry Danto, recording secretary Moving Picture Machine Operators' Protective Union, No. 182, Boston, Mass., writes: "I always thought you were a friend to the operator. I, as an operator, on my own behalf, am writing you to ask whether or no you think it right for The World to publish the Taylor School advertisement in which they state they can guarantee $15 a week to operators. I have no obection to Mr. Taylor's school, but in your honest opinion, Mr. Richardson, don't you think the operator is worth more than that sum? I don't mean crank turners, but operators who know their business! If you are a friend to the operator I shall expect to hear from you through the column."

Brother Danto, let me tell you that I gave some of the very best years of my life to the labor movement. I joined the Brotherhood of Locomotive Firemen in 1884 and for many years was continually an **active** member of labor organizations. I was for three years owner and editor of the Pueblo Courier, the largest (in point of paid circulation) labor paper ever printed in these United States. If, therefore, I am not a friend of labor I must certainly have wonderfully changed. I think I am a friend of the operator—I certainly hope so! Now, as to the Taylor School ad. I can see no possible objection to its publication in the columns of this paper. In the first place The World, while it is in every way desirous of aiding the operator, as it has proven, is in no sense a labor paper but strictly a trade publication, taking side neither one way or the other as between the employer and employee. In the second place, as a matter of fact, in four cases out of five, it is the manager, not the operator, who is the subscriber to the paper. And the operator does no advertising at all of any kind. Still while receiving very little financial support directly from the operators, The World has always been, is and will continue to be, in every way fair to the man who turns the crank. But I take an entirely different view of Mr. Taylor's advertisements than do you. Mr. Taylor advertises to furnish good operators for $15 per week, yes. Remember this, however, there are different grades of "goodness." You cannot get Mr. Taylor's best men for that sum, nor by a long jump. I think the advertisements do no material damage in the matter of educating managers into establishing $15 as standard pay. In reply to your query as to my idea of what an operator should receive, I will say that I would consider $25 for an evening show and $35 for a two-shift house ($35 a shift) as what the operator should receive, and what he will receive some day, too. This may seem very high to managers but it must be remembered that the real operator who puts up a high class performance **must have brains and know how to use them.** You cannot buy brains for a song

No, Friend Danto, it is my opinion that the school is doing vastly more good than its advertisements are doing harm, if the latter is working any injury at all, which I seriously doubt, the while not disputing but that you honestly believe they are.

* * *

License Information Wanted.—Brattleboro, Vt., writes: "Kindly inform me, at once, where I can procure some application blanks as I am thinking of applying for a Massachusetts license; also will I be required to appear in person for examination? If so, where? Kindly state charges in reply. Am anxious to procure license at once. Please give this your immediate attention."

Inasmuch as not even postage is enclosed, Brattleboro is pretty cool about his requests, or demands. But just to show that I'm a good scout, I have sent to Boston and secured the desired information. Here it is, thanks to my good friend, Mr. Campbell, manager Savoy Theater, Boston: Application blanks may be secured by applying to Chief J. H. Whitney, Massachusetts State Police, State House, Boston, Mass. After filling out same it is usually from a week to ten days before the applicant is notified to appear in person at the State House, Boston, for examination. Fee is $3, payable at time of examination.

* * *

Various Things.—Somersville, N. J., writes: "Mr. Cochran's letter, your reply thereto, with invitation to others to express their opinion, is worthy of more than a mere reading. When you say that an operator should be able to measure the focal length of lenses, figure the proper lens to give a certain size picture at a given throw and have thorough knowledge of electric current as applied to projection you are right. The operator should know these things and in addition be a good mechanic—at least good enough to appreciate the fact that a projection machine is a considerably finer piece of mechanism than is a threshing machine. Now, Friend Richardson, you have been putting up a lusty, well advised 'holler' about operators in and about New York who turn the crank too fast. Do not be too hard on these boys, since you must admit most of them have good, white light, which would seem to indicate that they are pretty good operators. You would greatly strengthen the cause of those who really desire to run a good show if when, in your visits around town, you see one who is running about the right speed you would give him and his house favorable mention in The World, as you did some weeks since in the case of the Harlem Opera House. That was good work, Mr. Richardson. Keep it up, not forgetting to hand out a roast where it is needed."

Nothing in all this wide world, Somersville, would please me better than to be able to praise, but I simply **can't do it.** You say most of them have "white light." Umph, yes, and shadows top, bottom or sides two-thirds of the time! I well know that the matter of over-speeding is often the fault of the manager, but shadows and other faults are **not.** Rest assured that I shall praise whenever I can justly do so. But remember this, I am a **crank on good projection.** I have three houses in mind, which, while the performance leaves considerable to be desired, I intend to give some praise. They are small houses but the projection is quite passable.

* * *

An Excellent Letter from Rosedale, Miss.—C. M. Rosselle writes as follows: "You invited the readers of your column to give their views as to 'How much an operator should know about his business.' I can tell you how much I would like to know, as I am an operator myself. I would like to know and will strive to learn everything I can about everything pertaining to the business.

"How much should a lawyer, doctor, preacher or anybody know about their profession?

"I am running a small theater in a small town and give my patrons just as much show as I can afford and sometimes a little more. I have managed to please nearly the same crowd every night for more than eighteen months, but though they say that I am improving, I am not satisfied. I wonder what you would say if you could or would sit out one of my performances. Being a pretty good judge of human nature, I think I know just what you would do. You would come up and help me out, as you are trying to do with some of my learned, mutton-headed brothers up there where you have real picture shows.

"A man that won't accept good advice and will not admit that he may be wrong, is the kind that should and no doubt does fill those ten and twelve-dollar jobs. Your Operators' Column is my Hoyle.

"Now for some dope. Is there a device for tightening up the belt tension, as the film loads up the take-up, so as to have an even pull at all times? If not, can't some of you chaps get to work on this idea—it's free, but you might tell me how it works after you get rich on it.

"As the lower reel begins to fill up have something to lightly touch on the outer edge of the roll of film that would cause the belt to tighten up a little—or it may be governed by the weight of the lower reel as it fills up.

"As it is I have to loosen up when I start and tighten up as I near the end, otherwise the tension that will carry a full reel makes the machine pull rather heavy to start off and sometimes pulls apart a patch made mostly by the 16-year-old glass."

I like the "I am not satisfied" sentence, Neighbor Roselle. The man who is satisfied with his present performance never gets any better. He is done. As to the tension equalizer, the man who can solve that little problem has a fortune at command. It is one of those things which "look" easy but—.

* * *

A Visit to Stroudsburg.—In response to an invitation from Mr. Lester Hughes, who is a World reader, though not engaged in the amusement line, the editor and his wife had a most pleasant visit to the Delaware Water Gap country last Sunday. He visited two of the four motion picture theaters in Stroudsburg. The Grand Opera House, capacity 500, certainly shows remarkably good pictures. The projection was excellent, the screen free from shadows and the picture remarkably bright. Mr. Koch, manager, assured me he was running on the lowest contact of his Compensarc, yet the picture, which was 15 feet wide, was as bright as would be at all desirable. In fact it is questionable if it was not too bright. This was due to the curtain he uses, the same being his own invention. He has applied for a patent and is now ready to market it. The price will be quite reasonable and the curtain will, I believe, do all he will claim for it.

* * *

A Bundle of Questions.—Marietta, Ohio, propounds the following: "(1) When I start the machine the picture is clear and in excellent focus, but as soon as three or four scenes have passed it jumps out of focus. Have examined films and found it not to be due to oil or dirt. The focus seems to change on every new scene. Lenses are clear and free from oil. (2) When I change from moving picture to stereo I have to make the spot a great deal smaller. Should this be? (3) We use a Bell & Howell transformer (called the 'Kosmic'). On 35 ampere contact it gives a weak but steady light. On 45, 50 and 60 ampere contacts it is bright but sputters and is hard to control. (4) What is your idea of a good connection at the lamp—something that makes good electrical contact and don't burn off too readily. My connections are tight but burn off very often. Use No. 4 wire to the switch and standard No. 6 from there to transformer and lamp. Current is 60 cycle and we use 60 amperes at the arc. Transformer gets quite warm. Should it? Lamp house also gives off much heat."

(1) If this occurs on all the films you run it is a very peculiar case and you have either not stated it right or I must simply give it up. If it occurs on only an occasional film it is quite possible that the film itself is at fault, the different scenes being taken with different lenses, their focus being a trifle at variance. I could offer several possible explanations if it occured only once in a while, but you say it is a continuous performance, in which case I am at a loss. More information is in order. (2) I take it you are using a "quarter size" stereo lens. Get a half size. There is wide difference in focal length of stereo and moving picture lenses and under certain conditions it would be necessary to move the lamp back or forward every time you changed over, especially with a quarter size stereo lens. I could tell you more about your case if I knew the width of both pictures and the throw. (3) The "Kosmic" (the Bell & Howell transformer) is an excellent machine, but all of them I have seen have but three contacts, whereas you name four. From your description of the trouble I would infer that your "Kosmic" is one wound for some other cycle than 60. Write the Bell & Howell Company, care Geo. K. Spoor, 61 North Clark street, Chicago, Ill., setting forth your trouble in detail, and I think they will be glad to make whatever may be wrong right. (4) The Operators' Handbook, soon to be issued by The Moving Picture World (price $1.50), will give description and picture of just such a connection as you wish. Your lamp house naturally will give off much heat when using 60 amperes, but the "Kosmic" should not get so warm you cannot hold your hand on it with comfort. Your wires are all right.

* * *

Several letters are necessarily left over until next week.

HANDSOME HOUSES IN CINCINNATI AND THE SOUTH.

The marble ticket office in front of the Bijou, Cincinnati, is of simple but rich design, with fancy brass grille work and surmounted by a dome of fine open metal work. The balcony, with its green (natural) plants and flowers in bloom, calls for much admiration and gives an atmosphere of freshness to the place.

Here again I noted a total absence of ugly loose posters. The posters are framed, even the advance poster of the "Roosevelt's Return" film is framed and placed on a neat easel.

The interior of the Bijou is a little gem of artistic decoration. The walls are covered with fine paintings, framed in delicate plaster trimmings. The arch of the stage is a very happy combination of fine relief plaster work with soft fresco painting.

The Airdome, at Newport, Ky., just on the other side of the river, has a modest but neat entrance. The interior is par excellence for the hot Summer evenings; it is no more a common theater, but a real garden. No floor; the chairs rest on a well graveled ground, beds of natural blooming flowers are on the sides, in the corners, around the stage, etc., even a small fountain plays its waters. The roof is a patented sliding affair, which can be opened in different sections at any time and can be closed as quickly in case of a storm, and this before the rain can reach the spectators. Pigeons, doves, birds, baskets of flowers, etc., are hanging from the rafters of the roof and swinging under the touch of a gentle breeze, adding much to the charm of the place.

Wm. Manwaring, the manager, is also the drummer, and he is known as the very best man for sound effects. His collection of traps is the most varied, yet when he is short of any special trap, he calls on his power as a ventriloquist and it is said that he can give some imitations that cannot be heard in other theaters. It is reported that in a Selig film, when a bulldog holds on to the pants of a tramp, Mr. Manwaring made a great hit in imitating the dog and the tearing of the pants.

Returning to Cincinnati, I wish to call attention to a house with a very small frontage, called the Pastime, one of the purest architectural design. The lobby is small, we have no ornaments but straight lines, yet it is the richest place in its simplicity.

We have a number of other good houses in Cincinnati calling for a word of praise: The Colonial, with its extra wide frontage, giving it the most commodious lobby; the Sun Theater, with its brass poster frames studded with electric light bulbs; the Alhambra, resplendent in its fresh decorations, etc. All of them are to be considered in a future issue, as I wish to say a word on the present conditions of the business in Cincinnati, in the hope that something can be done before the Summer months are over.

Cincinnati, with such a string of beautiful theaters, with such able managers, who seem to be experienced men, who know that the public is getting too wise to be constantly fooled with flimsy decorations or with an extra display of circus methods. Cincinnati, I am sorry to say, is suffering much from unfair competition.

If in Chicago and other cities the regular playhouses close their doors for the Summer months and by so doing give a chance to the moving picture theaters to get the few folks who do not run to the parks for fresh air, Cincinnati is keeping all its playhouses open, but instead of showing regular plays, they show an extra large program of moving pictures. This is an unfair competition and a state of affairs causing heavy losses to the local exhibitors, as the folks attracted by a large program abandon the fine, well-managed picture houses to run to the big playhouses, where they do not always find the same polite service, and if they are given five reels, the pictures are not of the best, the quality suffering for the quantity, and as the German lady said, "They are full of strings."

If the renters wanted to realize how much they hurt their regular yearly patrons, by giving service to the big theaters, they would rather lose the money coming from the playhouses, to protect the small exhibitors who bring them trade all the year around. The trouble is that with

Bijou Theater, Cincinnati, at Night

Entrance, Airdrome, Newport, Ky.

Corner of Stage, Bijou Theater.

BIJOU THEATER, CINCINNATI.
Showing a very neat lobby with fine mural paintings and marble work.

INTERIOR AIRDROME, NEWPORT, KY.

the great competition between the licensed and independent interests and the lack of a solid entente cordiale between the independents themselves, any faction who would refuse service to a big theater would be the loser, as another faction would quickly grab the chance.

Much has been said against the General Film Company, yet I sincerely believe that when said company will be in good working order, that all such abuses will be corrected, and I hope that the new Sales Company will recognize what good there is in the General Film Company and join hands for the betterment of the service in general. This is not an impossibility. If the General Film Company should refuse to give service to big playhouses and protect the moving picture exhibitors, the Sales Company could make it a point to refuse to sell films to renters who do not engage themselves to not serve the playhouses and to refuse any unfair competition. The day that the moving picture exhibitors will leave vaudeville to the playhouses and the playhouses abandon motion pictures to the moving picture exhibitors will mark a new era of prosperity for the cinematographic industry. J. M. B.

THE AERODROME PARK, FAR ROCKAWAY, L. I.

Without doubt the most elegant open-air theater in Greater New York was opened on June 25 at Far Rockaway at an investment of $7,500, being built in eight days by the architects, Grossman & Kleinberg, of New York City, who, as may be seen by the accompanying picture, erected a place most unique and elegant in architecture. The interior, finished on the same lines and elegance, seats 1,500 people, and the whole leaves an impression of neatness and richness to the many large audiences, mainly Summer residents, who every evening have the park surrounded by their waiting automobiles. The carefully selected program consists of five first class pictures of the licensed manufacturers and illustrated songs by Mr. J. Eagan and Miss A. Bratley. The pictures, 18 x 27.5, are projected by two motion picture machines of the latest type, thus avoiding all intermissions, and are in charge of Mr. Beinard C. Cook, of New York City. The proprietor, Mr. Arthur E. Silverman, is well satisfied with the results of his enterprise, having very unique and up-to-date ideas, and is conducting his theater along unique lines, not showing anything but motion pictures and songs. He will not use any vaudeville at his theater. At the end of the Summer season Mr. Silverman will rebuild his theater and enclose same, to run through the Winter.

Mr. Cook writes us that the J. & J. pictures were put on at the airdrome this week. He says the crowds are orderly and appreciative and the fight pictures generally considered to be less objectionable than some dramas. As the fight pictures are billed to run all the week and perhaps longer, Cook says he was a bit surprised when a clergyman came around and solicited an advertisement of the show for a church paper.

THE EDISON SPECIAL FILM REEL.

As it is the little worries which greatly determine whether life is worth living, so it is with the little things in business. No one will realize this more than the exhibitor or operator who uses the film reel shown in the accompanying cut. A man whose name is coupled with big things has given some of his time to such a trivial article as a film reel. The inventor is the benefactor of mankind, but not more so than the man who perfects or makes practical the crude idea of the inventor. This Edison has done with the film reel, and the one before us seems free from any shortcomings that reels are heir to. The all-metal hub ensures durability. A large opening in the flange directly opposite a slot in the hub permits instant threading of the film. There are other points of superiority claimed, but the two named are sufficient to warrant the general adoption of the Edison Special Film Reel until some genius comes along with something better.

An invasion of the Sahara has at last become a reality and all picturedom have good cause to rejoice that Selig did it. For this announcement carries with it the redoubtable claim for prior and superior effect that will greet the great Selig following when the announcement is made public covering this gigantic undertaking, being, as it is, a drama with an all-absorbing story produced with every conceivable surrounding that the works of nature have endowed the great sea of sand.

AERODROME PARK, FAR ROCKAWAY, L. I.

Correspondence.

New York, August 5, 1910.

Moving Picture World:

Gentlemen—Will you kindly allow us to make the announcement to the trade that Mr. Fred Beck is no longer in our service.

DRAMAGRAPH COMPANY OF AMERICA.

EXPLAINING THE PICTURE.

Editor Moving Picture World:

Sir—Frequently we hear, "Will moving pictures continue to draw the people?" The writer of this article claims to be one of the pioneers of the motion picture business. Thirteen years ago last January I purchased an outfit, an Amet Magniscope and fifty subjects (50-foot lengths), from T. H. McAllister, 49 Nassau street, New York City. I never saw a motion picture until I tried my own outfit. It was a wonder, so pronounced by all who saw it. I was familiar with stereopticon work and naturally suppose that as the slides were always described, the moving pictures would have to be described also. Imagine describing such pictures as "Black Diamond Express," "Farmyard Scene," "Cavalry Charge at West Point," "Stopping a Runaway Horse in Central Park," etc. The truth of the matter was that the people enjoyed the show because they thoroughly understood the pictures and every point was brought out, or at least I tried to bring it out. That is how I drifted into a buisness that I claim to be the originator of: "Descriptive talker for motion pictures." That is what any manager who wants to be successful (and they all want to be that) will have to have: some one to explain the pictures, not to lecture, but to explain them in such a way that the audience understands the picture.

I have been with Mr. Wheeler, owner and manager of the Auditorium Theater, for two years. This theater seats 1,400 people and plays to capacity business three and four nights a week. Saturday nights we turn away as many as we show to. This is regular with us, and we don't run any vaudeville either. Mr. Wheeler has in his employ expert talkers behind the screen. The three principal talkers, Sherman Corse, Chas. Allison and Miss Anneta Shaw, have followed this particular line of work for five consecutive years. All heavy pictures are described; no pictures are run silent; we have the best of music at all times, piano, violin and drums with traps. Our singers are artists. We run four reels, two illustrated songs and spot. Our prices of admission are 5 cents for children, 10 cents for adults. We cater to the better classes—just as many diamonds to be seen in our audience as at any other theater.

I don't know anything about other city shows, but if anyone has a doubt about the drawing powers of the motion pictures (when understood) they should pay a visit to the city made famous by the Wright Bros., and cash registers, and see a real show, such as it put on by Ben Wheeler, the originator of talking pictures. Mr. Wheeler spares no expense. He does not change every day, only Mondays and Thursdays. Our film is three to four weeks old, so you can see what the people want, not a daily change, or first run either, but pictures they understand. Mr. Wheeler could run a year-old film just as successfully, if the film would be in condition to run, not full of rain storms and pieces cut out. He never tries to avoid what the opposition has run; that does not make any difference to our patrons for they stay to see them run here if they have seen them elsewhere before.

It would have done the Biograph people good to have seen the impression their extremely high class picture, "Love Among the Roses," made on the Auditorium audiences. They understood this picture, and I doubt if it had ever been run as good, surely not any better, elsewhere. I want to mention this to refute the statement that picture shows are dens of iniquity.

I have seen the picture business develop, and will say now that the picture show is still in its infancy. We need more managers like Mr. B. Wheeler, managers who will pay the money for people who can get all out of a picture that there is in it.

The Moving Picture World is always a welcome periodical at the Auditorium. It has been a great help to us in a good many ways. Our show runs continuously from 1 to 5.30, and from 7 to 11. The house is well lighted, in fact you can read a paper in almost any part of the house.

In your issue of the 11th inst., in "An Evening in a Brooklyn Moving Picture Theater," by Rev. Wm. Henry Jackson, he mentioned several subjects that would have been more enjoyable had they only been understood. That is what I contend: the time is not far off when all successful houses will either have talkers behind the screen or a delineator, not necessarily on the stage, as he may stand in any part of the house and make good.

WILL HEMSTREET.

Dayton, Ohio, June 9, 1910.

Bellows Falls, Vt.—Mr. T. F. Kiniry, who has been in the amusement field for twenty-five years, is to build a new moving picture theater just south of his present location. The construction is to be of cement blocks and fireproof inclined floor with an up-to-date stage. Three reels of pictures and two songs is the program at his present location, Dreamland Theater.

Cleveland, Ohio.—Mr. Mandelbaum, of the Lake Shore Film Supply Company, lets no opportunity escape him for introducing moving pictures of an educational character into schools and institutions. He recently entertained the teachers and pupils of the Technical High School with the following excellent program: "Poetry of the Waters," "Midsummer Night's Dream," "Trawler Fishing in a Hurricane." Needless to say the display elicited the warmest applause from the assemblage and was a convincing argument in favor of the introduction of the motion picture into the schools and colleges. We cannot understand the lethargy on the part of some film exchange proprietors to create business for themselves in a virgin and profitable field, especially when they have on their desks the Kleine educational film catalogue to aid them.

FILMS FOR SALE AT $5.00 PER REEL AND UP
SONG SLIDES AT $1.00 PER SET AND UP

LISTS FREE
SEND IMMEDIATELY

PATHE'S COLORED PASSION PLAY, EXCELLENT CONDITION, $200.00

J. FRISH, 138 East 14th St., New York

Monarch Film Supply Co.

Dickson Building - - Norfolk, Va.

New Company—Old Heads—New Goods

WE offer to all M. P. Theatres in the Southern States the Greatest, Finest and Best Independent Service. Line up quick before prices advance and the trust gets you. We give the right service for the right prices as your interests are ours. The service will be an agreeable surprise to you. We also offer an unsurpassed commercial service at extremely low rates. Write or wire for prices on all runs of films.

FOR SALE

A one-third or one-half interest in a new up-to-date motion picture theatre in a town of 4,000, to a man who understands the business and will run the house on a reasonable salary.

Address, Ozark Amusement Co., - Rogers, Nebr.

SONG SLIDES

NON-BREAKABLE—NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

The Kalem Kid in the Role of "The Borrowed Baby."

KALEM NOTES.

In order to better balance their line the Kalem producers have been working of late on comedy ideas and it is promised that good comedy subjects will from now on be a regular part of the Kalem product. The best of the new series is called "The Borrowed Baby" and is announced for Wednesday, August 14. The theme is a variation of the popular "lost child" idea and embodies many original and highly ludicrous situations.

* * *

"The Call of the Blood" is the title of the latest Kalem Indian production. It is characterized with the same attention to detail that has made the others of this series so successful and the story in this production, as all other Kalem Indian films, is founded on an historic fact. The picture is a primitive problem play of the strongest type, and is a most important study in American ethnology.

COMING EDISON RELEASES.

Roy Norton, whose virile stories of the great Western country are at the exclusive disposal of the Edison Company, has contributed another scenario to their films in the dramatization of his "San Famille" under the title of "His New Family," to be released August 16. Wherever Mr. Norton's fame has reached and surely no hamlet in the country is so small or obscure as not to furnish its quota of admirers of the popular American author and the characters he depicts with such originality, vividness and power. "His New Family" will be sure of a warm reception.

* * *

"How the Squire Was Captured" is the title of the comedy release of the 19th, which is expected to prove a real "hit" with the motion picture patrons.

* * *

Another of the famous "Bumptious" comedies completes the reel of the 19th. In this one the ever egotistical "Bumptious" essays to drive an automobile containing a party of his friends, with no preparatory instruction in the art.

* * *

"Love and the Law," adapted from a portion of Dickens' "David Copperfield," is the dramatic release of the 23d. Remembering the success with which the Edison producers retained the true Dickens' atmosphere in "A Yorkshire School," it can be confidently expected that an equally worthy dramatization of his immortal "David Copperfield" story will be presented in this film.

* * *

"The Valet's Vindication" is the title of comedy written by M. W. Townsend and to be released on the 26th. The cast, with the exception of a few faces that will be recognized by every picture lover in the country, was specially engaged for this picture, which is played to the limit of perfection.

* * *

Mlle. Pilar-Morin reappears on the 30th in a special production, "From Tyranny to Liberty," a story of Russian oppression, which is said to splendidly fulfill its purpose in providing her with a series of dramatic situations which call for the widest display of her wonderful dramatic art.

* * *

"The Man Who Learned," a dramatic story with an educational and scientific side, will be released on September 2. This film was produced in co-operation with the Milk Committee of New York.

* * *

"The Big Scoop" the story of a young newspaper man's restoration to grace through his getting on the trail of a crooked financial deal, is the dramatic release of September 6.

* * *

"Alice in Wonderland," Louis Carroll's delightful fairy tale, will be released on September 9.

VITAGRAPH NOTES.

Another Vitagraph night, at which the Vitagraph Girl appeared, was given at the Bay Ridge, N. Y., Airdome, corner of Seventy-second street and Third avenue. As usual Miss Turner was given an overwhelming reception and the Vitagraph pictures were heartily appreciated and applauded. The illustrated song, "The Vitagraph Girl," was sung, encored and repeated. The attendance was a record breaker, 1,300 persons were comfortably accommodated in the grove and open-air auditorium, which has an asbestos roof. A very delightful and novel feature of this place is the small tables which are located about the grove, at which are served ice cream and light refreshments within sight of the pictures.

"The Death of Michael Grady," announced for August 9, is a live one and will keep everybody in high dudgeon. It's the funniest thing that ever happened. If you want to see a good Irish play on the order of "Hogan's Alley" and "Squatter's Sovereignty," "The Death of Michael Grady" will make them look like dead ones.

* * *

"The Three Cherry Pits" is an odd but not very impressive name, perhaps; it is, however, a great picture involving a great story of a Napoleonic veteran who has been struck by three cherry pits thrown by three young men, with whom he later fights duels, wounding them where the pits had struck him, teaching them a lesson they never forgot, very much to the satisfaction of the old soldier's honor and the young men's benefit.

* * *

"Mrs. Barrington" will follow "The Three Cherry Pits" on Friday, August 13. This is a society drama, wherein a suspicious "busybody" is foiled, by established facts, in furnishing gossips with a choice bit of scandal.

LUBIN NOTES.

It is expected that full possession of the new Lubin plant will be had in about two weeks. The studio has been occupied since the middle of May, but the factory is not yet fully complete and will not be occupied until the finishing touches have been added. It is planned to close down the present quarters on a Saturday and resume work at the new factory on Monday. Moving will be an easy matter, since only the blank film stock and the office fixtures are to be taken to the new factory. All of the machinery of the manufacturing plant will be new, and will have been thoroughly tested before occupancy. At present three, eight-hour shifts are at work to keep pace with the increased orders.

* * *

Magazine editors usually buy manuscripts ahead in the Winter to guard against the drop that comes with the first hot wave, when the number of submissions drops to about half the Winter supply in quantity, and less than half in quality. But apparently the picture author is in a different class, for the production continues undiminished and the quality remains the same. The Lubin Company has purchased some important manuscrips in the past ten days and is rapidly adding to the number.

THE THANHOUSER TWO-A-WEEK.

What is, perhaps, the most popular of Mary J. Holmes' writings has been done into a strong "Thanhouser classic," for release on Friday, August 12. This is "Lena Rivers," the story of the girl who lost her father and who, as if by a miracle, found him again. It is a charming tale, carrying good love interest, and makes a charming picture. Miss Hemming, Miss Rosemond and Crane take the leading roles.

* * *

"The Mad Hermit" released by Thanhouser on Tuesday, August 9, is an odd picture in that the theme is new. At least this is true to the best knowledge of the producers. In a nutshell the theme is this: Instead of "the wrath of a woman scorned," consider the wrath of a man scorned. It's just as wrathy a wrath and has just as many dramatic possibilities.

NEW INCORPORATIONS.

Brooklyn, N. Y.—The Cosmopolitan Casino Company. Capital, $8,000. Directors: Alexander McBride, Henry Traurent and Frederick J. Bryon.

New York City.—The N. & P. Amusement Company. Capital, $3,000. Directors: Benjamin Newman, Daniel Nowan and John A. Koerpel.

Schenectady, N. Y.—The Gumble Amusement Company. Capital, $1,000. Directors: Charles P. Gilmore, Thomas L. McKay and Fred P. Snyder.

Jersey City, N. J.—The Crown Motion Picture Company. Capital, $100,000. Directors: O. F. Langan, H. A. Fischbeck, F. G. Billy, T. Gallon and F. J. McGillick and J. A. Sullivan.

Kansas City, Mo.—The Iliad Amusement Company. Capital, $6,000. Directors, S. C. Wheat, S. M. Major and Jack P. Miller.

St. Louis, Mo.—The Lincoln Amusement Company. Capital, $2,400. Directors: Louis and Mary Matz and Edward J. Miller.

Chicago, Ill.—The United Moving Picture Company. Capital, $2,400. Directors: H. M. Cheebrown, S. W. Michael and John Doyle.

Cincinnati, Ohio.—The Cleveland Vaudeville Co. Capital, $10,000. Directors: John C. Brazee; Mabel La Velle and J. H. Farrell.

Chicago, Ill.—The Jackson Theater Company. Capital, $25,000. Directors: H. M. Carter, William C. McNitt and William H. Clark.

AMONG THE EXHIBITORS.

Wadena, Minn.—Earl I. Gregory has purchased the Star Moving Picture Theater at Fergus Falls, of Arthur N. Corliss.

Elmira, N. Y.—The Shay Brothers are making arrangements to reopen the Old Family Theater here.

Slater, Mo.—Waltorn Flynn and Engineer Morgan have purchased the Biograph Theater here.

Fairmount, Neb.—W. T. Brown has erected a new airdome here and is now ready for business.

St. Joseph, Mo.—F. L. Newman is making arrangements for the erection of a new vaudeville and moving picture theater at the corner of Sixth and Jule streets.

New Orleans, La.—Messrs. Josiah Pierce & Son will install a modern moving picture theater at 119 St. Charles street.

Battle Creek, Iowa.—Don Johnston is planning to open a new moving picture theater here.

Nashville, Tenn.—The Pioto Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are J. A. Vincent, W. G. McMurray, A. B. Littleton and others.

Saint Johnsville, N. Y.—Elmer Fox has opened a new moving picture theater at the corner of East Main and Washington streets.

Lena, Wis.—Edward Boucher is planning for the erection of a first-class moving picture theater, which will be able to seat about 300 patrons.

Eau Claire, Wis.—The premises now occupied by the Howe Shoe Company have been leased by a theatrical company who intend to convert it into a moving picture theater.

Taylor, Tex.—M. E. Atchison has sold out his moving picture theater in the Murphy Building on Main street to Martin Brothers, who will convert it into a billiard academy.

Freeport, Ill.—The east side of William Walton Nephews' building on Stephenson street, opposite the Brewster House, has been rented by Charles Bender and Frank Foster, who will convert it into a new moving picture palace.

San Antonio, Tex. Ernest Rische has rented the opera house in the Woodman building and will run moving pictures and vaudeville.

Davenport, Iowa.—Harry A. Sodini, manager of the Barrymore Theater in Mobile and a number of others, has taken a lease on the Hopp Theater and will operate it as a first-class picture palace.

Omaha, Neb.—A new moving picture theater is being erected here for Dr. D. W. Rudgers.

Milwaukee, Wis.—The New Juneau Theater, which for the past months was being built, has been completed and will open about September 1 and will be able to seat about 1,260 patrons.

Bayfield, Wis.—Gustave Johnson who has been one of the proprietors of the Princess Theater, has dissolved partnership with M. Brown.

Rockford, Ill. The Princess Theater, on West Main street, formerly the old Cascade, has thrown open its doors and is receiving good business. Neither time nor money has been spared in reconstructing and improving the theater, and every convenience has been provided for the comfort of patrons. This theater will be under the management of E. R. Bronzel, who will see that the films are all up to date and changed daily. This amusement house is said to be one of the best of its kind in this section.

Evanston, Ill.—The Evanston Amusement Company have sold their moving picture theater to Adelaide McClay.

Boonton, N. J.—A new moving picture theater is being erected here for the Harris Brothers.

Springfield, Mass.—An open airdome theater has been erected in the Aero Park and will be managed by Daniel Young.

Winchendon, Mass.—A new house is being erected on Railroad street to be occupied as a moving picture theater.

Harrisburg, Pa.—Richard Hippie has sold his share in the moving picture theater in South Union street to Leber & Durborow.

Wilkes-Barre, Pa.—The Uno Picture Theater of Hazle street has been sold by Rinehart & Enterline to A. Davis Schenck.

Cambridge, Mass.—A new moving picture theater is being erected at the junction of Western avenue and River street.

Buffalo, N. Y.—H. F. Pfau has obtained a permit for the erection of a new moving picture theater to be built at 774 Seneca street, which will cost the proprietor $5,000 when completed.

Springfield, Mass.—The New York Amusement Company are making arrangements for the erection of a first-class moving picture theater at Franklin Hall.

Du Bois, Pa.—The Star Theater has again opened its doors to the public and will remain so if business proves satisfactory.

South Bend, Ind.—The Aerial Moving Picture Theater was destroyed by fire last week, the damage amounting to $1,000.

Boston, Mass. Henry B. Harris and William Morris are looking for some good place here where they can build a couple of picture theaters.

New York City.—A new moving picture theater is being erected at 76 Catherine street for Martin Garone.

Marietta, Ohio.—The Grand Theater has been bought by O. J. Sybert, who will operate it as a first-class moving picture theater.

New Orleans, La.—Announcement has been made for the erection of a new moving picture theater to be located in the Fabacher Restaurant at 117-119 St. Charles street.

Newark, N. J.—Work has begun on the erection of a new moving picture theater at 483 Orange street for W. H. Meyers, which will cost about $8,000.

Patton, Ohio.—The National Theater is now being operated as a moving picture house and will remain so until the Winter season is here.

Natchez, Miss.—The Concord Park Theater here has opened with vaudeville and moving pictures.

Portage, Wis.—The Badger State Amusement Company has purchased the Majestic Theater in the Corning House Block from H. Davis. E. J. Fetter will be the new manager.

Lansing, Mich.—A new moving picture and vaudeville theater is being erected at 223 South Washington avenue which will be able to seat about 300 patrons. This theater will be under the proprietorship of W. L. McClure and Moe S. Berger.

South Range, Mich.—Lawson & Paoli have opened a moving picture house which they call the Royal, in the Waltz Building.

Fort Wayne, Ind.—The Lyric Theater has been leased to Edward Klein and Harry Brian, who will conduct it as a moving picture theater.

Birmingham, N. Y.—The moving picture theater under the management and proprietorship of James Devinee has closed down, due to lack of patronage.

Spokane, Wash.—The Northern Amusement Company has been incorporated with a capital stock of $50,000. The incorporators are Vic R. Carlson, Hy. Ratzlaff and Charles Jennings.

Lexington, Ky.—The Pearce Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are Josiah Pearce, of Pittsburg, and others.

Copley, Pa.—Charles Gendrix, Sr., is preparing to open the Pastime Moving Picture Theater here.

Shelbyville, Mo.—Emmett Wood is making arrangements to open a new moving picture theater here.

Ogden, Utah.—J. R. Nuckles is preparing to erect a new vaudeville and moving picture theater here.

Lemars, Iowa.—Leo Carley has disposed of his interest in the LeMar Theater to Henry Ling.

Delphos, Ohio.—W. C. Shenk has opened a new moving picture theater here.

Grand Forks, N. D.—David Hyman is making arrangements to start a new moving picture show here.

Lansing, Mich.—Mr. Sofin has sold his moving picture business here to Mrs. Dan Morea.

Yankton, S. D.—Charles E. Brown has purchased the Casino Moving Picture Theater here.

Mankato, Minn.—W. D. Chamberlain has purchased the Unique Moving Picture Theater here.

Watervliet, Mich.—Pockett Brothers have opened their moving picture theater here.

West Orange, N. J.—Arthur D. McAllister and J. D. Nicol have secured a permit for a new moving picture theater here.

Sterling, Ill.—John Krist and L. Ball will open a new moving picture theater here.

Buffalo, N. Y.—Lewis Van Allen will remodel the building at 671 Main street into a moving picture theater.

Syracuse, N. Y.—The Wonderland Moving Picture Theater here has been sold to R. H. La Fave, who has opened it for business.

Plano, Ill.—F. W. Wood is preparing to open a new moving picture theater here.

Baltimore, Md.—John Chesno has secured a permit for the erection of a new vaudeville and moving picture theater, to be located at 627 Columbia avenue.

Fort Springs, Ky.—The Pearce Amusement Company has been incorporated with a capital stock of $6,000. The incorporators are Josiah Pearce, Fred W. Pearce and James R. Bush.

Springfield, Mass.—Improvements are being made on the Pastime Moving Picture Theater, which will cost the proprietors from $3,000 to $4,000. The idea of the improvements is so the patrons will all be supplied with seats. A handsome new front is being built also.

Little Rock, Ark.—The Washington Theater Company is planning to open a new moving picture theater at 114 West Fifth street.

Onawa, Neb.—Frank Stucker will open a new moving picture theater at Walthill, Neb.

Buffalo, N. Y.—F. H. Pfau has secured a permit for the erection of a new moving picture theater at 774 Seneca street.

Buffalo, N. Y.—Lewis Van Allen has secured a permit for the erection of a new moving picture theater at 671 Main street.

Pottsville, Pa.—Pottsville's newly built moving picture theater is said to be the leading amusement house in this section. It is known as the Majestic and is located on North Center street. All of the latest licensed films are shown accompanied with illustrated song slides.

Jacksonville, Fla. J. C. Gray has purchased the Bijou Theater here and will soon be ready for business.

Hastings, Mich. Watter & Hughes are preparing to reopen the Royal Theater on Vermillion street.

Jacksonville, Fla. John Pryor and Gum Gonzalez, of Pensacola, are planning to open a new moving picture theater here.

Camden, N. J.—E. O. Huber & Son will open a new moving picture theater in Holly Beach.

Middlesboro, Mass. Matthew Cushing will open a new moving picture theater in the Masonic Hall which will have a seating capacity of 350.

Montpelier, Vt.—L. N. Wood has purchased the interests of J. F. Dobb's moving picture theaters, the Savoy and the Palace.

Harrisburg, Pa.—W. H. Furnelsen is erecting a new moving picture theater at the corner of Union and Brown streets.

Scranton, Pa.—Robert Maxwell and George E. Fuller will erect a new moving picture theater at 121-23 Penn avenue.

Wyoming, Ill.—Frank Steiner has disposed of his interest in the Electric Theater here to N. A. Anderson.

Taylor, Tex.—M. E. Athison has sold his moving picture theater here to Martin Bros.

Muscatine, Ia.—Henry Fayle and E. E. Tewksbury are preparing to open a new moving picture theater here to be known as the Lyric.

Battle Creek, Ia.—Don Johnston has purchased the Dreamland Moving Picture Theater here and has taken possession.

Abingdon, Ill.—J. R. Jackson has sold his moving picture theater here to J. Kokis.

Boston, Mass.—The American Hippodrome Company has been incorporated with a capital stock of $5,000. The incorporators are Albert L. Levering, Wm. H. Levering and others.

Hankinson, N. D.—Stephen Braun, ex-county treasurer, has bought the Iola Moving Picture Theater and has taken possession.

Jacksonville, Fla. J. C. Gray has leased the Bijou Moving Picture Theatre on Main street and has taken possession.

Union, Ind. N. B. Lewis has purchased the Crystal Theater here from S. M. Day and has taken possession.

Lebanon, Pa. John A. Jackson has opened a new moving picture theater at the corner of North and Willow streets. It will be known as the Grand.

Edgerwood, N. D. King & Mercer, of Wheaton, are preparing to open a new moving picture theater here.

Avery, Ia. J. W. Pierce of Farmington, Ill., is planning to start a new moving picture theater here.

Coshocton, Ohio.—Mr. Mulligan is planning to open a new moving picture show here.

Roswell, N. M. Henry Nuntz, of Artesia, is preparing to open a new moving picture show here.

Jacksonville, Fla.—F. T. Montgomery has purchased the Amusu Moving Picture Theater here from J. C. Gray.

St. Joseph, Mo.—The Newman Amusement Company has been incorporated with a capital stock of $25,000. The incorporators are Frank L. Newman, B. G. Voorhees and C. J. Griswold.

Carthage, N. Y.—R. H. La Fave has purchased the Wonderland Moving Picture Theater here.

Baltimore, Md.—John Chesno will erect a new moving picture theater at 627 Columbia avenue.

Reedsburg, Wis.—W. O. Sherman and C. A. Clark have purchased the Orpheum Moving Picture Theater here.

Tampico, Ill.—Prof. Drake has opened a new moving picture show here.

Louisville, Ky.—S. Julius Seals has purchased the Taft Moving Picture Theater here and will change the name to the Lyre.

Savana, Ill.—Dan Quinlan is preparing to open a new moving picture show in the old school building.

Lancaster, Pa.—The Hippodrome Theater, which for the past few months has been in the course of construction, has at last thrown open its doors and is meeting with great success. This theater is situated at 150 North Queen street.

Chicago, Ill.—The Illinois Hippodrome Company has been incorporated with a capital stock of $10,000. The incorporators are Willis E. Hutson, Wm. A. Sheehan and A. M. Olson.

Oyster Bay, N. Y.—John Stad and Dr. Sader, who have been conducting an open airdome in this section, have moved it to Bayville, where they will remain throughout the Summer season.

Reputation Building Programs
FOR THE MEN WHO CARE

GAUMONT AND

A Scene From "Refusing a Mansion" Aesthetic Release of August 20th

The Aesthetic Series
Is by far the greatest
Favorable Talk Obtainer
We have given to the public
Ask the Men
Who study the game to stay in it

URBAN-ECLIPSE

CURRENT RELEASES DESCRIBED ON ANOTHER PAGE OF THIS ISSUE

POSTERS—All now made in 4 colors *BULLETINS—Issued regularly, mailed free*

52 State St. CHICAGO

George Kleine

19 E. 21st St. NEW YORK

PATHÉ AMERICAN PRODUCTIONS

RELEASED AUGUST 10th

Her Photograph
One of those screaming American comedies, full of fun and sure to interest.

RELEASED AUGUST 12th

The Red Girl and the Child
A Wsetren Dram of the right kind with plenty of exciting situations.

RELEASED AUGUST 17th

A Cheyenne Brave
An Indian film, pronounced by those who have seen it, to be a classic. The greatest ever.

RELEASED AUGUST 24th

The Troubles of a Policeman
An immense hit. It is a shame what the boys did to Officer McGinnis when he interfered with their crap game.

NEW YORK 41 West 25th Street

PATHÉ FRÈRÉS

CHICAGO 35 Randolph St.

STORIES OF THE FILMS

BIOGRAPH COMPANY.

A SALUTARY LESSON.—God's greatest gift to the home is the child, and how often is it greatly appreciated. In this Biograph story is seen the result of the lack of attention toward the child which almost reached a fatal culmination. Mrs. Randall is strongly addicted to the reading of cheap novels, so much so that she has little time for anything in the nature of domestic duties. The care of her ten-year-old girl comes especially odious. Having to start seashore outings for the summer, it seems to take her to the limit to get matters satisfactorily cared for. Child bothers her, and after the latter enters the train it is a relief to the mother than anything else. Like the child herself on the boat. Everywhere connected with the monster calls and Mrs. Randall sets about to do her utmost to entertain us. While so engaged, Mr. Randall spots a very interesting and attractive young lady, and as a result of doing so receives her attention. The poor child is now left to its own devices to amuse itself. So neglected she wanders across the steamer to a distant, quiet bay. This portion of the vessel is entirely deserted and the child mounts a rock far inland on which she sits to rest. The journey has fatigued her and overcome by drowsiness she goes off to sleep. Meanwhile, her careless, indifferent parents are pursuing the bent of their own inclinations, mindful of what danger their child may be in. Sometime has elapsed, and the tide turning we find the rock on which the child sleeps completely surrounded by water with it still rising until it reaches her, waking her up. There she is marooned on the rock, with no help in sight. Her protracted absence arouses alarm and a search is started, but in vain, until a lifesaver strolling this distant beach hears a feeble cry. Looking in the direction from whence it came he espies a small dark object far out from land. This proves to be the child's head which now alone remains above the surface. He swims to her rescue, and carries her to her distracted parents, who have by this time been taught a bitter lesson as to what their careless indifference resulted in.

BIOGRAPH

THE HOUSE WITH CLOSED SHUTTERS.—What a contemptible type of human animal is the coward. He is totally devoid of all the elements that go to make up a man. Charles Randolph was one such as this, bombastic and haughty but with no real courage, and what was worse, a heavy drinker. He, his sister Agnes and mother were the only survivors of an old and distinguished fighting family. Agnes is high spirited and lovable, and at the beginning of the Civil War, Charles is carried away by the enthusiasm, and urged by Agnes, procures a commission in the Confederate service and is assigned to General Lee's staff. Members of the same regiment are Lieutenants Wheeler and Carter, both good natured rivals for the hand of Agnes. The story opens with the departure of the boys with their regiment for General Lee's headquarters, taking with them a large Confederate flag which Agnes had just completed. In Lee's tent Charles is given sealed dispatches and launched on a most important mission. It is a perilous undertaking, and during the course of the journey he becomes panic-stricken with fear, and drinks heavily, hoping to revive his waning courage. Completely overcome he dashes madly toward his own house, where he seeks to hide himself. Here he becomes very drunk and Agnes and the mother are horrified at the awful disgrace that threatens the family name. With sudden impulse Agnes decides to don Charles' uniform and proceed on the mission in his stead to return in time that he, when sober, may go back to report to General Lee the result. She makes the perilous journey and delivers the dispatch, but on the return she is caught in the battle's maelstrom with her horse shot down. She becomes imbued with the spirit of the combat and rushing into the very vortex fights as Charles never could have. In the retreat the flag is in danger of capture, and Agnes leaping over the breastworks, seizes it only to be shot down by a shell. No one has suspected that the gallant soldier was other than Charles, and news is sent to the Randolph homestead of his death. At the reception of this information, Charles realizes what a contemptible dog he is and the mother fully appreciating the awful disgrace the exposition of it would be, commands that Charles remain forever where he is for the good of the family name, that the world may not know his sister died protecting a coward. The shutters are closed and barred and all is mysterious and gloomy. At the close of the war the young suitors return, but are told that Agnes is not to be seen, being crazed from grief over her brother's death. Year and year it continues the same, the constant suitors growing old, leave their floral tribute at the door. Inside the darkened rooms Charles goes through the bitter years from youth to old age paying the price of his cowardice until death mercifully releases him.

EDISON MFG. CO.

WITH BRIDGES BURNED.—The first scene shows the office of Comer & Mathison, contractors, and the dismissal of Louis Mitchell, a salesman, not because of his lack of ability but because of the hard times which make it necessary for the firm to cut down expenses. Mitchell pleads hard for his position and for the opportunity to do great things for the firm, and intimates that on account of a personal matter he has just took out of This argument, while a good one, does not appeal to the hard headed business man, and even Mitchell's producing of the photograph of the "cute girl" fails to convince the older man. So Mitchell is obliged to go home to the little wife and tell her that they are now without an income. Of course she is distressed. Not in the slightest degree. She is just blue, and evidently equal to the emergency.

After a moment's comforting of the downcast husband she tells him that she has a position undertaking waiting for her. She says she is to engage the announcement that a big [illegible] is to build five cruising yachts destined to the Boers during the war in South Africa. The contract involves about three months' service and she thinks it is just about the size of work her husband would go after and get. He does not so absurd and he is told that Mr. [illegible] it at first and a good deal against it finally concluding with the unanswerable statement that the firm would not bother its vest to [illegible] after the contract. But even this does not daunt the young lady's determination to secure [illegible] announces that she has a plan [illegible] the work, and she has saved up and that she will succeed personal backer of the enterprise. The fact that she has only a thousand dollars and that the undertaking would naturally require about [illegible] fine material, is hardly an argument worth considering, and after a few tame protests directed to economic use, Mitchell, seeing he holds in the young wife's eyes, determines to go and do his very best to win the contract away from the rival concern on the other side. Of course the firm, having nothing to lose, are not loathe to let him make the attempt, and we see him at the desk with the little wife wondering the last misery of her savings, and soon at the yard, where she bids him good-bye and waves her handkerchief as the ship scuttles off down New York Harbor.

In London he finds the business methods very different from those in America, and runs up against a snag by reason of a rival salesman. Who is a little fearful of this American invasion, having conversed with the head clerk in the office to throw obstacles in his way. But, worse than that, when he finally succeeds in seeing the Director General of the big syndicate he learns that the mass of blue prints which he will be required to figure upon would normally take about three weeks time to go through, while he has but five days in which to complete this tremendous work. Nothing but the thought of the little girl who believes in him carries him through the attempt, which he makes with a gallantry worthy of knights of old. He locks himself in his hotel room and, without sleeping and barely taking time to eat in the five days and nights that follow, he goes through the mass of material and completes his work at the very last moment. But the rival salesman, knowing the situation, has contrived with the head clerk to set the clock ahead in the offices of the syndicate, so that when our half-frenzied hero arrives with his figures he is informed that he is five minutes too late, and that the legal hour for handing in the estimates has passed. If he had not worked five days and nights without sleep he probably would not be so easily turned aside, but the blow is too much for him and dropping the precious documents on the floor, he staggers out of the office, crushed and well-nigh frantic.

As see the little office boy pick up the envelope and put it in his coat pocket. Then the scene shifts back to the lonely little girl waiting in New York and to the unexpected arrival of her husband, who has not brought the contract back with him. Of course she is loyal and brave and tries to comfort him, but their hearts are nearly broken. Then there comes a telegram which makes the young husband believe that he is out of his head, for it is from his own firm and announces that the contract has been awarded to them, and that he is therefore made their General Sales Manager at a big salary. Of course, we can guess that the little office boy knew the plot and handed the papers in, and like the two young people, we would like to have hugged the office boy for his pelo.

U. S. SUBMARINE "SALMON."—The "Salmon" is the latest submarine added to the United States Navy. It was built by the Holland Electric Boat Company, Quincy, Mass., and is the largest yet constructed anywhere, being 178 feet in length over all and of about 370 tons displacement. She is equipped with port and starboard gasoline engines of eight-cylinder type, capable of developing 260 horse-power each. These engines are for surface running. For running submerged she uses a storage battery, which propels two 200 horse power electric motors coupled direct to the gasoline engine shafting. She has shown a proven speed of 14½ knots per hour running on the surface and 13½ knots per hour running submerged. It is expected that her speed on surface will reach 16 knots.

The "Salmon" is capable of making a dive in three minutes by shipping water ballast, changing from full surface to an entirely submerged condition in this short space of time. In making "porpoise" dives when running, water ballast is not used, the ship rising and sinking entirely by

[illegible]

THE MOTHS AND THE FLAME

[illegible]

ESSANAY FILM MFG. CO.

UP-TO-DATE SERVANTS.—The Van Camps are out of town and the maid and chauffeur are in charge of the house. During the absence of the mistress cards of invitation to a costume ball were left for her and the maid, knowing that Mrs. Van Camp will not return in time to keep the engagement, resolves to masquerade as her mistress and attend the affair herself. She tells Bob, the chauf-

KALEM FILMS

ISSUED WEDNESDAY, AUG. 10th

THE BORROWED BABY

A SCREAMING COMEDY

Bugleville's Dramatic Society decide to produce a play. The cast calls for a baby. How the baby was borrowed and the mixup that occurred offers exceptional opportunity for humorous situations that will produce laughter a plenty.

Length 905 Feet

ISSUED FRIDAY, AUG. 12th

THE CALL OF THE BLOOD

AN INDIAN ROMANTIC DRAMA

This historic Indian story is different from others. A decided headliner.

Length 940 Feet

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 8.

Biograph—The House With Closed Shutters (Dr.) 998
Lubin—The Heart of a Sioux (Dr.) 980
Pathe—Troubles of a Flirt (Dr.) 776
Pathe—Jewish Types in Russia (Edu.) 267
Selig—Forgiven (Dr.) 995

Tuesday, August 9.

Edison—The Lady and the Burglar (Dr.) 950
Gaumont—Picturesque Waters of Italy (Scenic) .417
Gaumont—The Water Cure (Com.) 448
Vitagraph—The Death of Michael Grady (Com.) .935

Wednesday, August 10.

Essanay—Up-to-Date Servants (Com.) 527
Kalem—The Borrowed Baby (Com.) 905
Pathe—Her Photograph (Com.) 625
Pathe—The "Ibis" (Edu.) 374
Urban—The Silent Witness (Dr.) 540
Urban—On the Banks of the Zuyder Zee, Holland (Scenic) 378

Thursday, August 11.

Biograph—A Salutary Lesson (Dr.) 980
Lubin—A Change of Heart (Dr.) 970
Melies—The Return of To-wa-wa (Dr.) 950
Selig—Lost in the Soudan (Dr.) 1000

Friday, August 12.

Edison—The Attack on the Mill (Dr.) 1000
Pathe—The Red Girl and the Child (Dr.) 925
Kalem—The Call of the Blood (Dr.) 940
Vitagraph—Mrs. Barrington's House Party (Dr.) .977

Saturday, August 13.

Essanay—The Girl on Triple X (Dr.) 950
Gaumont—Entombed Alive (Dr.) 880
Gaumont—Drifts of Snow in Chamonix Valley (Scenic) 105
Pathe—Oliver Twist (Dr.) 928
Vitagraph—The Turn of the Balance (Dr.) 980

EDISON FILMS

Aug. 16th, 1910

His New Family

BY ROY NORTON

A wonderfully beautiful story. Upon the death of his mother a delicate but manly French boy is shipped to a western mining camp only to find that his father who had emigrated previously has just been killed in an accident. The ensuing story is a beautiful blending of pathos and humor of which Mr. Norton is such a master and one of the best by him.

Approximate Length, 1000 feet.

Aug. 19th, 1910

How the Squire Was Captured

The Squire smitten with a pretty girl, finally, when he couldn't get her, has to take the maiden aunt. A charming comedy full of laughable situations.

Bumptious Takes Up Automobiling

The latest and funniest adventures of our stout friend, Jones. You simply ***must not*** miss this picture. Some very effective trick work is used to add to the trouble and the automobile does things that mortal man could hardly conceive.

On One Reel, Total Length, 1000 Feet

DON'T FAIL TO BOOK **"Love and the Law"** Adapted from "David Copperfield" By Charles Dickens--RELEASED AUGUST 23rd

DO YOU RECEIVE THE "KINETOGRAM"? ITS FREE

HAVE YOU ORDERED THAT LOBBY DISPLAY FRAME AS YET?

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.
90 Webster Ave., CHICAGO, ILL.

fear, but he refuses at first to be a party in the deception and shows the maid a letter just received from Mrs. Van Camp, stating that she will be home at 12 o'clock and for Bob to meet her at the railroad station with the car.

Marie, however, insists that she will go and urges Bob to find a dress suit among the master's wardrobe, while she, in the meantime, will array herself in one of Mrs. Van Camp's evening dresses.

An hour later they are ready for the ball and sweep gallantly out of the drawing room with as much grace as even the fashionable Mr. and Mrs. Van Camp might have done.

In the ballroom Marie makes a decided hit and arouses the admiration of a princely young fellow, to whom she gives every dance. The evening flies away and as the hour of twelve approaches, Bob endeavors to find Marie, but she is nowhere to be found. Fearing discharge if he fails to meet his employer he hurries out, jumps into the car and speeds to the station.

In the meantime Marie is busily engaged with her young prince when the clock strikes twelve. However, before the last stroke of the hour she is seen flying down the stairs and so great is her alarm and apprehension that she loses a slipper and does not stop to pick it up, but hurries on. When her handsome young companion of the evening finds her gone he also rushes down the stairs but finds nothing of her, except the silken slipper.

The next morning the young man's mind is in a whirl as he thinks of the events of the night before. The slipper is in his pocket and occasionally it is removed and pressed to his lips. At the breakfast table there is an altercation with the cook, who immediately throws up her job and stalks out. Here is a pretty state of affairs for Jack's mother, who, that evening, was to give a party in honor of the young man's birthday. However, the father promises to visit an employment bureau on his way downtown and find a new cook. Here he meets Marie, who has been summarily discharged by Mrs. Van Camp, after she had learned the full details of the shocking incident. Jack's father employs the girl and she is given the name and address of her new mistress and told to see her immediately.

That evening Jack is in the dumps, despite the jollity of the others, and finally he is forced to confess to the merry-makers the real reason for his gloom. He is looking for Cinderella or the lady who can wear this tiny slipper. Then there is the fun of trying on the slipper, but not one of the girls present is able to squeeze into it. Jack is in despair when his mother announces that the refreshments are served and Marie, laden down with good things, comes into the room. She sees Jack and crash goes the cake tray. But Jack drags her forward and tells her to try on the slipper. She has no opportunity to demur and a moment later her tiny foot is encased in the slipper. With a glad cry and a toast Jack announces the finding of his Cinderella.

FEEDING SEALS AT CATALINA ISLAND.—This short educational subject was made on the beach at Catalina Island, off the coast of Southern California, and shows a party of tourists feeding the pet seals, famed to all tourists. These animals are very intelligent and absolutely fearless. Our picture shows Jupiter and Neptune, two of the largest of the herd, posing before the camera.

THE GIRL ON TRIPLE X.—Jack Hartley, the foreman of the Triple X ranch, is engaged to Nellie Monroe, the ranchowner's daughter. A quarrel starts between Jack and "Red" Williams, a cow-puncher, when the latter first makes advances to Nellie, and second, when Williams abuses a faithful Indian ranch hand. On this latter occasion Jack is unable to restrain his temper and the result is a short fist fight in which Williams is defeated.

Smarting under the punishment, Williams seeks revenge. For some time the miscreant cow-puncher has been in league with a bunch of cattle rustlers, whose several attempts at raid on the Triple X cattle, however, have brought them nothing, and due entirely to the alertness of Hartley, the foreman. They have sufficient cause to hate the manly young fellow and when Williams, after having been put out by the foreman, stalks into their camp, begging them to join him in obtaining his revenge, all are willing.

That they must be cautious, however, is plain to them when another of the band joins them, bringing in tow Indian Pete, whom he had found spying about the shack. When Williams sees the Indian and recalls that he was the cause of his beating from Hartley he is in favor of killing the Indian, but the others restrain him.

Having settled upon a plan of revenge, Williams is dispatched with a slip of paper, bearing a few words scrawled in lead pencil which is to be the undoing of Hartley, providing, of course, the game works right. The others ride off leisurely to the Tripe X horse corral and make away with a dozen or more ponies, while Williams is to work his end of the game with Hartley.

He finds Hartley at another part of the ranch and succeeds in establishing a reconciliation, after confessing his wrong and pleading forgiveness. Hartley gives him his hand and brings out his cigarette paper and tobacco when Williams asks for "the makin's." When Hartley is not looking Williams slips the bit of paper in among the rice wrappings, then bids Hartley good-bye and leaves to put the finishing touches to his nefarious scheme.

A few minutes later he rides excitedly up to the ranch house and calls loudly for Monroe. When the old ranchman appears, Williams tells him of the stealing of the ponies, and adds further, "And I know who's at the back of this dirty trick. It's Hartley. If you don't believe it I can prove it."

The alarm is given and Hartley, unsuspicious of the conspiracy, comes running on the scene. A little crowd has gathered when Williams makes his accusation. "I saw him with a bunch of greasers this morning, and I saw him get a note from them fifteen minutes ago, and that note is in the pocket of his shirt. Search him." The astonished and enraged Hartley is seized and searched. The note is found and reads:

> Jack Hartley Got the horses all O. K. and will divide with you to-night. Meet us at the usual place. The Bunch.

Hartley is given no attempt to defend himself despite Nellie's desperate pleadings. He is ordered to mount his horse and leads the procession on the way to execution.

In the meantime, Indian Pete, left with a drunken cowboy, makes his get-away and, with his hands still tied behind him, mounts a horse and rides desperately back to the ranch. There is no one there but the heart-broken girl. He tells her everything as she releases him and the two mount and ride at top speed to the scene of the execution. They are just in time. The Indian proves Hartley innocent and Williams is seized and stood in Hartley's place. The film ends here, with the embrace of the lovers.

GAUMONT.
(George Kleine.)

THE LORD'S PRAYER.—The Lord's Prayer! Even though we be engrossed in the utterly material, the common round of the struggle for bread or for gold and precious stones, how these words move us! Some of us may not even be sure of the words, so long it is since we knelt at our mother's knee and repeated it softly, rather abashed at the sound of the sacred symphony in our own voices.

Perhaps we may dimly remember just how we said it—slowly, very slowly, with quite a pause after each phrase—and maybe there was a picture in our minds for each group of words; a vague, glorious picture, with a glow of yellow light upon it, and a halo of exaltation around it. "Our Father Who Art in Heaven"—that tender address! Who is so absorbed in worldly matters that those words convey him no vision? "Hallowed Be Thy Name"—A chastened reverence fills our very soul; we see a world of bended heads, a study in humility. "Thy Kingdom Come, Thy Will Be Done on Earth as It Is in Heaven"—We are lifted up by a wave of reverence, an ecstasy of renunciation. "Give Us This Day Our Daily Bread"—How small and helpless we are, after all; supplicants for favor, lacking which we are but clay. "And Forgive Us Our Trespasses"—Are we not almost ashamed as we ask it? "As We Forgive Those Who Trespass Against Us"—We bow our heads in contrition as memories of anger and bitterness against our neighbor confuse us.

"Lead Us Not Into Temptation"—While the spirit is upon us, we almost think there is no temptation. "But Deliver Us From Evil"—evil! What dark vision is that our brain conjures up? But we smile; for are we not protected? "For Thine Is the Kingdom, and the Power, and the Glory, Forever and Ever—Amen."

What a study for the maker of pictures! To materialize in so far as moving pictures may be said to materialize—The half-formed visions of a sacred dream—The realization of idealization. It seems almost too much to expect; and yet it has been accomplished with a wealth of beauty and an inspiration of action that makes one forget it is a moving picture at all. Truly, there is an artist in the house of Gaumont.

There is an impressionable age which we all pass through, in which all things out of the ordinary leave a deep, almost extravagant impression upon us. In those years, when we witness the rendition of some heroic play by one gifted in the art of representation, we leave the scene so transported that we scarcely recognize our commonplace surroundings. The period passes as the years advance; but now and then, even when we think that quality of our soul is dead, a bit of nature, a strain of music, a picture will recall it. "The Lord's Prayer" is such a picture; and if one can witness it without experiencing that strange exaltation let him go home and, kneeling, repeat the sacred words until they become real to him once more.

KALEM CO.

THE CALL OF THE BLOOD.—During an Indian tribes' warfare the little daughter of one of the chiefs, who has fled in the panic with the other children, becomes lost and strays into the path of a pioneer family. The pioneers have just buried their only little child at the side of the trail and their hearts go out to the miserable Indian child who timidly approaches them for protection. They take care of her and bring her up as their own and the girl becomes in training and dress like one of her white sisters. There comes a time, however, that a young white man falls in love with her and her foster parents consider it their duty to tell both the girl and the young man the story of her origin. The girl's first impulse is a desire to see something of her people, and her father and her lover reluctantly consent to accompany her in a search for the tribe from whence she originated. Thinking that for one so young the wiles and cares of the world would be too much for her to cope with—even the poverty and hardship of her own people had it turns out that "The Call of the Blood" is too strong for when the tribe is finally located the young squaw completely forgets her foster father and her white lover, takes up with a young buck, whose squaw she becomes in spite of the arguments and protestations of her white friends.

THE BORROWED BABY.—The mixup all starts from the decision of the Bagleyville Dramatic Society to produce an amateur play. The cast calls for a baby. They believing it necessary to have a real baby at rehearsal, one of the girls volunteers to go to the home of a friend and borrow one. The friend happens to be out at the time, but a note which is left on the table explaining the situation blows out the window. There is first shown the experience of the baby in the hands of the amateur dramatic society and then the sensation when the mother reaches home and discovers that the baby is gone. The village constable is called in and the house is ransacked without results. In the meantime, however, the rehearsal is ended and the company proceeds to the baby's home. The leading man is detailed to take the baby in. Of course he falls into the hands of the constable, who thinks he is a kidnapper, and the picture ends in a scream of laughter with everyone trying to explain.

LUBIN MFG. CO.

THE HEART OF A SIOUX.—Paul Hester, a young college graduate, is assigned to teach an Indian school on one of the Government reservations and takes his sister with him to make him a home. On their arrival at the mining camp some of the men decide to test his mettle, and one of them contemptuously kicks at his valise. Paul is quick with his fists, but the other, more adept with his gun, and at the sight of the blued steel cheeks Paul. But Fawn Heart, the daughter of the chief, is quicker yet, and her own gun compels the bully to drop his Colt's. Paul quickly falls in love with Grace, the daughter of the Government agent, and finds his affection reciprocated. Meantime Fawn Heart also falls in love with her teacher, and mistakes his kindly interest in her studies for a deeper feeling. Fawn Heart is an expert with bow and arrow, and Paul has instituted an archery contest as a part of the holiday games. Fawn Heart wins the prize and later puts her skill to good use when Lone Wolf, a member of the tribe, seeks to rob Paul of the money left in his charge by the agent, who is called away on a trip. Paul hears a noise in the school house and enters to engage Lone Wolf in a desperate struggle, which is terminated by Fawn Heart, whose arrow pierces the Indian's wrist. Bravely she learns of the forthcoming marriage of Paul and Grace, but when the merry wedding party has passed from sight she shows that hearts are pretty much the same the world over by sobbing out her sorrow on her father's breast, an effective final tableau to a story of unusual interest.

A CHANGE OF HEART.—Stubbs was a gallant old sport, one of the boys, and all else that is connected with the gay life about town. Mrs. Stubbs takes delight in the societies for the prevention of something, and Stubbs is constantly telling her that he wishes that she was more like herself. Mrs. Stubbs, stung by his frankness of speech, comes to realize that perhaps she is as dowdy as he says she is, and she leaves home after writing Stubbs that he will not see her again until she has made herself over into the sort of woman he prefers. Stubbs is delighted and starts out to celebrate. Mrs. Stubbs, meanwhile, has been shopping. To see her you would swear that she was hopeless, but a transformation is effected before your very eyes, and from the chrysalis of the dowd emerges a radiant and dashing young woman who soon learns to like champagne and rake in the chips at poker. She gains what Stubbs calls "class" with amazing rapidity, and takes delight in the thought of how pleased her husband will be. But meanwhile the Salvation Army has claimed Stubbs for its own, and his earnestness soon gains him promotion to a captaincy. In this capacity he goes to a fashionable restaurant to sell his War Crys, and comes face to face with his missing spouse. It is a trying moment, and both fall fainting into the arms of their friends.

PATHE FRERES.

BETTY AS AN ERRAND GIRL.—Betty is given employment as errand girl at a fashionable milliner's. Her first mission is to deliver to a customer's home an enormous creation that has been purchased, and which is contained in a box about twice as big as herself. On the way Betty lifts the cover of the box, and, momentarily awed into admiration at the magnificence of the hat, gazes silently upon it for a few moments. The next moment it is on her head with her own microscopic sailor hat reposing in the huge box and Betty is marching proudly down the street with the hat box on her arm. Long before her destination is reached she has played a few of her outrageous pranks and has escaped from her victims by hiding in the box. Ultimately she reaches her destination, delivers her sailor hat in its box and leaves with a light step to return to the store

A Change of Heart

Released Thursday, Aug. 11th

ANOTHER ORIGINAL COMEDY

Hubby wanted wifie to be as good a sport as himself and frankly told her she was a mess. She comes to agree with him and sets out to fit herself to his tastes. She succeeds admirably but meanwhile he has joined the Salvation Army and when they meet they both faint dead away. There is genuine humor of idea to this story and screamingly funny action at the same time. A most happy combination.

Length About 970 Feet and Every Foot a Laugh

Released Monday, Aug. 15th

The District Attorney's Triumph

The romantic, novel reading girl wanted a Launcelot or an Ivanhoe for a husband and never realized that the man whose proposal she rejected was destined to become a modern hero of equal bravery. But the District Attorney was a hero even though he did not get his clothes at the hardware store and he won a charming wife.

Length About 990 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

EDISON

Special Film Reel

FEATURES

1. **Fireproof.**
2. **Durability.**
3. **All metal hub.**
4. **Accessibility in threading film.**
5. **Made of heavy cold rolled steel.**
6. **No springs to bend, break or lose.**
7. **Slot for film end always at center of square opening.**
8. **Will outwear half a dozen reels of other styles.**

Furnished in 10-inch or 11-inch sizes at 75c each. Special prices in large quantities quoted on application : :

Here's What One Exhibitor Thinks of These Reels:

"I want the reels with the square hole in flanges. These appear to me to be a decided improvement over anything I have seen. They have a metal hub; the unreliable spring for holding the end of the film is eliminated, and the sides seem to be secured so that there is no possible way for them to become detached."—AIRDOME, 5th Ave. and 116th St., New York City.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES:

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

[illegible] aggrieved [illegible] several [illegible] [illegible] with the saber nat in her hand. [illegible] [illegible] tapidly taken in by the [illegible] [illegible] [illegible] with a house stricken [illegible] [illegible] [illegible] surrounded by the [illegible] [illegible] [illegible]

LICENSED RELEASES.

BIOGRAPH.

Aug. 8—The House With Closed Shutters (Dr.).998
Aug. 11—A Salutary Lesson (Dr.).....980
June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996

EDISON CO.

July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.).....320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Wellington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950

KALEM CO.

June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 12—The Call of the Blood (Dr.).....940

LUBIN MFG. CO.

June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970

GAUMONT.

G. Kleine.

July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374

URBAN-ECLIPSE.

G. Kleine.

July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950

PATHE FRERES.

July 22—The Cowboy's Sweetheart and the Bandit (Dr.) 909
July 23—More of Betty's Pranks (Com.).....426
July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).676
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928

SELIG POLYSCOPE CO.

June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....730
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 985
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975

VITAGRAPH COMPANY.

June 28—When Old New York Was Young (Dr.).950
July 1—Saved by the Flag (Dr.).....570
July 1—Wilson's Wife's Countenance (C.).....427
July 2—Old Glory (Historical).....945
July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....998
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....998
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980

CLASSIFIED ADVERTISING.

WANTED FILM—"Face on Barroom Floor," "Passion Play," etc. J. B. K., Jean's Exchange, Bloomington, Ill.

EQUIPMENT FOR SALE.

FOR SALE—Motion Picture Outfit complete, cost $350; Edison machine, everything new, run 73 times. Cash, or will trade for motorcycle. W. J. GRIFFITH, Box 416 Crooksville, Ohio.

FOR SALE or will trade—One Oxy-Hydrogen Stereopticon with views, etc. E. M. GORDEN, Melrose, Mass.

PATHE PASSION PLAY, very good condition, for rent or sale. J. SHECK, 2028 N. Clark St., Chicago, Ill.

FOR SALE—160 Theater Chairs at bargain. Address, L. N. CUSHMAN, Springfield, Mass.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE—Ten-cent Picture Theater in small town near Chicago, no competition, $1,000. P. SCHUCHMANN, 428 So. Harvey Ave., Oak Park, Ill.

FOR SALE—Moving Picture Theater in city of 100,000 population, within 100 miles of New York. Doing good business. Owner leaving city. Address, ELECTRIC, care Moving Picture World.

SITUATIONS WANTED.

AT LIBERTY—Moving Picture Operator with seven years experience. Will work anywhere. Best of references. ELMER STAMETS, 22 East 39th Street, Bayonne, N. J.

WANTED position as Manager of first-class Vaudeville and Picture Theater. Fifteen years experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address, MANAGER, 54 So. Russell Street, Boston, Mass.

AT LIBERTY—Moving Picture Photographer; four years' experience. MAURICE BLACHE, 48 Pine St., Flushing, N. Y.

AT LIBERTY—A-1 Moving Picture Operator; four years' experience; sober and reliable. A. M. WELLIVER, Clearfield House, Lock Haven, Pa.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of _____ reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over _____ days old.

NAME OF EXHIBITOR _____

THEATRE _____

TOWN _____ STATE _____

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

ESSANAY FILMS

ONE GOOD THING AFTER ANOTHER

Release of Wednesday, August 10th

COMEDY

Up-to-Date Servants

(Length about 827 Feet)

A comedy with a pretty sentiment and many humorous situations, pictured in perfect photography.

Feeding Seals at Catalina Isle

(Length about 170 Feet)

An interesting short travel picture showing a party of tourists feeding the tame seals at Catalina Island. A good subject.

TRAVEL

Western—Release of Saturday, August 13th

The Girl On Triple X

(Length approx. 950 Feet)

A story of gripping interest, with thrilling situations, excitement, action. It's the kind of picture that delights your crowd. Book it.

You Can't Beat Essanay Western

Get The Poster For This Reel

Scene from "The Girl on Triple X"

Is your name on our mailing list. Do you get every Essanay Poster. Have you entered our name contest

ESSANAY FILM MFG. CO.

LONDON
5 Wardour St., W.

435 N. Clark Street
CHICAGO

BERLIN
35 Friederich Str.

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

FILM FOR RENT

We handle film of quality and stand ready to prove it—Prices upon application

WRITE OR WIRE TO DAY

LIBERTY FILM EXCHANGE

Bank Building - - Liberty, N. Y.

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company

507 N. Clark Street : : : Chicago

For Rent—6 reels films with signs and slides, $12.

For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

"A Clean and Wholesome Drama for the Particular Kind"

"FORGIVEN"

A story of absorbing interest—replete IN every detail to ensure an enjoyable picture.

Released August 8th
Length About 1000 Feet
Code Word Forgiven

"A Man There Was—In a Land That God Forgot"

"LOST IN THE SOUDAN"

A great Dramatic picture of the Desert—A picture out of the ordinary.

Released August 11th
Length About 995 Feet
Code Word Soudan

SELIG POLYSCOPE CO.

45-47-49 Randolph Street

CHICAGO, U. S. A.

SWAAB

The Pioneer Film Exchange of Philadelphia

and

Largest Dealer in Machines and Supplies

Agent for

Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

For Sale—Independent and Association Film, $5 to $25 per reel, 1,000 ft. Edison, Lubin, Power's machines, $60; new, $100; Model B. gas outfits, $25; odd slides, 5 cents, sets $1. We take the rain out of film, $1.50 per reel.

For Rent—6,000 ft. film, $6; 12,000 ft. $12, one shipment. Will buy film, machines, tents.

H. DAVIS - - - Watertown, Wis.

FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 130 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theaters in Chicago.

To meet the growing demands for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

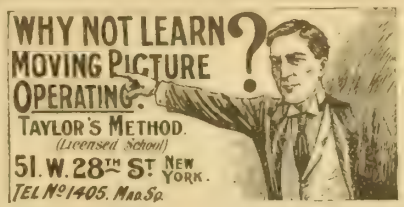
THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE

174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Song Slides for Rent

At 25c per set and up

EXCELSIOR SLIDE CO.
138 East 14th St., New York City

MOVING PICTURE MACHINES

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevato

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at

141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

Independent Film Stories.

ATLAS.

THE WRONG BAG. Mr Jenks [illegible] was on a business trip. Mrs Jenks [illegible] good-bye with a parting admonition, "Beware of the fair sex and their wiles." Her fears [illegible] Jenks is a bit of a barbarian and Mrs Jenks [illegible] "stock from with the goods" on several occasions.

Rushing to a railroad station at the last minute, the attendant noise and confusion would cause the most stolid, so Jenks loses his bag and picks up a woman's by mistake.

Meeting a friend and desiring to show him something of which his bag of curiosities [illegible] seldom seen outside "my lady's bower." The friend gives a coarse chuckle and [illegible] in on the joke. Jenks departs [illegible] To be [illegible] and suspected is trying to the extreme.

The lady owner of the bag discovers [illegible] Jenks in the next couple of hours and is determined to abandon the trip. He returns home in a terrible condition. The woman arrives with [illegible] accusing him of stealing the bag, and [illegible] the contents to confirm her statement.

Mrs Jenks "wags with the bush," first she sobs with the woman, then defends "mister," [illegible] becomes hysterical, then engages in a [illegible] battle. The tangle is unraveled to [illegible] Luella at last likewise to the other interested ones. Jenks is received once more into the arms of his family.

THE ANIMATED SCARECROW. Willie Love, although repeatedly warned not to trespass on the farm, persists in making love to the farmer's daughter.

The young pair are again caught by the farmer, who writes Willie for the last time to keep off the farm. Willie presumably leaves and Mary is sent to the house, but watching her chance she again meets Willie in the corn field where the farmer has been building a scarecrow, which is unfinished.

The lovers think themselves secure from observation until Mary sees her father returning; the only feeling place is the unfinished scarecrow. With Mary's help Willie secretes himself in the straw suit, making a very presentable figure. All would have been well and the deceit would have been successful but for a country yokel who witnessed the substitution and informs the farmer of Willie's presence in the figure. The farmer tests the truth of the information by prodding Willie with a hay fork. Willie, who can no longer stand the agony, flees, pursued by the farmer.

In the chase which follows, in hiding behind a bush, he is mistaken by a hunter for an animal of some sort and is shot. Flies, of course, settle him, scurrying along and in climbing a fence falls upon several tramps who are emptying a cask of cider, and from there rolls into the pig-pen, where he straw. Willie, looking like a [illegible] terrible, [illegible] bucks [illegible] a [illegible] cottage meeting, knocks down, a ladder which leaves a [illegible] dangling in a tree, wrecks the [illegible] of some girl campers and, still pursued by the angry mob, [illegible] runs into the river. There, of course, extinguishes the flames, but the mob [illegible] is at last cornered and we see him being led away by a country constable.

YANKEE

THE HEROIC COWARD. John Hunt, protecting his [illegible] sister from the abuse of her dissolute husband, [illegible] him with a blow. John and his sister think the husband has been killed and John is [illegible] by his sister to fly. John leaves the house and has his sister summons a doctor who finds the husband alive but in a serious condition. John [illegible] in a small country town and obtains a position as a clerk in the general store of the village. John makes himself generally liked, especially by Rose Randall, and is generally believed by the children of the village.

John never forget his cause for flight and his [illegible] and cowardice apparently makes him a [illegible] coward. This fact the store loungers soon discover and frequently take advantage of John's nervousness and make sport of his cowardice.

John and Rose become attached to each other and the course of true love runs smooth until Bud Long, the town bully, who considered Rose his particular property until the advent of John, tries to pick a quarrel with him. John, mindful of the result of a previous blow, submitted to Bud's insults and abuse and Rose, thinking John a coward, expresses her contempt and orders him never again to bother her with his attentions.

A scarlet fever epidemic infests the village and the local doctor posts a notice of the fact and proceeds to vaccinate the inhabitants. John in his [illegible] tries to beg off, but the doctor is assisted in his efforts by several of the loungers. John trembles under the operation, exhibiting further evidence of his cowardice to Rose and the other spectators. John bears the loss of the respect of his former friends with fortitude. One of the victims of the epidemic is the small son of Widow Brown, of whom John has been especially fond.

The widow, worn out with the constant care of her boy, needs some one to relieve her at night. The doctor posts a notice in the general store asking for a volunteer, but without success. John without disclosing the fact decides to aid the widow, but on approaching the widow's home for the purpose is prevented from entering by Bud Long, who has been delegated by the doctor to prevent anyone from entering or leaving the house. Bud scowls his obliviousness to John, who thereupon proceeds to administer him a sound thrashing and enters Widow Brown's home through a window.

Meanwhile John's brother-in-law recovers from the blow and the consequence of his former behavior has changed him to a better man. John's whereabouts being unknown, an advertisement is inserted in the papers asking him to return. John's heroism alters the opinion formed by the villagers and when the quarantine is lifted from the widow's home Rose is one of the first to congratulate him.

John visits Rose at her home and while waiting for her to get ready for a stroll, reads the advertisement inserted by his sister. Rose appears upon the scene, John explains and Rose rewards with a kiss—her heroic coward.

THANHOUSER COMPANY.

THE MAD HERMIT. The story centers on Harry Willard, a plodding farmer. A city "gentleman" promises Harry's frivolous wife a life of ease and luxury and it is the old, old story. She takes her tiny daughter, Agnes, with her and leaves a note announcing the fact for Harry.

The young farmer, who loves his wife and child with an all-consuming love well nigh loses his reason as he reads the announcement of his betrayal. Although without the bare means of subsistence he searches for days for his loved ones. And eventually the strain mental and physical, tells on him, he comes out of it all a maniac. His wrath takes the form of an aversion to all mankind. He wants to forget the world that has treated him so ill so decides to become a hermit and betakes himself to a desolate cave, where he spends the years execrating humanity. A quarter century goes by.

Rarely in that time does he venture on beaten paths for fear that he may meet a hated human, but one day he forgets his resolve long enough to cross a carriage drive. He hears the clatter of hoofs and sights a horse tearing towards him with a swaying carriage and screaming occupants runaway. As the carriage flashes past him, a woman in it flings a bundle to him, he catches it and finds it a pink and white bit of humanity. Dazed, he runs into the wilderness with the baby and makes for his cave.

Arrived at the cave the maniac resolves to even his score with society by taking the babe's life. But his eyes light on the babe's locket and his mind is stirred. For the locket bears a picture of the child of the wife who betrayed him.

The torrents of the baby have miraculously restored sanity to the wreck of their carriage and to the strange creature who rescued the child to his lair. They arrive as he ponders on the picture in the locket and tries to recall the original of it. The babe is the child of the original and is mother the hermit's daughter Agnes—the one time to whom the deserting wife took with her. A wife and mother she is a quite mature woman now, but her features are unchanged. The face appears familiar to the hermit and he tries to place it. Eventually he succeeds.

The shock of recognition dazes him—and changes him. The light of sanity returns to his eyes. His reason is restored. He takes to his breast the daughter whom he had lost and found again. She takes him from his forest home and back to the civilization that had treated him. But the kindly care and love that his daughter bestows on him are in a measure as a recompense for the wrong done him in the long ago and with the passing years the bitterness passes from his being. The picture touches the heart strings; it will please to a certainty.

LENA RIVERS. At the opening of the play, Grace Nichols' only daughter is leaving the farm to go to the city in search of employment. We next find her in the city married to a wealthy man who has forbidden her to make their marriage public as he is afraid his family will object. One day, after a year of happy married life to her husband leaves his wife and baby daughter to go down town on business. Through a case of mistaken identity, he is arrested and before he can prove his innocence to the satisfaction of the police his wife believing [illegible] to have deserted her, takes her baby and creeps to her mother. The husband upon regaining his freedom and returning home finds only a note from his wife saying that he will never see her or the baby again. He mourns his loved ones as dead, thinking that his wife left him contemplating the death of herself and her child.

The mother and child return to the farm and there with her dying breath she entrusts her baby Lena to the care of Grandma Nichols. Here on the farm, Lena grows to womanhood never knowing her father's name.

When Lena is sixteen [illegible] Uncle John decides to take his mother to live with him in the city. Granny refuses to leave without Lena, so she also moves to Uncle John's home.

In the meantime Lena's father, a frequent visitor at the home of Uncle John, whom he little thinks is any relation to his dead wife [illegible]

[illegible] Lena and espying [illegible] locket in the pocket of her mother's dress, [illegible] recognize the [illegible] Not [illegible] but lucky Lena is enabled [illegible] her eyes.

"IMP."

AMONG THE ROSES. [illegible] to the world of love but sometimes [illegible] forget it exists. Certain it is that [illegible] one summer a timid and bashful [illegible] Joe Abbott, a lack of wealth and position, does. He realizes a [illegible] of passing years, and in [illegible] the process confusion in which he resides, even [illegible] that the flowers have become less [illegible] and [illegible] from his fortunate [illegible] being absent. In order to catch the thief he disguises himself as a gardener and works on his own estate. One day, just as the last [illegible] twilight are becoming night, he detects someone among the rose bushes, and after watching secretly sees the form of a young girl plucking the flowers. She turns her face to him and in the dim light he is struck with the charm and beauty of her. He approaches her, and taken aback, she starts forward, but after a word of encouragement from him, she draws near. She tells him that she did not realize the value of the roses and has been giving them to the poor and sick. She points out to him that there are thorns as well as roses in the world, and he is so struck with her charitable disposition that he falls in love with her, and thereafter there are fewer roses in the home, but more peace and much love.

THE SENATOR'S DOUBLE. Senator Dickenson is addicted to the morphine habit. He is preparing a speech to be presented in the Senate. He meets a man from his own State who is his exact double and they both are struck at the resemblance to each other. Before he is ready to make the speech in the Senate, the morphine disables him, and he begs his friend to take his place, on the pretext that he is ill and cannot undergo the strain incidental to delivering the address. After much persuasion, the friend consents, and proceeds on his way to the Senate. When the time comes for the speech to be delivered, the bogus senator arises, goes through to the end, and makes his way from the Senate chamber. Of course the entire body understands that Senator Dickenson had make the speech, and has not the faintest idea that he is at home writing under the influence of the deadly narcotic. The friend returns to the Senator's home and finds him dead. He sympathizes with the grief-stricken sister of the senator, and in the course of consoling her, falls ardently in love with her. The last chapter is far away from the chamber of death, grief and pain have vanished and their hearts are filled with the tender love that only the dear old Cupid can instill.

NESTOR FILMS.

HEARTS OF GOLD. How easily things go wrong, but two short months ago they and all [illegible] so happy. Then Sid was hurt in the [illegible] and through, for the sake of their feeble old grandmother, [illegible] landlord and grocer had been [illegible] kind, now they were growing impatient and Bess saw only one way out of the difficulty—she must get work. Easier said than done, for at each place the girl went she always received the same reply, "We want men, not women."

Returning after a hot, weary search one evening, Bess found Granny at work upon Sid's clothes. "If she only dared." With just a little alteration the things would fit, and then she would be [illegible] **gladly accepted wage earner, a man!**

Quickly donning the suit, the girl looked at herself in the mirror; but alas and alack, her hair still betrayed her—it was short, curly hair, too—but with a sigh she realized that there was no other way, so, snatching up Granny's big scissors, she set to work—and the next morning an eager-eyed "lad" was quietly stealing out of the house when Grandmother Lucy shouted "Hello." Explanations were reluctantly made, and then, although the old lady begged her granddaughter to give up the wild project, Bess darted out and sped toward the Cooper ranch where she had called the previous day.

Once there and finding that they needed a sheep boy, Bess boldly asserted that was what she could do best, and Jean Cooper, taking the [illegible] at its word, sent him off to the field.

Fine hearty girl found however that being "the split was willing the flesh was weak," and when the day was done, she staggered into the kitchen and tumbled down in a dead faint.

It was then that young Mrs. Frank Cooper with a keener eye than per her self-[illegible] Bess' secret, but upon the girl's entreaties promised to keep silent.

The kiss and embrace of the two women had, nevertheless been silently watched by Frank and the moment his wife left the room he eagerly [illegible] seized the opportunity of telling the [illegible] a good lesson.

Bess managed to beat Jim to the door, but was overtaken upon the hill and in trying to save herself from the quirt, locked of the old [illegible]

Running quickly around the hill Frank kicked

The reason why

Pink Label

·TRADE MARK·

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway **New York City**

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

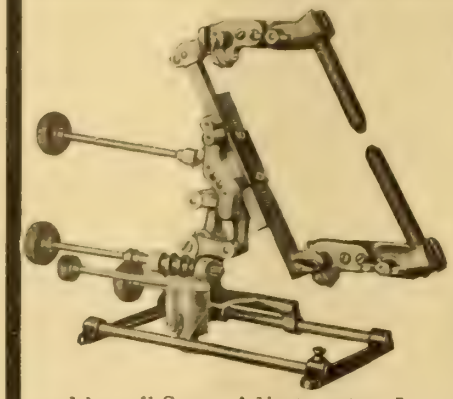
If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass.**

The Best Ever

is the universal verdict of all who have used the 1910 Model



Motiograph Arc Lamp

It is built on a new principal. No other lamp similar. It's twice as heavy and has all Screw Adjustments. It

NEVER STICKS, NEVER SLIPS

and it's so heavy and strong, **there's no chance for breakage.** The features not found in other lamps are

1—**Extra Heavy.**
2—**Extra Strong Material.**
3—**Extra Long Sweep,** uses full 6 inch Carbons at one setting.
4—**Adjustable for Different Angles** including vertical remains central.
5—**Diagonal Rack Teeth.**
6—**Permanent Extra Heavy Insulation,** location back of movable joint.
7—**Interchangeable Adjustable Carbon Clamps,** quickly detachable.
8—**Milled Carbon Seats, Stop Carbon Breakage.**
9—**Used with Full Enclosed Lamp House,** a strong safety feature.
10—**Top Carbon Ajustment Fixture.**
11—**Universal Adjustable Carbon Clamps.**
12—**Absolutely Reliable.**

All adjustments are easily and quickly obtained. It saves much time that is lost in changing and setting carbons in other lamps.

IT'S TRULY THE OPERATORS' FRIEND and

USERS SAY "IT'S PERFECT"

Our 1910 Motiograph Catalogue describes it and other features of the 22 Motiograph Improvements for 1910.

Write for it today

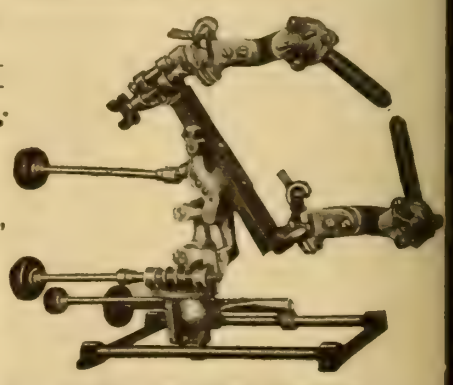
Manufactured and Jobbed By

ENTERPRISE OPTICAL MFG. COMPANY

564-572 W. RANDOLPH ST., CHICAGO, U. S. A.

J. H. HALLBERG
New York Agent

J. FRANK BROCKLISS
London Agent



For Sale by all Progressive Dealers

up his unconscious rival only to find he had been jealous of a girl.

Luckily, when carried back to the ranch, Bess was found to be merely stunned and it was unanimously agreed that she was to remain and help Mrs. Cooper until her brother was well enough to again be the man of the ranch.

ECLAIR.

THE COLONEL'S BOOT.—Pete and Jeanne are devoted lovers and meet on the balcony of their homes, which are side by side. The affair does not meet with the approval of Jeanne's papa, a retired colonel, who drags his daughter from the balcony. Balked of a personal meeting with his divinity, the young man tries to convey a note to her, and drops it, as he imagines, in her shoe. Unluckily the note falls into the colonel's boot by mistake, and the latter is amazed by the sudden affection of his daughter, who tries to persuade him not to go out. He insists, and accompanied by the girl, ventures into the street. The lover's efforts are now all directed towards getting hold of the boot with its incriminating contents. He bribes a water cart driver to pour a flood over the old man's foot. The latter refuses to take off his boot, and so, disguised as a bootblack, he attempts to get the boot off, only to have his face blackened. Success is secured with the aid of two friends, who, disguised as Apaches, seize the colonel and take the boot off by force. The young man rushing up in the guise of a rescuer receives the old man's hearty thanks and the hand of his daughter.

THE MONKEY SHOWMAN OF DJIBAH.—Judging from the number of monkey tamers who make a living in their country, the Egyptians are very fond of the monkey shows. We ourselves must admit these trained monkeys, their intelligence, their clever tricks, their quarrels and battles among themselves have for us a peculiar attraction, and our film bearing the above title is a remarkably clever piece of work and will prove a source of amusement to old and young.

BISON

A TRUE COUNTRY HEART.—Ann's oar slips away from her and in trying to recover it the boat fills with water and over it goes. Hiram, a farm hand, sees Ann's mishap and rushes to her. He carries her to her home, where her mother and father thankfully receive her. Ann and Hiram become engaged and are happy in their love, until Ned, a city fellow, comes to Ann's home as a boarder. His handsome physique and city manners appeal to the country girl and she agrees to his plan of an elopement; so one quiet, starry night she leaves her home to go with him to the unknown, leaving two notes, one for Hiram and the other for her parents. In the morning her mother discovers the letters. The father declares he will never see her again and storms about, but when Hiram gets his note he quietly and sorrowfully accepts the blow. Poor Ann's path is not all roses, and Ned becomes neglectful and is drinking over much. She has difficulty in keeping up with her little baby. She implores him to get no more liquor, but he heeds her not, and after purchasing the stimulant does not return to her. After waiting, and almost starving, she takes her little one and returns to her girlhood home. Her mother is happy to see her child again, but the father remains firm in his resolve and turns her out, bolting the door against her. She bids farewell to her child and leaves it at the cottage door. Again she makes her way to the river, but this time throws herself in its shining depths. Hiram is at hand and saves her despite herself. The mother, hearing the baby's cries, brings it into the room. The sight of it, innocent and helpless, softens the father's heart, and when Hiram brings Ann in, he forgives her and takes her home again.

THE PRAIRIE POSTMISTRESS.—Six one hundred dollar bills mean much to any but the millionaire, still Frank had gotten them together and was sending them home to pay the mortgage. The letter in which the money was enclosed was to be carried by his sister. Two witnesses of the enclosure, Tom Forrest and his partner, decide that they could use the money to advantage and plan to get it. They ask Frank and Gus to join them in a drink, and when refused they are more determined than ever to procure the letter. Grace drives on and is given the mail sack and Frank hands her the letter, telling her it must be delivered at once. Before she starts on her way Tom attempts to make love to her but she soon settles him and his anger mounts higher. She goes about delivering the different papers, letters, etc., and when confronted by Cowboy Dick, she becomes shy and takes some time before going through the mail and telling him there was nothing for him. Tom and his partner have been following Grace and while on a lonely road they hold her up. She lashes her horse and gets by them, but they gallop after her. Her mail flies in all directions and she is finally overcome. Tom secures the letter containing the money and goes off. Some cowboys happening along help Grace on her way, and by chance she is led to Dick's house, where she is cared for by his mother, while he rides away. Tom and his partner halt to gloat over their success, but the approach of horses hastens them on. Here ensues a lively chase between Dick and the cowboys and Tom with his companion. Dick aims and shoots the letter from Tom's hand. Leaving the boys to attend to their captives, Dick rides back to Grace with the letter. She explains its importance, and with his aid she mounts a horse and together they start on her interrupted journey. Meanwhile the poor old couple, to whom the money meant so much, were being turned from their home. The lawyer turned a deaf ear to their pleadings, but Dick and Grace arrive just in time; the money is paid. Tom is brought on. Grace orders that he be let loose and at her request Dick accepts Tom's hand. Dick gets his reward for his kindness, Grace.

LUX FILMS.

THAT TYPIST AGAIN.—Mr. Johnson starts for the office leaving his better half in anything but a pleasant mood, and is refreshed to have a pleasant word with his typist, who certainly appears to be more amiable than Mrs. Johnson just now. That lady has made up her mind to pay Bobbie a visit, "on mischief bent." She is announced. Poor Mr. Johnson has never dared to mention the need of a typist and to avoid "a scene," she is sent to a different room, but a pair of lady's gloves catch Mrs. Johnson's gaze and an altercation commences. Clerks and typist set to work to play a joke on the lady. Disguising himself as the girl, one of the clerks takes the place of the girl at the typewriter. In rushes Mrs. Johnson to find that there is no cause for jealousy with such a countenance as that typist possesses.

ONLY A BUNCH OF FLOWERS.—His watched-for opportunity has come; Jack has followed her and notices the admiring glance at a small bunch of flowers in the hands of a flower seller. Quickly Jack buys the bunch and presents them; a chat follows; the friendship ripens, and we next see them in their home, where a little one has come to share their happiness, but, alas, the mother's health is failing her. Poor Jack spends his all in an endeavor to keep her, but all in vain, and she is at last taken to the hospital, while their child is placed in a temporary home.

Trouble follows trouble, Jack has to leave the home where such happiness has reigned, and on arriving to pay his usual visit to the hospital he learns that his wife has died. In despair he sits on a bench on the roadside. A flower seller also sits down. Jack wishes to buy a posey, but, alas, his pockets are empty. The temptation to steal a bunch comes, but a young lady passing buys a bunch which Jack pleads for. With joy he goes for his little Dot and together they go to the grave, where he hands the child the little posey which she puts on her mother's last resting place.

CHAMPION.

A COWBOY'S PLEDGE.—Mary, fearing that mayhap her lover might follow in the footsteps of her father and become a drunkard, exacts a pledge from him that he will not touch liquor as long as he lives. The father cannot appreciate the seriousness of the pledge and during the festivities of the betrothal coaxes the cowboy into taking just one drink in honor of the occasion while Mary's back is turned. Mary, however, unexpectedly sees the man she is to marry drain the glass. She shudders with fear as she realizes that her lover, not strong enough to resist temptation and weak enough to break his pledge, might take to the path of her father. Her forebodings come true. Her sweetheart and father become constant habitues of "Pete's saloon." Day after day, night after night, both can be found drinking or drunk.

She determines to break off her engagement and signalizes her state of mind when she snubs her fiance when he and her father stagger from the barroom while she and her younger sister are passing on horseback. The old man and the cowboy, after a moment's pause of stupefied consternation, link arms and seek consolation at the bar. It does not take the young fellow long to become a drunken sot.

Indian Joe carries the news of the father's debauch to Mary and her mother. The women mount their horses and gallop to the saloon to save the father and husband and punish the lover. The wife arrives in time to support the head of her dying husband, who has fallen to the floor, and Mary to stare with accusing wrath at the man she was to marry. In an instant she grips her whip, and with well directed blows smashes bottle after bottle to atoms until the place reeks with the odor of spilled liquor. The cowboy at last attempts to stop the frenzied girl in her destruction, but she recoils from him, and before he realizes what she is doing, brings the whip down upon his head, face and shoulders.

After the funeral of the old man Jack goes to see Mary for the purpose of effecting a reconciliation, but she will not listen to his pleadings and he decides to go away and try to atone. She tells him that if in two years he becomes a man and finds he still loves her to come back.

And now the two years are passed and she wonders, as she leans against the tree where they parted, whether he will come back to her. Scarcely has the thought been formed when she hears his steps upon the gravel, and with bursting heart throws herself into the arms of her cowboy lover—come back a parson.

THE POWERS COMPANY.

ALMOST A HERO.—Teddy Holmes is telling his sweetheart, Edith, about his wonderful heroism in rescuing a lady. Edith's brother, Jack, overhears this and puts on a bed sheet, goes into the room and almost frightens the life out of Teddy. The girl sends Teddy away and writes him a letter that she will never marry him until he has proven himself a hero.

Teddy meets some moving picture people. He sees the villain throw the heroine into the water. To the rescue Teddy knocks the villain aside, plunges in after the girl and pulls her ashore. Then the moving picture people do him up thoroughly.

He sees a man and wife quarreling. The man knocks the wife down. Teddy interferes. The husband and wife both pitch into him, and what they do to him is unheard.

Sporty Jones comes home drunk and cannot open the door, so he climbs through the window of his house. Teddy sees this. Now he'll be a hero. He climbs in after Jones and a policeman sees this and he climbs in after Teddy. Teddy grabs poor Jones and is hauling him out when the policeman enters. Teddy accuses Jones and Jones accuses Teddy of being a burglar. The cop doesn't know what to do until Jones' wife enters and accuses Teddy of being the burglar. Then the cop drags Teddy out to the station house.

THE SEWING GIRL.—Hattie Brown is a poor sewing girl, who sews shirtwaists for a "sweat shop." Leaving her invalid mother, the girl goes to deliver her work at the office of the "sweat shop."

Simpson has called to sell some goods to Smith, the proprietor, and he has brought with him his pet dog. Smith leaves his wallet full of money on the desk, and he and Simpson go into the shipping room. The girl enters with her bundle of work, which is received by the clerk who exits and returns with a bundle of unfinished work for Hattie, who takes it and leaves. When the room is empty the dog enters, snuffs around, sees the wallet, grasps it with his teeth and goes out. We see the dog take the wallet to Simpson's house and lay it behind the steps. Smith enters, discovers his loss and calls a detective. As the girl was the only person in the room with the wallet she is suspected. The detective goes to her home and tries to arrest her, but Mrs. McGuire, a neighbor, takes a hand, knocks the detective over and helps the girl escape. An exciting chase follows.

The girl risks her freedom to visit her sick mother. The detective comes in and arrests her. He takes her to the office of Smith, who accuses her and agrees to make a complaint against her.

Meanwhile, we have seen Simpson sitting on the front steps of his house when the dog comes up carrying the missing wallet in his mouth.

Simpson dashes off to Smith's office and arrives just in time to save poor Hattie from arrest. Then Smith squares himself with the sewing girl.

WINNING A HUSBAND.—Nellie Thomas and Frank Howard are in love with each other. Phyllis Black, a school chum of Nellie's, pays her a visit, falls in love with Frank and, at a picnic party in the woods, she throws her arms about him and tells him so.

Nellie's father sees this and, thinking that Frank is trifling with his daughter's affections, orders him to leave the place and never see his daughter Nellie again.

Frank is a Western boy who does not give in quickly. He writes a note to Nellie. "Sweetheart: I love only you. Will you meet me at the cross roads and marry me now?" The stupid messenger delivers the note to the other girl, who, thinking that she is meant, rides off to meet Frank. But she drops the note on the ground and Nellie finds it. Here follows a novel and most interesting race between two women to meet the man they both love.

Nellie passes her rival on the road, meets Frank and they are married. Phyllis comes up just in time to see them receive the minister's blessing.

MADAME CLAIRO.—Thompson picks up an artificial curl dropped by his wife's French maid. Thinking it is his wife's curl he kisses it and is discovered in the act by Mrs. Thompson, who is very pretty and very jealous. She thinks that he is in love with some other woman and she arranges a meeting with Madame Claire, a fortune teller, with the hope of learning who the other woman is. Thompson finds this out, and he bribes Madame Claire to let him wear her robe and take her place at the seance. "Wifie" enters and Thompson gives her the time of her life. After several screamingly funny scenes Thompson says he will show his wife a spirit picture of the man who loves her best. He removes the mask, puts his own face through a picture frame and his wife is convinced.

Meanwhile in another room we see Madame Claire receiving a message warning her to flee as the police are about to raid the place. Claire goes out and the police enter and arrest Thompson's wife, who faints. Thompson comes out. The police arrest him and are about to take him away, when he pulls off the mask and the laugh is on the cops. The wife goes away without seeing her husband, and the last scene where Thompson's wife begs him on her knees to forgive her for her jealous suspicions, is a fervent one.

DRAMAGRAPH CO. OF AMERICA

TRADE MARK

FILMS of QUALITY

FILMS of QUALITY

ANNOUNCEMENT

The Dramagraph Company of America begs to announce to Independent Exchanges and Exhibitors that they have postponed releasing their first production until September, on a date to be hereafter announced.

We have taken this step, because we do not believe in burdening the exchanges with new fiilms during this dull season of year.

Meanwhile the Dramagraph Company are busily engaged on a number of strong dramatic feature films which you should not fail to secure to stimulate the Fall trade.

DRAMAGRAPH CO. OF AMERICA

Factory and Studio: Edgewater, N. J.

OFFICE:

Lincoln Bldg., No. 1 Union Square

NEW YORK

Sold only through the Motion Picture Distributing and Sales Co

"Sh-h-h. I'm in Disguise!"

Permit me to introduce

"Gen. Flimco." He is disguised, or thinks he is. But if there is any man in the moving picture business who fails to recognize him as Old Man Trust (father of Mamma Ten Percent) he is as blind as a bat. There is only one way you exhibitors can make Gen. Flimco tear off his disguise and retreat, and that is by asserting your independence and asserting it with all your might and main. I've spent several fortunes keeping you posted on the doings of Old Man Trust, Mamma Ten Percent, Gen. Flimco and the rest of the family. Those of you who have taken my word for everything I have said have profited by it. Those of you who disbelieve, have either suffered or will suffer in the end through your own carelessness. Man, man, man! Wake up. Come out of it. Run your own business your own way. Protect your investment. Write to me this very day and do business on a healthy basis, not a false and dangerous one! I mean it!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

HEADQUARTERS

196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

"The Gamut of Emotions Without a Fatality"

We put quotations around that to make you think some great authority gave it as his definition of "Good Wholesome Drama." Well that's correct—we're the authority and we're great because we've made what is undoubtedly a great little drama that runs up and down and down and up the whole scale of emotions, playing on each with no unmistakable tinkling and tingling that makes you stop and ask yourself if **you** ring true.

"The Heroic Coward"

Released Monday, August 15th

Clean cut clear from rise to drop. Action in every three-quarter inch Run it, stand down front and watch your audience gasp, sigh, laugh, cry, clench, relax, and then applaud—a sweet story to carry home with them and a strong story to carry them back to you whenever you put out that

"YANKEE NIGHT TO-NIGHT"

Look at This List!! They Can't be made Stronger:

The Brokers Daughter. Released August 8th
The U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WIRE YOUR ORDER TO THE SALES CO.

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 30—Faust (Dr.)
July 4—The King of the Beggars (Dr.)
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—To-morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 15—The Life Boat.....

"IMP."

June 20—In the Mesh of the Net (Dr.).....
June 23—A Self-Made Hero (Dr.).....
June 27—The Brothers' Feud (Dr.).....960
June 30—A Game for Two (Com.).....970
July 4—The Fallen Idol (Dr.).....900
July 7—The Call of the Circus (Dr.).....950
July 11—Old Heads and Young Hearts (Com.)..
July 14—The Saloon Next Door (Dr.).....
July 18—Summertime .....
July 21—The Mistake (Dr.) .....
July 25—Two Maids (Com.).....
July 28—Bear Ye One Another's Burdens (Dr.).975
Aug. 1—Irony of Fate .....
Aug. 4—Yankeeanna .....
Aug. 8—Once Upon a Time.....
Aug. 11—Hoodoo Alarm Clock (Com.).....
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995

LUX FILMS.

June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.).....900
June 17—MacNab Visits the Comet (Com.).....900
June 21—The Devil's Wand.....850
June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380

NESTOR FILM COMPANY.

June 20—Boss of E Rranch (Dr.).....956
June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990

NEW YORK MOTION PICTURE CO. ("Bison.")

June 17—A Cowboy's Race for a Wife..approx 1000
June 21—The Sea Wolves.....932
June 24—A Mexican Lothario.....978
June 28—Her Terrible Peril.....918
July 1—The Ranchman's Simple Son.....951
July 5—A Sinner's Sacrifice.....922
July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 15—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico 984
July 29—In the Wild West.....995
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945

ITALA.
(By N. Y. M. P. Co.)

June 11—Linda of Chamouny 1000
June 18—The New Sign of the Globe Hotel.....400
June 18—Distractions of Foolshead.....600
June 25—The Man Suffragette for the Abolition of Work for Women.....354
June 25—A White Lie.....742
July 2—Catherina, Duchess of Guisa .....app. 1000
July 9—The Abyss 1000
July 16—The Voice of the Blood.....500
July 16—Mother-in-law, Son-in-law and Tangle-foot 500
July 23—A Cannon Duel 500
July 23—Let Us Die Together.....500
July 30—The Two Bears 693
July 30—Where Can We Hang This Picture?..307
Aug. 6—Louisa Miller.....1000
Aug. 13—A Cloud 500
Aug. 13—Papa's Cane 500

AMBROSIO.
(By N. Y. M. P. Co.)

June 29—The Taking of Saragossa.....975
July 6—The Tamer; Alfred Schneider and His Lions 1000
July 13—The Struggle of Two Souls 500
July 13—Tweedle Dum's Aeronautical Adventure 500
July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
Aug. 3—The Glove.....800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500

POWERS PICTURE PLAYS.

July 12—A Mightier Hand (Dr.).....
July 16—A Jealous Wife (Dr.) .....
July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....

THANHOUSER COMPANY.

June 24—The Governor's Daughter (Dr.).....1000
July 1—The Flag of His Country (Dr.).....
July 5—Gone to Coney Island (Com.).....
July 5—Booming Business (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000

SALES CO.—FILM D'ART.

June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hiding Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles le Temeraire.....518
Aug. 11—Oedipus King.....457
Aug. 18—Carmen 995

DEFENDER FILM CO.

July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500

CENTAUR FILM COMPANY.

June 9—Mr. Swell in the Country (Com.).....564
June 9—Blind Love (Dr.).....420
June 16—The Old Maid's Picnic (Com.).....390
June 16—Her Lesson (Dr.) 559
June 23—Getting Rid of Uncle (Com.).....650
June 23—One Good Turn (Dr.).....300
June 30—For Her Son's Sake (Dr.).....
June 30—She Would be a Business Man (Com.).560
July 7—One Man's Confession (Dr.).....
July 11—Aviation at Montreal (Scenic).....
July 14—The Badgers 475
July 14—Grandad's Extravagance 520

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm.....650
June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....960
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975

CHAMPION.

July 20—A Romance of an Anvil (Dr.).....1000
July 27—The Cowboy and the Squaw (Dr.)....1000
Aug. 3—The Hermit of the Rockies.....900
Aug. 10—A Cowboy's Pledge (Dr.).....850

DRAMAGRAPH

Aug. 11—Beyond Endurance 950

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 8.

Eclair—The Buried Man of Tebessa (Dr.).....677
Eclair—Competition of the Police and Guard Dogs (Scenic) 258
Imp—Once Upon a Time.....
Yankee—Broker's Daughter.....970

Tuesday, August 9.

Bison—A True Country Heart.....1000
Lux—(Title not given.)
Powers—A Man's Way (Dr.).....
Thanhouser—The Mad Hermit (Dr.).....1000

Wednesday, August 10.

Ambrosio—Truth Beyond Reach of Justice.....500
Ambrosio—A Favor Admission to a Play.....500
Atlas—The Animated Scarecrow.....500
Atlas—The Wrong Bag.....500
Champion—A Cowboy's Pledge (Dr.).....850
Nestor—Hearts of Gold (Dr.).....990

Thursday, August 11.

Cines—(Title not given.)
Defender—Indian Squaw's Sacrifice.....
Film d'Art—Charles le Temeraire.....518
Film d'Art—Oedipus King 457
Imp—Hoodoo Alarm Clock (Com.).....

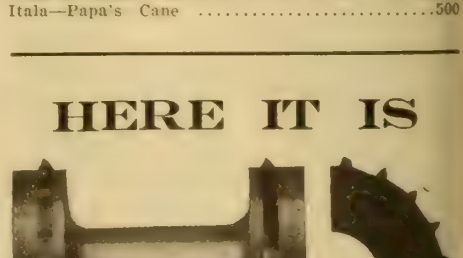
Friday, August 12.

Bison—The Prairie Postmistress.....945
Lux—(Title not given.)
Thanhouser—Lena Rivers (Dr.).....1000

Saturday, August 13.

Capitol—(Title not given.)
Carson—(Title not given.)
Columbia—(Title not given.)
Great Northern—The Stolen Policeman (Com.).
Great Northern—The Life Boat.....
Itala—A Cloud 500
Itala—Papa's Cane 500

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

AMONG THE EXHIBITORS.

Flint, Mich. W. N. Harris has purchased the Airdome on North Saginaw street.

Fayette City, Pa. M. Winer has purchased from the Abrams Amusement Company the moving picture theater erected in the Odd Fellows Building on Main street.

Ames, Ia. Virgil Johnson has purchased the Scenic moving picture theater from Thompson & Armstrong.

Horton, Kan. E. L. Perring has opened a new moving picture theater here.

Springfield, Ill. The Loper Theater Company has been incorporated with a capital stock of $1,000 for the purpose of operating moving picture shows. The incorporators are Harry I. Loper and others.

Denver, Col. The Princess Amusement Company is making arrangements to erect a large moving picture theater here.

Waterloo, Ia. John Matsellies has purchased the interest of J. F. McClinton in the picture and vaudeville show here.

Hannibal, Mo. Messrs. Cary & McDonald have opened a new moving picture theater here. It is known as the Majestic Theater.

Chicago, Ill. The Archer Amusement Association has secured a permit for the erection of a new moving picture theater to be located at 200 West Thirty fifth street.

Emmett, Idaho. D. Nodel is making arrangements to open a new moving picture show here.

Pontiac, Ill. F. M. Bond is making arrangements to start a new moving picture show here.

Fort Madison, Ia. Waldo Ebinger has purchased a lot on Second street as site for a new vaudeville and moving picture theater.

Philadelphia, Pa. Architect Peter Kulin has been commissioned by Michael Walsh to prepare plans and specifications for the erection of a new moving picture show at Kensington and Allegheny avenues.

Baltimore, Md. Daniel H. Brown is planning the erection of a new moving picture theater on Columbia avenue.

Vandalia, Mo.—G. W. Pigg will erect a new moving picture theater here.

Cuyanne, Minn. F. W. Hall is planning to open a new moving picture show here.

Washington, D. C. The District Amusement Co. will erect a new vaudeville and moving picture theater at 507 Ninth street.

Washington, D. C. H. W. Elliott is contemplating the erection of a new moving picture theater to be located at the corner of Fourteenth and Church streets.

St. Charles, Ill.—A moving picture show will be put up at St. Charles, and Sam Musson is the proprietor.

St. Paul, Minn. The Crystal Theater will be remodeled. The cost will be about $20,000. The theater will be located at the old address, 416 Wabash street. Frank Seifert is the proprietor.

Los Angeles, Cal. A contract has been completed for a two-story brick picture show, and W. C. Cline is the contractor.

Orange, Ia. A store belonging to Mrs. Sloh is being remodeled, and is going to be a moving picture show when it is done.

Louistown, Mont. A new moving picture show opened its doors today. It is a fine little theater, and Heinicke & Tropp are the proprietors.

Washington, D. C.—Plans are being completed by J. H. DeSibour, architect, for theater and office building, to be erected at Fifteenth and Green streets at a cost of $1,000,000.

Moulton, Ia.—Garrett Bros. have purchased the Star Moving Picture Theater here.

Buffalo, N. Y.—Kehr Theater Co., of Buffalo, has been incorporated, with a capital stock of $5,000, to operate moving picture show. The incorporators are Frank M. Doran, Louise M. Kehr, Philip H. Dartweiler, all of this city.

Mobile, Ala. I. D. Daniels has purchased the interest formerly owned by Martin Linsey in the Keener Amusement Co. The Company contemplate making several important improvements to their enterprise.

Leon, Ia.—A new moving picture theater opened. The theater is constructed by W. P. Sheets & Co.

Gilman, Ill. C. E. Zink, manager of the moving picture show, has made a change in his film and is receiving best class pictures and songs.

Hammond, Ind. Bump & Berry are busy finishing the plans for the theater building that is to be built by Peter Schutz on State street. This building will cost $40,000.

New York, N. Y.—People's Film Exchange have incorporated. Harry Harris, C. G. Ludvigh, Henry L. Witney and others.

Columbus, Ohio.—The Anderson Ziegler Amusement Co., increased their capital from $750,000 to $775,000.

Platka, Fla. The Orpheum, better known as the Kalbfield Airdome, was opened for this season July 4th.

Cairo, Ill.—W. H. Moore and H. J. Jackson were here from St. Louis, and were looking for a location to open a moving picture show.

Newburgh, N. Y.—The Palace Theater, one of the finest of moving picture theaters being erected in this section, is near completion and will be ready to open within a week or so.

New York City. A new moving picture theater will be opened on Broadway between 40th and 41st streets within a week.

Van Buren, Ark.—A new Lyric Theater has been opened on Sixth street for Messrs. Todd & Woolum.

Houghton, Mich. The Royal Theater is the latest of moving picture theaters to open on Quincy street.

Moline, Ill.—The Barrymore Theater will be used during the summer months as a first class moving picture theater.

San Diego, Cal. An out door moving picture theater will be operated during the summer season at the southwest corner of Third and C streets. The proprietors of the show are H. W. Elliott and William E. Fredd.

Youngstown, Ohio.—W. H. Park has opened the Luxor Moving Picture Theater in East Federal street.

Hartford, Conn.—A new airdrome has been erected here which will have a seating capacity of 2,000, and will be known as Simon's New Garden Theater. Moving pictures and vaudeville of the best kind will be the features here.

Sullivan, Ind.—M. E. Moore and W. W. Willis, managers and proprietors of the Red Mill and Colonial Moving Picture Theatres of Vincennes, have purchased the Lyric Theater in Sullivan, and will conduct it as a high class moving picture and vaudeville theater.

St. Johnsville, N. Y.—A new moving picture theater is being erected in the Fox Block for Mr. Elmer Fox. This theater will be able to seat about 200 or more patrons.

Spencer, Mass. Joseph Berthiaume, former proprietor of the Park Theater, has leased the Grande Hall, and will convert it into a moving picture theater.

Port Jervis, N. Y.—The Family Theater will reopen and are now running the latest moving pictures.

New York City. Plans have been filed for the erection of a high class picture house on Longwood avenue, which will cost the proprietors, the Damascus Amusement Company, about $100,000.

Norwich, Conn. A new theater, with a seating capacity of 1,000, is to occupy the second floor of the new Pehoquin Block. It will not be ready until the fall.

Omaha, Neb.—Claus Schaub, proprietor of the "It" Theater on Sherman avenue, is making arrangements for the erection of two theaters which will be ready some time during the fall. About $12,000 will be spent on them.

Allentown, Pa. The Star Moving Picture Theater on Fourth and Hamilton streets, is being remodeled and enlarged so as to accommodate the patrons with seats.

Lottz, Pa. Rudy's Hall has been converted into a moving picture theater, and will be known as the Dreamland.

Far Rockaway, N. Y.—The Aerodome Theater on Mott avenue and James street reports good business, having nearly 1,500 chairs filled every night.

Waterbury, Conn.—A new moving picture theater is being fitted up in Linsted Block, corner of Main and High streets, for Henry Davis.

Harrisburg, Pa.—Mr. J. C. Light opened his new moving picture show on South Earl street.

York, Pa.—The Wizard Moving Picture Theater in this section has closed its doors and will remain so until the summer season is over.

Freeport, Ill. The Healy Theater, which for the past months was being constructed, has at last been completed and have thrown open its doors and is receiving a large patronage.

Brockton, Mass. George A. Mulford has taken a lease on the new Marston building on Main street and will convert it into a moving picture theater.

Brooklyn, N. Y.—A new moving picture show is being erected at the southeast corner of Central avenue and Madison street for Louis T. Umber.

Winchendon, Mass.—Joseph L. Rome has begun the erection of a new moving picture show to be built on Railroad street.

Montrose, Pa.—T. M. Foster is planning to open a new moving picture show here which will be known as the New Nickelet.

New Britain, Conn.—The Gem Theater proprietors have opened a new moving picture show which will be known as the Garden Theater.

Bridgeport, Conn. The Bijou Theater has sold its amusement house to R. P. Burroughs and is now planning the erection of another theater on Fairfield avenue which will seat about 750.

Bridgeport, Conn.—The Nickelette Theater Company in Bridgeport has opened an airdome on the lot next to its theater and is receiving large crowds nightly.

Springfield, Mo.—The Aladdin Theater will make extensive improvements. Will be closed for two months.

Maryville, Mo.—William Burtz has leased the theater here and will manage the same.

Muscatine, Iowa.—Fred Switzer and Henry Fayle have leased the Bronke building, and will open an amusement place here.

Sibley, Iowa.—Frank Stucker has sold out his theater to a party from Sanborn, Iowa.

Cherokee, Iowa.—Henry Ling has disposed of the Wonderland Theater to W. A. Banister.

Port Huron, Mich.—The Agnel Bldg. has been leased by Tom Major and Charles Murphy and will be transformed into the Family Theater.

Los Angeles, Cal.—W. H. Clune will erect a two-story moving picture theater building here.

Altoona, Pa. W. W. Watts will enlarge his nickelodeon, the Vaudette, considerably.

Quincy, Ill.—The Colonial Theater Company of Joliet will operate a theater here.

Wheeling, W. Va. Mr. Thomas [illegible] the management of the Orpheum Theater and will make extensive improvements.

Little Rock, Ark. Ten thousand dollars will be spent on the improvements of the Majestic Theater here.

Watervliet, Mich. Peckett Bros. will open their moving picture theater here soon.

Manistique, Mich. Richard White has accepted the management of the Star Theater here.

Buffalo, Wyo. S. L. Hara has taken over the moving picture show owned by Allison and Watten.

Baltimore, Md. Thomas A. Zeger has been awarded the contract for the erection of a new moving picture theater at Luna Park for the Luna Park Company.

Provo, Utah. J. B. Ashton has purchased the Rex Theater here from Kent Cobb.

Minot, N. Dak.—The Twin City Scenic Company is contemplating the erection of a $50,000 vaudeville and moving picture theater here.

Nyssa, Ida. Messrs. Pounds & Himler have opened a new moving picture theater in the Sharp building.

Buffalo, N. Y.—M. Slotkin is having plans prepared for the erection of a new moving picture theater on William street.

Texarkana, Ark. C. V. Brown has purchased the Majestic Theater here.

Duquesne, Pa. Zeigler & Penman have commenced the erection of a new moving picture theater on North First street.

Sutton, Neb.—Vincent Beneway has opened a new moving picture theater here.

Wichita, Kan. W. H. Marple has sold the Lyric Theater here to J. J. Martin and A. C. Gurtz.

New York, N. Y. The Millard Amusement Company has been incorporated with a capital stock of $10,000. The incorporators are M. L. Goldsmith, M. Rosenthal and Seymour Mork, all of 31 Nassau street.

Kewanee, Ill. Kent Gilfillan and T. P. Woodruff are preparing to open a new moving picture theater at the corner of Second and Tremont streets.

Washington, D. C. F. F. Kidwell has opened a new airdome at Twenty third avenue.

Arenzville, Ill. Way Weeks has started a new moving picture theater and will begin business at once.

Adrian, Mich. Elwyn Simons has opened up a so called 5 and 10 cent store on North Main street.

Lansing, Mich. Alger L. Brown has opened up a moving picture theater at 114 North Washington avenue.

Kalamazoo, Mich. Harvey Dorr has opened up a new theater on South Birdick street and will have a large seating capacity.

Watkins, Ill. J. R. Dickerson has commenced the erection of an open air theater on Franklin street.

Mankato, Minn. W. D. Chamberlain, manager of the Unique, has purchased the Wonderland Theater and will operate both under one management.

Hammond, Ind.—Charles W. Van Sickle is making arrangements to open a new moving picture show here.

Springfield, Mo.—Albert Peterson and J. E. Bailey are planning to erect an airdome at 211 West Commercial street.

Alton, Ill.—F. W. Brill has purchased the Biograph moving picture theater.

Linden, Wis. Art Ben is making arrangements to start a new moving picture theater here.

Shakopee, Minn. Chas. Weicht has disposed of his interest in the moving picture show here to F. E. Brock.

Owensboro, Ky. Arch Smith is making arrangements to open a new airdome here.

Buffalo, N. Y.—Andrew Plewa will erect a moving picture show at 367 Amherst street.

Buffalo, N. Y.—Zuchlewski will erect a new moving picture show at 361 Amherst street.

Quincy, Ill.—W. C. Bynus is planning to open a new moving picture theater here.

Middletown, Pa.—E. H. Condran has opened a new moving picture show here.

Chicago, Ill.—William Mellanson and Harry Baskerville have opened a new vaudeville and moving picture theater in Chicago Heights.

Cairo, Ill. Guy Eichenberger is completing arrangements for the erection of a new vaudeville theater here.

Olivet, Mich.—J. Naldrett has opened a new moving picture show here.

Freemont, Neb.—S. R. Wells is considering the erection of a new moving picture theater here.

Oxford Junction, Ia.—Mr. Blizek will open a new moving picture show here.

Hammond, Ind.—Dr. J. T. Clark has purchased the State street theater from Harvey Brooks and will make extensive improvements.

Gouverneur, N. Y.—Tay B. Smith has purchased the interest of his partner, Ed Fredenburg, in the Fairyland moving picture theater.

Ottawa, Ill.—S. R. Allsson is making arrangements to open a new moving picture show here.

New York City.—Harowitz, Reece & Keelan will open a new moving picture theater at 1709 Third avenue.

Philadelphia, Pa. T. Reece Howard has sold his moving picture theater, at Fifty ninth and Market streets to the Globe Amusement Company.

St. Louis, Mo.—Messrs. M. F. Heib and William J. Kiely will erect a new moving picture theater at the corner of Grand avenue and Olive street.

Baltimore, Md. F. Donkas and G. Kontos will erect a new moving picture theater at 2656 Frankford street.

Moline, Ill.—A. A. Samuels has opened a new moving picture theater here. It is known as the American Vaudette.

Pueblo, Col.—William L. Davis is planning the erection of a new moving picture theater here.

Howell, Mich.—John Stoddard is making arrangements to open a new moving picture theater here.

Rantoul, Ill.—George Ray has purchased the interest of Tom Wilson in the moving picture show here.

St. Louis, Mo.—August A. Busch has decided to open a new moving picture theater here.

Manistique, Mich.—M. J. Mathews has purchased the Star moving picture show here from Mrs. Kickwood and has taken possession.

Green Bay, Wis.—J. A. Speaker is planning to open a new moving picture theater here.

Los Angeles, Cal.—Bert Fisher is making arrangements for the erection of a new moving picture theater, to be located at the corner of Adams and Main streets.

Plymouth, Ind.—M. Dewitt has sold the Orpheum Theater here to Charles Waller.

Oklahoma City, Okla.—The United Motion Picture Company has been incorporated with a capital stock of $20,000. The incorporators are B. H. Powell, C. D. Stuble and F. L. Klitz.

Logansport, Ind.—J. C. Shaver has purchased the Crystal Theater here.

Buffalo, N. Y.—The Kehr Theater Company will erect a new moving picture theater at 1588 Broadway.

Cincinnati, Ohio.—Harry Heimerdinger has secured a permit for a new moving picture theater to be located at the corner of Seegar avenue and Carll street.

Batavia, N. Y.—Robert U. Criswell has sold the Lyric moving picture theater here to Elmer Niendorf, of this city.

Red Wing, Minn.—Geo. F. and Geo. L. Harrington, of Bruce, Wis., have purchased the Gem moving picture theater here, and have taken possession.

Falls City, Neb.—C. H. Kerr will open a new airdome theater here.

Cumberland, Md.—Charles Gercke will erect a new moving picture theater on Torresdale avenue, south of Comly street.

Leon, Ia.—W. P. Sheets & Co., of Princeton, Mo., are planning to open a new moving picture show here.

Buffalo, N. Y.—Frank Nowak will erect a new moving picture show on Broadway.

West Point, Ga.—The Amuse U moving picture theater here owned by R. S. Scott was destroyed by fire.

Charlotte, N. C.—Otto Haas has purchased the Star moving picture theater here from F. J. Newell.

Sheridan, Wyo.—G. D. Keith has purchased the Electric Theater here from Waechter & Christensen.

Osage City, Kan.—G. H. Strayer is making arrangements to erect a new airdome theater here.

Cincinnati, Ohio.—The Schottmiller Company is having plans prepared for the erection of a new moving picture theater.

Roswell, New Mex.—The Lyric moving picture theater here was destroyed by fire.

New York, N. Y.—Architect C. W. Ruhl has completed plans for the erection of a new moving picture theater to be located on Third avenue. B. C. Gerkin is the owner.

Middletown, Pa.—E. H. Condran, Jr., is planning to erect a new moving picture show here.

Grand Forks, N. D.—A. G. Pedwell, of San Francisco, is planning to open a new moving picture theater here.

Cincinnati, O.—The Columbia vaudeville and moving picture theater here was badly damaged by fire.

White Pigeon, Mich.—Arthur Rustling has opened a new moving picture theater in the Mack building.

Ft. Worth, Tex.—Mr. Healy, of Freeport, Ill., has erected a $20,000 moving picture theater here, and will soon open same.

Union City, O.—Lewis & Shreve are preparing to open a new moving picture show here.

Zanesville, O.—Sun & Murray are planning to greatly enlarge the Orpheum Theater here.

Herrin, Ill.—A. R. Hill is completing arrangements to open a new moving picture show here.

Joplin, Mo.—The Globe Theater Company is preparing to open a new moving picture theater here.

Brooklyn, N. Y.—The Excelsior Moving Picture Theater Company has been incorporated with a capital stock of $2,000. The incorporators are Herman J. Scharmagel, Albert J. Olson and Axel V. Nelson.

Davenport, Ia.—The Family Airdome, better known as the Summer Theater, at Fourth and Scott streets, was opened for the Summer season recently as a moving picture house. Only high class motion pictures will be shown. The theater is cool and clean and will undoubtedly prove a popular place during the warm Summer months for the amusement seekers of the city.

Fairchild, Wis.—F. J. Bollinger will open a moving picture show here.

Houghton, Mich.—C. S. Sullivan's new Royal Theater opened here and received a good patronage.

Kane, Pa.—Koser & Hood, the owners and managers of the Orpheum Theater, on the corner of Second and Water streets, have sold their business to Wells & Kantz.

Worcester, Mass.—Edward Lynch has leased the Lincoln House property and will erect a picture house, to be ready by November 1.

Newburgh, N. Y.—Work was begun to-day on a new open-air moving-picture theater in Lander street, next to the Empire Garage, and will seat from 1,500 to 2,000 people.

Haiby, Ida.—W. F. Horne has converted the Opera House into a moving picture theater.

Brooklyn, N. Y.—A new moving-picture theater is being erected here on Franklin avenue, near De Kalb avenue, for the Gold Realty Company. Another is being built on Benton street, corner of Kingsland, for Thomas E. Reydel.

Niagara Falls, N. Y.—A new moving-picture theater is being erected in this section, and will be known as the New Grand.

Aurora, Ill.—The Fox is a new moving picture theater opened here under the management of L. M. Rubens.

Chicago, Ill.—The Kedzie Amusement Company will shortly erect a new vaudeville and moving picture theater at the corner of West Madison street and Kedzie avenue.

Sheridan, Wyo.—W. A. Karns has opened a new moving picture theater on North Main street. It is called "The Scenic."

Globe, Ariz.—The Miami Townsite Company has purchased the Miami Airdome, and Manager Borenstein will have charge.

Sandwich, Ill.—Will Burkhart has purchased the Royal Moving Picture Theater of Mr. Grant.

Bisbee, Ariz.—Quinn Brothers are preparing to erect a new vaudeville and moving picture theater on Upper Main street.

Terre Haute, Ind.—Terre Haute will have another moving picture show. This one will be situated in the Kirk shoe store and will be under the proprietorship of the Colonial Theater Company. This company has many houses in other cities and conducts them as first class picture palaces.

Odell, Ill.—A. R. Orr is making arrangements to open a new moving picture theater here.

Cowanda, N. Y.—A new moving picture theater has been erected in the skating rink here. Shows will be given on Monday, Wednesday and Saturday nights. Two reels of film and two illustrated songs will make up the performance. The admission is 5 cents.

Seabright, N. J.—The new moving picture theater, which has been under course of construction for some time, has at last been completed and has thrown open its doors to the public. The location of this amusement house is on Church street and belongs to the Percy Williams' Circuit. The admission will be 10 cents.

Hackettstown, N. J.—George Search, who has been conducting a moving picture show under canvas at Netcong for some time past, has leased the Curtis lot on Washington street, for the same purpose.

INDEPENDENT FILMS.

The following reels have been released, week of August 1, by the Empire Film Company, 150 East Fourteenth street, corner Third avenue, New York:

Aug. 1—Irony of Fate (Imp).....995
Aug. 1—U. S. Revenue Detective (Yankee)....960
Aug. 1—Soldier's Honor (Eclair).....634
Aug. 1—She Survives Son-in-Law (Eclair).....411
Aug. 2—Miner's Sweetheart (Bison).....1000
Aug. 2—Jenks' Day Off (Thanhouser).....960
Aug. 2—The Private Secretary (Powers).....950
Aug. 3—The Rest Cure (Atlas).....966
Aug. 3—The Glove (Ambrosio).....895
Aug. 3—Frieot Drinks Horse Embrocation (Amb.).....295
Aug. 3—The Spitfire (Champion).....990
Aug. 3—Sons of the West (Nestor).....950
Aug. 4—Yankeeanna (Imp).....985
Aug. 4—Eagle and Eaglet (Film d'Art).....1040
Aug. 5—Cowboy's Generosity (Bison).....1000
Aug. 5—The Restoration (Than.).....975
Aug. 6—His Baby's Shirt (Powers).....500
Aug. 6—Almost a Hero (Powers).....500
Aug. 6—Magdalene (Great Northern).....950
Aug. 6—Louisa Miller (Itala).....1000

AT LIBERTY

Stage Director and Studio Manager

Have had experience with leading trust and independent companies.

My pictures are very popular with press and public.

Address "DIRECTOR," care Moving Picture World

AMERICAN FILM EXCHANGE

The First to Rent Films in the U. S. and Still At It

Powers Machines to rent by week
Films Rented Bought and Sold

630 Halsey St., BROOKLYN, N. Y.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

FOR SALE Power's Cameragraph, complete, will be sold at a bargain. Recently overhauled and in first-class condition. SMYTH BROS., Renova, Pa.

WE ARE NOT RENTERS

but the largest Film Dealers in the World of Independent and Association Films.
We have **IMP, BISON, THANHOUSER** and other makes on hand.

WRITE FOR COMPLETE LIST

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West **Broadway and 17th Street** **New York City**

SUPERIOR FILM SATISFIER

OUR Special

Rates on 30, 60 and 90 day good clean stock will save you money.

"DO IT NOW"

TRY US OUT. We make yours a "Standing Room Only" Business right through the dog days

BELIEVE US

Write or wire today

New Catalogue just issued

SUPERIOR FILM SUPPLY CO.

325 Huron Street
TOLEDO, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

NEW SLIDES

For the Following Songs—JUST OUT

I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Daisies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

Summer Bargains

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2 25
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons (A. C. Current 10 hour, 50 pr.)	5.40
Tickets—roll of 2,000	.16
Stay on Oil, 1-2 pint can	.20
Quart Bottle Florozone Disinfectant	.50

AMERICAN MOTION PICTURE SUPPLY CO.
61 West 14th Street, New York City

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

JEFFRIES-JOHNSON
FIGHT PICTURES

Showing every important blow from the beginning to the knock-out. Sixteen slides with lecture. Five one sheet lithographs included.

$7.50 CASH WITH ORDER

The Chicago Fight Picture Co.
81 Clark Street, - - Chicago

FOLDING CHAIRS

For Moving Picture Shows Grand Stands. Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

FILMS FIGHTS SLIDES

One Especial Feature we offer you is an Exact Reproduction of the

JEFFRIES - JOHNSON FIGHT

2 Reels of Close up Pictures —Blow for Blow—with the brutal parts cut out.

Big Money Getters
Write for Dates

Toledo Film Exchange
319 Superior St., TOLEDO, O.

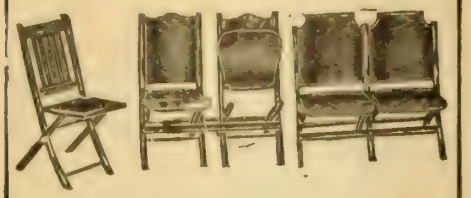
¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

The NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

MOVING PICTURE THEATER, seating 600, in a city of 150,000 population, horseshoe balcony, 8 exits. No. 5 Power's machine, 1 combination Power's machine, stage 18 x 12, scenery, dressing rooms, asbestos curtain, everything in excellent condition. This is one of the best propositions in New England. Owner can not give it proper attention. Will lease to responsible parties. I. M. W., 504 Tremont St., Boston, Mass.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

Second-Hand Films

Exported in large quantities in prices from **1** cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

Moving Picture World Bound Volume No. 6

JANUARY to JUNE 1910

NOW READY

$2.00 Per Volume $2 00

Express Charges Collected

ORDERS FILLED IN ROTATION

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in

SECOND HAND FILMS

in the United States

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of **PROVEN QUALITIES** essential.

Our Opera Chairs are conceded to be the **IDEAL** seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

STATE RIGHTS FOR SALE FOR THE

Original Wolgast-Nelson Fight Pictures

Price, 12 cents per foot. Exclusive Territorial Rights given with each set of films.

GENERAL FIGHT PICTURE CO., Mossler Buldg., Chicago

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7 50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

312-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

The BIO Carbons

WHAT IS IT?

It is a **better** projector carbon, made by men who believe that it pays to do things just a little bit better than the other fellow. They have a notion that there will be enough people who will appreciate it, to make it worth while.

Our stack of mail every morning proves that there are a whole lot of people who think it worth while.

They are the kind we want to hear from.

The chap who says "Oh I'm satisfied; Why should I change?" Grandfather's shoes fit me perfectly"—little knows that the sheriff is waiting just around the corner with a writ of attachment for the above mentioned footgear.

Success **to-morrow** lies in being everlastingly dissatisfied with **to-day's** results. At least, **we** think so, and we are glad to find that we're not at all lonesome in the opinion.

If you agree with us sign here.

Jobbers-Name.....

and mail this ad to us with $1.50 for a **sample** package of 50-5/8 x 6 inches BIO Carbons (AC or DC) prepaid.

Charles L. Kiewert Co.

NEW YORK	**39 Cortlandt Street**
PITTSBURG	**421 Frick Building**
MILWAUKEE	**114-116 Huron Street**
SAN FRANCISCO	**195-197 Fremont Street**

DON'T FORGET TO FILL IN YOUR JOBBERS NAME

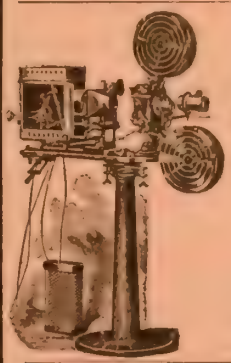
HALLBERG

HAS MOVED TO

36 EAST 23d STREET

Hallberg Electric Economizer

is made for all circuits in any size required for one or more M. P. or stereopticon lamps, and is GUARANTEED TO LAST and **saves 60 to 90%** on current bill and gives the **best light.**



Motiograph

Flickerless M. P. Machine

produces the steady, brilliant pictures you have been looking for.

The 1910 Model

is now in stock, ready for prompt delivery.

Hallberg

Exhaust and Buzz Fans

are the best on the market and prices are right. 24-inch A. C. Exhaust Fans and all sizes Buzz Fans in stock at all times.

•TRADE MARK•

Electra Pink Label M. P. and "EXCELLO" Flame Carbons give the best results. My stock is complete. Any size order filled on date of receipt.

Send **$1.50** for a set of **HALLBERG Terminal Connectors** by mail, postpaid. They do away with burned out lampleads.

Hallberg

4,000 C.P. Flaming Arc Lamps

give a steady golden yellow or brilliant white light. The best for theatres.

Send 35c for Can of SPEC-OIL
The Best You Ever Used

My stock of Announcement Slides, Condensers and M. P. Supplies is the most complete. **Free Catalogue No. 41-W**

J. H. HALLBERG, 36 East 23d St., New York

Jeffries-Johnson Fight Pictures

THESE SLIDES CAN BE USED IN CITIES AND LOCALITIES WHERE THE AUTHORITIES HAVE BARRED THE

MOTION PICTURES OF THE BIG FIGHT

We have purchased absolutely, from America's Greatest Newspaper, the

NEW YORK HERALD All of its copyrighted pictures, taken at the ring-side, Reno, Nev., July 4th. We can enable managers, at a minimum figure, to present **EVERY VITAL MOMENT of the BATTLE**

Exactly as seen by the fight fans at Reno.

THE NEW YORK HERALD TOOK OVER SEVEN HUNDRED PICTURES

of the great fight at Reno. These pictures were used by the leading newspapers of the country in illustrating the battle. Among the more prominent journals using the Herald's service were the Kansas City Star, the Boston Post, the Philadelphia Inquirer, the Chicago Daily News, the St. Louis Republic, the New York Evening Journal, the New Orleans Picayune, the Atlanta Journal, THE NEW YORK WORLD, and others to the number of hundreds. We have chosen the best of these pictures for exhibition, and will ship by express immediately on receipt of wire

FIFTY OF THE HERALD'S SELECTED VIEWS OF THE JEFFRIES-JOHNSON FIGHT

Showing all of the interesting stages of the battle, from introductions to the final knockout, and we guarantee them to be the

BEST AND ONLY JEFFRIES-JOHNSON FIGHT PICTURES AVAILABLE.

The slides are ready for immediate shipment, and if they do not prove all that is represented, bringing you $10 in returns for every dollar invested, your money will be refunded.

These slides are for absolute sale, at the low sum of **$30—FOR EACH COMPLETE SET OF 50 SLIDES—$30**

Together with a full description of each slide. We also can furnish you with a full line of Lithographed printing.

THE BILLBOARD said last week: "The pictures which Berger is advertising in THE BILLBOARD are the only other exclusive pictures on the market, and while they are not motion pictures it is anticipated that they will be large in demand as long as the interest in the fight survives." These were prophetic words. Orders are coming in by telegraph and telephone, and by the time this advertisement reaches the public, over 400 sets of the slides will be in use throughout the country. You can be the

FIRST EXHIBITOR IN YOUR TERRITORY

only by sending in your order NOW, accompanied by certified check, post-office, express money order, or telegraph.

JUST A FEW COMMENTS

"The best views of the big fight ever shown."—New York Sun. "All of the interesting moments without unnecessary brutal details."—New York Times. "There is no doubt of the public's interest in the big battle, and these pictures satisfy the curiosity without shocking the sensibilities."—New York American. "The greatest pictures of the fight I have seen."—James J. Corbett. "They are great."—Sam Berger, Manager of Jeffries. "Better than any other pictures I ever saw in all my life."—CHAMPION JACK JOHNSON.

POUND THE IRON WHILE IT IS HOT.

Get your order in by wire as soon as you see this advertisement. You can make a few hundred dollars for yourself, and then sell the slides to your neighbor. And if these pictures don't get the money for you, your money will be refunded by us.

'Phone, Murray Hill, 6442 **JOHN S. BERGER, Manager, 1386 Broadway, NEW YORK CITY**

P. S.—Kindly remember that the NEW YORK WORLD, in order to properly illustrate its articles on the fight, used the NEW YORK HERALD'S picture service, and these pictures now are owned by us, so beware of imitations.

THE MIRROR SCREEN

PATHÉ FRÈRES
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind.

July 25, 1910

Dear Sirs:

The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
PATHE FRERES,
(Signed) Per K. W. LINN, Mgr

Messrs. TUCK & MANNING, Exclusive Agents for Greater New York. Suite No. 406 Gaiety Theatre Bldg., N. Y. C.

P. P. CRAFT, Agent for Pennsylvania, New Jersey, Maryland, Virginia and West Virginia. No. 416 Ninth Street, Washington, D. C.

EQUITABLE MOTION PICTURE CO., for the State of Nebraska. No. 1318 Farnum Street, Omaha, Neb.

CHAS. SNODGRASS, Agent Kansas and Oklahoma. Colonial Theatre, Wichita, Kansas.

H. F. BRYAN, General Agent. Room 41, No. 81 So. Clark Street, Chicago, Ill.

F. P. BLOOMFIELD, General Agent, Muncie, Ind.

Beware of infringements of patents or trade-mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

"Champ" Scoops Again

A STIRRING story of the West, literally teeming with true thrills and startling situations, enacted by noted representatives of cowboy and Indian types.

"CHAMP'S" BIG WESTERN CREATION

A Cowboy's Pledge

Sparkles and scintillates with the Pulse of the Plains. A big, wholesome story of the frontier, brimming with excitement and action. In truth, the personification of realism.

Actual Release Day, Wednesday, August 17

Approximate Length 900 ft. **SUPERB POSTERS FREE**

Get Into the "Champ" Caravan for Real Western Films

Whoop 'em up to your exchange, Mr. Exhibitor. You can get 'em if you ask the right way. Unlimber your guns and demand:

The Hermit of the Rockies
Cowboy and the Squaw
Romance of the Anvil
Abernathy Kids

We've got a big mailing list. Get on!

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

27 Lexington Avenue, New York, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

GET ON OUR MAILING LIST!

NESTOR FILMS

"Rarely Equalled--Never Surpassed"

DAVID HORSLEY, Bayonne, N. J., U.S.A.

GOOD! BETTER!! BEST!!!

IT IS GOOD to Think of NESTOR FILMS. IT IS BETTER to Get NESTOR FILMS; IT IS BEST to Keep On Getting NESTOR FILMS.

LIVE EXHIBITORS are showing [illegible] and consistently showing NESTOR FILMS, knowing them to be the Surest, Safest AND Best Paying Investment.

"Hold back" no longer. NOW is the time to become a NESTOR EXHIBITOR! And AFTER the INITIATION you will AGREE, with the entire NESTOR EXHIBITING FAMILY, that "ONCE A NESTOR EXHIBITOR, ALWAYS A NESTOR EXHIBITOR."

For Release Wednesday, August 10th, 1910

"HEARTS OF GOLD"

LENGTH, 990 FEET

Scene from "HEARTS OF GOLD."

Others would RIGHTLY APOSTROPHIZE this FILM as a CLASSIC, a MASTERPIECE, or the ACME of PERFECTION in MOTION PICTURE ART. We are content to DESIGNATE it merely as a DELIGHTFUL WESTERN DRAMA OF UTMOST SIMPLICITY, which will APPEAL to every HEART, also SATISFY and CAPTIVATE all classes of PEOPLE. The story centers about a young woman who is forced to masquerade in men's attire in order to support herself and her invalid Grandmother. For further particulars consult the SYNOPSIS, and for a COMPLETE REVELATION of ALL that's ENJOYABLE and SATISFYING, see "HEARTS OF GOLD" a VERITABLE GEM of ACTING, STAGING and PHOTOGRAPHY.

ROUGH-HOUSE [illegible] NESTOR FILMS are WORTH ROUGH-HOUSING for.

SOLD THROUGH

THE SALES CO.

111 E. 14th Street

NEW YORK

BIANCHI LICENSEE

POSTERS FREE

GET ON OUR MAILING LIST!

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 9

THE DEATH OF MICHAEL GRADY

An Excruciatingly Funny Comedy. Mike doesn't really die you know, and that's where the joke comes in.
Approximate length, 938 feet.

FOR RELEASE FRIDAY, AUGUST 12

MRS. BARRINGTON'S HOUSE PARTY

Rich in Heart Interest and Delicate Comedy. An elopement and a secret marriage with a happy ending.
Approximate length, 977 feet.

FOR RELEASE SATURDAY, AUGUST 13

THE TURN OF THE BALANCE

An Appealing Society Love Story. A wealthy young woman comes to the aid of her sweetheart in the nick of time.
Appromimate length, 980 feet.

Scene from "THE TURN OF THE BALANCE"

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS [illegible] of the "Vitagraph" Stock Company Players. Posters specially made for each Film [illegible] Order from your exchange, or direct to us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 8. August 20, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

MÉLIÈS RELEASES

"HER WINNING WAY"

Another of Méliès Humorous Comedies.

Released AUGUST 18, 1910

The Romance of Circle Ranch

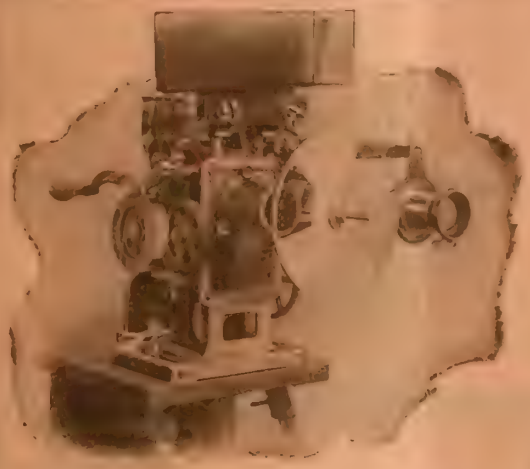
For Exciting Romance of Western Life; this Film Surpasses Any Yet Produced.

Released AUGUST 26, 1910

MÉLIÈS FILMS ARE MONEY GETTERS. TRY THEM FOR YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



IF YOU DON'T WANT THE BEST

our exchange proposition won't interest you. But if the best is none too good for you, ask your film man for our proposition to take your old machine in part payment for the perfected

Power's No. 6 Cameragraph

We will send Catalog "G" free on request.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week

RELEASED TUESDAY, AUG. 16th

The Thanhouser "Tale of the City Room"

The Girl Reporter

Here Is a Delineation of the Grinding of a Great Modern Newspaper Mill As the Public Best Likes To See It—From the Inside. It's an Intimate Study of Press and Politics That Will Be a Revelation To You and It OF COURSE Includes One of Those Thanhouser Love Affairs That Your Patrons So Yearn For.

Approximate Length, 1000 feet No. 134 Code Word, Reporter

Scene from "THE GIRL REPORTER"

Scene from "SHE STOOPS TO CONQUER"

RELEASED FRIDAY, AUG. 19th

A "Thanhouser Classic"--Oliver Goldsmith's

She Stoops to Conquer

Here you have a prize version of the prize comedy of the great Goldsmith—the best known comedy in the English language, in fact. During his liftime Stuart Robson used it as a starring vehicle and brought renewed fame to himself as well as to the play. So revered is "She Stoops to Conquer" in the hearts of the American public that recently it saw an all-star Broadway production with Eleanor Robson as Kate and Kyrle Bellew as Marlow and scored an epoch-making success The present producers don't claim it to be a Broadway production but they DO know it's the best picture thing of its kind that has been released this far in the game. JUST SEE IF THEY'RE RIGHT!

Approximate Length, 1000 Feet No. 135

Code Word, Conquer

Thanhouser Company

NEW ROCHELLE, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

RUSH **REPRODUCTION OF** **RUSH**

Jeffries-Johnson Championship Contest

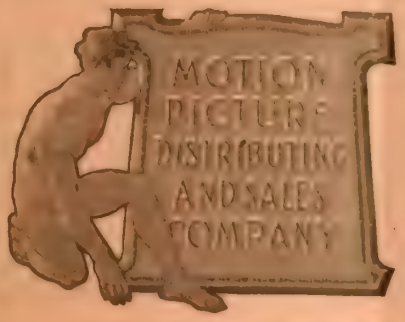
Showing the best rounds of the original fight, blow for blow. The Greatest Feature Film in existence. Wire for it at once.
Now is the time to make a big clean-up. **Four-Colored One-Sheet Lithographs, 10c each**

LENGTH about 1,700 FEET. $225 PER SET

JEFFRIES Posed by CHARLES CUTLER, of Chicago
JOHNSON Posed by CLEVE HAWKINS, of New York

See that Cutler and Hawkins' names appear on titles. Beware of cheap imitations posed by Inferior amateur fighters.

SPORTS PICTURE COMPANY
Mossler Bldg., Chicago, Ill. -:- A. McMILLAN, Agent



A FILM FABLE
—OF THE—
PRESENT TIME

ONCE UPON A TIME a man had a Baby Lion,—a cute little thing that purred and rubbed up against him. He fed it with a Bottle and it waxed Fat and grew BIGGER AND BIGGER. The Man's friends warned him to get rid of the Beast, and were laughed at for their Pains. Finally, the Lion reached its full strength, and its strong claws and powerful teeth were utillized to destroy its Benefactor, aud as it licked its Chops it winked its Eye and chuckled at the GULLIBILITY of Human Nature.

You are feeding a powerful enemy weekly with royalties and rentals. It is HUNGERING FOR YOUR BLOOD AND ALREADY HAS CAST LUSTFUL EYES UPON YOUR THEATRE. Most of the exchanges have been gobbled up, and it is waiting in anticipation the sweet morsel you will supply.

DON'T WAIT FOR THE TEETH TO SINK INTO YOUR NECK BEFORE YOU WAKE UP. Don't feed it another minute.

BE INDEPENDENT: Look at the grand program we are releasing weekly and you won't hesitate a minute. Start the fall season right, and you will be able to sleep peacefully without an axe hanging over your head.

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

List of BUYING EXCHANGES, Aug. 8th, 1910

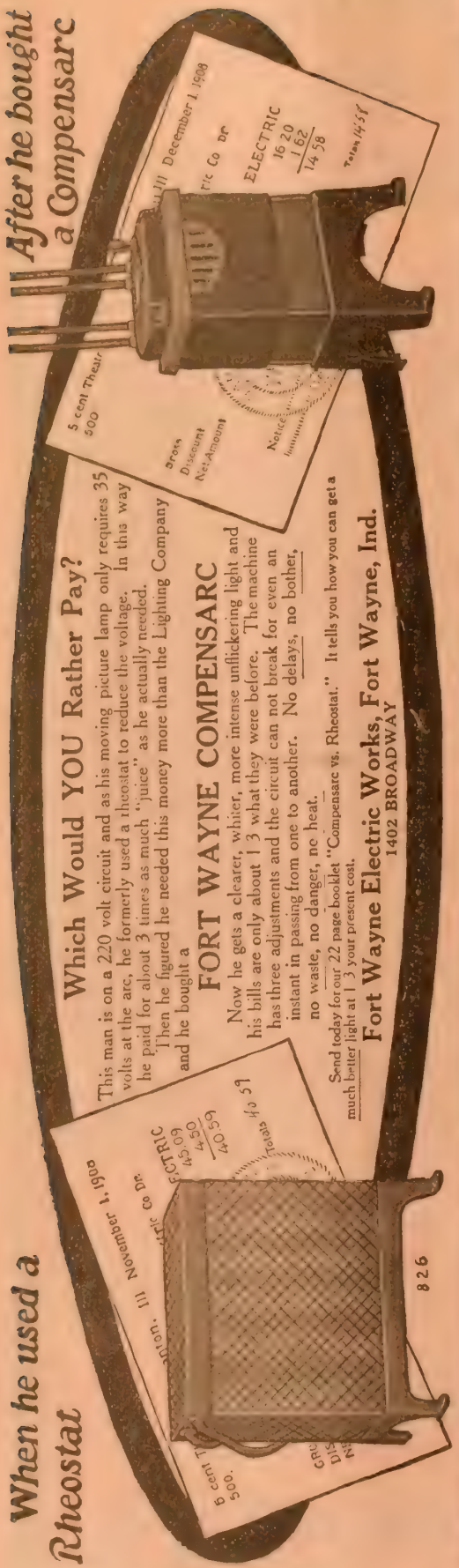
Acme Film Exchange, 14 Larkin St., San Francisco, Cal.
Anti-Trust Film Co., 79 So. Clark St., Chicago, Ill.
Albany Film Exchange, 418 Broadway, Albany, N. Y.
L. J. Applegath & Sons, 145 Yonge St., Toronto, Ont.
Allen Amusement Company, Calgary, Alberta, Can.
B. & W. Film Exchange, 412 East Baltimore St., Baltimore, Md.
Buckeye Film & Proj. Co., 309 Arcade Bldg., Dayton, Ohio.
Boston Film Rental Co., 132 Boylston St., Boston, Mass.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City, Mo.
California Film Exchange, 1065 Mission St., San Francisco, Cal.
Capitol Film Service, 422 North High St., Columbus, Ohio.
Chicago Film Exchange, 602 Dooley Block, Salt Lake City, Utah.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati, Ohio.
Consolidated Amusement Co., 28 West Lexington St., Baltimore, Md.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Exhibitors' Film Exchange, 138 Third Ave., New York City.
Dixie Film Co., 720 Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 North 9th St., Philadelphia, Pa.
Empire Film Exchange, 150 East 14th St., New York City.
W. E. Greene Film Exchange, 228 Tremont Ave., Boston, Mass.
Globe Film Service, 1073 East Madison St., Chicago, Ill.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Hudson Film Company, 138 East 14th St., New York City.
Independent Film Exchange, 415 Ferry St., Pittsburg, Pa.
Independent Western Film Exchange, Swetland Bldg., Portland, Ore.
Kinetograph Company (for Canada), 41 East 21st St., New York City.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, 256 Hennepin Ave., Minneapolis, Minn.
Laemmle Film Service, 1517 Farnam St., Omaha, Neb.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit, Mich.
J. W. Morgan, 1230 Grand Ave., Kansas City, Mo.
Miles Brothers, 790 Turk St., San Francisco, Cal.
Philadelphia Film & Projection Co., 41 North 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 934 Arch St., Philadelphia, Pa.
Pacific Film Exchange, Globe Bldg., Seattle, Wash.
Pacific States Film Exchange, 325 Lissner Bldg., Los Angeles, Cal.
Paramount Film Exchange, 61 West 14th St., New York City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., New York City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis, Mo.
Southern Film Exchange, 17 Opera Place, Cincinnati, Ohio.
W. H. Swanson & Co., 160 Lake St., Chicago, Ill.
Texas Film Exchange, 311 Elm St., Dallas, Tex.
Toledo Film Exchange, Toledo, Ohio.
United Motion Picture Company, 112 Main St., Oklahoma City, Okla.
Victor Film Service, Seneca and Pearl Sts., Buffalo, N. Y.
Victor Film Service, Prospect and Huron Sts., Cleveland, Ohio.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis, Mo
Western Film Company, 108 East 4th St., Los Angeles, Cal.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

After he bought a Compensarc

When he used a Rheostat



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

THESE "IMPS" WILL BRING A SHOWER OF NICKELS TO YOU

First--A Screaming Comedy!

Entitled "The Taming of Jane". The story of a regular tomboy who is always discouraging the young chap who tries to make love to her. It will do your old heart good to hear your audience roar with laughter at the young fellow's attempts to corner her. A simple tale, but one of the best enacted Imp comedies ever produced. About 960 feet of delicious fun. Released Monday, August 22. Begin to ask your exchange for it **NOW!**

Next--A Newspaper Drama!

Entitled "For the Sunday Edition". Invite the Editors of your local newspapers to send a reporter to see this rattling good newspaper playlet. It is sure to make a hit with the keenest critics, for it is staged to perfection. It deals with a young reporter who is sent out to get a "story" for the Sunday edition. He gets it with the aid of carrier pigeons—but he gets even more than that! About 990 feet long. Released Thursday, Aug. 25. Get it and it will coin money for **YOU!**

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

A Reel Every Week

At 5c. Per Foot

With 50 Posters. The following (Cold Copies, brand new)

Now Ready!!! More to Come Every Week!!

Week of Aug. 21,	**FORGIVEN AT LAST** (Ambrosio),	610 ft.
	MUSICAL WAITER "	330 ft.
Week of Aug. 28,	**GREAT LOTTERY** (Duskes),	1055 ft.
Week of Sept. 4,	**BRIGAND'S REPENTANCE** (Stella)	656 ft.
	FOOLHEAD'S TROUSERS (Itala),	322 ft.
Week of Sept. 11,	**WINTER SPORTS IN HUNGARY** (Walterdaw)	533 ft.
	LAME WOMAN (Eclair),	427 ft.

HERE'S REAL VALUE, 5c. **ORDER NOW!!!**

C. & J. FILM CO.

Sold through the Sales Company

111 E. 14th STREET, NEW YORK

LUX FILMS

Released August 18th, 1910

"Only a Bunch of Flowers"

A Thrilling Drama. Length 596 Feet

"That Typist Again"

Comedy. Length 380 Feet

To Make Your Show a Success You Must Have **LUX FILMS.**

THE WORLD'S BEST ∴ BAR NONE

Don't Forget the Eighteenth. You cannot do without these Films. Order Right Now

Exclusive Agents in Canada for the "Lux" and "Ambrosio" Films

FIFTY Splendidly Colored Lithos With Each Reel

R. PRIEUR

10 East 15th Street, NEW YORK CITY

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company.

Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, AUGUST 13th

THE STOLEN POLICEMAN

A funny story of a policeman's attempt at courtship, and its unexpected climax.

THE LIFE BOAT

Illustrating the interesting manoeuvres of a life-saving station's crew.

Many Headliners Coming. Watch for **ROBINSON CRUSOE**

A true and vivid representation of Daniel Defoe's world-famous story. Released beginning of September. Book it now. We have room for a few more names on our mailing list. Send in your name and address at once.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

A Paramount Service

Brand New Independent Goods ONLY: Positively No Junk

CROWDED HOUSES	THOROUGH SATISFACTION	FINANCIAL SUCCESS
WASHINGTON	NEW YORK	BRIDGEPORT
Washington Paramount Film Co., 428 9th St., N.W.	61 West 14th Street	1188 Main Street

DEFENDER FILM

The Tortures of Hell are not a circumstance to the hair-raising adventures of the artist-lover hero in

SHANGHAIED

A FULL REEL DRAMA FOR AUGUST 18TH

A great feature of this masterful production is a **DIVE FOR LIFE** a thrilling leap from the deck of an ocean going vessel

POWER? REALISM? PATHOS? RATHER!

YOU'RE NOT RICH ENOUGH TO BE ABLE TO AFFORD TO MISS **SHANGHAIED,** SO HERE'S THE TIP—**DON'T**

RELEASED THURSDAY, AUGUST 18

Sold through the Motion Picture Distributing and Sales Company.

THE DEFENDER FILM CO.

19 Union Square :: :: :: :: New York

Eclair Films

THE FILM OF SUPREME MERIT

For August 22nd—A Two Subject Reel

"Musette's Caprice"

Length 600 Feet

A Wholesome Story of Woman's Unselfishness, and the Sweet Reward of a Kind Caprice.

"The Firemen of Cairo"

Length 350 Feet

A Thrilling Episode, Worthy of an Eclair Production.

For August 29th—A Two Subject Comic Reel

You Can't Afford to Miss Them

FREE POSTERS ORDER AT ONCE

ECLAIR FILM COMPANY

NEW YORK: 31 EAST 27th STREET
CHICAGO: 35 EAST RANDOLPH STREET

Sold only through the Motion Picture Distributing and Sales Company.

FILM D'ART

"In the Time of the First Christians"

A spectacular production of Film d'Art quality, dealing with the early Christian Era, the persecutions by Nero, and the story of self-sacrifice by which a beautiful girl is saved from crucifixion. Gripping and thrilling throughout, superbly acted, aud beautifully tinted and toned.

(Approximate Length 1,000 Feet)

Motion Picture Distributing and Sales Company

SOLE AGENTS **111 E. 14th St. NEW YORK**

PRE-EMINENT **PAR-EXCELLENT**

POWERS PICTURE PLAYS

POWERS ARTICULARLY
PICTURE LEASING EOPLE
PLAYS ARTICULAR

No. 50

RELEASED SATURDAY, AUGUST 20th

A Woman's Power

A stirring drama with a comedy ending that almost brings tears and then a howl of mirth.

No. 51

RELEASED TUESDAY, AUGUST 23rd

2 ON 1 { The Gunsmith / The Deceivers } 2 ON 1

"Our Baby" which appears in these will set your audience wild. We consider these the best comedy reels we have ever produced.

The **Acting, Staging** and **Photography** of these **Plays** is the usual "**Powers Kind.**

Insist, Demand All of our releases. They are hot weather money getters.

THE POWERS COMPANY

241st Street and Richardson Avenue :: New York City

Distributed by the Motion Picture Distributing & Sales Co.

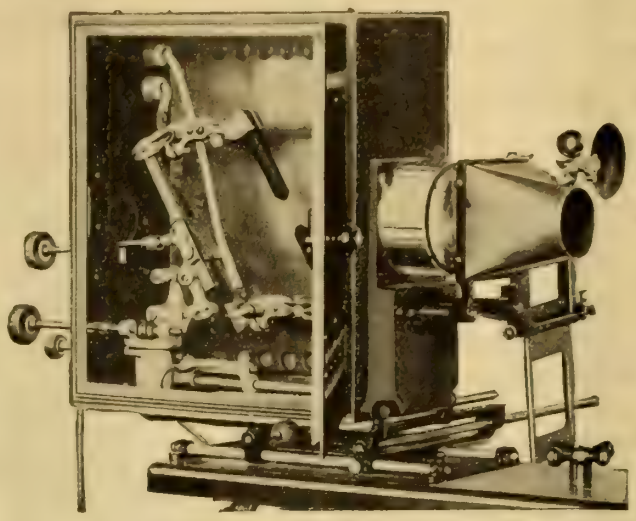
We have a NOVELTY SYNOPSIS that you should receive weekly. Send your NAME and ADDRESS

The Operator's Delight

IS FOUND IN THE NEW 1910 MODEL MOTIOGRAPH

Lamp House and Arc Lamp

1. ABOUT TWICE AS LARGE AS OTHERS.
2. Whole side of Lamp House opens.
3. Big, Heavy Lamp has all screw adjustments.
4. CAN'T STICK OR BIND.
5. *It cannot drop down.*
6. Has Extra Heavy Interchangeable Carbon Clamps. No more breakage.
7. Has Milled Carbon Seat, which doesn't break the carbons.



8. Has Wire Binding Posts way back from arc, and on side of lamp next to operator.
9. Has Auxiliary Wire Clamps. Prevents broken and burned-off wires.
10. ADJUSTABLE TO VERTICAL OR ANGULAR POSITION while arc remains central with lenses. No other lamp does this.
11. Can furnish Top Carbon Adjustment Fixture.
12. Can furnish Universal Carbon Clamps to set Carbons at any angle.

NO OTHER LAMP APPROACHES IT, and it's Patent Applied for

REMEMBER

the Motiograph Mechanism, Lamp House and Arc Lamp, every part and the whole are

The Operator's Delight

And it's the only machine that has the wonderful **Double Cone Shutter** that makes such brilliant pictures and the only reliable Automatic Fire Proof Shutter.

Our 1910 Catalogue will tell you about it, and the testimonials from enthusiastic users will convince you that you should use no other. Write for them.

MANUFACTURED AND JOBBED BY

Enterprise Optical Mfg. Co., 564-572 W. Randolph St. CHICAGO, U. S. A.

J. H. HALLBERG, New York Agent

FOR SALE BY ALL PROGRESSIVE DEALERS

J. F. BROCKLISS, London Agent

BOOKED SOLID UNTIL SEPTEMBER 1st. ONLY A FEW MORE DATES OPEN. WIRE YOUR ORDERS AT ONCE FOR OUR REPRODUCTION OF THE

Johnson-Jefferies Fight

FOUR-COLOR LITHOS, 10 CENTS EACH

WE ALSO HAVE THE

Nelson-Wolgast and Nelson-Gans Fight Pictures and Custer's Last Stand

CHICAGO FILM EXCHANGE

46 Jackson Boulevard CHICAGO, ILL. — 14th and Douglass Street OMAHA, NEB. — 401 Barclay St. DENVER, COL. — 321 Atlas Block SALT LAKE CITY, UTAH

SPECIAL SPECIAL

31st
Triennial Conclave
OF THE
KNIGHTS--TEMPLARS
OF THE WORLD
Chicago, August, 8th to 13th, 1910

No doubt many of our esteemed exhibitors will avail themselves of the opportunity of visiting the greatest Templar Conclave the world has ever known. For the benefit of those fortunate enough to attend, as well as those who were unable, we proffer for your consideration our great film subject.

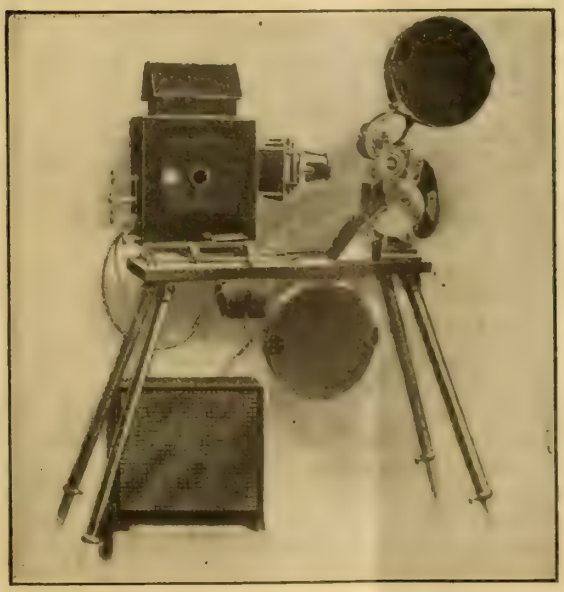
The Templars Conclave

Having secured the exclusive and protected rights for the production of the truly wonderful film, we solicit your encouragement. You can not afford to let this great event pass unnoticed. If you are interested write your exchange to-day. If they have not got the film, write us and we will tell you who has.

Selig Polyscope Co.
45 RANDOLPH STREET
CHICAGO, U. S. A.

Released August 30 Released August 30

Pathé Professional Model



Write for Catalogue

Projects the **Steadiest** and **Most Perfect** picture of any machine on the market.
Starwheel and pinwheel **entirely enclosed** in oil.

Requires no Repairs

Two thirds of the theatres on the Pacific Coast use the Pathe Professional Model, yet our agents, Turner & Dahnken, report that they have never sold a starwheel or pinwheel. The original starwheel and pinwheel are in every machine.
Why is this machine used by

The United States Government
The United States Battleships
Hammerstein's Victoria Theatre, N.Y.
Manhattan Theatre, 31st Street, N. Y.

Because they are purchasers who require the best and the Pathe Professional Model is made entirely in Europe of better workmanship and material than is obtainable here.

NEW YORK
41 West 25th Street

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

Greatest Money Maker of the Century

JACK JOHNSON'S OWN STORY OF THE BIG FIGHT

Jack Johnson has spoken into the phonograph his own story, by rounds, of the big fight, at Reno, Nevada, and has posed in street attire for moving pictures to accompany his Monologue.

These pictures can be shown anywhere.

Wherever the fight pictures are barred for any reason, the value and the drawing power of the Jack Johnson pictures are enhanced beyond measurement.

Jack Johnson received $10,000 for making these exclusive pictures and records containing the only authentic and authorized version of the big fight.

Jack Johnson appeared at Hammerstein's Victoria Roof Garden in New York for a three weeks' engagement, receiving $2,500 a week, and packed the house at every performance.

In these talking and moving pictures he gives a complete description of the fight, very much more comprehensive than in his "turn" in the regular vaudeville theatres.

Jack Johnson has just booked a thirty weeks' vaudeville engagement at $3.000 a week.

You are now offered an opportunity to book the same attraction at a price which permits it to be shown at a popular admission charge.

One reel, two 12-inch records. Absolute perfection secured.

This great picture is reproduced by means of the

CINEPHONE

a simple device for running the talking machine and moving picture film in complete and perfect unison.

There are no connections between the projector and the talking machine, the machine being absolutely independent of electricity.

It is so simple that any operator can work it.

No setting of the film in the gate of the projecting machine.

Works perfectly with any make of moving picture projector.

No wiring whatsoever is required. Nothing to get out of order.

No attachments anywhere upon the projector,

This film is run like an ordinary picture direct from the reel.

Re-joined parts or breaks in the film do not affect the synchronism,

Will fill the largest moving picture theatre.

Can be set up in three minutes ready to run.

Complete outfit, including **CINEPHONE,** furnished with local rights.

Wire today for terms for state, county or city rights.

IMPORTANT NOTICE

The owner of this special picture is a hard-headed business man who realizes that in order to make it an attractive proposition to the various moving picture theatres, film exchanges, etc., throughout the country, it is necessary to dispose of the rights for various localities at reasonable and fair prices. I do not want the earth for local rights. My motto is "Live and Let Live." I am willing to submit a proposition to you that should mean anywhere from 1000 to 5000 per cent. profit to you.

It will pay you to get in touch with me immediately. Write or wire for terms.

Address all communications to

MILTON W. BLUMENBERG

Care The American Cinephone Company. Suite 10203 Metropolitan Tower

TELEPHONE 6098-6099 GRAMERCY NEW YORK

Pictures on daily exhibition, by appointment, at 125 East 25th Street, New York.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 AUGUST 20, 1910 No. 8

Summary of the Week.

The Personal Equation 396
A Black List 397
Theater "Hash" on New York's Broadway 397
The Elusive Quality. By Louis Reeves Harrison 398
Baltimore and the Picture. By Thos. Bedding, F.R.P.S. 399
The Importance of the Scenario 400
Censorship Needed for the Newspapers 400
"The House With Closed Shutters"—A Biograph Poem 402
Chicago Notes 402
"Man-About-Town" on the Attempted Assassination of Mayor Gaynor 404
"Lux Graphicus" on the Aerodrome 405
Notes From Washington, D. C. 409
Operators' Column—Questions and Answers. By F. H. Richardson 410
Types of Theaters—The Elektra, Washington, D. C.—The New Bijou, Springfield, Mass. 414

Primary Schools of Crime.

A PHILOSOPHIC SLANDER ON THE PICTURE.

One of the most interesting public meetings that we have been present at in New York City was of a semi-religious character; in fact, it was connected with a great Catholic organization. On the last occasion when we attended the breakfast of this body, we noticed that the members present consisted of eminent judges, lawyers, doctors, architects and other professional men, with a fair sprinkling of visitors drawn from other cities. The speeches were all more or less informal. It happened that the president of the company called upon a friend of ours, who, for many years, was associated with the New York press, to deliver a discourse. Our friend rose and surprised the hundreds of gentlemen present by quietly unfolding before their eyes a copy of a New York morning newspaper marked off into various colored sections. He had, in fact, colored parts of this paper by hand.

"I want," said our friend, "to give the newspaper a character not commonly assigned to it. The newspaper," he continued, "is largely a record of sin." There were several newspaper men present and they looked up with surprised eyes. "I have drawn up," continued our friend, "a list of the principal or common sins. To each sin I have assigned a particular color. I have gone through this newspaper, and where I have found the record of a sin I have given it its appropriate color. Here is the result." He held up and opened the newspaper, and the result was that it was so liberally colored that the sinless parts of the sheets appeared comparatively insignificant.

"The sight to do ill deeds, makes ill deeds done." If the newspaper is a record of sin, it may fairly be regarded as an incitement to sin. But, has anybody of prominence—a clergyman, lawyer, doctor or professor—ever got up in his place or written in the magazines denouncing the newspaper as a primary school for criminals? or as "the crown and summit of all the influences demoralizing the youth of the country to-day, not even the saloon being an exception." Nobody does this with regard to the newspaper; it is only the poor moving picture which comes in for this disgraceful slime of vicious falsity.

An exhibiting friend has sent us a copy of a publication entitled *Good Housekeeping*, for August. The conductor of this publication has allowed himself (or herself) to degrade it by the printing of an article called "The Moving Picture: A Primary School for Criminals," by William A. McKeever, a professor of philosophy in the Kansas State Agricultural College.

Why a professor of philosophy in an agricultural college should concern himself with the moving picture passes our comprehension. What has he to do with it? Upon the principle of the cobbler sticking to his last, we should have thought his business was to teach philosophy to agricultural students. *Not* having minded his own business, but having the temerity to pose as a critic and censor of the moving picture, this professor of philosophy has made an egregious ass of himself. We seriously doubt if he has ever visited half a dozen moving picture shows in his life. Anyhow, he filled two pages and a half of the magazine, *Good Housekeeping*, with one of the most absurd rhodomontades against the picture that we have ever read. Here is one extract from this stupid screed, which will give the reader an idea of the general tenor of the article, which goes on to say that the picture undoes the work of the schools, and then proceeds to discuss the possibility of "reforming" the moving picture business from the point of view of those who want to make the moving picture "one of the most powerful agencies for the moral or spiritual uplift of any community":

"These moving pictures are more degrading than the dime novel, because they represent real flesh-and-blood forms, and impart their lessons directly through the

ses. The dime novel cannot lead the boy farther than his limited imagination will allow him to go, but the moving picture forces upon his views scenes that are new. That is, they give him first-hand experience. Let us not try to annihilate it," continues this good-natured philosopher, *"but try to transform it into what it ought to be."*

What kind of world, we wonder, does this poor man live in? Does he think that such honorable firms as the Edison, Biograph, Selig, Vitagraph, Kalem, Lubin and Essanay Companies, together with the Imp, the Bison and other firms engaged in the business, does this man really think that these firms are engaged in putting on the market pictures which, to quote him: "practically institute a red-light district in easy reach of every home. See the murders and the debauchery while you wait. It is only a nickel." Does this man really believe what he writes, or is he, what we charitably suppose, profoundly ignorant of the moving picture business? If he believes what he writes he is either a fool or a lunatic. If he is ignorant, he has no right to come out in a popular magazine and issue this atrocious slander on the picture.

We shall take care that this professor, W. A. McKeever, shall receive a copy of this number of THE MOVING PICTURE WORLD with this article. We shall also take care that the publication, *Good Housekeeping,* receives a copy. We shall expect McKeever to retract and *Good Housekeeping* to publish his retraction. There is no more justification for this wholesale slander than there would be for saying that William A. McKeever is an exponent of immoral lessons to his students, and that the Kansas State Agricultural College is notoriously a red-light edifice. Now, Professor, on your knees, please, and beg the pardon of the industry that you are maligning and the public you are affronting with your misstatements and exaggerations!

The Personal Equation.

In the clean-cut system of modern American life, personality counts for much, if not all. Mr. Roosevelt, probably one of the greatest men the United States has ever produced, not long ago remarked that America was the only country where "a man as a man had every chance that a man should have." What he meant to say was that he is tried and judged on his merits as an individual, irrespective of birth, ancestry, favor or any other concomitants of life which tend to cloud, or, we should say, confuse, the opportunities of the individual. In other words, Mr. Roosevelt stands for the personality of the individual,—the true republican spirit. We prefer, in this article, adopting an older formula, and to call it "the personal equation." In so doing we unite the old with the new. "The personal equation" and "personality" mean the same thing.

The personal equation means everything in the business which it is the object of the MOVING PICTURE WORLD to promote. Everything depends upon the individual. Addressing the exhibitor, we say that the success or failure of his business depends entirely upon himself, or, in every-day language, upon the manner in which he conducts his theater. If there is a suitable personality dominating a moving picture theater, success will inevitably follow. Such a man must take an interest in his business; he must like it for itself, irrespective of the dollars and cents which it is his object to acquire. There is, to our regret to observe, not so much of the favorable personal equation as we should like to see in the moving picture business. Men come in, and men go out of it, simply regarding the picture as a speculative agency. They do not seem to realize that the picture is a permanent factor of modern entertainment life. They mostly look upon it as an easy or ready means of temporarily making money. They may be, and probably are, successful for the time being, but Nemesis generally awaits them, in that having made a little money and cleared out, they are sorry that they did so. They have their punishment in that they see other men who have a firm faith in the picture going on from month to month, from year to year, profiting by their labors in the moving picture field.

The moving picture is not an evanescent factor in life; it is a permanent factor, just as much as the bread we eat, the clothes we wear, the vehicles in which we ride, etc., etc. In those other branches of work the personal equation counts. The insistence, the persistence of the individual makes for permanent success, because men who conduct those businesses have put their hands to the plow and don't look back. In so doing they make for success throughout.

The lesson we want to teach in this article is this: That the favorable personal equation or personality in the moving picture business makes for success. We want each exhibitor who reads this article to take a personal interest in the conduct of his house, and not to delegate the responsibilities to hands that may be unfitted for handling the reins of control. There are, as we know, 12,000 or so moving picture theaters in the United States. Some say that we underestimate the number. We have recently heard that there are as many as 30,000 or more theaters or other places of entertainment where the picture is shown. Even so, if the latter large number is correct, what a great thing it would be for the business if there were 30,000 men or corporations controlling these theaters or other places, in which each one of them "put himself" in the business, or, in other words, ran the business for all it is worth by striving to give the public of their very best in the way of service, courtesy and other accessories of the picture. An uplift indeed!

Within the last few days we have had visits from exhibitors from parts of the country, remote from New York City. They are successful men, prosperous men, conscientious men. Right here in this office we have had the pleasure of talking with them, and we have been pleased to learn that they are personally interested in the picture—and by personally interested we mean that the personal equation is allowed to enter into their business, because they study their patrons and they study the picture, and endeavor to give the public the best they can. They do not regard the picture as a mere arithmetical gambling factor, just as a man who makes his money or his income out of the stock exchange. To him the mere rise or fall of the stock is just the fluctuation of a market fraction, the mere movement of a figure; he has no direct interest in the business which produces these arithmetical fluctuations. He is a mere sport or a gambler. His personality or personal equation does not enter into the matter.

Far different should it be with the moving picture business of the United States, we might say of the world. We think it our duty at the close of August to write this article especially for the edification of the moving picture exhibitor. We want to see him prosperous now and always. We want him to give his public of his best in the way of personal service, attention, creature comforts and the like. The public will come again and again if they find that the presiding genius of a theater is in touch with them, is studying them, that the personal equation of the proprietor or manager is being exercised at its best, and that the public is not being treated as a flock of sheep by an unsympathetic shepherd.

A Black List.

In one of the publications with which we were formerly associated, we felt obliged, in the interests of thousands of those on whose behalf the publication existed, to institute what we called a black list. This black list was nothing less than a record of those unmitigated crooks who made it their business to defraud, deceive, or otherwise act improperly towards the advertisers in the publication. These advertisers, we may say, were poor employees, comparable to the operators in the moving picture business. They advertised in our publication for situations, and it was a rule for them to submit specimens of their work. It was no uncommon thing for an employer answering these advertisements to retain the poor advertiser's specimens of his work. He was thereby prevented from getting employment.

So we started this black list. Whenever we got authentic evidence of a man defrauding these poor workers, we pilloried him by publishing his name in the paper as a warning and a deterrent. For he not only injured the individual employee, but he injured the business generally by his injustice towards an individual.

This black list had a very salutary effect. It punished evildoers. They feared our action, and so in the course of time these pernicious practices of specimen stealing dropped off. It is no uncommon thing for a publication, issued across the Atlantic, to protect its advertisers against the nefariously inclined. We observe with pleasure that one newspaper published in New York City—"The New York Times"—does its best to exclude fake advertisements, and to protect both its small as well as large advertisers against would-be fraudulent persons.

But, in considering this article, we have not the advertising aspect of things in mind. We take rather a broader view. In the interests of the moving picture business as a whole, we seriously contemplate instituting a black list. On that list we shall print the names of prominent persons or newspapers who systematically malign the moving picture. A reference to our past two or three volumes will show that had our black list been in existence all along, we should have had to place on it the names of very prominent people, such as judges, doctors, lawyers, legislators, publishers, authors, newspapers; the list, indeed, would have been quite a formidable one.

If we decide to adopt this drastic measure of defending the picture from the attacks of the ignorant, the unscrupulous and the unjust, we will have just a simple heading in the text part of the paper, indicating that the people whose names are mentioned below are deserving of obloquy at the hands of the moving picture public for libeling, maligning, defaming the moving picture. We should see that copies of the paper containing that list were sent to the entourage of each individual, and by that means we should hope to convince the individual, and his or her friends, of the gross injustice which they were doing to the poor man's entertainment of the United States, if not of the world.

We shall think over our black list proposition. We are determined to exercise every means in our power to defend the best interests of this great and growing industry and form of amusement. We get hot under the collar when we read the nonsense that is printed about the moving picture and its effects. Before us are several clippings which make us laugh, nay, not laugh, but almost angry. Here is a girl who is alleged to have gone wrong in mind because of a love episode in a picture. Another youth is alleged to have imitated only too successfully a form of suicide shown in a moving picture. We say, "Not proven." Are not these things more manifestations of that newspaper neurasthenia which we pilloried a few weeks ago? Why drag in the picture on every possible provocation? The imagination of the American reporter we know is limitless. He is permitted considerable license in the exercise of his duties. But the importance of the moving picture industry is such that we must deny the young man somewhat of this license, although we may not deprive him of his liberty. If we start our black list, those who suffer from the boycotting that will thereby be created will have only themselves to thank for what they bear. In these enlightened times, people who go out of their way to wantonly attack the picture, as such, deserve all they get.

Theater "Hash" on Broadway, New York.

Legitimate curiosity led the writer to visit the theater on Broadway and Thirty-first street to see the afternoon performance. We are sometimes told that theaters give what the people need; had it not better be taken for granted that the people have to take what the theaters give—it certainly seemed so in this instance, for it would be better to think that the *few* in charge, rather than the *many* in attendance, were guilty of such bad taste. Vaudeville, circus tricks and moving pictures, what a mixture, and of what a stamp, this, too, in the heart of New York. It is at least pleasing to record that the moving pictures proved the best part of the "show," and even these could have been improved with either a better machine or a better operator. A film by Pathe depicting a love scene and suicide was spoiled from the beginning because the title was unreadable. "Picturesque Waters of Italy" were exceedingly poor for reasons stated above—we have seen better work by the stereopticon. Whether a better adjustment was secured or perhaps the operator suddenly became careful, but "The Death of Michael Grady" proved very good in every way. This is a very well acted comedy and is a good illustration of how "gossip will kill," but Michael, like truth, wouldn't stay killed. The "Water Cure" is a very good laugh raiser, its ridiculous impossibilities provoking much mirth. "Red Eagle's Love Affair" is another good film, well acted and clearly shown. There seems to be a moral to this drama to the effect that it is hard to change our nature, as Red Eagle goes back to his own people and old life even after having been to college. Interspersed with these pictures were a circus sort of troupe with wire walking and jugglery, the only good thing beside the pictures; a sort of clog dancing, which in itself may have been clever (the writer does not know); some singing, and two monologues, each by a young lady, and each containing for its telling "hit" that which bordered the obscene and indecent. What unsavory hash, some good meat spoiled with biting spice and garlic so that what could be relished was digested but a bad taste was left in memory's mouth.

What is the matter? If it is cheap move it to a cheap place—the Bowery or Coney Island—but on Broadway, never. If better talent costs more, charge more; a clean, up-to-date moving picture place ought to be worth 25 cents on one of the main thoroughfares of the United States. What a travesty, a 10-cent jumble of cheap vaudeville with a few good pictures to save its reputation and give it character in the very center of the Metropolis of America. It really seems that our film manufacturers may have to protect themselves by refusing to allow their productions to be debased by such vulgar associations. We could take our families to see the pictures, but should not want them to hear the vaudeville.

Rev. W. H. Jackson.

The Elusive Quality.

By Louis Reeves Harrison.

I recently sat through a two-hour show of mixed vaudeville and pictures to review for the Moving Picture World a picture play which promised to be a superior one, which, at least, was an ambitious effort. At the end I felt that there was little of value I could write concerning this presentation, either to the producer, or to the public, so I resolved to say nothing at all.

While thinking it over, it occurred to me that the play I went to see and criticize had a weakness shared by nineteen out of twenty that appear on the canvas.

It failed to get beyond the canvas.

It failed to reach the audience.

The audience was all right. It was composed of human beings with emotions we all share, feelings that could be stirred if any sort of sympathetic interest was aroused.

I sat among the other common people and felt, as they did, a sense of relief when the last scene was shown, the lights were turned up and the next vaudeville act was announced.

On another occasion I sat among the common people when an uncommon play was exhibited, cried with them and laughed with them over a picture play that swept a strong hand across the harpstrings of human emotions, bringing forth a wondrous harmony of pathos and humor in the twenty minutes allowed such representations, and, at the end, there was a sharp crash of spontaneous applause all over the house.

Ordinarily, we sit patiently through a string of dull scenes, hoping and hoping that some spark of genius will light up the gray monotone, but there is no relief. We are ready to respond to situations of sorrow with reciprocal interest and swift indrawing of breath, ready to laugh over faults that we share and recognize privately but do not publicly admit, all because we are simply human.

We all like human plays, the kind that cross the footlights, but picture plays often (O, so often), fail to "get over."

It is an art to photograph a pictured scene.

It is an art to create the scenic picture to be photographed.

Nearly all producers seem to have a thorough knowledge of these two arts. They have acquired that much knowledge and stopped there. Because they go no further, the great majority of silent dramas fall flat.

It seems to me, and I am only giving my impressions as a lover of fine motion pictures, that these silent dramas might be made a power to work on the human spirit so as to afford us fellows in the audience some genuine pleasure. That's what we go to the show for. Some of us need relief, others would like a play that acts as a stimulus to thought. We want something that exerts a strong influence on the mind. It may stir our emotions, it may better our point of view, it may simply entertain, but we object to sitting through a weary round of nothingness. The opening of chestnut burs, the working up of old plays and stale fiction, can be forced on us for a while, but we prefer action to sub-titles. Very few of us are interested in remote questions set forth in the classics, especially when we have questions of our own to deal with in every-day life. The wrongs of other races and other peoples are too remote. Over six hundred children died in New York City last week from lack of fresh air and sufficient nourishment. There are terrible tragedies now, here and right in our midst. Such mortality among the sweetest creatures on earth, presents a problem filled with suggestion. The playwright who shows the joys and sorrows of these tiny creatures, so much loved and so greatly wronged, will stir the hearts of common people.

Then, how about the mothers?

Many of those noble creatures, the most valuable of any on this earth, carry their burdens of sorrow in abject poverty, while selfish decadents hoard what they do not need. Their bravery, their trials, their self-abnegation—we do not have to go far afield to find heroines who are already entrenched in our natural affections.

Make the plays more personal and less theatrical.

Dramas of the highest quality, presenting character contrasts, the clash of intense individualities, the conflict of opposed interests, need not keep within *all* the unities, but they will more surely meet with appreciation if they deal with existing conditions in our own times.

We can judge of the truth of what is happening here and now.

I do not mean that plays must be limited to simple themes. The one already referred to as a notable success handled a question of abnormal psychology, but was so clearly presented that no sub-titles were really needed. It was instantly appreciated by the entire audience, and it worked on the emotions because it afforded the actors tremendous opportunity.

I do mean that there should be less straining after effect.

It is theatrical artificiality that robs nineteen out of twenty plays of that elusive quality, well known and carefully studied by professional writers, verisimilitude.

The picture dramas lack likelihood.

Noble historical dramas, depicting battle scenes, may not be of to-day, but they should be fair to the enemy; the bravery was not all on our side. Those relating to the civil war should especially be just to the losing side. Theirs is all the after-burden of misery. We of the North came home with joyous bands and flying banners, while our own kith and kin in the South, after long years of self-sacrifice, carried broken hearts back to wasted lands and wrecked homes.

To be truthful, we must be fair.

As to the men appointed to read and judge plays, it sometimes seems as though well organized business concerns, devoted to the manufacture of films, overlook the fact that the reader who has the power of elimination is, in reality, an art director, who dictates the policy of the entire organization. If such men are not qualified by experience to judge, or lack imagination necessary to "see" what the author intends, every cog wheel in the business mechanism has been carefully set in its proper place and the mainspring omitted altogether.

The best training for a man in such a position is a constant study of other productions, with a keen eye on the audience to note how they are received. By getting down among the people, the art director will lose nothing but his time, and he will gain in general knowledge of human kind,—his own kind.

He may even discover in our bosoms "the forgotten power that slumbers in every soul," recognition and love of the truth.

Baltimore and the Picture.

By Thomas Bedding, F.R.P.S.

Baltimore, the gateway of the South, is noted for many things, such as the little flights of marble steps in front of the houses, which are always kept clean by the Baltimore housewife. In Baltimore, too, the housewife gives her guests fried chicken, a distinct novelty to us. Baltimore is very fond of terrapin, so we are told, though, we did not taste this delicacy in this city. We had had enough of turtle soup in London.

On a Sunday, too, Baltimore, unlike New York, is quite dead in the matter of public entertainment. This is curious, inasmuch as Baltimore is a great Catholic center, being the home of the illustrious Cardinal Gibbons. Besides being a city of peace, calmness, pretty women, irregularity of construction, Baltimore is also notable for the humorous fact that the undertakers are very quarrelsome. They quarrel in long and amusing advertisements in the newspapers. One man takes up half a column in the newspapers to advertise the numerous advantages of his $75.00 funeral, whereupon another man gets out, indirectly abuses the $75.00 man, and offers to do the job for $50.00. Funny is hardly the word for this remarkable aspect of modern commercialism.

Shortly described, therefore, Baltimore is just a simple little semi-Southern, easy going, scattered village of half a million or so inhabitants. But it has one supreme recommendation in our eyes, which will always make us turn to it with feelings of warmth and gratitude. It loves the picture, respects the picture, encourages the picture as such. It denied admission to the Jeffries-Johnson photographs, for Baltimore is towards the South, where persons of color are not permitted to take undue liberties with white people.

We were interested to learn by word of mouth, and to have the evidence, that Baltimore is laudably particular in the quality and class of subject which it tolerates in its picture houses. The latter are patronized by the very best local society. On our visit to the city last week we made it a point in the limited time at our disposal to study many audiences in and out of the theaters, and of meeting individual members of those audiences. These people were quite classy enough for the Metropolitan or Manhattan Opera House, New York City. We were impressed by the circumstance that in the character of the people who visited the picture houses in Baltimore, the picture is dignified as a valuable factor in the entertainment of the best classes of the public.

Some of the Baltimore picture houses are amongst the finest and most comfortable in the country. They are administered with tact and ability. Just imagine now one charming little place that we visited, called "The Blue Mouse," an Independent theater, already described and illustrated in our pages, giving for five cents the privilege of a waiting room for ladies, with telephone, writing facilities, and the like. It is this sort of thing which uplifts the picture and attracts the better classes of people. Some of the clerical and other antagonists of the picture should visit these Baltimore houses, and see for themselves how well conducted they are.

"Moving Picture Row," Baltimore (it is called, we believe East Baltimore Street), has all the aspects of Fourteenth Street, New York City. It is crowded with theaters, possibly overcrowded. Competition and the survival of the fittest will no doubt remedy a state of things which is possibly not profitable all round. In all large centers of population there is a tendency for places of amusement to congregate together, due to the fact that the pleasure section of a city bears a certain definite relation to the other sections. The result is excessive competition—a condition of things not unknown in the moving picture field to-day. The shrewd man, however, the money-making man, gets away from the center of things, and therefore makes his money because he does not seek the competition which robs him of the profits he makes. Baltimore, therefore, in this respect is as human as all other cities.

We made it our business to study the Independent aspect of things in Baltimore. The officials of the Sales Company should know that there is room for an increase of their popularity there. The programme put out from Fourteenth Street is, according to our Baltimore informants, not qualitatively and intrinsically up to the mark. We are quoting representative exchange men and theater men. The foreign element in picture making is not liked there, or perhaps we ought to say, not understood. Personally we are not surprised at this. However, European matters in the United States are notoriously *caviare* to the general. The scheme of life in this country excludes all definite recognition of extraneous affairs, or perhaps we should say trans-Atlantic and trans-Pacific affairs. That is why foreigners and foreign productions are more foreign in the young United States today than they are in the older countries of the world.

Baltimore likes the Imp and the Bison pictures. But Baltimore thinks that both might improve in photographic quality. Baltimore is very critical, and properly so, for culture is rife there.

We heard some plausible complaints against some of the Independent manufacturers who are using raw stock which does not last so long as it should. A prominent exchange man complained to us very strongly that he could only get a fortnight's work out of the pictures. He is a large buyer, and he counts for much in the game. It would, we think, be wise for the directors and executive of the Sales Company to take cognizance of these complaints. For what is felt in Baltimore is felt in other large centers of picturedom. We are anxious—very anxious—that the presiding personalities on the Independent side of moving picture making should realize that their end of the business is not so firmly established as it might be, in virtue of the fact that qualitatively they are not yet "delivering the goods." Every city in the Union says this. Baltimore said it with no uncertain voice.

Let us in conclusion say that we were very pleased with our visit to Baltimore, short though it necessarily was. With true Southern hospitality our friends there tried to kill us with kindness. Indeed, it required something like a physical effort on our part to break away from the many friends we possess in the charming State of Maryland. In passing we noted that our friend, Lyman H. Howe, was due in Baltimore this week. The city was well posted with huge sheets giving Mr. Howe's portrait. This shows him, as we know him to be, a very handsome man. Baltimore we hear takes kindly to Howe. It is one of those cities that unquestionably supports and upholds the picture as it deserves to be upheld and supported. It looks for good American subjects, clean in theme, elevating in sentiment, and perfect in photography.

THE IMPORTANCE OF THE SCENARIO.

While the story is not everything in a motion picture, the most clever acting and the most perfect settings will not carry the production and will not impress an audience, if the scenario is weakly constructed or incorrect in certain points.

We have few good scenario writers, because the low prices offered are no inducement to men and women who can not only think of a good story but can arrange same to make it a lifelike production. We have too many scenario writers who are merely imitators. They see a moving picture that appeals to them; they go home to write an imitation, and as they lack the stage and camera experience, they commit blunders.

"An Unexpected Reward" has a good bottom as a story, and if the manufacturers had added one or two more scenes, to make a full reel instead of 750 feet, they would have an excellent production, with the necessary thrilling sensation to arouse the sympathy of an audience.

The girl is rescued from the water by a stranger. In her struggles she loses her bracelet. When the loss is discovered, her lover, jealous of having been a coward, tries to accuse the rescuer of stealing the bracelet. All this is O. K. Why not continue the story? Why not have the rescuer arrested? Why not have the rescuer's friends try to save him, by hunting and diving for the bracelet? We would then have a very pathetic scene of a man falsely arrested, as a reward for his heroic act. Then we would have the friends to dive in the water, find the bracelet and establish the innocence of the rescuer, making him still more worthy of the girl.

No, the scenario writer allows the false accusation to remain, yet without prosecution. When the rescuer returns the bracelet he is accused by the lover of having stolen the jewel for the sake of a reward. He refuses the reward. This is very natural, otherwise he would give ground to the accusation. The question remains, how a father, a mother, a girl would consider the courtship of a man accused of stealing the bracelet and of giving color to the accusation by returning the bracelet only after the reward appeared in the papers, and this without any proof or witnesses to show that he had dived for and found the bracelet in the water. The carriage scene could have been eliminated and advantageously replaced by an arrest, a scene of the friends diving for the jewel and proving the rescuer's innocence.

It is regretable that the master production of the Vitagraph Company, "Uncle Tom's Cabin, III.," should be marred by even a slight inattention. The clever acting, the splendid settings, kept the audience in suspense, and every spectator admired this lifelike drama until we reached the "fake" scene of the flogging of Uncle Tom. This incorrect scene dispelled the charm, and the spectators realized for the first time that they were not witnessing a real life drama but were treated to a faked affair. As the slave-owners had to supply the clothing, it seems very unnatural that a shirt would be ruined at the whipping post. Slaves were flogged on the bare back. Then the way the lash is administered in the picture, any man could stand one thousand blows without the least discomfort. It gives the whole thing away.

It is my belief that the Vitagraph Company, fearing objection from the Board of Censorship, faked the scene. The Board of Censorship should have ordered the suppression of the whipping scene, because if it was a mockery, the barbarous intention was nevertheless there. As it is, if the Vitagraph Company were to cut out this scene they will find that they will add more value to their master production. The last scene is splendidly acted and would leave a deep impression on the mind, if the audience had not fresh to the memory, that Uncle Tom is not dying, is not seeing a vision of Little Eva, but is "faking" death, as he "faked" at the whipping post. Let us hope that the Vitagraph will accept these remarks as they come from a sincere heart and are made for the good of the industry. MARCO.

NEW THEATER FOR THE BRONX.

On or about September 1, 1910, a new theater, "The Comet," will be opened at 1013-1015 Boston Road, corner 165th street, by "The Interborough Amusement Company." Victor D. Levitt, president; Adolf Bauernfreund, treasurer and manager. It will be a high-class vaudeville and moving picture house with a continuous show from 2 p. m. to 11 p. m.; of course it will be a 10-cent house. The building is nearing its completion and will be fitted up with the latest improvements; it has a frontage of 47 feet and a depth of 96 feet; the height inside is 20 feet, with a height of stage of 25 feet. It has a grand ventilation—a large skylight, and six revolving windows (three on each side). The theater will embody all the latest improvements.

THERE IS EVERYTHING IN A NAME.

What the Essanay Contest Means.

"What is in a Name?" **Everything!** is the right answer. The power of a name is as great as the power of the mightiest nation ever known. **Character** and **worthiness** are the most potent factors in the world and a name which is indicative of, or possesses these qualities is a name to be respected or honored as the occasion requires. In the national political, commercial, financial or religious worlds, names stand as guides and bulwarks of assurance, safety and strength.

Shakespeare says "He who steals my purse steals trash, but he who robs me of my good name, robs me of that which enriches him not and leaves me poor indeed," thereby confirming Solomon who said—"A good name is rather to be chosen than great riches," for riches may vanish but a good name stands. On the other hand we are helped again by the proverb which says—"Give a dog a bad name and hang him." being a true indication of what a bad name leads to.

With these truths in mind it is of paramount importance that the proposed new name resulting from the "Essanay Contest" shall bring forth one that shall fill all the requirements indicated above, for the character, yea the very life of a business is going to be helped or prejudiced by the result.

We have no fears that the competent judges deciding this important matter will allow anything either "slangy," "trashy" or "free and easy" to pass them, as doubtless they will have a good sized waste paper basket at hand for such suggestions. Neither must the new name be ambiguous or clouded in the verbiage of too technical or "dead language" origin. True it may find its roots in the best depths of the ancients, but its growth must be in the clear atmosphere of the modern. We look then for a clean, good, ennobling name, one saying what it means and meaning what it says; easily, and, if possible, universally understood, lest its good be lost in translations. We believe the result of this contest is awaited with great interest everywhere in the moving picture world.

CENSORSHIP NEEDED FOR THE NEWSPAPERS.

By Mrs. Ida Jackson, Chicago.

Are moving pictures of prize fights an immoral lesson to our children? May be. The question presents itself whether the sensational articles published in our daily papers are not more injurious to the young.

Can anyone imagine more blatant inconsistency than that displayed by the Hearst syndicate of papers in particular?

If the motion pictures have their faults, we must admit that for one bad or questionable production we have at least fifty moral, elevating and educating pictures, while the daily papers are mostly "yellow" sheets, digging all the time for "sensations and scandals" to cultivate the morbid passions, and this inculcated by them in the minds of their readers.

If in the low districts of our large cities we find a class clamoring for sensational pictures, we cannot deny the fact that even the best daily papers could not keep up their circulation if they had not scandals and sensations to fill their columns.

While the fighters were in training and preparations were made for the big event, the **newspapers overlooked the question of morality and of decency** but kept the interest alive by publishing daily reports of what was taking place in the training camps. Even to add a little ginger to the affair, they have circulated certain incorrect rumors so as to have a chance to fill more columns the next day to contradict the rumors or publish new facts. All this was done to keep the interest alive and force the sales of the papers.

On the day of the fight the papers had no conscience on the brutality of the affair; no, they were busy making money in selling extras after extras. As long as the papers could make some money from the fight they never questioned the moral or decent side of the question.

The following day, when the newspapers could find nothing of real interest to say on the fight, there came the reaction and they tried to pose as "angels" in starting a war, condemning the exhibition of prize fight pictures.

How long will the newspapers maintain this crusade for purity? Not very long. The present fuss will slowly die out, the daily papers will forget their flaming editorials and at the next **prize fight, their pages will be illuminated with big display type, telling you all about the new contest.** Yes, the desire to make money with such a sensation as a prize fight will dampen the good intentions of our editors.

If prize fight pictures should not be shown to our children we should have a censor board to keep the newspapers from publishing such disgraceful stories, as:

A minister of the Gospel abandons his wife and children.

A female church member elopes with the minister.

The wife of the minister is a drunkard. (The excuse.)

The children taken by the minister disappear. Have they been murdered by the minister or by his female companion?

The minister and his fair eloper live in adultery.

The minister commits suicide.

All this is to be found on the first page of one of the Chicago leading papers—"The Tribune" of July 21, 1910, under the title of "Pastor Elopes and Ends Life."

Pictures of a prize fight can be brutal and disgraceful to the white race; to see a colored fighter whip a white man; yet the pictures are free from immorality. On the other hand, is it a good lesson to show to our children, citizens and Christians, the slur and mire to be found behind the church doors?

How can a child go to Sunday school and believe what is told him, when he reads in the daily papers that the sweet teachers, the female voices of the choir, the good Aid Society ladies, etc., are there merely to wait a chance to kiss the dear pastor or to elope with him? Can a child have any faith when folks preaching religion act in such a manner? No. The daily papers should know better and when such cases come up, they should be kept under cover and not treated in a sensational manner in the papers, for the sake of selling more copies. Is it a moral lesson to show a minister abandoning his wife on the mere ground that she is a drunkard? If he was a true minister it would be his duty to stick to his poor wife and try to reform her. Is it a moral lesson to show the minister eloping and living in adultery with a woman church member? Where are the children? Has the minister added murder to his already many crimes?

MUTTERINGS FROM THE MAN IN THE STREET.

Love of pictures is engrained in us, whatever our color, race, or age; whether the cabalistic carvings of the ancient Egyptians, the rude scrawls of the savage, or the glories of Titian, the picture has always appealed to the eye, impressed the mind and taught its lesson to humanity. The church—whatever its name—in stained glass or missal, knew this, and used it; but when the pictures became animated, then the attraction became greater; the field of influence immensely enlarged.

Oratory has impressed thousands, the press hundreds of thousands, the moving picture millions, and that in a way the others do not, reaching out amongst all races, stirring all grades from the old to the young. The mighty pulpit of this day, for good or for evil, is the moving picture.

But the moving picture is a factor that is having a very great influence, especially upon the young. Only the other day, in front of my house, some children enacted a story which had been shown during the week in the neighborhood. The sad part of it was that the robbery of a father by a son, and worse still by the wife, under atrocious conditions, was glorified, and this film was put out by a well-known concern. By moving around amongst audiences one hears the intense interest taken in the picture—not the saucy complacency of an orthodox congregation, nor the blazing fury of the fanatic, but the whole-soul human interest in the realities of life. How often have we heard the tense cry—not by children—"They'll be caught!" "He'll get away!" or the yells when the flag comes on or when an honest man is suddenly delivered. We may all be humbugs, but tucked away in a corner is the hope that right may in the end prevail. The good moving picture brings this to the top.

I am not a preacher, or a reformer, but I want to see such potent forces directed right for humanity's sake. My rooted impression is that the editors of the scenarios do not always realize what they are doing. Night after night we see stories that aim at nothing—stories that bear evidence of having been passed by men or women who know but little of mankind, and who have not much evidence of education—stories as ancient as Æsop's fables, with a new hat and an up-to-date frock put on, and we have a new film. We go to the moving picture show to be amused, but we can also be instructed. But not if the operator will not give us the title of the story at the outset. I understand that the operator is not to be blamed for this, but the manager who runs a worn out film because it is cheap. A few days ago I saw film after film without name or title, and on going out I asked the manager what was the title of one subject. He frankly confessed that he did not know, nor even was he able to give the maker's name. A short time ago I took a party of Central Americans to a good show, as I thought. The little sub headings flashed by like lightning. The scene was supposed to be in Russia. I was asked if they did that in the United States.

What I wish to know is, outside the rabble, do the moving picture concerns wish to help national growth or not? Do they realize what the effect is upon coming America—the children—or don't they care? The power of the moving picture is enormous. I have traveled in all the civilized countries of the world and the movement is growing everywhere. It is the twentieth century fairy story and nothing can stop it. Therefore, Mr. Manufacturer and Mr. Operator, I ask you to realize the importance of your mission. Also Mr. Manager, it is up to you to see that the piano player does not play rag time when somebody is dying or an adagio when Elise welcomes Enrique with a pulsating kiss. I have just come from a show where I gazed upon a nameless, flickering film presented with all these ill effects. I intended to write a more personal rebuke, but I dread the editor's blue pencil, and lay down my pen with just one fervent plea that the manufacturers and exhibitors of the motion picture will hasten to realize that it is the most potent thing in our midst to-day. Will they rise to the occasion?

H. WALTON JONES.

BUFFALO BILL PICTURES COMING.

The Two Bills Company, of New York, which was recently incorporated to produce a series of real Wild West plays in conjunction with the Buffalo Bill and Pawnee Bill troupe, will soon be heard from. A competent photographer and stage director have been traveling with the company for a month or more and have already secured a number of negatives which are now in the hands of the printer. We are informed that the pictures will be the greatest of their kind ever shown to the moving picture public. Colonel Cody (Buffalo Bill) and Major Lillie (Pawnee Bill) would not at first consent to appear in any of the pictures, but they have become very much interested in the work and both are personally appearing in all of the plays. The scenarios are being written by a gentleman who has been a lifelong companion of Colonel Cody and Major Lillie, and as the stories are based upon the early frontier days in the West in which the above mentioned gentlemen both took such an active part, it will make them not only realistic but of historical value. When you stop to consider that all the talent used in these pictures are men and women who have had actual experience on the plains, we look forward to some great horsemanship, feats of daring and thrilling escapades. Numerous exhibitors and exchanges have already inquired when the company expects making their first release, and we are answering them that we will inform them about the 15th of September.

The laboratory work is being done at the plant of The Powers Company, and independent exhibitors who are accustomed to the excellent photographic quality of Powers Picture Plays can expect the Buffalo Bill series to be equally clear. We are not so informed, but we would not be surprised if these pictures should cost the exchange more than the ordinary. But if so they will be a profitable investment. The fame and popularity of the two great men of the plains will make this series of films a splendid drawing card for the exhibitor. Due announcement will be given in these pages of the date of the first issue.

George H. Smith, manager of the London offices of the Vitagraph Company, is a guest at the home of his brother, A. E. Smith. He is enthusiastic over the success Vitagraph films are making in Great Britain and the Colonies and says that trade conditions in the British Isles are in a more healthy condition than has existed for a long time. George is, like his brothers, A. E. and "Vic.," a hustler. It was he who managed to get a negative of the funeral of King Edward dispatched by special messenger on an ocean greyhound, on the same day as the event occurred, and thus enabled the Vitagraph Company to outdo all competitors in issuing the film in this country.

H. A. Spanuth, late of the Dandy Film Exchange, 10 East Fifteenth street, has hung out the "To Let" sign in front of his house, and has already moved his office force to his new quarters, at 110 Fourth avenue. The William Steiner Exchange, having bought the Dandy Film Exchange, offered Mr. Spanuth the position of general manager, which he readily accepted. The duties of his new office have already begun, and with his experience in the film business, first with the association and now with the independent forces, we think he is in the right position to show his worth, and congratulate the Steiner Exchange upon their new asset.

THE JOHNSON AND JEFFRIES PICTURES

are making good wherever they have been shown. As the agitation of the fanatical newspapers calms down, applications for State rights are coming in and several have been disposed of. The orderly audiences and the good reports of the pictures themselves has turned the tide in their favor. Many bids for territory have been received, but the bidders in most cases have seemingly overlooked the enormous expense of producing these pictures and the J. & J. Company will be lucky if they get back what they have spent. Judging from reports there will be big money for the exhibitor of these pictures for some time to come, but those who secure them will have to come up with the roll or a large share of the gate receipts for the privilege.

WHY NOT A BLACK LIST?

An out-of-town exhibitor sends us a letter warning other exhibitors against a self-styled operator by the name of Clark, hailing from New York. Clark, it seems, accepted a position, traveling expenses and salary, but gave nothing in return. In fact, when the time came to open the show he did not even know how to start the machine. So the exhibitor, unable to get another operator at the last moment, had to refund the box receipts to a large and disappointed audience. It has been suggested that the World publish a "black list," not a desirable thing to do, but which seems to be a necessity for the good of the business. When this "black list" appears, if it ever does, it will not be confined to fraud operators, but will also pillory a few managers and exhibitors who have taken mean advantage of the employee.

"THE HOUSE WITH CLOSED SHUTTERS"—A DRAMATIC POEM.

If anyone doubts the good taste of the common people, that doubt will be removed by watching the effect of the Biograph play, "The House with Closed Shutters," on the audience of a moving picture show.

The composition represents a series of grave and dignified events in a proud Southern family at the outbreak of the Civil War. The movement of the battle scenes does not lead to any happy solution of the family disgrace. All the other episodes are sombre and the catastrophe is unhappy.

The play was a decided success.

Why?

That is the question everyone asks.

Why does one picture play stay flat on the canvas or only excite a few noise-boxes in the gallery while another moves out into the audience, into the hearts of all intelligent spectators and elicits spontaneous approval?

The larger question I have answered on another page in a general article on "The Elusive Quality."

The success of this particular play is largely due to its exquisite pathos and almost as much to the flawless portrayal of the scenes.

The delicate pathos is attached to the situation of a spirited Dixie girl, one of those Southern roses whose fragrance was the Southern soldier's breath of life. Behind every Dixie soldier was a proud-hearted woman willing and ready to die in his place. The girl in the play inspires her two suitors to fight, fight, fight, and **never** yield. It hardly seems necessary for her to encourage her brother. In his veins flows the spirit of Southern chivalry. Down a long line of military ancestors, who have fought since the time the country was first settled, has come the "iron in the blood." For the sake of the name he bears, he will be furthest out on the firing line. She fortifies him with her sisterly love and trust, and places the family honor in his keeping.

AGNES IS CAUGHT IN THE BATTLE'S MAELSTROM.
Scene from "The House with Closed Shutters" (Biograph).

AGNES SAVES THE CONFEDERATE FLAG.
Scene from "The House with Closed Shutters" (Biograph).

Right there is the note that reaches human sympathy.

The exalted bravery of the Southern woman failed not, even when the cause was lost and she had to bear the greater burden of sorrow.

She is forever enshrined in manly hearts.

When that brother, after being entrusted with important despatches, turns coward, resorts to drink and seeks shelter in the ancestral home, we feel for that loving and trusting sister.

The pity of it all!

We know what the girl will do.

With noble self-forgetfulness, the spirit to bear up against misfortune and an almost superhuman power to dare, to achieve and to suffer, she dons her brother's uniform and rides forth to do his duty. She delivers the despatches and becomes involved in a fierce battle. At times she falters, the scene is a horrible one, women do not love destruction, but she dashes in, the iron is in **her** blood, she attempts to save the flag and falls mortally wounded facing the enemy.

Her brother's name is listed among the honored dead.

Her brother really lives behind closed doors and shutters. A drunken decadent, he lives on and on through weary years. It is given out that he bravely died and his sister, with disordered mind, overturned by his supposed death, is behind those shutters.

Year after year, the faithful suitors leave their tributes of affection at the door of the old Southern house.

The family honor is preserved, while somewhere in the unmarked trenches are the bones of the Southern rose.

The play is a veritable poem. L. R. H.

CHICAGO NOTES.

The town has gone crazy "Knights Templar." Everything is Templar, and even majestic State street, lined with its beautiful stores, is now christened "Templar Way."

It is Conclave week and outside of the thousands of visitors from every point of the country, it seems that all the inhabitants of the suburban towns have invaded the Windy City. To tell the truth, the beautiful decorations are inducement enough to bring visitors from even distant points.

For the unfortunates (and there are millions of them) who could not take part in this pageant affair, we are pleased to be able to cheer them, in telling them that on August 30 the great parade of Tuesday, August 9, and the numerous drills of the Sir Knights, will be faithfully shown on the screen, even of the smallest village of the United States. This is due to the energetic enterprise of the Selig Polyscope Company. W. N. Selig, who has already made a name for his company, with the Shriners at New Orleans, lost no time in making arrangements with John D. Cleveland, the president of the Triennial Committee, by which he secured the exclusive privilege of

taking moving pictures of the different drills executed by the Knights Templar during their exercises of this week.

The Selig Polyscope Company had five cameras in operation under the care of their best men and they obtained some 20,000 feet of negative; evidently only the best parts of these negatives will be used to make up the film to be shown on the screen.

* * *

The different moving picture theaters of Chicago, especially the ones located in the Loop, are reaping a harvest this week, no matter what they show, as the streets are jammed and many visitors enter an amusement place, not so much for the show, but to rest from the push of the streets.

At Sixty-third street and Wentworth avenue we find perhaps one of the best motion picture theaters outside of the Loop district. This pretty house is run by J. Miller, who by devoting his personal attention to the welfare of his patrons, reaps the benefit. The theater has 300 seats, so conveniently arranged that a good view of the screen is obtainable from any part of the house. Licensed pictures are in vogue here and seem to well please the audience, which, as noticed, was of a high class. To obtain the patronage of the cultured classes Mr. Miller stops at nothing to improve his service, and as an innovation, he employs the services of a young lady, with a blind accompanist, to render selections between pictures.

The Fairyland Theater, located at Forty-fifth and State streets, although small and unpretentious, is well managed and is tastefully decorated on the inside, the theme being "The Old German Hunting Scene." Walter S. Altland is the manager and appears to exert every effort to please his patrons. The Fairyland is a licensed house with a seating capacity of about two hundred and seventy. The house is about eighty feet deep, with a throw of a little over sixty feet. Jas. E. Madigan, the operator, projects a very clear and steady picture

H. H. Buckwalter, the owner of the very popular licensed film exchange of Denver, Col., is paying a short visit to his old friend, Bill, Selig, and other Chicagoans. His stay will not be long in the Windy City, as he is on an Eastern trip and Mr. Buckwalter wishes to spend most of his vacation time at Atlantic City, N. J.

* * *

Prof. Clyde W. Votaw of the University of Chicago divinity school recommends the modernizing of Christianity and a twentieth century interpretation of the Bible.

"The Bible brings to us the religious experiences, visions, standards and customs of ancient peoples. We live in a modern age. Why set up an ancient age as the formative one in teaching religion?

"If we can make it appear that religion means right conduct, we shall have cleared the way for a new interpretation of religion."

CONSERVATION—WILL IT APPLY TO THE MOVING PICTURE BUSINESS?

By Samuel Stern, Philadelphia.

Much is made of conservation these days.

Our forests, mines, fertile plants and water powers must be conserved for the use of generations that follow us. The forests that are cut down cannot be grown again even in a generation to come; the coal mines that are exhausted can never be replenished. The soil that is impoverished by continual crops requires years to regain its fertility. Conservation is the preserving of the natural resources of the nation. This requires co-operation on the part of a large majority of the people. The great national movement is now under way to arouse the nation to a sense of its wastefulness in the past and to sound the warning for the future.

What about conservation of the "moving picture business" among the manufacturers and dealers everywhere?

Is there not a great waste going on in many places, that is not only useless, but positively detrimental to those engaged in the wasting?

Is it possible to conserve in some way the business interests of the moving picture manufacturers and dealers?

To conserve better prices you must **not** encourage the cutting of prices, and by so doing you will not have to undermine your competitor, and by not encouraging the cheaper prices, you will be able to get better material, you will be the means of helping better labor conditions, better mechanics, better understanding between manufacturers and film exchanges and the great trade they supply. Which will conserve the better? Every moving picture supply manufacturer fighting it out alone, or uniting his energy and influence with the larger and older manufacturers of supplies, machines and film concerns, in a national movement to secure these things?

Is the experience of a man identified with the business since its infancy worth anything to you? Is it worth you patronizing the man who would sell you his wares and sell them at the same time to **your** customer and by so doing take from you the biggest portion of your profit?

Think and reflect.

Wm. Anderson, proprietor of the Silk City Amusement Company, who own the Royal Theater, 269 Main street, Paterson, N. J., placed order last Monday with J. H. Hallberg, 36 East Twenty-third street, New York City, for a 220-volt D. C. Economizer, which will save 70 per cent. on his bill, and at the same time improve his light wonderfully. Mr. Anderson is one of the most up-to-date young men in the moving picture business, and has some of the most modern theaters in this vicinity under his control.

THERE'S A REASON

Unfortunately this department and the publication of which it forms a part is peculiarly at a disadvantage in dealing with items of news that, in a general sense partake of a color that is foreign to our publication. In view of the circumstances that attend the situation, and this narrative, it may be assumed that I can refer with propriety to the attempted assassinaion of Mayor Gaynor, of New York City. If the same conditions existed with regard to the relations between the regular theatrical—dramatic—circles, every dramatic publication in the country would devote ample space to the subejct. Mayor Gaynor (and I believe most sincerely without thought or design) having been peculiarly in touch and sentiment with the motion picture world, deserves at least a little attention from its representatives.

* * *

The attempt upon Mayor Gaynor's life was an inexcusable, dastardly act, and his speedy recovery from the wound is heartily wished for.

* * *

In letters of the past I have referred to the invaluable aid the moving picture men received at the hands of the then Judge and now Mayor Gaynor, through his independence, impartiality and eagerness, and determination to enforce fair play. His balance of mind was never better demonstrated than when a present ex-Mayor of New York City, on Christmas Eve, 1908, arbitrarily shut down about eight hundred moving picture shows. Judge Gaynor granted temporary injunctions that afforded instant relief. His opinion was that the moving picture men were entitled to a fair and impartial hearing and there was no apparent desire to vacate the injunctions, except in cases where violations could be shown. When Judge Gaynor ran for Mayor of Greater New York the people identified with the moving picture interests threw no stumbling blocks in his way.

* * *

A certain yellow publication having its outgrowth in Greater New York, most venomously opposed the election of Mr. Gaynor as Mayor. That same yellow publication, figuring, or assuming to figure as the protector of morality and decency in New York, has most consistently fought and persecuted the moving picture interests.

* * *

It is a peculiar coincidence that in the first extra issued by the New York Journal immediately after the attempted assassination of Mayor Gaynor there appeared in practically the same article an announcement of the event and also a report that a young woman in Brooklyn "distressed by the vivid portrayal of a love scene she had witnessed at a moving picture show, had committed suicide." The article referring to Mayor Gaynor occupied special space on the front page, printed in red ink, and immediately below it, also printed in red ink was the article referring to the moving picture suicide. I refer to this as a coincidence. Such it may have been, at the same time I reserve my conclusions. It is not many weeks since Mayor Gaynor, despite the frantic yellow journal pleas and importunities, refused to stop the exhibition of certain motion pictures for the reason that his own judgment and the opinion of the Corporation Counsel sustained the contention that there was no law covering the case. An appeal was made to Governor Hughes, who very wisely remarked that "The Judge (the Mayor) ought to know the law."

* * *

But aside of coincidences, let us deal with facts. Why tolerate this continual pounding of the motion pictures inspired by poisoned minds. This cry, that certain portrayals in the moving pictures pervert young minds and unbalance weak intellects, is a gross falsity. The declarations are made either with michievous design or through sheer criminal intent. Time and again the people interested in the moving picture business have declared their willingness to abide by anything within reason that would tend towards paving their way towards furnishing, without molestation, an entertaining and instructive amusement for the public and do all in their power to remove any objectionable features in the making or creation of the pictures. Time and again has the justified plea been made that before presentation the pictures were submitted to, and passed upon by, a trustworthy board of censorship.

* * *

Many have expressed their doubts about the censorship declarations and the following from the New York World is most timely: "Twice a week the Committee on Censoring of the National Board of Censorship meets at the rooms of a Fifth avenue manufacturing concern to pass upon the films that are to be put out by the licensed manufacturers of picture films. Every film that is to be sold anywhere in the United States is shown to them, and if they meet with disapproval they are destroyed. The Censoring Committee consists of fifteen persons and is under the general supervision of an advisory committee, including many persons of national standing, such as Dr. Lyman Abbott, Felix Adler, the Rev. Charles F. Aked, Andrew Carnegie, Jacob A. Riis, Albert Shaw and Anson Phelps Stokes."

* * *

Can any of the newspapers show that their reports or editorials pass through better hands?

* * *

People are gradually realizing that the step between the newspaper and the motion picture is a short one. They are both engaged in the same line of business—bringing before the public eye the events of the day, the incidents of history and the creations of the better minds. The motion pictures have long since excited the envy and ill-will of the dramatic and vaudeville people. It will not be long before the newspaper people will feel its influence. Motion pictures will ultimately supplant two and three inch headliners with more effect and truth than attaches to the present-day schemes. Bogus extra editions will become a thing of the past. Subsidized editors and reporters will be seeking jobs. The truth will prevail, the liberty of the press will be rightfully sustained and blackmailing will not be rampant under the cloak of influence.

* * *

The time is drawing near when the motion picture people who have millions of dollars at stake in a legitimate enterprise will be obliged to turn upon the foot that is so maliciously trying to crush them. It will soon be time to determine whether, under existing laws, it is the power or the liberty of the press the people have to deal with. When it is properly exercised no American citizen will attempt to interfere with or curtail the liberty of the press. Its power has become quite another question.

* * *

One thing must not be forgotten. Discriminating laws cannot be sustained. There is no possible reason why moving picture plays should be subjected to all kinds of censorships, rules and regulations and all regular stage productions allowed to pass unquestioned. So it is with the newspaper. Like the motion picture it is a source of enlightenment, information and instruction, and should be as closely censured, if not more, because it not only gets into the places of amusement, but also attains wide circulation on the streets, in all public places and is carried to the very heart of the households with all its vivid, highly colored, demoralizing tales of the events of the day, and disgusting, nauseating accounts of events of the past.

* * *

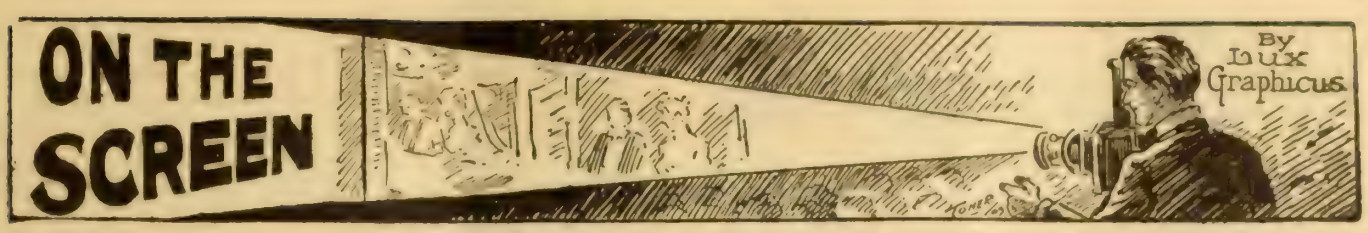
On a showing of hands by the average daily newspaper and motion pictures, I am convinced the former would run a very poor second before a competent Board of Censorship. For truthfulness it would certainly be outclassed.

* * *

Perhaps, when it can be shown that the press is subservient to the opinion and will of the people, the motion pictures will be allowed to follow their legitimate course without unjust molestation.

* * *

I searched the later editions of the New York Journal and could find no reference to the girl suicide referred to in the red ink paragraph immediately following the one referring to the shooting of Mayor Gaynor. Perhaps the paper discovered motion pictures had nothing to do with the suicide. Possibly the item was too ridiculous for repeated publication.



I paid my first visit to an airdome last week. I mean an urban airdome. And by urban airdome, I mean an airdome right here in New York City, that is, on Manhattan Island. It was not the first time that I had seen a moving picture at night, in the open air, but it was the first time that I had actually spent an evening with malice aforethought in an officially styled airdome.

* * *

By the way, what a funny word this word airdome is! It really has no obvious connection with the picture, or rather it does not clearly express a relationship to it. Take the word hippodrome. This clearly means a place where horse sports or exercises are indulged in. Velodrome, too, might be held to mean a place where sports take place such as those in which the wheel, be it cycling or other vehicular progression takes part. But "airdome" has hardly any relation to the picture that I can see. Picturedome might pass. Anyhow, as it is plain that we are on the hunt for words to describe the moving picture house, perhaps somebody will offer a prize for a more expressive word than "airdome" for the open air moving picture entertainment.

* * *

Never mind the particular location. I had long studied the construction, progress and career of my airdome. It is near a moving picture theater operated under the same management, so that when the weather is bad or stormy, the airdome is closed and the theater opened; when the weather is fine the theater is closed and the airdome is opened. A very sensible business arrangement, which I mention for the benefit of the moving picture industry generally.

* * *

America has not yet got down to the al fresco life of the European continent. This is probably because Americans, as the distinguished English actor, A. E. Mathews, points out this week, take their pleasure quickly and in tabloid doses. But the airdome is symptomatic of some sort of desire on the part of the people to sit down at night and enjoy an entertainment in the open air, such as they do in most parts of Europe.

* * *

In Paris, for example, people eat and live out of doors on the tree shaded boulevards. In Paris also there is the open air cafe chantant. In Belgium, Germany and Austria we have also the same delightful system of living, drinking, eating in the open air with entertainments. This is what I mean by "al fresco" entertainment.

* * *

One of the most prominent men in the American film business to-day is of French birth. Asking him some time ago how he liked New York City, he shrugged his shoulders in true French style, and said that he liked it very much, but felt the loss of the boulevard—that is, the pleasure of eating and drinking out of doors under the trees and at night time of watching an entertainment. Still, to a traveled man like myself, there are distinct touches of continentalism in New York City and its environments. There is Hoboken, across the river, which is very German in its al fresco tendencies, and I am constantly being surprised right here in the heart of Manhattan by the efforts of the various nationalities which make up the population of New York City to take every possible advantage of living out of doors which the city affords.

* * *

I am going to write some more on this subect of the airdome and my experiences. Meanwhile, I want to record my first impressions on the subject. My airdome is situated not five miles from this office in a northerly direction. The ground on which it stands will probably be built on within a year or two. By day it presents not a particularly inviting appearance. There are the outer billboards with the necessary inscription on them, boosting up the empty airdome. The pay box, of course, is empty. You peer in through the gates, you seen in the farther distance a screen already in position, a place for the orchestra and then rows of seats, accommodating many hundreds.

* * *

But at night, when I paid my first visit recently, what a pleasant change! Well dressed people were hustling each other at the pay box, uniformed ushers were there directing them to their seats. There was a blaze of illumination inside. The grounds, if I may so call the arena, were softly illuminated by rows of colored lamps. The arena was full of interested, well dressed, high class people and the picture on the 20-foot screen moved to the excellent and rhythmic playing of a well chosen orchestra. I sat down and leisurely smoked my cigarette; the stars peeped out from the indigo vault of the sky; there was a touch, there was a buzz, there was a hum of animation around me, and altogether I was seized by the spirit of my environment which was distinctly pleasant, soothing and stimulating. In short I saw the picture in almost ideal conditions, especially as I was in company with some charming members of the other sex, who were making their first acquaintance with the American airdome.

* * *

Optically and otherwise, perhaps, we have not reached the ideal conditions for showing the picture out of doors. There is probably room for some mechanical method of intensifying the apparent brightness of the picture on the screen. This matter of out-of-door projection at night is of great interest to me. I wonder how many of my readers are aware of the circumstance that you can project a picture on the clouds? The clouds may be three or four hundred feet above you. I once saw a magic lantern picture actually projected in this way. If you can only make the clouds stand still and near enough to you, there is no reason why you should not project moving pictures on them. Don't "larf," reader. I am pretty well up in dates and can quote you chapter and verse for the projection of pictures on the clouds. Try me!

* * *

There are enormous possibilities before the airdome as a development of the pastoral play idea. It is a branch of the business which may be truly said to be just beginning to make itself felt. In a year or two, I have no doubt that we shall be looking back to these crudely built and improvised airdomes of New York City with same amusement. Your airdome may become a veritable garden, with trees, lawns, private boxes, and supping places to which society may resort. For society, you know, loves outdoor life and the opportunity of showing off its best diamonds and frocks. Nothing delights the average woman so much as moonlight, trees, music and some sort of entertainment to fill in times. There weren't many diamonds at my airdome the other night, and no evening dresses. But there were many well dressed, hatless women with wraps: as I said, a good class of audience. These, like myself, thoroughly enjoyed the show. I shall be giving some more of my airdome experiences and impressions. Of course, al fresco entertainment life in a city like New York, where land is becoming so increasingly valuable, is very difficult to maintain. The plan of the city forbids it. Paris, Belgium, Vienna and other large cities, however, are not so much built on as is New York. At one time London possessed many splendid gardens or parks where al fresco entertainments were given. If those places exist now, the moving picture would be seen there. Alas! The builder has swept them all away. The builder has no respect for places or persons. As the French say in their proverb: "Nothing is sacred to a sapper."

The Art of Acting Before the Camera.

Why do so many actors and actresses show by their acting that they are before the camera instead of the living audience, and resort to as much "dumb show" and motion language? Surely they should understand that the reproduction of their actions are before the living audience. By remembering this the superfluous would be eliminated and the more natural take its place. There is no need to introduce motions as if explaining the cause of their next move. If the plot is intelligent it can be understood, and, if so be that it cannot be readily grasped, let it create a demand for the use of a little verbal explanation rather than spoil a good piece and good acting by dumb motion. Keep in mind the camera is only a "go between," acting is always before the people.

A READER.

"With Bridges Burned" (Edison).—A novel subject, or perhaps it is better to say, a novel commercial subject. It is the story, graphically told, of a young American business man, who, in the face of almost insurmountable difficulties, secures a large English contract. It is a romantic subject in that it affects his future success and the happiness of his brave little wife, whose tact and encouragement were important factors in the result. Acted with appreciation and filled with the life which the Edison company knows so well how to put into such dramas, the picture should prove popular. It discloses in some degree the methods frequently used in securing contracts. Few understand how this is done and its adequate illustration in a motion picture should be all the more interesting for that reason.

"An Ancient Mariner" (Gaumont).—A comedy representing a retired admiral who follows the same routine on land that he followed while at sea. Its most interesting feature is its adsurdity. The routine on shipboard seems all right, and no one questions it, but transfer it to land and it immediately becomes absurd, even foolish. There is a good deal of humor in something of this sort shown out of its proper environment.

"The Ace of Hearts" (Gaumont).—A story of a dispute over a card game which is finally patched up without a duel. A love story is connected, but without the usual feature of an objecting parent to give it zest. The lovers seem to be doing nicely. It is the father of the girl who gets in bad this time, a novelty, perhaps, worth considering. And the young man helps him out.

"An Unfair Game" (Vitagraph).—In some particulars this picture possesses unusual strength. Briefly, it tells the story of how a cruel young society girl played with the heart of an unsophisticated back-woodsman, who never suspected her purposes. It gives opportunity for some clever emotional acting, and the excellent work of the actors having those parts deserves commendation. The development of the plot is natural, and the girl's machinations, by which she gradually entangles the young man, are well wrought out. The theme is comparatively new. Generally these pictures represent how a city man works to secure the affections of some country girl; but this is different and for that reason deserves consideration.

"United States Submarine 'Salmon'" (Edison).—A picture of a submarine craft which affords an excellent idea of one of the boats and how it operates. A picture of this kind gives those living in the interior of the country an idea of what a submarine boat is like. Descriptions are notoriously inadequate, but there is much accurate information in a motion picture as this film clearly demonstrates. It often conveys information which could be obtained in no other way. And the firm which sends out a picture of this type is performing a public service well worth while.

"No Man's Land" (Pathe).—A drama with a somewhat novel subject, and worked out with close attention to details and with a full knowledge of the requirements of such pictures. While the drama is not sensationally strong it is good, and will provide entertainment while it runs.

"No Rest for the Weary" (Pathe).—A comedy which seems to prove almost conclusively that those who are unfortunate enough to want rest, apart from whether it is needed or not, are doomed to disappointment and constant disturbance. The film contains much of interest in the way of humorous suggestions.

"The Legend of Scar Face" (Kalem).—An illustration of an Indian legend, with the details worked out in accordance with Indian mythological teachings. Through the power of the Great Spirit, Scar Face is transformed and aided so that he eventually reaches the goal and wins his bride. The chief interest will center in the working out of the legend and the means taken for showing the transformation. Kalem's Indian pictures are deservedly popular, and it is safe to say they have done more than almost any other recent agency to make actual life among the American Indians known and understood.

"Her Father's Pride" (Biograph).—An exhibition of the results of pride which will, perhaps, arouse memories of more or less strength in the minds of a large number of people. A stubborn father, through unreasoning pride, brings much sorrow and many a heartache to his family. When he and his devoted wife are finally driven from their home to the poorhouse he becomes an object of contempt, a common ending of the proud. Then the disowned daughter comes to their rescue and succeeds in subduing her father's pride and thereby re-unites the family. The story is suggestive and causes those who see the film to apply the rule to their own experience, or, perhaps, the experience of some one they have known. Dramatically, the picture is worked out with attention to details, and, photographically, it is up to the Biograph standard.

"The Wooing O't" (Vitagraph).—A fascinating light comedy, telling graphically the story of how a pair of old lovers learned the art of courting by watching some younger people in their love making. As may be supposed numerous funny situations develop, and one scene after another shows complications of various sorts, all of which are humorous.

"Ah Sing and the Greasers" (Lubin).—A Western story, with much of the true flavor of the plains worked out in the form of a comedy. Ah Sing thinks the cowboys are concocting some new joke on some one and captures two daring desperadoes, much to his own surprise and that of everybody else. The situations developed are funny and the acting is more than usually good. In some ways the picture is full of the subtle charm of the elusive spirit of the West and the vigorous life it formerly sustained.

"Mrs. Bargainday's Baby" (Melies).—A funny mix up over a baby. Quite the best features of the picture are the foolish looks of the young men who receive the baby in turn, and contrive in some way to pass it along. Then come the frantic endeavors of the mother to find the missing youngster, and as one after another joins in the chase it becomes a vigorous rout. But ultimately the innocent cause of the disturbance is found safe and sound, and the young man in whose custody it has been placed quite against his will, gives it up with no suspicion of regret in his action.

"The Law of the West" (Selig).—A Western drama of more than ordinary power and worth, developing situations which exhibit the life of that section to good advantage. The picture interprets certain phases of that life in a more graphic way than many that have been presented, and it is an improvement upon those which Selig has himself produced in some particulars. The subtleties of the Western life, those indescribable touches which make it convincing and actually illustrate its spirit are here, and the audience feels their presence without, perhaps, really understanding what it means. The vigor and movement of the entire picture help materially in holding the attention. It is a notable addition to the long series of pictures interpretative of Western life and character.

"Under Western Skies" (Essanay).—"The Great Divide" attracted a great deal of attention as a drama, and acrimonious discussions were frequent concerning it. Here is a picture much like the drama in its beginnings. The girl gives herself to one of the men to escape a worse fate, though she separates from another lover to do it. Later she discovers in a dramatic way that her lover was a poltroon and turns to her husband for protection. The film is better than the drama. The impression conveyed when the girl turns to her husband is inspiring and the picture works out to the end in a satisfactory way. It seems right that she should turn to her husband and the picture is made convincing when that is done. The accessories like the desert and the environments of Western life are all graphically portrayed and help make the story seem more plausible or real. Unquestionably, this firm has produced one of the best pictures which has been put out in a long time. It is one that will appeal to critical audiences and will be of material assistance in enhancing the reputation of motion pictures.

"The Lord's Prayer" (Gaumont).—One sees the announcement of a picture of this character with a good deal of trepidation. Biblical subjects, particularly this one, require extremely careful and reverent work, else they will seem incongruous and altogether unsympathetic. The scenes which make up this series are all interpretative and illustrative of the text of the prayer, and the effect upon the one who sees the film is that of reverence. Further, one seems to acquire a deeper appreciation of the meaning of the inspired words, and there enters into the sentiment aroused a feeling which, perhaps, has never been present before. It is difficult to describe this subtle influence, yet it is so strong that it is lasting. One does not escape from it for days. The costuming and accessories are the work of a master. Not only is he an artist, but he understands interpreting the sentiment expressed in pictures as vital as they can be made. It is the great film of the week—perhaps the greatest for a number of weeks. It will add strength to any program.

"Teneriffe, the Gem of the Canaries" (Gaumont).—An adequate illustration of the beauties of an island noted for its scenic attractions. These outdoor pictures of Gaumont's are always interesting. The operator seems to know the best point of view and the mechanical department does satisfactory work in producing a positive. The film will give one a good idea of the island, its life and its people. It will save a trip there.

"The Latest Fashion 'in Skirts'" (Pathe).—A comedy based upon the difficulties which pursue a fashionable woman who undertakes to parade in the latest fashion of skirt, popularly known as the hobble, and that is about all the wearer can do. Well, it is better to see the picture and judge for yourselves what may happen to you if you wear such a skirt.

"Fiftieth Anniversary in Yokohama" (Pathe).—A good reproduction of scenes in Yokohama during the celebration of an anniversary. It is done in the same excellent way that all of Pathe's work of this kind is done, and the interesting features are made prominent. The film correctly interprets life in that Japanese city, and is well worth seeing.

"Her Mother's Wedding Gown" (Vitagraph).—A story of dramatic power, with numerous features that are interesting beyond the ordinary. For example, a collie dog introduced in the picture does some remarkably good acting. And at the last the picture closes with the old father made happy, even though tribulation followed him for a time. It is acted with all the ability and sympathy which characterizes the work of the Vitagraph players.

"The House with Closed Shutters" (Biograph).—A thrilling commentary upon the difference between cowardice and bravery. A girl dons her brother's uniform, when he is panic stricken with fear and she dies in his place attempting to rescue the Confederate flag. Then the denouement. The shutters on the house are closed and the cowardly brother is doomed to life-long imprisonment in the lonely house, that no one may know of his cowardice. A dramatic recital of circumstances which seem to make a direct personal appeal. It is natural to loathe a coward. It is quite as natural to love bravery, and it formed an ideal theme for a drama to have these two so forcibly contrasted. It is a picture that stirs the emotions. No picture that we have seen for many days in Keith's, our favorite stamping ground, so roused the enthusiasm of a large audience. The realism of the battle scenes, the intense mental strain of the mother, contrasted with the actions of the cowardly and profligate son, the heroism of the young girl and the constancy of her lover, all combined and elucidated by careful acting, made this the feature film of the week.

"The Heart of a Sioux" (Lubin).—It has remained for the motion picture to show that Indians have hearts. They have been looked upon as stolid, unemotional people, but the motion picture, quick to seize upon any indication of emotion has developed a series of illustrations which have almost convinced very many that the Indian loves as well as hates, an important feature of life. Lubin presents a dramatic episode in the life of an Indian girl who loved her teacher, and was able to retain her composure, even though her heart was broken, until she reached her father, and there she sobbed out her sorrow as many another unfortunate woman has done before. Dramatic incidents are introduced which represent the maiden as saving her teacher's life twice. These add zest to the film, but exert little influence on the main theme, the love of the Indian girl for her teacher. The picture will go far to remove the stigma which this oft-repeated assertion, that Indians lack heart, has placed upon the race. This accurate rendering of character, with its dramatic accompaniments, will or should be an assistant in helping to correct false impressions.

"The Troubles of a Flirt" (Pathe).—This film tells in rather graphic manner the difficulties and troubles into which a flirt may be plunged. The situations afford considerable opportunity for clever acting and the players entrusted with the interpretation of the drama have rendered their various parts with fidelity. The film is lively and humorous and leaves the audience good natured when considering the complications which surround the flirt.

"Jewish Types in Russia" (Pathe).—In this film the motion picture performs one of its most important functions. It conveys valuable information. That, perhaps, is sufficient reason for its existence; but apart from that it attracts because it presents types of persons and exhibits life but little known. Much is heard about the Jews in Russia. They are known principally through their misfortunes, due to the oppression of the Russian people. Here they are graphically presented, affording an opportunity to see them as they are and see them at home. Whatever may be the merits or demerits of the controversy marked by so much blood, this picture will help admirably in making the people themselves understood. For that reason it deserves wide circulation and close attention.

"The Picturesque Waters of Italy" (Gaumont).—A beautiful outdoor picture, presenting some of Italy's most picturesque water scenery. Commendation is due the operator for his excellent work. His view points were selected with extraordinary appreciation of artistic possibilities, and his efforts were followed by the mechanical manipulators, who carried on the excellent work he began and made a film which would be hard to equal. It is always a pleasure to look at a Gaumont outdoor picture. It is usually photographed with care and all the other operations are similarly carried out. The result is a film which is an artistic triumph, conveying accurate impressions of the scene reproduced. Here the opportunities were extraordinary, and they were utilized to the best advantage.

"Mulcahy's Raid" (Essanay).—An amusing illustration of the old story of the Irishman who surrounded a number of men and took them into camp. He doesn't quite do it alone in this instance, but when he arrives at the station-house he is alone, and he informs the desk man that his own personal prowess is responsible for the important capture. There are scenes of interest, including a motion picture company at work, a cock fight, and others that will attract attention. The play is acted with all the vim of the Essanay players and deserves to be popular. It is humorous by the incongruity of its situation, as well as by the acting of the capable company.

"A College Chicken" (Essanay).—A chicken joke that is funny, not alone in the peculiar situations developed, but the actors succeed in extracting more fun than might be supposed possible from a subject of this character. The boys deprived the unfortunate colored man of his legitimate prey, a chicken. He was not present to enjoy their chagrin when they, too, were deprived of the chicken, after it was cooked ready for eating. Meanwhile the enjoyment of the girls who discover the cooked chicken outside their window is contagious and everyone is infected but the boys who lose. It is an excellent humorous film and carries a hearty laugh for everybody who sees it.

"A Colonial Belle" (Kalem).—A Revolutionary war picture based upon an incident of the stirring days of 1776. The story is dramatically told and holds the interest without flagging, from beginning to end. Aside from that the picture gives evidence of care in its pictorial features, of an attempt to make the costumes and scenery conform to the subject. Too little attention has been devoted to this phase of motion picture making, as has often been pointed out in these criticisms. But here is a serious attempt to provide a correct background and accurate costuming. An evidence of the care exercised in its production is represented by the fact that the colonial mansion which appears in some of the scenes, notably the one where Col. Roger departs for the war, was discovered in an old Connecticut town and looks as though it might have been standing during the scenes which this picture represents. More of this care must be exercised if manufacturers hope to secure and hold the attention of the best people in their audiences. The Kalem people have successfully shown the way. It should not be difficult to follow it in the future. It is not the first time the Kalem people have exercised such care. Many of their popular Southern pictures have been examples of accurate backgrounds and correct costuming. They have extended the same care to a more ambitious subject and the result of their effort is a notable film. Continued popularity is predicted for it. The gowns, for example, are all original, and are in the possession of the owners of the mansion about which the picture centers. Such absolute accuracy would not be always possible, but when it is, it has its effect.

"The Water Cure" (Gaumont).—A live comedy, representing how a man adopted the water cure as a panacea for his ailments. It may be understood, perhaps, that not in all instances was his treatment voluntary, and that adds to the humor of the situation. It is, however, a comedy that will make your patrons laugh, and in that respect is well worth consideration. It is, perhaps, as lively as any of the recent Gaumont comedies.

"Forgiven" (Selig).—A drama which will please those who appreciate a good plot, with sympathetic acting, and features of human interest which develop as the story proceeds. Like all the Selig plays of this type, the actors succeed in putting much of life and animation into it. The heart interest is well maintained, and there is much emotion in the development of the plot and the working out of the story.

INDEPENDENT.

"The Rest Cure" (Atlas).—Perhaps some who go on vacations to the quiet of the country will appreciate the grim humor in this film. More than one has been immured among conditions so foreign to what was represented and expected, and so out of harmony with his desires, that he has speedily left for his home, convinced that the simple life, with its inconveniences and opportunities for unpleasant and unexpected incidents is not all it might or should be. The vacationist who sees this film will readily recognize many reproductions of his own experiences and, like John, will resolve never to commit the same crime again.

"Sons of the West" (Nestor).—A lively Western story, in which a wild race for the minister, and a hasty wedding form a conspicuous portion. There is a robbery, fastened on the wrong man, an objecting father, and other interesting, not to say exciting, features. But crooked paths are all made straight, and the bride and groom are forgiven by the erstwhile irate parent, and life goes merrily on in the plainsman's humble home.

"The Eagle and the Eaglet" (Film d'Art).—A picture representing some of the happiest hours in Napoleon's life. The story is interesting enough, but the historically correct costumes and accessories add materially to the attraction of the picture. Indeed, in accuracy of design and sumptuousness of execution it would be difficult to conceive anything more beautiful. It is a bit out of the life of a historic character which will linger long in one's memory. Moreover, it will supply a means for learning about the mode of life of the persons who lived at that time.

"Yankeeanna" (Imp).—Here is a suggestion for those diplomats who seek to avoid war between different countries. Preparations for a serious conflict are in progress, but a trio of international weddings puts an end to this and induces the two countries to conclude an honorable peace. If international weddings could be utilized as a discourager of war there might be some compensation for the continued sale of American girls to broken-down foreign gentlemen, whose only claim to consideration is their title. And then comes a motion picture film, and whether consciously or not, it solves the problem of war and suggests some practical use for the international wedding.

"The Buried Man of Tebessa" (Eclair).—An impressive subject. The old savage method of burying a man up to his neck alive is shown. Though the unfortunate is rescued, it is too late, and he falls dead in his sweetheart's arms. But even that is not enough. So the author sends the grieving girl to join her dead lover.

"Competition of the Police and Guard Dogs" (Eclair).—A reproduction of wonderful canine intelligence, affording a marvelous manifestation of what dogs can do when properly trained. Pictures which reproduce animal intelligence are always interesting, and this is no exception to that rule.

"Once Upon a Time" (Imp).—A lively story with a sort of Don Quixote impression. She was a romantic maiden. He was an unimaginative farm hand and had little use for her vaporings, gathered from the pages of plumed knight novels. But when a traveling hypnotist makes her see him as a plumed knight, and she falls into his arms, he is quick enough to take all that comes to him. The picture moves along with a good deal of vim and dash and develops a good deal of interest as it goes, without being more than ordinarily strong.

"Her Private Secretary" (Powers).—Here is a dramatic complication that will keep your audience interested until the close. A young authoress engages as private secretary a young man who has been a convict. A love episode follows. It couldn't be otherwise when two such people come together, and the working out of the story holds the attention, without one dull moment. Sympathetically acted and well photographed, the film is certain to be popular. There is a sense of actual life about it which is too subtle for explanation, but it can be felt, and adds materially to the strength of the picture.

"Jenk's Day Off" (Thanhouser).—A humorous story of a gentleman, who, bored at the Summer hotel where his family is stopping, decides to take a day off. He gets into many amusing scrapes, landing in the hands of the police on the charge of robbing a house ultimately. Then comes the difficulty of squaring things with his wife and daughter. It all might happen, anyhow, and that, perhaps, makes it all the funnier.

"A Miner's Sweetheart" (Bison).—A love story of the mines, representing a girl coming into the life of a rough miner. Temporary separation follows through the girl's brother, but later the miner does the brother a service and the couple are reunited. It has a strong plot, but the theme, the separation of two lovers and their subsequent reunion, can scarcely be called novel. It is satisfactorily worked out in this instance and the interest is retained, but it seems in places almost like a repetition of some previous story of the same character.

"A Cowboy's Generosity" (Bison).—The matter of selling a girl to pay a mortgage is brought to the attention here. The scene of the picture is laid in a romantic section of California. But beautiful scenery does not atone for the representation of barter of this character. Like the former riot of murder and bloodshed, and later the kidnapping of girls, it seems as though this well-worn incident had performed its part. In this instance the unfortunate girl is twice bartered, though the second time she is supposed to love the man who liquidates the mortgage that causes all the trouble. Selling girls in this way is too suggestive of a certain type of slavery and the writer is strongly of the opinion that such scenes should be left off the films.

"The Restoration" (Thanhouser).—A drama based upon loss of memory through an injury. A little girl is left alone to mourn her father's loss, while he has married another woman and lives comfortably in a neighboring city. But she escapes from the asylum and wanders to the city, and the sight of her restores her father's memory, and then comes happiness for all. It is an emotional story, and might be true.

"Magdalene" (Great Northern).—A melodrama illustrating very graphically the temptations and episodes in the life of a girl, and her dramatic conversion by a religious reformer. The story is told with power and there is an appeal to the emotions which thrills at times. Again there is a pathos, and through it all runs a note of warning which might well be heeded by every girl similarly situated. The best thing on the independent screen for some time.

"His Baby's Shirt" (Powers).—An interesting story of how a man was prevented from becoming a burglar in a very unique way. The surprise will add to the interest of the film, and the acting of a baby but a year old is a feature well worth attention.

"The Hermit of the Rockies" (Champion).—A love story centering around a hermit's shack in the mountains. There is a band of outlaws, driven away by a dashing young tenderfoot who knows his business, a broken leg and a girl hurrying to help relieve the sufferer, and then a delicious love story worked out among these picturesque surroundings. The story's strength is largely due to environment. Without them it would be somewhat dreary. With them it possesses a charm otherwise unknown. It is a narrative which is old, yet ever new, and cannot fail to please any audience.

"A True Country Heart" (Bison).—The country girl, deceived by the city man, elopes and leaves her parents and country lover. This story works out in quite the logical way, with the accompaniments of a stern father, and the city man becoming neglectful and going to the bad. But the country young man's heart remains true, and while the picture does not tell it all, it leaves the assumption that there will be a happier future for the deceived girl. The story is not new. It is hardly worked out in a new way, but these stories continue to appeal because of the romance and the heart interest which accompanies their telling. They may be hackneyed, but they seem to hold the attention of the audience unchanged, regardless of the number of times they are told and retold.

"A Man's Way" (Powers).—Sometimes the man who leaves a trusting girl for another receives full measure pressed down and running over. The hero of this tale waits until the wealthy girl he expected to marry elopes with someone else, then returns to his old love. But she, too, is married and the young fellow gets a severe shock when she presents to him her baby boy. It was no more than he deserved, will be the verdict of most who see the picture. Yet, it must be confessed that the producer has reproduced actual life with an understanding that is unusual.

"The Mad Hermit" (Thanhouser).—A picture which touches the heart and arouses the strongest emotions. It can be readily understood how a man might become a maniac under such circumstances. The loss of wife and daughter is sufficient to overthrow reason. That a man should be a hermit afterward seems not unusual. Then comes the excitement of the runaway, the rescue of the baby and the discovery of his daughter, with returning reason and love to follow during his declining years. The emotions will be strongly aroused by this picture, and that will make it popular. Whatever touches the heart is always popular, and this seems to appeal with unusual power.

NOTES FROM WASHINGTON, D. C.

A recent reel that caused quite a sensation in Washington from the independent people was Uncle Tom's Cabin (Thanhouser), which caused quite a stampede in front of the Empress Theater. This play is arranged in a continuous performance, taking about thirty minutes for its presentation. The music which accompanied it consisted of plantation melodies and songs, which added much to the effectiveness of the play, and should be a hint to other exhibitors to bring out the true spirit of the silent drama with appropriate music.

* * *

Manager Notes was asked by his patrons to retain the film for another day to satisfy the large demand for seats, but he declined, saying it was the policy of his house to change the bill daily, presenting only first-time-shown

EMPRESS THEATER, WASHINGTON, D. C.
Marcus Notes, Manager.

films, a most absurd stand for any exhibitor to take. Give the public what it wants, even if it is six months old subjects. Mr. Dexter's firm is known as the Craft Film Service. He is also an artist of the poster variety. His posters are seen before almost every motion picture theater in Washington, proclaiming in attractive colors, unique designs, and appropriate figures the features of the independent film producers.

* * *

The independent film people have a hustling agent for Washington and vicinity in the person of J. Boyd Dexter, located in the Empress Theater Building. The service is good and the subjects are of the kind that interest the public. Speaking of his experiences Mr. Dexter said, "When I first came here about a year ago, I had a hard struggle—like every new concern. The first man to give me encouragement was Manager Mayer of The Casino. Then other theaters were willing to venture with me and now I have a very active business, not only in this city, but in the states of Maryland and Virginia. I can tell you, it makes a man hustle to keep up with the demands, especially with new theaters constantly entering the field. The independent films have made rapid inroads in the world of motion pictures in this vicinity in the past year."

* * *

The three reels of "Uncle Tom's Cabin" by the Vitagraph Company are creating much interest by their runs at the various houses in the Capital City. I dropped in to witness Part I at The Hippodrome and found the scenes closely following the play which is so well known to the public. The accompanying music was appropriately arranged, consisting of plantation melodies. Manager La Motte of The Hippodrome is one of the active members of the motion picture business of Washington. He intersperses his reels with old folk songs and modern ballads without slides and he finds them most pleasing to his patrons. Parts II and III of "Uncle Tom's Cabin" are being eagerly sought, after Part I has been seen. They are still making their rounds in the city, so that everyone will have a chance to witness this excellent presentation of a side light on slavery. The cast of the Vitagraph Company is very good, even the parts taken by the little piccaninnies being very natural. Washington recognized one of her own talented young ladies in the person of "Eliza," who, as Miss Clair Fuller, played important roles in semi-professional dramatic performances in this city. Her acting was always noted for its naturalness and careful portrayal, characteristics which are so essential in the silent drama.

* * *

The Capital City has certainly developed an abnormal appetite for motion pictures, a fact which was well demonstrated on Sunday night at the Columbia Theater when Lyman H. Howe was presenting one of his interesting travelogues. With a capacity of 1,500, "Standing room only" was reached long before the time for beginning the performance. Yet all the other moving picture houses in various parts of the city were doing excellent business. One of the chief attractions of the Howe exhibition was the Funeral Procession of King Edward VII, a reel that was most life-like and impressive. The water pictures of the sea, falls, cascades, fiords, lakes, and rivers were so natural that the audiences instinctively forgot the heat of the evening and felt as cool as the scenes before them.

The National Motion Picture Magazine continues to be very popular as the official program of a chain of houses under the management of F. M. Brylawski. The little sketches of the plays to be witnessed are as helpful in the appreciation of the performances as the casts in the programs of the real drama. The fact that Mr. Brylawski brings out a number of first-time-shown pictures makes it possible for the people of Washington to see many of the newest films that are denied other cities. Arrangements have been recently made with a new circuit by which the Cosmos (a Brylawski house) will be furnished vaudeville features to intersperse the motion pictures equal to those at more pretentious and more expensive houses in other cities.

The managers of the motion picture theaters in Washington have solved the question of keeping the people in the city, despite the warm weather. By the use of a special appliance for pumping in fresh air and removing the stale air and then circulating the fresh by many electric fans, the people have discovered that the moving picture houses are the coolest spots in town. Even the suburban resorts with their bands have been neglected, because breeze and music and entertainment are all found nearer home. W. H.

A MONEY SAVER FOR MOVING PICTURE THEATERS.

Gummed Paper Letters and Figures, which are now being used by a large number of theaters for making their daily programs and announcements. The picture here shown was taken in Los Angeles, Cal., and shows a program in front of Tally Broadway Theater. This party has been using these letters for some time and considers them invaluable for this purpose. He claims he is saving from five to ten dollars per week over cost of the old method. They are also used for making cards for lantern slides. A call at their office convinced us of the demand for these goods, as they were shipping orders to all parts of the United States and they have received some very fine letters from different theaters recommending their use. The cost of the letters is very small and every theater should be interested. The Tablet and Ticket Company will be very pleased to send samples and catalogue on request sent to their address at 545 Jackson boulevard, Chicago.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

From San Francisco.—Dear Editor: Will I find in your book, soon to be published, everything about electricity that the competent operator should know? I have been operating several years and think I know my business pretty well, still, I need more knowledge concerning resistance—how to calculate the number of ohms necessary to give a certain amperage under a given pressure, what is the resistance, per foot, of different sizes of wire, etc., etc. I have read with much interest your account of the poor results shown on Eastern screens. I just wish you could view our work here in Old Frisco! You certainly would see some first-class work put up by our union men, and our president, W. G. Woods, is rather proud of the number of times he has been congratulated by visitors, who were authorities on projection, on the excellence of our men's work. Wages here in 'Frisco are high—perhaps the highest paid to operators in the whole United States and we fellows understand that we must give our employers a run for their money and **we do it.** Our working hours are limited to nine per day, with not to exceed six consecutive hours for one man. We have also assistant operators and apprentices (those under 21 years of age) and quite a few of them could give points to some of the crank-turners found in many other cities. Well, Mr. Richardson, I have to thank the Moving Picture World and yourself for the help you have given us all; operators, managers and exhibitors. I learn something every time the paper comes and several times have found in the Column the explanation of some trouble which had me all at sea."

Now that sounds good to Ye Editor. I am truly glad to know that the standard of both wages and work is high in 'Frisco. I am also glad to hear 'Frisco say that 'Frisco operators return good service for good wages. That is as it should be. I am led to believe, from the letter, that the 'Frisco union is a union in all the word implies and I heartily congratulate both the organization and its individual members. Now don't a lot of you operators, upon reading the letter, pull up stakes and rush off to 'Frisco for you will find you will have to deliver the goods (can you do it???) and, moreover, the union controls matters there. From the letter I should say that unless you are a **real operator** and a union man you had best steer your course around 'Frisco. As to the book; no, it won't teach you **everything** you should know about electricity, but it will teach you the rudiments, how to calculate resistance, etc. It won't tell you the resistance, per foot, of different size wires since that would be an impossibility without knowing the exact composition of each sample of wire. But I advise you to purchase the book, nevertheless. I think that where members of a union send in a club of a dozen orders, Mr. Chalmers will make some concession in price. 'Frisco's attention is called to another letter from another Californian city, in another part of The Column this week.

* * *

Speed.—Saginaw, Michigan, writes a lengthy letter based on the letter by Charles Young, Chicago, in April 30 issue, page 687. Saginaw asserts that he believes 48 turns of the crank (48 feet of film) per minute to be correct average speed. Says he finds sixty entirely too fast. Asks the Editor's opinion.

It seems plain enough, Saginaw, that Mr. Young's use of 80 per minute was merely in the nature of an experiment. As to my opinion it is simply that there is no set speed that will meet all requirements. Sixty turns per minute is supposed to be "normal speed." It will, however, depend wholly on the subject and the writer uses speeds ranging from forty to eighty per minute. Speed is and must necessarily be a matter dependent wholly on the judgment of the operator and lack of judgment on his part will frequently utterly ruin some of the finest scenes imaginable. Judgment and brains are in demand in the operating room and at no point are they in greater or more pressing need than in deciding at just what speed each action of a film will appear to best advantage, all things considered.

From the Golden West. California (city and name suppressed by request), writes a most excellent letter, as follows: "As a constant reader of The Column I take the liberty of describing the modus operandi at the house where I am employed. I believe results attained here go far to substantiate your contention that excellence of projection is quite possible Our theater is, I believe, one of the most expensive, artistic, strictly motion picture houses in the country. It is divided into two parts, neither of which in any manner clash with each other. It is my part —the operator's section—that I deal with. (I take it that California means the management is divided into two parts. Ed.) The operating room is 12 x 14 feet. It is equipped with every modern device for projection. A 1909 model Motiograph is the machine used, current either A C or D C. Machine runs by motor, as does the re-wind. We have our own generator, run by 5 h. p. motor. (Suppose California means that the circuit is A C and they transform it into D C by a motor-generator set. Ed.) Our curtain is a "Radio" screen, differing essentially from other "mirror" screens. "Our throw is 120 feet, size of picture 12½ by 15½ feet. Found that owing to brightness of the screen the ordinary machine shutter showed excessive flicker. I therefore installed (inside the machine casing, not in front) a modified three-wing shutter—modified as to measurement of the blades used in Powers No. 6 and Pathe machines, I mean. The result has been as nearly perfection as human ingenuity can devise, I believe.

In this house mistakes are neither encouraged nor countenanced. The management have instituted, for the operator, a system of merits and demerits, affecting both his standing and pay, which latter, in view of the requirements, is above the average. The operator is judged solely by results on the screen; nevertheless, at various times, the management—themselves experienced and capable operators —ask certain questions, and no matter how good the results obtained, it does not add to the operator's reputation if he is not able to give a logical and technical reason for **whys** and **wherefores.** Also a system of bells, buzzers, and telephone connect the operating room with "downstairs," and the least sign of a shadow or saffron tint in the picture is "buzzed" up to the operating room with a sharp rebuke. Breakdowns are not taken into consideration, it being the opinion of the management that a competent operator should provide against such exigencies **before** and not **during** the show. House lights are shown at the beginning of the afternoon's exhibits and at their close—at the beginning of the evening's exhibits and at their close—and at no other time; and all changes of reels are made—must be—in or under 25 seconds in a dark house on two slides. In five months we have had three shut-downs—once to change a grounded lamp, and twice through a parted splice—no shut-down consuming more than three minutes, and each one calling for a demerit and severe reprimand; and twice in the five months has the buzzer rung into the operating room to call the operator's attention to a shadow. I think that a not altogether bad record. In returning the reels to the exchanges, the operator is not allowed to cut a "V" in torn sprocket holes to save time and trouble, but must each time make a proper splice. Result, our Exchanges have, unsolicited, complimented our house, in writing, on the condition of returned reels.

In conclusion, our selection of pictures is carefully made, and with a view to catering to the intellectual and refined, and appropriate music from a ten thousand dollar pipe organ is played with each picture. The results of all this are that in a little town of 20,000 people—notoriously **not** a matinee town—carrying running expenses averaging $32.00 per diem, the "Idle Hour" is able to pay a handsome dividend; and that, I think, is the main object of a motion picture theater.

I might add that (on D. C.) I find 45 amperes 90 volts give me the best obtainable light, condensed through two 7½-inch lenses. The pictures have a stereopticon effect, are perfect in detail, and are essentially "living" things.

In closing, I feel that I must apologize for this too lengthy letter, and repeat that your own articles, and a recent review of the methods—or mis-methods—in vogue in the average Picture House have called it forth; and may I add that what is accomplished here may as easily be accomplished at any other theater exhibiting motion pictures, with a little care and forethought."

There is just one thing I do not understand about this letter. Apparently this house is running with but one machine, else why speak of 25-second changes? If this is so it certainly is a matter for surprise. In a house such as is described there should be two machines, with one spare mechanism, and the pictures should dissolve one into the other, the helper starting one machine as the end of the film appears which is running on the other. By this I mean the second machine should be started **before** the

picture on the screen has entirely run out, thus dissolving the title of the new film into the tail-piece of the one running. Otherwise the letter describes conditions and practice which may well be carefully studied by managers and operators all over the country. Glad to hear from you at any time, California; come again.

* * *

Blanie Day, a moving picture operator who has regular theatrical style letter heads, writes from Sherman Texas, where he is employed at the Jewel Theater: "Kindly let me know just as soon as the Operator's Handbook is out. I am taking a correspondence course but want the book also since I feel that one can by no possible chance learn too much about his business. I am glad to see by The Column that New York operators must now be twenty-one years of age. [That was an error. The age limit is eighteen. —Ed.]. If the report is true concerning Salt Lake City, as stated in The Column recently, the brothers there should wake up and get busy real soon."

The book is "on its way" neighbor Blaine, and, while I make no more promises, I am sure ten days will see it ready for delivery. That letterhead of yours shows commendable enterprise, as does your desire for all knowledge obtainable. If more operators were as progressive, projection would soon be wonderfully improved.

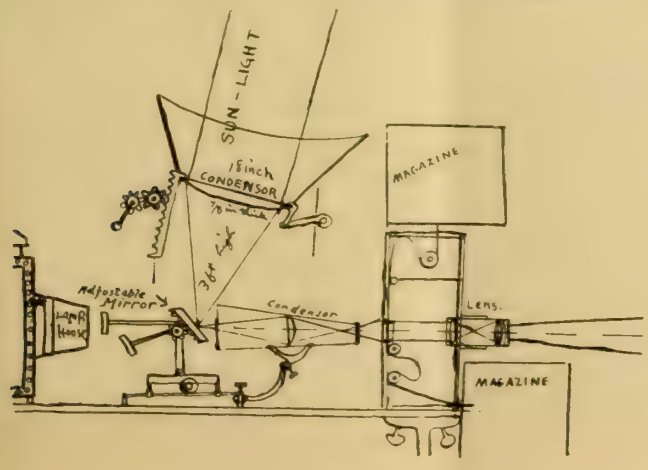
* * *

In General.— Pasadena, Calif., writes saying many kind things about The Column, its editor and The World in general. Says if he only got The Column for three times the price of the whole paper it would be cheap. Says the majority of operators in Southern California, south of 'Frisco are turning out very poor work and need some vigorous stirring up. Suggests that the Editor do some "stirring" and assures him that some of the good men will combine to protect his "slats."

Your kind words are appreciated. As to conditions in Southern California, they are probably the same as elsewhere, with some few exceptions and some sections where the crank-turners have been partially weeded out. The rise of the motion picture business was so extremely rapid that it brought into it thousands of men and boys who had and have as much real knowledge of projection and its requirements as the proverbial hog has of holidays. "They are for the most part a self-satisfied bunch of ignoramuses who seem really to imagine they have learned all there is to know about the business. There are also very many who realize their lack of adequate knowledge and are not only willing but anxious to learn. With this latter class I have every sympathy, knowing full well that, in the past, the avenues of knowledge have been strictly limited. Many there are who have tried to teach but in most instances they have aimed their knowledge gun too high—have spoken in learned phrases and technical language and terms which the average man failed utterly to comprehend. That is what has caused the Editor of The Column's writings to be popular. He has talked in language the average operator or manager was able to understand. But avenues of projection knowledge are widening and soon he who really wishes to perfect himself in the art (for it **is an art**) of projection will have no adequate excuse for not so doing."

* * *

Sunlight Projection.—Chas. E. Boutros, St. Louis, Mo., writes: "I submit herewith a sketch of scheme for projection of motion, of stereo pictures by sunlight. I have tested this on a smaller scale and find it to work to perfection. After repeated experiment I have secured strong light which could be used for matinee performances. Of course the device would be of use only in daylight and on clear days. Please advise me as to whether or not you have tested this matter and if so whether or not you found it to be practical."



No, St. Louis, I have never tested such a scheme. There is no manner of doubt but that light fully as strong as the electric arc could be obtained, that being merely a matter of the size of the primary condenser, plus the clearness of the atmosphere. The light, I should say, would be softer than that obtained from the arc—more nearly resembling calcium. It would be interesting to observe the exact quality of condensed sunlight as applied to projection. No, St. Louis, condensing the light to necessary strength would be easy **but** when we come to the mechanical difficulties—that is quite another matter. If the sun were always at one point in the heavens the light could easily be made available, even though the machine set some distance below the roof level. But I have observed the fact that the sun moves, or the earth does, which amounts to the same thing. Considering this I believe you will readily see the difficulty in practical manipulation, remembering that your light must **always strike the secondary condenser squarely.** This proposition might be worth experiment by exhibitors in Colorado, Idaho, New Mexico and wherever the percentage of cloudy weather is very small.

* * *

Valuable (?) Information.—The following is a page from a catalogue of a New York City firm. The petrified gall of a firm presuming to print such rot and presenting it to intelligent men, labeled "information!" I only reproduce a part of it, adding one of the catalogue price lists, just as it appears. Let no operator plead ignorance after reading "Information An Operator Should Know," or any manager presume to lack knowledge as to the exact modus operandi of opening a "Picture Parlor."

HOW TO OPEN A PICTURE PARLOR.

After selecting your place and getting the architect to file your plans with the Building Department start and build the cash window and operator's booth as one part of the front. This arrangement will save you valuable space and space is money. Swinging exit doors on each side add to the necessary requests. Outside electrical display, white, red and gold paint make the most desirable effects.

Paper or paint the inside walls a dark green or red and embellish the side walls with painting or patriotic panels. All exits should be so marked and a red light burning at all times. Make your frame for sheet out of metal ceiling cornish mouldings, and if possible use furring and plaster boards for the rough, and a hard finish white plaster on top. This is superior to the muslin sheet as it makes the pictures stand out sharp and clear. A little gold paint on the metal frame will add to the appearance very much.

Arrange your chairs and aisles as per your plans, and if necessary slope the floor.

Information An Operator Should Know.

Q. What is Alternating Current?

A. A current that alternates. Burns around the carbons.

Q. What is direct current?

A. Direct current is a current that flows even and burns evenly.

Q. What is a Polarity?

A. The arrangement of your wires in the lamp house so the positive will be on top and the negative on the bottom.

Q. What is a Potential?

A. The ability of anything mechanical to do work electrical.

Q. What kind of fuses can you use in booth, according to law?

A. Amp. Screws fuses in a porcelain cut out.

Q. What are the principal qualifications a good operator should possess.

A. Cleanliness, Carefulness and mechanical ability.

Q. What would you do in case of fire?

A. Pull enclosed switch, put on house lights and dismiss the audience.

ADMISSION TICKETS.

2,000 on a Roll, per 1,000		-	-	.10
10,000	"	"	-	-	.09
20,000	"	"	-	-	.08
50,000	"	"	-	-	.07
200.000	"	"	-	-	.06

Good Material Consecutively, Numbered Corners, Clipped Mixed Colors, No Advertisements.

* * *

Through the Screen.—Flora, Illinois, asks: "Is it practical to project motion pictures to be viewed from the side away from the machine? If so what kind of screen is best?"

Yes. Use thin, bleached cheese-cloth and set your machine enough below the level of the curtain center that the audience

will not see the bright spot of the lens. Above center will do also. If there is a balcony you will have to set above else those in the gallery will be looking straight at the lens, through the curtain, of course. You must put your film in machine **with celluloid slide towards the light,** instead of having emulsion toward light as ordinarily. Unless you do this all printed matter will read backwards.

Various Things.—Poplar Bluff, Mo., writes, in part: "Accept my sincere thanks for profit and enjoyment I have derived from The Column. Am running independent film in summer show, getting good picture at 80 feet in moonlight. Have been reading your articles on operators. There is an example here. The manager of the old, established house here conceived the idea he was paying his operator too much money. He fired him and employed a "student." Net result, bad pictures; business dropped off to about one-half, and do you know he hasn't tumbled to the trouble yet? Enclosed find rough sketch of how I run my machine with the motor of a sixteen-inch Emerson buzz fan. Motor speed 1,500, machine speed 50."

The woods are full of examples of the same sort of suicidal "economy" on the part of managers, Poplar Bluff. The sketch shows fan motor geared to machine by a worm meshing into one of the cog gears. The motor is below the table. The whole arrangement is quite clever but I don't quite see how the necessary change of speed on different scenes could be accomplished, unless a starting box be placed in shunt with the motor field. The machine is started and stopped by means of a friction clutch. Possibly speed might be regulated with it too.

A Few Last Words.—Aberdeen (E. J.) who in June 4 issue handed Portland, Ore., a "bundle" and to whom Portland replied later, again writes at considerable length setting forth the following: "That Aberdeen has the largest payroll on the Pacific coast and contains 20,000 population. That he never attempted to pass an examination for admission to a union for the reason that the occasion never has presented itself. That he visited some Portland houses, paying his way in, and found the projection very faulty. That he considers Portland the prettiest city on the coast and that he merely desired to call attention of her operators to the fact that their projection could be improved."

Thus much I have set forth in justice to E. J. He "went after" Portland pretty strong and Portland naturally came back with some ginger. The argument would now become merely personal. I am of the opinion that E. J. meant well but magnified the faults found in Portland. If Portland's projection is amendable to improvement (as it doubtless is) it is up to her operators to get exceedingly busy. Nothing but the best is good enough and the "best" is only had by hard labor and unceasing vigilance backed by proper equipment.

Again!—The Broadway Theater, Louisville, Ky., writes a letter a portion of which runs as follows: "Another thing we would like your advice about is this: When a figure in a scene is in motion, that is running or walking, there seems to be another figure, or shadow, immediately following the moving object. When the object is stationary, or there is reading matter, the effect is not there. It only occurs when some object is moving across the screen and it gives a jerking, or trembling effect, also the effect of appearing to be out of focus. Our curtain is the Mirror screen."

As regards the first portion of your letter, Louisville, I cannot for obvious reasons publish it. As regards the above described effect it resembles a trouble described by Iowa some months since, for which no adequate solution was discovered until the machine (not the same make as yours) was finally sent to the manufacturer when it was found that the star was loose on its shaft. Just why (I said at the time) a loose star should cause such an effect I do not know, but it did, in that case at least. In view of that circumstance I would carefullly examine the star, the cam-wheel and the cam-wheel pin of your machine. Plainly your trouble is not a travel ghost since that would be most in evidence when printed matter appeared. It is also barely possible that it is due to the shutter. It may not be out enough to cause a travel ghost but still enough to produce the effect described. Frankly I don't think that is much more than within the bare range of possibilities. I think you will find something loose somewhere. As to the stereo lens, I should say most emphatically that the company should either fit you out or else allow full discount for return of lens, in which case you could purchase a lens of proper focus. What you want is a "half size" stero lens of about 27½ inch equivalent focus. That is a **very** long lens and you **cannot use a quarter size lens at all.** You will probably have to pay a pretty stiff price for a lens of that kind. Bausch & Lomb, Rochester, N. Y., or Gundlach-Manhattan Optical Company, Rochester, N. Y., will quote you prices on application. I think the frequent pulling in two of the film is probably due to the "shoes" used on that make of machine, instead of sprocket idlers. I am not very familiar with that mechanism, however, and cannot say with certainty. Since you say the same film runs through your other machine without trouble, as well as through the machine of another theater, there can be no doubt but that the fault lies in the mechanism, not the film itself.

Small Town Location.—Illinois (name of town suppressed by request) writes: "Will you answer for a subscriber who reads every line of the World and likes it, particularly the Column, the following: (a) If I used old film and otherwise cut expenses, do you think I could make a moving picture theater pay in a town of 600 or 700 people, all coal miners, mostly Italians? They have no amusement of any sort, nor have they any street-car connection with outside towns. I would have no competition. Do you know of any town of that size supporting moving picture theaters? (b) Would the kerosene engine electric light plant advertised on page 214, July 23 issue, prove satisfactory for moving picture machine? I could not get electric light in that town. They claim it costs about 25 cents a night to run the outfit. How about it? Would such an outfit be practical? (c) Are Model B calcium light machines all right for motion picture machines? Note: I would run the proposed house as a side line; that is, I would not depend on it for my living. I think I could cut expenses down so that it would pay a little anyhow. If you know of no actual instances of theaters in towns of the size named, please give your opinion as to whether or no it could be made to pay."

I will answer backwards by saying that the Model B outfit is all right, but that calcium light is a rather poor substitute for electricity, particularly in the hands of a non-expert. It requires very expert handling to get good results, even on a small picture, with calcium. As to the kerosene engine and generator, I see no reason why it should not prove practical, but I have had no experience with it, and it seems to me to be very cheap if it will produce such flattering results as are set forth. Now as to the size of the town: Personally I don't like that "cheapen the program" proposition over well. No, I don't know of a town of 600 to 700 which supports a theater, nor do I believe such a village could, by any stretch of the imagination, be made to give paying support to a house running every night. If you get too cheap films, the whole thing will be a howling farce, and the people won't be over anxious to lend their patronage unless the admission be as low as five cents. Even then the running of junk will not prove highly entertaining. Suppose you succeeded in keeping your expenses (film, light, rent, janitor, ticket seller, ticket taker, music and operator) down to fifty dollars a week. That would require 1,000 paid admissions at five cents, or five hundred at ten cents. Could you get them, week in and week out? And that would be barely expenses! If you can get a suitable room at low rental, you to do your own operating, with your wife to sell tickets and a son or daughter to play the piano and sing the illustrated songs, you might make it go. That's the way it is usually done in very small towns. Or I would suggest this: Give performances two times a week, say Wednesdays and Saturdays. Put on three reels of fairly good stuff and one illustrated song by a **good** graphophone, and charge ten and fifteen cents. But any way you may work it, I doubt if, after expenses are paid, you will feel remunerated for your toil. Giving advice on such matters is difficult, since, after all, so much depends on the individual. I will tell you this, however: You will earn every cent you succeed in grubbing out of a proposition like that. I know a party who makes out well with a circuit of five small towns about the size you mention. He shows twice a week in the largest one and once a week in the others, does his own singing and entertaining and employs only one expert operator.

From Oregon.—Astoria, Oregon, writes in part as follows: "I believe I may claim to be an 'old timer' in the projection game, as I have had nine years at it, partly on this side of the Big Salt Pond and part on the other. I most heartily endorse your ideas as to good pictures and operators; but few there are, so far as my own observation goes, who deliver the goods. It is a crying shame the way good film is butchered up and the best efforts of the manufacturer brought to next to nothing on the screen by incompetency in the operating room! Many times have I felt really sorry for some crank-turner who was producing weird combinations of shadow, ghost and a war-dance on the curtain and tried to help him out, only to get snubbed for my pains. [I've been there, too, neighbor.—Ed.]. I don't blame you for working the hammer overtime. Let us hope it will wake some of them up! It has been my aim to at all times learn, study

and improve my work on the screen. Being of an inventive turn of mind, I am usually experimenting to improve the picture or make my own work easier, and if any operator has an easier time than Yours Truly, I would like to meet him. I neither handle song slides nor do I feed the arc, these operations being performed automatically. This is not mere talk. I can produce the goods. I would like to have your opinion on the automatic arc feed and its value to the business."

Astoria's talk is "good medicine." If he has operated in foreign lands we would enoy reading his impressions of what he found there and how it compares to our own practice in this dear America. As to the automatic arc feed, I know of one man here in New York City who has perfected a device for the same purpose. I am a trifle skeptical as to its entire practicability in ordinary motion picture projection. Certainly if it can be made to do the work so as to produce curtain results equal to the hand feed it will be of value, since it would maintain the arc just at the most economical length at all times, thus producing more uniform illumination, probably at less total expenditure of current. That automatic slide carrier ought also to be of real value, provided it has sufficient range as to number of slides and makes the change without creating an undue "jump" on the curtain. I have seen an automatic slide carrier which performed the work all right, but there was too much jar to it, causing the picture to vibrate badly for a second or two after the change. That, of course, queered the whole thing. The automatic arc feed must be simple in its construction and operation to succeed. All those now available are too complicated.

MOTIOGRAPH MAKERS BUSY.

The employees of the manufacturing department of the Enterprise Optical Manufacturing Company, of Chicago, makers of the popular Motiograph motion picture machine, are wondering if they will get their usual Summer vacation, which at present seems rather doubtful. It has been the custom of this concern to shut down the factory for a two weeks' vacation in the dull Summer months, but since the 1910 Model was placed on the market, the sales have increased so rapidly that, in spite of the usual hot weather, increased manufacturing facilities and night work, they have been unable to accumulate stock; in fact, they say their orders have increased 50 per cent. in the past three months, and this without any inducements whatever, except the increasing popularity on account of its superior quality, and that they have not made a single exchange. If they are able to close at all for a vacation, it will probably be only for one week instead of the usual two weeks. It is gratifying indeed to learn of such unprecedented success, especially of a concern whose business methods are such as to command the admiration of all.

THE CHAMPION FILM.

We are always glad to have evidences of intelligent progress amongst the younger film manufacturers. By intelligent progress we mean a readiness to profit by the friendly criticisms of those who, like ourselves, make the art and technique of the moving picture almost our life study. The business of making moving pictures is so very, very young that most of us have still a great deal to learn about it. And from this generalization we do not exclude ourselves. On the other hand, we must say, however, that long study of the art and technique of the picture enables us to see at a glance if the work produced gives promise of higher things. We saw promise in the early work of the Champion Film Company, of which Mark M. Ditenfass is manager. Now we are passing from promise to realization. This week we had the opportunity of meeting him in conference, of learning something of the man and his aims, and we are convinced that in him the independent side of moving picture making has acquired a valuable personality.

The August 10 release of this company is called "The Hermit of the Rockies." The story appeared in our "Stories of the Films." From our point of view, who like to see a story worked out on the screen with no superabundance of characters, acting and the like, "The Hermit of the Rockies" possibly overcrowds the canvas. Nevertheless, from a popular point of view, it is probable such a subject will be liked. With the newer manufacturers, however, we pay comparatively little heed to the producing end of matters. That is bound to right itself in time, in virtue of the fact that the public will call for just what it wants in the way of subjects. We always look first to the photography of the film, because of our theory that though the subject may be not of a first rate kind, yet if the pictorial end of matters is, something will have been definitely gained at the production of a moving picture, mark the words, moving picture; not necessarily a play, but a moving picture. A bad photographic subject, of course, would be intolerable. A bad photograph of a good subject might pass, but a good photograph of an indifferent subject is certainly, we think, more tolerable than an indifferent photograph of a good subject. This, however, is a digression.

Mark Ditenfass's last August 10 release has produced a very good photograph indeed. The gradation of light and shade shown, the accuracy of tone in some parts of this picture, were faultless. We have never seen cleaner, more beautiful photographic work. The Champion Company has only to keep up this photographic quality to be assured of a distinctive success, and then with a tighter grip at the dramatic end of matters, unstinted business should await them.

POWER'S FACTORY BUSY.

Although this is the height of the slack season, the Nicholas Power Company is a little more than seventy-five machines behind on their new No. 6 mechanism. The company is now engaged in making extensive additions to their factory, it being evident that with orders beyond capacity in slack time, more facilities are imperative, else the company will be literally swamped when the Fall rush comes. Mr. Baxter Morton, general manager of the Nicholas Power Company, will sail for Europe soon, on a six weeks' combined vacation and business trip.

A GAS GENERATOR.

The H. & P. Manufacturing Company, of Chicago, have just perfected a gas generator that is destined to be of great assistance to the moving picture exhibitor in general and to the traveling showman in particular. As the outfit is compact, comparatively small in size and of a very reasonable price, it will prove a boon to the exhibitor, as the cost of generating gas will be about five cents per hour, against $1, the cost of the calcium light, and the light obtained through this generator is as brilliant as the light from an arc lamp. As this generator is built much on the lines of the regular gas generators used on motor cars, it is no experiment, but merely the adaptation of a good thing to motion pictures. The Capital Merchandise Company, of 225 Dearborn street, Chicago, Ill., are the distributors of this very ingenious portable gas generator.

SHOWING THE PICTURE IN AGREEABLE SURROUNDINGS.

We have to thank a correspondent for sending us the program of the entertainment given at B. F. Keith's Bijou Theater, 545 Washington street, Boston, Mass. There are some features in this program which we should like to see availed of at other houses of entertainment where the moving picture is shown, therefore we append the full program for the information of our progressive readers.

The Bijou aims to provide a varied, artistic and wholesome entertainment designed to appeal to people of intelligence, presented amid well-ordered surroundings and offered to the public for a small admission. That the Bijou is a pioneer in demonstrating the artistic possibilities of the picture theater is the opinion of many discriminating critics. All who disapprove of the moving picture theater and do not believe in its existence, are invited to visit the Bijou, at 545 Washington street, when they come to Boston. Although we show motion pictures, we do not run a "moving picture show."

PROGRAM

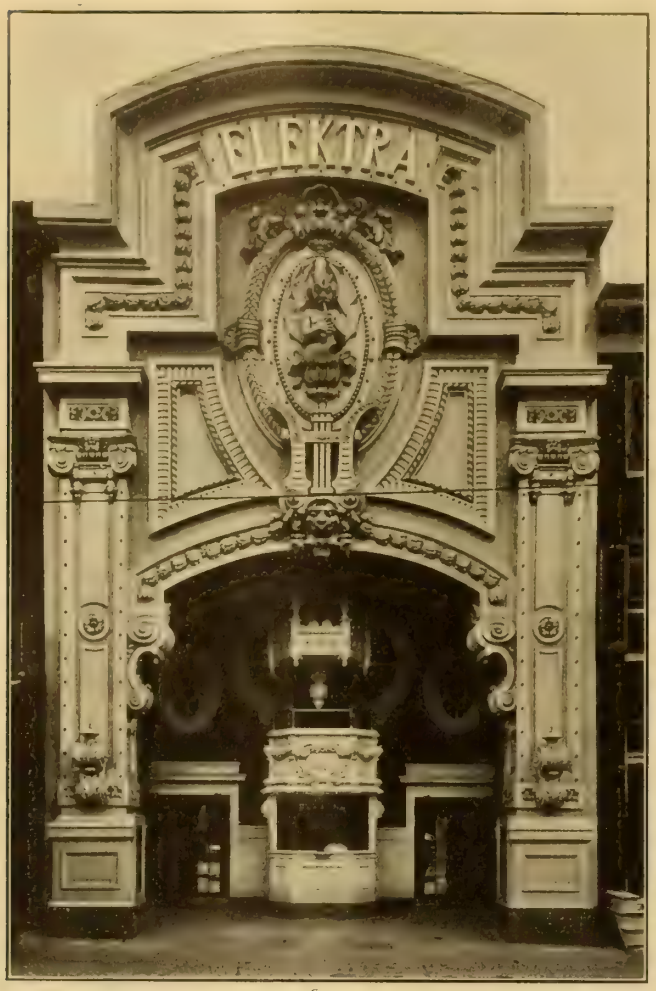
Motion Pictures at their Best
The subjects carefully selected, and including the work of the leading American and European producers

Camera Chats
By a trained reader, on interesting phases of life at home and abroad.

Stereopticon Views
Events of local and world-wide interest pictured in specially made slides.

One-Act Plays
Revivals and New Plays—the best example of the short drama, carefully produced.

Music
Vocal and Instrumental Solos; high-grade but not too classical; pleasing but not too commonplace.
A special effort is made to have music accompanying the pictures well rendered and interpretive.



ELEKTRA THEATER, BALTIMORE, MD.

This handsome place of amusement has recently been finished and opened to the public, and is staged for vaudeville and moving picture productions. The structure of attractive design and appointments is fitted up with every convenience and comfort for its patrons. The seating capacity of two hundred and fifty is amply provided for in a spacious hall tastefully decorated in tans and cream colors, and illuminated with electric clusters. The pitch of the floor is decidedly pronounced to give excellent lines of sight from every point in the house. Every precaution has been taken against fire, and a particular study has been given the machine room, which is isolated and ventilated in such a manner as to eliminate any possible danger in this part of the building. The exits are all spacious and conveniently arranged, and the acoustics of the hall have been pronounced a distinct success. The front, of bold and somewhat spectacular design, is in keeping with the purpose of the building, and is agreeably decorated in two tones of ivory and gold.

The building was designed by and erected under the supervision of Theodore Wells Pietsch, Architect.

THE NEW BIJOU, SPRINGFIELD, MASS.

Nothing gives us greater pleasure than the receipt of literature or information about up-to-date moving picture theaters, which seek to elevate the business of the picture by exhibiting it in the best possible surroundings and environment. It is a sign of the times that men of progressive minds are disposed to dignify the picture as much as talking plays are dignified, that is, by erecting handsome, well-appointed, artistic and comfortable theaters for exhibition purposes. We have recently received a booklet descriptive of the new Bijou Theater, at Springfield, Mass., of which Mr. E. L. Knight is the manager. This house was opened as recently as February last. It has a capacity of 1,000 seatings, therefore the architects and decorators have had ample scope for the display of their respective arts. We are particularly pleased with the notices to patrons which are printed in this booklet. For the information of "the brethren" all over the country we reproduce them for study and imitation:

"Exits.—Three large doors at front of theater leading from main floor to Worthington street. One large door each side of stage, main floor, leading to Phelps avenue. One large door each side of balcony, leading to Worthington street.

"Fees.—Any demand for fees, acceptances of money for seats by ushers or other employees, or any incivility or inattention of any attaches, will not be tolerated.

"Complaints.—The management, seeking above all things to please its patrons, will gladly and thoroughly investigate any charge of discourtesy preferred against any of its employees.

"Hats.—No head coverings to be worn in any seat in the auditorium.

"Lost Articles.—Articles found by patrons should be left at the manager's office. Said articles will be retained for sixty days, at the expiration of which time, if unclaimed, they will be returned to the finder.

"Physicians and other patrons expecting telephone calls should notify the chief usher.

"Ladies retiring room at the right of the main entrance.

"Gentlemen's retiring room at the left of the main entrance.

"Telephone at the disposal of patrons can be found in the manager's office.

"Box Seats.—Private parties desiring box seats, can have same reserved by telephoning in their order.

"The drinking water in this theater is absolutely pure, being filtered by the Rapid Safety Filter Company.

"The exits are indicated by red lamps.

"This house is disinfected by the Damfino Disinfectant Company."

It will be seen that no effort has been spared on the part of the management to look after the comfort and convenience of the patrons of this theater. The auditorium seats are extremely comfortable, being wide and roomy and finished in leather, and folding up, like opera chairs. The stage is 30 by 20 feet, giving a permanent setting to represent a parlor. The singers' booths are on either side of the building. The color scheme of the house is white woodwork against pink salmon walls, the ceiling being in green, white and gold. The orchestra seats 700 people, the balcony 300.

As to the lighting system: To either side are the steps leading to the boxes, built to accommodate six people each, and on the fronts of these boxes are cartouches of light. More are placed above the curve of the balcony, and others in the scrollwork near the top of the columns shown in the picture on both sides of the building; above the ceiling still more bulbs are partially hidden and in the proscenium arch over the stage. By the use of these lights it has been found possible to keep the house moderately illumined without detracting from the impressiveness of the pictures thrown on the screen.

The building is heated and ventilated by a plenum system which comprises a six-foot fan operated at 150 revolutions

BIJOU THEATER, SPRINGFIELD, MASS.

INTERIOR VIEW OF NEW BIJOU, SPRINGFIELD, MASS., FROM THE BALCONY.

per minute by an electric motor which draws in at the rear of the theater 15,000 cubic feet of fresh air per minute, which is heated to a comfortable temperature and is blown into the theater at very low velocity, through 120 openings under the seats on the orchestra floor and through the platform risers in the gallery; thus effecting a thorough distribution of the fresh air. The air entering in this way is warmed by contact with the occupants and by their exhalations and rises to the ceiling, where it finds exit through two large ventilators in the ceiling above the gallery.

The operating room is 8 feet wide, 12 feet long and 7 feet high, constructed of angle irons and asbestos boards, pronounced by State inspectors to be the best equipped moving picture room in the country. The operating room is equipped with the finest moving picture machines; the dissolving stereopticon which is used in illustrating the songs is the best that can be procured.

We are glad to notice amongst other things that the Bijou possesses an orchestra under the charge of a musical director, consisting of first violin, clarinet, cornet, trombone, and drums. There is also a pianist.

A perusal of this pamphlet and a study of the interior illustrations of the Bijou persuades us that the management has omitted nothing to attract the patronage of the better classes of the public. The management provides for their comfort and gives people the opportunity of inspecting the pictures under the best possible conditions. We wish the Springfield Bijou a continuance of success. It is well deserved.

A timely suggestion in regard to increasing the attendance during the dog days is sent in by the enterprising manager of the Pekin Motion Picture Theater in Philadelphia, H. S. Reading, and as it may be of use to many of our readers the Moving Picture World takes pleasure in passing it along. After securing the addresses of as many as possible of his patrons and their friends, he had a number of complimentary cards and tickets printed, with invitations to an anniversary of the opening of the theater. The result was that numbers had to be turned away on the two nights that the tickets were good for, and he believes the permanent result was that their season began about August 15 instead of five or six weeks later. One thing that would add to the drawing power of this or any other plan would be to see that the theater is ventilated in the best possible manner and made as comfortable as possible during the warm weather. The success of many of the airdomes is proof enough that the public enjoy motion pictures equally as well in the warm weather if the theater is made fairly cool and comfortable.

SELIG HAS IT.

The film which will commemorate the great spectacle of the Knights Templar Conclave in Chicago on August 9 was the latest coup of the Selig Polyscope Company. Five cameras were stationed at the best points of vantage and from the 20,000 feet of negative taken we can expect to see a splendid reel. We understand that this film will be issued as a special on August 30 and as there is not a city in which it cannot be featured to advantage we predict for it a record sale.

MR. JOHNSON TALKS.

Mr. J. A. Johnson, a colored pugilist, who recently "defeated" Mr. James J. Jeffries, is a loquacious man. His loquacity is golden in that as a result of his victory he has been paid very large sums of money to talk on the vaudeville stage. More recently he has been induced to talk for the purpose of making phonographic records, which are heard in connection with the picture. In other words, Mr. Johnson has been converted into talking pictures through the agency of the American Cinephone Company.

As our readers well know, we are no particular admirers of these pugilists; but the other evening we sat and listened to Mr. Johnson talking in the production room of the American Cinephone Company. Orally, Mr. Johnson was a success; photographically and histrionically, Mr. Johnson was not a success. He just stood there on the screen, unaccompanied by the fistic gestures that we naturally look for, and quietly described his fight with Mr. Jeffries. As we have said, he did not suit the action to the word, and the result was some disappointment. Probably there were difficulties in the way of securing the best kind of photographic and acting results. We will make allowances, while congratulating the American Cinephone Company on its enterprise.

As we sat and watched the picture and heard the phonograph we seem to perceive possibilities in the way of topical talking pictures. Already we have the singing and talking picture in dramatic form, but so far the purely topical picture has not often been attempted or presented. But of course expedition will have to be used in these matters. It is now six weeks since the fight took place. Interest in it has not disappeared, it is true, but then the exhibition was of somewhat exceptional interest. Maybe in future times when a Mr. Roosevelt returns from abroad we shall be witnessing talking pictures of him that same night. Or, again, when any great public event takes place it will be phonographed and photographed and presented to the public within a few hours. This is some of the possibilities that lie before the talking picture.

STATE RIGHTS FOR SALE FOR THE

Original Wolgast-Nelson Fight Pictures

Price, 12 cents per foot. Exclusive Territorial Rights given with each set of films.

GENERAL FIGHT PICTURE CO., Mossler Bldg., Chicago

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

Mr. Exhibitor

The house that tells the Truth!

Funny is'nt it?

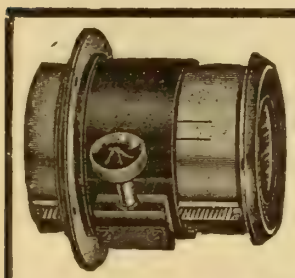
We are not buying a thousand reels a week,—but we ARE buying Enough to supply Any customer that we Agree to Supply, with the Best to be Had.

Why not write us to-day before you forget it?

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building DAYTON, OHIO



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) Boston, Mass

Managers and Operators Will send by mail on receipt of 20c. in stamps

NOTES TO OPERATORS

Containing 50 condensed rules, printed on cardboard convenient to hang up, which will eliminate 50 per cent of your trouble.

J. W. BUICKEROOD, 131 West 24th St., N. Y. City

FOR SALE

A one-third or one-half interest in a new up-to-date motion picture theatre in a town of 4,000, to a man who understands the business and will run the house on a reasonable salary.

Address, Ozark Amusement Co., - Rogers, Ark.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

ALL ADVERTISING COPY MUST BE IN HAND NOT LATTER THAN WEDNESDAY MORNING

Kicked out of the Sales Co.

"WELL WHAT DO YOU THINK OF THAT"?

And just because the clerks and shipping force laughed so hard they neglected their work.

IT HAPPENED THIS WAY

A Bully's Waterloo

The ATLAS PHUNNY PHILM, released Wednesday, August 24, Came bursting in at a busy hour and, in spite of protests, began to cut up capers on the white sheet until every Mother's Son and Daughter had left their post of duty and joined in the Glad-fest. And, by the way, even the man who made the film roared with joy, and that's the surest proof of its power to please.

Then a storm broke when

The Tale of a Hot Dog

began to unfold. Packed away on the same smiling reel. Frankfurters in vast variety, representing every canine breed and clan, were introduced by no less celebrity than Original "Johannes" who made the sausage famous, and whose troubles and trials were used as a basis for one of the most ludicrous, button-busting creations ever incorporated in a motion picture.

A DOUBLE-SUBJECT DOUBLE-BARRELED SCREAM REEL

Which costs Twice as much to make as the one-subject reel and is Worth Just as much as Two Reels of the average kind. Yet ATLAS COMEDIES cost the Exchange no more than those o'er which you shed no tears or crack no smiles.

TELL DR. RENTER TO PRESCRIBE "ATLAS" FOR THE BLUES—TRY IT!

EXTRA LATER The Sales Company has consented to continue Shipping Atlas Films on condition they are delivered in Sealed Cans and not opened until they reach the exchange.

GET YOUR NAME IN FOR WEEKLY "DOPE." GREAT POSTERS WITH ATLAS FILMS

ATLAS FILM CO.

19 UNION SQUARE
NEW YORK CITY

MATCHLESS YANKEE FILMS

Gaining in Strength and power each succeeding issue, Through Sheer Merit, superior Photographic quality, and realistic, intelligent dramatic interpretation. To determine just how much it means to have YANKEE FILMS on your screen, or in your exchange, make a superhuman effort to get your hands on

THE GANG LEADER'S REFORM

Released Monday, August 22. Length, Approximately 990 Feet

22—STARTLING SCENES—22

SEE

Historic Battery Park
The Famous Mulberry Street Station
Capture on the House-top overlooking East River
The Great Mob Scene at "Five Points"

A Really Big Story, written around a Great Theme and faithfully portrayed by the incomparable YANKEE STOCK COMPANY, supplemented by a host of supernumeraries. Such productions mean the investment of Big money and this week's issue is a shining example of the YANKEE policy to make the Best Films in America, regardless of their cost.

You'll Run Yankee Films Forever If You Get a Look at One

HERE'S A COTERIE OF PAST SUCCESSES:

The Heroic Coward. Released August 15th
The Brokers Daughter. Released August 8th
The U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

Pictorial Posters Free **Get on Our Big Mail List**

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WIRE YOUR ORDER TO THE SALES CO.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released August 15th, 1910

The Usurer

"What Doth It Profit?"

The Biograph with this subject presents one of the most powerful lessons against avarice. A cold cruel usurer amasses a fortune as a money shaver. He fattens upon his victims' misfortune, they becoming his abject slaves. But there is sure to be the day of reckoning. Entering his large vault, he stands gloating over the well-stocked deposit boxes, when the door is accidently closed on him. Fitted with a time lock, he is at its mercy until the regular hour of its automatic opening. In the morning he is found a victim of the avenging hand of Providence.

Approximate Length, 994 Feet

Released August 18th, 1910

When We Were in Our 'Teens

A delightful comedy showing the value of diplomacy. Two rivals for a fair young girl's hand get in bad by being too candid in their criticism of her landscape painting.

Approximate Length, 475 Feet

An Old Story With a New Ending

The old trick of sending abroad the name of a fair charmer on a card to accompany some commodity of merchandise is resorted to, but the denouement was not exactly as we are inclined to think it would have been if Cupid had been on the job.

Approximate Length, 512 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 15.

Biograph—The Usurer (Dr.).....994
Lubin—The District Attorney's Triumph (Dr.)..775
Lubin—The Duck Farm.....225
Pathe—Max Has to Change (Com.).....476
Pathe—Back to Life After 2,000 Years (Com.)..462
Selig—Willie (Com.).....975

Tuesday, August 16.

Edison—His New Family (Dr.).....1000
Gaumont—The Estrangement (Dr.).....657
Gaumont—Across Russian Poland (Scenic).....338
Vitagraph—Daisies (Dr.).....995

Wednesday, August 17.

Essanay—The Count that Counted (Com.).....975
Kalem—The Perversity of Fate (Dr.).....970
Pathe—A Cheyenne Brave (Dr.).....938
Urban—The Rival Serenaders (Com.).....575
Urban—Paris, Viewed from the Eiffel Tower (S.).378

Thursday, August 18.

Biograph—When We Were in Our 'Teens.....475
Biograph—An Old Story with a New Ending....512
Lubin—Shorty at the Shore (Com.).....990
Melies—Her Winning Way (Com.).....950
Selig—Human Hearts (Dr.).....1000

Friday, August 19.

Edison—How the Squire Was Captured (Com.)..
Edison—Bumptious Takes Up Automobiling (C.)
Pathe—A Short-Lived Triumph (Com.).....794
Pathe—The Eriks (Com.).....197
Kalem—True to His Trust (Dr.).....822
Kalem—Running Fire (Com.).....175
Vitagraph—Back to Nature (Dr.).....995

Saturday, August 20.

Essanay—The Dumb Half Breed's Defence (Dr.)
Gaumont—Refusing a Mansion.....581
Gaumont—Buying a Mother-in-Law (Com.).....374
Pathe—The Shepherd's Dog (Dr.).....699
Pathe—A School in New Guinea (Scenic).....285
Vitagraph—Under the Old Apple Tree (Com.)...995

Something Entirely New

H. & P. GAS GENERATOR

Lights, moving picture machines and stereopticons at a cost of only 5c. per hour and produces as powerful a light as any gas making outfit. It will answer your purpose just as well as the calcium gas making machines that cost $1.00 per hour to run.

The H. & P. gas generator is the very latest achievement in a light for motion picture machines and stereopticons, and is the cheapest dependable gas making outfit for such purposes on the market.

It is just as good a substitute for an electric arc light as any portable light. Price, complete with special burner and reflector, **$20.00.** Will ship C. O. D. when deposit accompanies order.

Can also be used for lighting theatres, halls, tents and other exhibition places. Send for more particulars about it and our complete moving picture outfits.

CAPITAL MDSE. CO.
Temple Court Bldg. CHICAGO

WE ARE NOT RENTERS

but the largest Film Dealers in the World of Independent and Association Films.
We have **IMP, BISON, THANHOUSER** and other makes on hand.

WRITE FOR COMPLETE LIST

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West Broadway and 17th Street New York City

BIOGRAPH COMPANY.

THE USURER.—"Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt"—Mat. 6-19. How few there are that appreciate the truth of this advice from holy writ, in our incessant struggle for gold. Wealth is not only transitory, but it often conspires against our eternal salvation. "Ye cannot serve God and Mammon." True it is that the fight for fortune is ethical where the methods are legitimate, but the one despicable means is that of the usurer or money shark. This man fattens on the misfortunes of his fellow beings, gloating over the fait that his debtors are his abject slaves, and like the ancient king who called for a reckoning from his servant, "But forasmuch as he had not to pay, he commanded him to be sold, and his wife and children, and all that he had—." This is the procedure of the usurer. We find him about to leave his office in the evening ordering his collectors to warn the delinquent debtors that if they do not pay by the morrow their effects will be sold. They start off on their rounds while he goes to spend an evening of pleasure at a banquet. What a contrast. On the one side the poor unfortunates apprised of their inevitable fate, while he and his friends quaff the blood-distilled wine, and regale themselves with viands paid for with the tears of the needy. The next day the collectors carry out the usurer's orders, and the plea "Have patience with me and I will pay thee all," is ignored. The bed is removed from under a poor widow's sick child; the household effects of a widower with one small child, are seized and sold and other cruel, merciless deeds are perpetrated. Still, in the time of all this misery our usurer is enjoying the best the land affords. However, there comes a time of his reckoning, and "woe unto you for ye devour widow's houses, therefore shall ye receive damnation." The poor man whose goods were seized, in desperation terminates his unendurable existence and here the blood of the oppressed cries to Heaven. The widow leaves to go to the usurer to plead mercy, and when she arrives at his office he is in the safe. The poor woman faints from exhaustion and, falling against the huge safe door, which stands ajar, closes it. Here he is imprisoned in his storehouse of blood-gotten wealth at the mercy of the time lock. Struggle as he may, his condition is hopeless, and so he falls to the floor of the vault suffocated. Of what value is his gold now? Will it buy him eternal happiness? No, for "we have brought nothing into this world, and it is certain we can carry nothing out." The next morning when the time lock snaps, the usurer is found the victim of that great leveler, death.

WHEN WE WERE IN OUR 'TEENS.—Diplomacy is one of the most valuable traits in a man's make-up. By it he loses nothing and often gains much; besides, it prevents trouble. When we are in our 'teens, diplomacy stands us good in love's young dream. Tom did not possess this quality and when May showed to him her latest painting Tom said "Punk," for in truth he was anxious to discourage her hobby for painting, knowing full well that she would never become a great artist. Howard, his rival, was more diplomatic. He praised her efforts, and is at once the top-notcher in May's esteem. This perturbs Tom, and he at once plans to trip Howard up. Disguised as a tramp, he, with the butler's assistance, steals the painting and in the presence of May tries to sell it to Howard, who, not recognizing it as May's, calls it "the worst ever." May, however, knows her own handiwork, and seizing the canvas bids them "beat it" for as regards her they are both in the "in bad" class.

AN OLD STORY WITH A NEW ENDING.—Cupid has often started something he hasn't finished and possibly he hugely enjoys the disappointment of the victims of his folly. Miss Pauline Smith is forelady of the factory, and the girls, jealous of her, plan a practical joke, by placing one of her cards in a pair of overalls which they are getting ready for shipment. The overalls are later on purchased by a Rube who is recognized as the village Beau Brummel. He, finding the card, becomes "chesty," and immediately writes the following letter to the fair unknown: "Dear Miss—I found your name and address in a pair of overalls I just bought. Suppose we round up this romance by us two getting married. I know I could love you. Just say the word. Jay Downs." This letter is delivered by the mail carrier to the girl, who is highly indignant and answers: "Dear Sir—I don't want a silly noodle who gets mashed on a girl he never saw. I don't know how my card got in those overalls. I want a fellow who can afford something better than a 47c. pair of breeches. Yours respectfully, Pauline Smith." Result—Conceit gets a jolt.

EDISON MFG. CO.

THE LADY AND THE BURGLAR.—Professor Blackburn is an eminent lecturer, a man well past middle age. He has married a beautiful and charming young wife is very fond of the Professor, but ing young woman of whom he is deeply enamored. No clouds mar the Professor's marital happiness he is so engrossed in his studies and the preparation of lectures on Egyptian hieroglyphics that he does not respond sufficiently to the ardent devotion of his wife. Mrs. Blackburn is constantly importuned by a previous suitor whom she had rejected, and though she declines at all times to listen to the handsome Lothario, she refrains from telling her husband anything about his advances.

An automobile accident happens one day which has a great effect upon the domestic affairs of the Blackburns. A little girl is badly injured in the accident and Mrs. Blackburn picks her up and carries her to the child's home. There she meets the father of the child, a man of poor circumstances, whose appearance would indicate that he is of the lower strata of life. Mrs. Blackburn places the child upon the little cot in her room and sends one of the neighbors for a doctor and a nurse. When they arrive she makes arrangements with them for the care of the child, and instructs them to leave nothing undone for the comfort and welfare of the little one.

We now go back to the Blackburns. One day Mrs. Blackburn is waiting in the park for her husband to come along, when Ainsley, the rejected suitor, passes, sees her and accosts her. The Professor coming to the place of meeting, sees his wife in conversation with a handsome stranger, and for the first time in their married life jealousy finds a place in his heart. Mrs. Blackburn does not tell the Professor who the handsome stranger is, fearing to arouse the very sentiment which has, unknown to her, begun to tear the Professor's heart. The suspicions of the Professor are deepened when on entering the parlor one day he finds Mrs. Blackburn hastily concealing between the pages of a book a letter which she has just received from Ainsley. Mrs. Blackburn is angered at the reception of this letter, but does not tell the Professor anything about it.

While the Professor's mind is tossed between varied emotions of love and jealousy he receives a call to deliver a lecture out of town. He bids Mrs. Blackburn good-bye. It is evening, and as the Professsor leaves his home a rough-looking character, none other than the man whose child was befriended by Mrs. Blackburn, watches him as he walks away. The man's attitude indicates that he intends to burglarize the house. He steals around the back way and enters the rear window. While Dykes, the burglar, is filling his sack with the silverware in the dining room Robert Ainsley calls. He is repulsed and asked to go. He refuses.

While this scene is going on the Professor, who has forgotten a couple of books, returnes to the house, enters the library and hears some discussion going on in the other room. His jealous mind immediately forms the conclusion that Mrs. Blackburn is untrue to him. Now we see Dykes, who is leaving the dining room and entering the parlor. He is on the scene when Mrs. Blackburn and Ainsley are in a heated discussion, and when he recognizes Mrs. Blackburn he tries to help her out of the dilemma. When the Professor drops a book in his excitement in the next room Mrs. Blackburn realizes that her husband is at home and tries to get Ainsley away. She is afraid of his stepping into the hallway for fear that he would meet the Professor, and she is afraid of telling the Professor of his presence for fear that he might be unjustifiably jealous.

She is in a quandary what to do, when Dykes, the burglar, steps forward, places his gun to the breast of the undesirable Ainsley and tells him to leave the house in the manner that he (Dykes) entered. This Ainsley does. Telling Mrs. Blackburn to trust him, Dykes places his pistol on a chair and pretends to take her necklace from her throat. The Professor enters and is surprised at not finding what he expected. He quickly rushes to his wife's aid. Seizing the revolver he forces Dykes to throw up his hands. The Professor backs toward the telephone on the table. Mrs. Blackburn now realizes that the man who has saved her is going to be captured. Her quick wit saves the situation. By a clever ruse she effects the escape of Dykes. This is not a great worry to the Professor, for the fact that his jealousy was unfounded is the paramount consideration with him. A happy ending follows, the action of which is most convincingly and splendidly characterized by those involved in the scene.

THE ATTACK ON THE MILL.—First, the eye is introduced to the old mill itself, with a gay betrothal party in progress, and laughter and merriment on all sides. Suddenly the laughter is hushed by the martial tread of feet, and the smile of joy fades from the two young lovers' faces as the French soldiers march into the courtyard and prepare to defend the mill against the oncoming attack of the German army. The mild Summer afternoon has but half way run its course towards its western home when a wounded outpost comes staggering into the courtyard with the news of the advancing German army stamped upon his blood-stained forehead. Suddenly the courtyard is filled with the smoke of battle, and we know that the long-expected attack is on. In one of the rooms of the ancient mill old Merlier, his daughter and young Dominique, her lover, are huddled close together in mute terror and humble submission, while behind the barricaded windows of the room kneel powdered and blood-stained French soldiers, sullenly resisting the leaden onslaught of the Germans from without. Neither old Merlier [illegible] [illegible] [illegible] that of being beat wondering what it was all we ever and dreading the result.

A leaden messenger of war has rudely kissed the brow of Dominique's sweetheart and slowly the red blood trickles down her cheek. Dominique sees it, and a savage impulse of defense seeps into his brain. He hurls one of the soldiers aside and, seizing his gun, smashes the window frame and stands there loading and firing with the determination that each shot shall reach the heart of a German soldier and teach him to remember that the woman whom Dominique loves is more precious to him than a thousand other lives. At sunset the French decide that to defend the mill any longer would be useless, and a hasty retreat is ordered, but Dominique does not hear them. The red stream of blood on his sweetheart's forehead is all that he can think of, and so he continues to load and fire until suddenly he is confronted by the German Captain and his officers, and into his ears are read these words:

"Any citizen of France bearing arms against the German army, not clothed in French military uniform, will be treated as a spy and shot without court martial."

He feels the warm, soft arms of his sweetheart around his neck, and then he is marched away to be locked in a room till the Germans have time to end his life in the morning.

Upstairs in the room above him old Merlier's daughter stands listening. She is thinking and thinking of the coming dawn. Silently she goes to the window and opens the inner shutters. The soft moonlight steals into the room. She decides to crawl down the ivy-covered wall to her lover below. Unfastening the window of her room with an old knife, she crawls down to the window below and knocks. Soon the two lovers are in each other's arms. After much pleading Dominique agrees to try and escape for her sake. They steal to the window. On the opposite shore by the great water falls can be seen the German sentinel passing back and forth in the moonlight, with his rifle on his shoulder. Dominique is unarmed. Slowly the girl takes from her bosom the knife and finally stretches it towards him. The lovers look into each other's eyes and they understand one another. Dominique takes the knife and prepares to leave.

An hour later and the head of a man appears above the rocks on the bank of the opposite shore just behind the waiting sentinel. A stone falls into the river—a muttered cry and the two men are locked in each other's arms in a terrific struggle. A knife gleams in the moonlight, and slowly the sentinel sinks to the ground, while young Dominique stands staring down at him. The alarm of Dominique's escape is given in the morning, and the body of the dead sentinel is brought before the commanding officer, together with the knife that was found beside him. Old Merlier realizes by his daughter's looks of terror and cry of fear that she is guilty of young Dominique's escape, and he takes the blame upon himself to shield her from the guilt. The commanding officer is relentless in his determination to capture young Dominique and gives Merlier the opportunity of finding him and bringing him back in order to save his own life. This, of course, the old man refuses to do, knowing what it would mean to two young lives. But his daughter learns the fact and seeks out Dominique in his hiding place. There she is forced to tell the man she loves that his life is the price of her father's.

The hour of execution has arrived, and old Merlier stands waiting for his doom, when young Dominique and his sweetheart return only to find that she has failed to save either one of their lives, as the Commander decides to make both pay the penalty of the crime. But the fate of war often changes with the passing moment, and it is thus that the ultimate close of the picture gives the audience a thrill of joy and surprise that were well to leave untold.

GAUMONT.
(George Kleine.)

PICTUESQUE WATERS OF ITALY.—The travel or scenic film will fail in its true mission—to educate—unless those who view it can view it intelligently. But now to view the Italian lakes film intelligently. We are aboard a small steamer, on the blue waters of Maggiore, as it approaches the small village of Baveno, on the central western shore of the lake. The boat is crowded with tourists and sightseers, and all are looking at the pretty hamlet nestling at the foot of the mountains.

Baveno is a favorite resort by reason of the commanding view it gives of the Borromean Islands. It boasts of the Villa Clara, a handsome structure built in early English style, in which the late Queen Victoria resided for several weeks in the Spring of '79, and also the Crown Prince Frederick of Germany, in '87.

As one takes the steamer trip from Baveno to get a general view of the Borromean Islands, he passes in succession Isola dei Pescaori (Island of Fishermen), Isola Bella (Island Beautiful), and Isola Madra. This far off view, as shown in the Gaumont film, is simply superb, vista after vista passing before the eye with reawakening splendor.

Fisherman's Island, the first of the Borromean Islands to be touched by the steamer, is the home of 300 souls, chiefly fishermen and their families.

KALEM FILMS

ISSUED WEDNESDAY, AUG. 17th

The PERVERSITY of FATE

A POWERFUL ROMANTIC DRAMA

The wilderness of upper Canada furnishes the background for this very interesting story. A story full of heart interest and human emotion. Nothing quite as good has ever been done along this line. A high class feature.

Length 970 Feet

ISSUED FRIDAY, AUG. 19th

TRUE TO HIS TRUST

Or the Baby and the Blackfoot Raiders—A Frontier Drama

This thrilling historic pioneer story will create business for the motion picture theatre. While exciting and tense, it is not on the dime novel order

Length 822 Feet

RUNNING FIRE—Some Comedy

Issued Friday, August 19th; Length 175 feet—Don't overlook this big scream

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Wilson's Gummed Letters

GUMMED LETTERS. CLEAN EASY CHEAP

BIJOU PROGRAM

MAKE YOUR OWN SIGNS

WHITE GUMMED LETTERS ON BLACK BOARD

BLACK GUMMED LETTERS ON WHITE BOARD

MADE ONLY BY

THE TABLET AND TICKET CO.

San Francisco Chicago New York

HAVE YOU SEEN THE SHOW AT THE GEM SAY

Buttons

(Celluloid.)

They make a big hit with the children.

We paint any lettering you want and in any size.

BUTTONS and BADGES

That's our business. We make them.

We also make Fobs, Canes and Pennants.

These make good souvenirs. Send for List.

To give full information at first writing, state explicitly what you want and quantity.

AMERICAN BADGE CO.

Factory, 141-143 W. Michigan St., CHICAGO, ILL.

EDISON FILMS

Aug. 23rd, 1910

LOVE AND THE LAW

Adapted from "David Copperfield" by Charles Dickens

Dealing with that part of "David Copperfield" wherein he takes up the study of law in the office of Wickfield & Heep There he meets and fall in love with Wickfield's daughter Agnes. Heep in order to force Agnes to marry him, abstracts some securities entrusted to Wickfield from Betsy Trotwood's strongbox. His villany is discovered by Micawber and all ends well.

Approximate Length, 1000 Feet

Aug. 26th, 1910

The Valet's Vindication

When his master leaves town the valet who has squandered all his money conceives the idea of renting out the apartment of his master in order to raise some money. He answers an advertisement and introducing himself as the owner rents the handsome apartment to three people consisting of mother, father and young daughter. The master of the house unexpectedly returns—the valet is discharged, love between daughter and the young bachelor culminating in their marriage and forgiveness of the valet.

Approximate Length, 995 Feet

HAVE YOUR EXCHANGE BOOK "From Tyranny to Liberty" With MLLE PILAR MORIN RELEASED AUGUST 30th

Send in your name for the "KINETOGRAM" Mailing List

Use A. B. C. Posters **Have You Ordered Our Lobby Display Frames?**

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.

90 Webster Ave , CHICAGO, ILL.

Along the shore, in the picture, fishing boats are seen with netting stretched, getting ready for the morrow. The shore of the island affords numerous picturesque glimpses.

But the piece de resistance of the film is centered in Isola Bella, which is beautiful from whatever angle viewed. This island was at one time a barren rock, on which might be seen a few scattered dwellings and a church. Count Vitaliano Borromeo changed the forbidding, sun-scorched rock into a beauty spot, a very fairyland. From 1650-1671 the building of the noble chateau that now crowns the island and the laying out of the garden which has become noted as one of the finest specimens of the old Italian style, occupied the time and taxed the resources of the Count. This garden rises in ten terraces from the waters of the lake, the highest being 100 feet above. It is stocked with lemon trees, orange trees, cedars, magnolias, ucalypti, laurels, cord trees, camphor trees and magnificent oleanders, besides numerous other luxuriant products of the south. Shell grottos, arbors and statues meet the eye at every point.

The huge chateau, the north wing of which was never finished, contains a series of handsome reception rooms, a famous gallery hung with 17th century tapestries and many other art treasures. As viewed from the lake in the Gaumont pictures, this grand old structure and the spacious garden are clearly seen, the spectacle being impressively noble.

Lake Mergozzo, a small lake on the highway westward along the north shore of the central bay, to the west of Lake Maggiore, is next visited. The pictures of this body of water are remarkable for the water reflections shown. These are so perfect that the picture could be inverted without marring the distinctness of outline or detail. The sublimity and grandeur of the mountain scenery here hold one with the force of a great epic.

THE WATER CURE.—Francois Beauchamp is troubled with a serious illness which drives him to a physician. His case is found to be serious and a cold-water shower treatment is recommended.

The medical light states that he ought really to take a cold shower hourly for eighteen years. Francois immediately hires an attendant to carry a spraying apparatus and see that he gets his treatment with proper regularity. He does, no matter where he is nor how many people are discommoded.

ENTOMBED ALIVE.—Among the crags of the Balkan mountains dwell a tribe of woodsmen who have for years been oppressed by the ruler of their country. At the opening of our story they are planning to capture the royal prince, both for revenge and to obtain a ransom for his return.

Next, we see their attack upon him in a defile of the hills. He is taken prisoner and carried to their camp beside a rushing mountain torrent, where he is bound hand and foot to a tree and left in charge of one of their number while the others go to their rest. Soon the sentry falls asleep.

During the night a young slave girl, who has been moved by the prince's sufferings, sets him free. The sentry awakes, but too late. The bandits pursue the refugee but are outwitted and fail to recapture him.

Meanwhile, the slave who had set him at liberty, is arrested and condemned to answer for it with her life. She is entombed in a cavern and left by the band.

The prince, who has escaped, arrives at the king's castle at the same time as the emissary sent to ask 100,000 florins for his ransom. The messenger is arrested and soldiers are immediately sent against the tribe, which is subdued.

The prince arrives in time to save the girl who had rescued him. He takes her to his father's palace where she soon becomes his wife.

DRIFTS OF SNOW IN CHAMONIX VALE.—High mountains, deep valleys, dense forests, open fields, all covered with so deep a spread of white as would sound ridiculous in a story. In the streets of the village your audience will see snow which reaches to the cornices of the buildings.

THE ESTRANGEMENT.—Two lovers, having been for a row, are seen landing from a boat. They wander along the shore and disappear from view. The following scene is the couple now married and to all appearances as fond of each other as before. A lady friend calls and the wife has occasion to leave the room, which occasion the man seizes to declare his love to the friend. His wife returns, catches him in the act, and orders them both from the house. Years elapse, but the love that husband and wife bore towards each other has not abated. Separated as they are happiness is denied them, but one evening as if led by fate, the footsteps of both are directed towards the shore where they spent so many happy evenings. The man recognizes his wife, so much older, approaches her and begs forgiveness, which, after a very weak resistance is given.

ACROSS RUSSIAN POLAND.—The second series of views in the realm of the Czar. The Cossack drills are remarkable.

We successively see the bridge over the Vistula at Warsaw. A regiment of Cossacks maneuvering. The Lazienki castle and a theater in the open air. The statue of Jean Sobieski, King of Poland, who does at Villanov in 1696, one of the greatest heroes of the XVII. century.

Villanov castle, built under Jean III. Sobieski, is the ancient Summer residence of the Kings of Poland. At last we see bison in the Bielovejo forest

URBAN-ECLIPSE.
(George Kleine.)

THE SILENT WITNESS.—The granddaughter of an old paralytic is courted by two young men of the village, one of whom she accepts. The rejected suitor, in order to avenge himself, steals some valuables in the paralytic's home, the invalid being a powerless spectator of the robbery. The stolen jewels are then placed by the robber in the pocket of his happy rival, and thus the innocent young man is accused of the theft, and particularly charged by the one who himself was guilty of the robbery. The accusation is made in the presence of the old paralytic. His emotion upon hearing this lie is so great as to cause him to regain his speech and the use of his limbs.

The old man convicts the real culprit, and while the criminal is taken into custody, to the innocent he gives the hand of his granddaughter. One month later the wedding takes place and the dance is opened by the old man, now quite cured from his ancient illness.

ON THE BANKS OF THE ZUYDER ZEE, HOLLAND.—A perfectly photographed series of views which give the untraveled public an excellent idea of the lowland country of the Netherlands.

Scheveningen—The watering place, clearly photographed and showing some thousands of beach enthusiasts, grouped upon the sands, many in peculiar basket chairs.

Alkmaar (the great cheese market)—Introducing, probably, the largest stock of cheese ever photographed. The primitive methods of carrying, weighing and stowing are very interesting.

The Island of Marken—Bloomer-trousered fishermen, quaintly garbed children, full-rigged fishing boats, sharp-gabled houses, placid canals and clumsy tug-boats give the traveler a fair grasp of the entire life of the island.

KALEM CO.

THE PERVERSITY OF FATE.—A young girl, who is the secretary of a wealthy manufacturer, is burdened with the care of an invalid mother. The lover, a young engineer, with his career yet to be made decides to go to Canada and work out his fortune in the wilderness. Before he has been away but a few months the doctors decide that the girl's mother must be taken to a warmer climate in order to save her life. The girl is unable to take care of this extra expense out of her meager earnings and in her distress turns to her employer. The employer offers to marry the girl and take care of herself and mother. His offer is accepted.

Several years pass by and the lover who has gone to Canada has learned of the marriage of his sweetheart, and in his bitterness takes up with a young Indian squaw, whom he marries.

There comes a day, however, when the wealthy manufacturer dies leaving the young widow in a position where she believes herself free to claim her first love. She goes to Canada, finds him in the wilderness with his Indian wife and, although she uses every inducement and wile, he is too much of a man to desert his Indian wife and the young widow is forced to turn back heartsore and broken over "The Perversity of Fate" which has come between her and her love.

TRUE TO HIS TRUST.—The plot centers around a little pioneer family consisting of the father, mother, a little boy seven years of age and a little baby one year old. While the father and mother are away from the cabin working in the fields the little boy is left to look after the baby. Some Blackfoot raiders happen by but the little boy sees them in time to find a novel hiding place. He puts the baby in the well bucket and lowers himself with the baby to the bottom of the well. In the meantime the Indians ransack the cabin, loot it and after setting it on fire depart. Father and mother, who have heard the outcries and seen the flames from the distance, unhitch their horses from the plow and ride to the fort for help. A squad of soldiers ride back with them and after a sharp skirmish with the Indians the cabin is found in ruins. There is no trace of the little ones and the distracted parents of course think that the Indians have either murdered them or taken them away. Finally, however, the father hears the little boy calling and after a search the cries are located and the two youngsters are drawn up from the bottom of the well safe and sound.

LUBIN MFG. CO.

THE DISTRICT ATTORNEY'S TRIUMPH.—The District Attorney is a young man, alert, fearless and without an ounce of romantic sentiment in his make-up just the sort of man to be attracted by a gentle, dreamy girl to whom King Arthur's knights are far more fascinating than the serge-coated men of to-day. To her the day of romance set with the passing of the bag wigs and knickerbockers; and when the District Attorney tells her of his love and asks her hand, she confesses that she likes him, but that she has her heart set on marrying a hero. The lover knows that he is no personage from a romantic novel, and is content to abide his time. He is busy with a murder trial and his eloquence and the careful preparation of his case bring about a conviction. Even in open court the ex-convict makes an attack upon the attorney for the people and is dragged away shouting that he will kill the others. There seems little likelihood that a man just convicted of murder can carry out such a threat, but the man escapes from his guards while being carried to the penitentiary where the death sentence is about to terminate his evil life, and the police are hurriedly dispatched to recapture him. Knowing nothing of the escape, the District Attorney takes the girl for a canoe ride, and when a storm comes up they seek refuge in the very hut in which the convict has found concealment. Taking a gun from the wall, the murderer is about to add to his heavy score, when he sees the police outside. A shot would bring them to the hut, and so, waiting until they have passed, the convict forces the young Attorney to enter the boat and follows after. With quick wit the young official overturns the boat, holds his captor's head under water until he ceases to resist, and then drags him ashore to turn him over to the police. He is not conscious of having done a brave deed, but when the girl reads the story she decides that, after all, there are heroes of to-day as brave as the ones who used to ride in armor in the good old days of romance.

THE DUCK FARM.—Taken on the famous Duck Farm at Allentown, Pa., the short industrial is a capital condensed history of the life of the duck from the instant the duckling breaks the shell until it lands in the cooling room, plucked and ready for the market. The pictures of the hatching are unusually clear and distinct and the entire subject is notable for photographic excellence and placement of the point of view. Ducks of all ages are shown by the hundreds, for this is one of the largest duck farms in the country, if not in the world in the country, if not in the world.

SHORTY AT THE SHORE. Shorty is a gardener, and a pretty bad one at that. To make matters worse, he works for a fussy family, and they are forever finding fault with the manner in which he does his work. Shorty's trampish pal suggests a way to obtain a vacation, and writes Shorty a letter announcing that he is heir to a fortune. The scheme works better than was expected, for the letter is opened by the boss in mistake, and that scheming employer decides that he will marry his none too lovely daughter to the gardener before he tells him of his good fortune. They suddenly become most amiable toward Shorty, and decide that he must have a vacation at Atlantic City. Shorty is willing to take a vacation anywhere outside of jail, and soon they are started on the trip. It is a pretty serious drain on the old man's purse, for Shorty is expensive in his likes and dislikes, and whenever there is any change he quietly pockets it or hands it to his chum, who has turned up on the boardwalk and joins the party. Only the thought that Shorty will pay back presently consoles the schemers, and when they discover that the letter was a hoax Shorty realizes that it will be well for him to go away from there quickly. He starts down the boardwalk, but lames his ankle, and the rest of the chase is continued in a roller chair from which the rightful owner is dumped with scant ceremony. The picture is rattling good comedy from start to finish, and the chase in the roller chair a real novelty.

G. MELIES.

THE RETURN OF TA-WA-WA.—After graduating from an Indian school where he has acquired an education and schooling in the ways of the white man, Ta wa-wa, a young Indian, returns to his native territory and far Western home. On the way to the tribe's encampment he stops at Vail's ranch, meets Kawista, his boyhood sweetheart, who greets him cordially and with a frank admiration for his gentlemanly appearance.

While they are exchanging greetings the postman enters and hands a letter to Mr. Vail from Col. Leigh, an Englishman, stating that he will visit the ranch with Lord Wyndham, an English lord who expresses a desire to see a real Indian powwow. He hopes Mr. Vail can arrange to have one "pulled off" for his especial benefit.

Ta-wa-wa promises to help matters along, and when he reaches the Indian encampment of his tribe he arrays himself in an Indian blanket and returns to the ranch with Kawista to meet Col. Leigh and his English friend, Lord Wyndam.

Col. Leigh with his niece, Rose Leigh, and Lord Wyndam arrive. As Kawista passes by Lord Wyndam is very much attracted by her; Ta-wa-wa is attracted to Rose Leigh and she seems to reciprocate his feelings. Kawista notes their glances, is suspicious and keeps her eyes open for developments, which appear when Ta-wa-wa is teaching Rose Leigh to ride and when Rose gives him her photograph which he carries in the bosom of his shirt.

Kawista tries to dispel Ta-wa-wa's infatuation for Rose, but her efforts are fruitless. Col. Leigh receives a letter which calls him back to England and Rose goes with him. Ta-wa-wa decides to follow her, and after he has gone Kawista, with the help of Nellie Vail, the rancheman's daughter, follows Ta-wa-wa to England. Ta-wa-wa reaches England to find Rose and Lord Wyndam just leaving the church where they have been married. He is spell bound and his mind gives way under the shock and disappointment.

SHORTY AT THE SHORE

Released Thursday, Aug. 18th

ANOTHER SCREAMER

We do not have to say much about our Atlantic City pictures. It is enough that there is another one issued. Exhibitors know the extra business they create. Shorty is a capital story, most of the scenes being made on the board walk and beach and there is a legitimate excuse for a chase that is one of the funniest we ever did.

Length about 980 Feet

Released Monday, Aug. 22nd

COWBOY CHIVALRY

A VIVID "WESTERN"

Cowboy Chivalry is an unusual western story, strong, stirring in every scene. Most of the action occurs in some exceptionally pretty locations. The story itself is strong and the care taken in the production brings out every point —one of the best western releases we have offered.

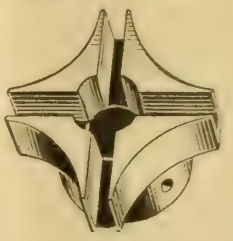
Length about 990 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue
LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

EDISON
Improved Star Wheels



as supplied on all Edison Projecting

KINETOSCOPES

are stamped with our

TRADE (E) MARK

FEATURES

1. Made of tool steel, hardened and carefully tempered.
2. Generated on specially designed machinery, insuring absolute accuracy and interchangeability.
3. Wide wearing surfaces will outwear all other Star Wheels.
4. Carefully tested to standard gauges and inspected before shipment.
5. Give steady pictures.
6. One side of all slots closed, preventing springing apart of blades.
7. Absolute precision of movement and lost motion with corresponding jump of picture.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPE:

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

He is seized by an officer, who is about to take him to the police station, when Kawista puts in an appearance and begs his release, promising to look after him.

She takes him back to America and to his home, where she restores his reason and wins back the love of their childhood days and the true love that never dies.

PATHE FRERES.

THE TROUBLES OF A FLIRT.—Rose, the daughter of a gamekeeper, is engaged to marry a country yokel, Peter. The vintage season arrives and all are working in the vineyards when an Italian balladmonger finds his way to the spot. Rose is attracted by his looks and cannot forbear throwing a saucy glance at him, despite Peter's sour looks, and later in the evening when he plays music for the dancing, continues to flirt with him. However, Rose is only a flirt, and when he sends her a note asking her to meet him she promptly refuses. Peter, however, fully believes that she has thrown him over for the handsome Italian, and enraged at being jilted, would harm her, but the gamekeeper intervenes, and with tactful management puts matters straight between the lovers.

HER PHOTOGRAPH.—The trouble began owing to Mr. Gayman's infatuation for a vaudeville star, who, in the due course of events, presented him with a photograph of herself in a part that required her to wear a dress that began low above and finished high below. What was more natural than that Mrs. Gayman, in the course of her wifely duties of going through his pockets, should discover it and throw it out of the window and substitute the photo of a demure salvation lass? How could the theme of this film be accomplished if little Willie and his big brother playing leapfrog outside had not found it and naturally took it home with them, where their papa quickly confiscated it? To describe the various adventures of this fascinating photo in detail would spoil the fun that even the most hardened exhibitor is sure to get out of the picture. But we will tell you that in the course of the story the photo passed through the hands of four men, two boys, one idiot, a negress, a clergyman and two policemen, and is discovered and thrown away by three wives and one fiancee. It eventually fell into the hands of a Bronx policeman. He, of course, being an honest man, took it to the station house, where the original soon appeared to explain it. But the desk sergeant was the happiest man, for he was the one who kept it for all time nailed above his desk.

THE RED GIRL AND THE CHILD.—Dick Sutton, a cowboy, leaving his wife and little tot of a daughter at his cabin, rides off to a jollification that is taking place at the store that in those regions fills the part of saloon, post office and grocery. On arrival he is just in time to stop Bill Duggins, a cattle rustler, from bullying an Indian squaw. Bill, sore, swears he will be revenged and on his way to his camp meets Dick's little girl going to the spring to obtain some water. Seizing her in his arms he quietly approaches Dick's cabin and fastens on the door a note to the effect that he had taken the child away in return for Dick's smartness to him at the saloon. The wife shortly after finds the note and rides post haste to inform her husband. Accompanied by the grateful Indian woman and all others present, Dick starts in pursuit of the renegade, and they are rapidly closing on Bill and the little girl, when they come across the child's skirt on which has been scratched with blood, "Follow and I will kill the kid." Frightened for the child's safety, they stop to consider, and finally the Indian girl disguises as a lad and starts off to try to get back Dick's daughter. She crawls quietly in the dark of the night up to Bill's camp, and taking the child, ties it on her back in her native way and starts back. Bill and his party soon find out that the child has been snatched away from them and start in pursuit, and one of the most thrilling chases across Western country ensues until at last the Indian woman hauls herself, with the child still on her back, hand over hand over a rope stretched across a wide and deep gully. On reaching safely the other side she turns and cutting the rope sends to the bottom her pursuers who had already started across. Rid of them, the rest is easy for the child of the plains and she returns the little girl safely to its distracted parents.

OLIVER TWIST.—Oliver Twist, an orphan apprenticed in London to a master who ill-treats him, runs away and is found wandering, famished and penniless, by Bill Sykes and The Artful Dodger, two of London's hooligans of that period. They take him to Fagin, the old Jew receiver of stolen property, who having provided him with a good meal, wants him to turn pickpocket and work for him. He is forced to start out with Sykes and the Dodger as instructors, and as a first lesson an old gentleman, Mr. Brownlow, is easily robbed of his watch by the Artful Dodger. Oliver had all the time objected to the crime, but he is the one captured by Brownlow and arrested. A storekeeper, however, overhears the truth when the two culprits are conversing outside his store and hastens to court in time to free Oliver, who is adopted by Mr. Brownlow on hearing his sad story. Some months after, when sent on an errand by his benefactor, he is shot by Sykes for refusing to aid him and his companions in a robbery. Fagin and his gang are, however, soon after this captured and imprisoned, and on his recovery Oliver visits Fagin in jail and forgives him for the wrongs he tried to do him.

MAX HAS TO CHANGE.—Max, having made the acquaintance of a millionaire, is invited to a social evening to help entertain the guests. The host's daughter falls violently in love with him and announces to her father that she means to marry him. Her ideas do not coincide with those of her father, who declares to that young man of genius that if he does not find some means of breaking it off he will blow his (Max's) brains out. Max politely refuses, but the barrel of a revolver brings him to a more amenable frame of mind, and we find him next day doing his best to destroy the good impression that the young heiress has of him. For some time the girl tries hard to believe that to dust boots with a serviette and to use fingers instead of a fork are but the vagaries of a genius. She, however, gets thoroughly disgusted when Max, feigning to be intoxicated, does some most outrageous things. She rushes out of the room, leaving her father convulsed at Max's antics. So thoroughly diverted is he and so excellent a fellow does he now find Max that he abruptly changes his mind and insists that Max must marry his daughter. Again Max refuses, but the ever-ready gun is whipped out, and at the point of the revolver makes his peace with the girl and confesses that he was compelled by her father to behave as he did.

BACK TO LIFE AFTER 2,000 YEARS.—A uniformed attendant is sleeping soundly by the side of a marble tomb, in which lies the remains of one of ancient Rome's mighty Caesars. The top of the tomb gradually slides off, and there emerges a fine old Roman dressed in classic toga. Shaking the dust from his feet, he sets out through the city, but naturally finds things have changed since he last knew Rome. Some of the crumbling ruins he can recognize; others he cannot. Finally he meets a picture postcard seller, who shows him cards with views of modern Rome. He is so delighted with them that he starts through the city to inspect, but the sight of two well-dressed girls captures his eyes, and soon making their acquaintance they all adjourn to a restaurant. Meantime the attendant awakes, and, finding the tomb empty, soon discovers the truth. He locates the old warrior in the restaurant, half asleep from the effects of the strong champagne. With the aid of two guards he places him in a wheelbarrow and they take him back to his tomb, where he is soon again at rest, and the heavy marble cover being replaced, the attendant falls back in his chair and is able to finish his own sleep.

A CHEYENNE BRAVE.—Red Shield, a Cheyenne, is madly enamored with the daughter of a Sioux chief, which love is reciprocated by her. But the Sioux and Cheyennes were ever bitter enemies and a marriage between them is not to be thought of, so when he offers ponies and fur robes for the hand of the maid he is promptly refused by her father, who informs him that at no price can he marry his daughter. Big Bear Claw, himself a Sioux chief, is the successful suitor for the girl's hand, and she is then given to him. Red Shield, however, follows on their trail, and on a dark night quietly awakes her and together they fly. Big Bear Claw and his braves soon take up the pursuit, and when Red Shield and the squaw take to the river in their canoe they soon follow in their fleet of canoes. After a long chase down stream they are unable to catch up, but when Red Shield takes again to land he is hindered by the girl, who is becoming fatigued, and is soon overtaken. Big Bear Claw, wishing to be generous to the girl, offers Red Shield that they fight for her, and after a long knife and wrestling fight Red Shield is victorious, and taking the squaw in his canoe sets out with her for the home of his people.

THE SHEPHERD'S DOG.—Jack, a shepherd lad, incurs the displeasure of his master by reason of his attachment to a little black poodle, which the elder man declares is no longer any good for looking after the sheep. The farmer accordingly purchases another dog, and then instructs Jack to drown his dog in order that a saving of food may be effected. Jack carries the dog to the stream, but his heart revolts at the idea of drowning his only friend, and he ties the animal to a tree. The farmer's suspicions are aroused when he sees Jack slip some of his food into his satchel, and, following the lad, ascertains the truth. Determining that the dog shall be drowned, he decides to do it himself, and carries the animal to an old wooden bridge where the current runs swiftly. As, however, the farmer leans against the rotten handrail it gives way, and he is precipitated into the stream. In a flash the dog has plunged in after him, and with his assistance is saved from the rapid waters. Shamefaced and repentant, the farmer owns up like a man to his unkindness of heart, and from that day Jack and his dumb friend are two honored members of his household.

SELIG POLYSCOPE CO.

FORGIVEN.—James Bartlett, pastor of the Vine Hill Church, meets and falls in love with Helen Mason, one of the parishers—oblivious of the early history of the Mason family. He is happy in the interest of his work—a devoted wife and a home made cheerful by an angel child who proves the tie that binds. The pastor's spinster sister, whose home is with him, finds ample time to offer suggestions and advice through her evident dislike to Helen.

In the early 80's John Mason was convicted of a crime and for ten years had languished behind prison bars, when one day he made his escape and found his way to the home of the minister for protection. Helen, fearful that her husband would become aware of the blight hanging over the family, gives him money, which was church funds left in her keeping. Her only impulse was to save her good name and help her brother to safety.

The husband sees their parting and forms a hasty conclusion, turns her from his door. With a breaking heart and a guarded secret in her breast she turns toward the cruel world, guided by the all-seeing power and her womanly instinct for the good and pure. During all this time she is persecuted by Jim Wilson, under threat of exposure, until life almost becomes a burden. In fleeing his unwelcome attention, she seeks refuge in the church, only to be pursued, her flight to the belfry and miraculous escape by the bell rope. She sees one evening through the lighted window her husband and little girl sitting in the parlor's study. She is so unnerved and broken hearted that she faints and her fall attracts the spinster sister, who had just entered the room. She at once goes to her assistance and carries her within, the latter, bringing her face to face with all that was once life and happiness. The Sister of Charity arrives with a death-bed confession from the brother that he alone was to blame—that he had forced his sister to give him the money and to keep his secret. A new light comes to the home. Mother, father and daughter, in one fond embrace, begin life anew and only sunshine and happiness shrouds the Little Vine Hill Church.

LOST IN THE SOUDAN.—Captain Iris and Lieutenant Payne—brother officers in the British army—are commanded to report for duty in the Soudan. Hasty preparations are made and the two young soldiers, with their escort, begin their weary march across the hot desert sands. They finally reach an oasis, where a halt is made and the long line of soldiers with their camels and horses are given an opportunity for a brief rest. A quarrel ensues between the two officers and the Lieutenant is struck down suddenly. Through the treachery of their Arab guide the camp is attacked, their horses and camels stolen and the soldiers are massacred by a hundred murderous savages of the desert. Believing the Captain to be the only survivor, the Arabs take him captive to their stronghold in the hills.

Years elapse. A caravan is seen slowly wending its way across the desert. It is part of Kitchener's victorious army passing over the Soudan. A strange creature is seen in the immediate foreground, a snake is crawling along the sands, the being raises his ensnared and is about to kill the snake when he espies the caravan coming towards him and immediately bounds away in fright. He is pursued by the soldiers, who bring him to bay in his cave on the hillside.

After a desperate fight the soldiers bring him out into the sunlight and find that he is a white man—one of their own race, but stark, raving mad. Hanging to the tattered rags upon his breast is a button of the British army. Was this poor, wild, raving creature once a British officer? The flag is fetched and placed before him. He sees it and pauses in his wild fear. Wildly he clutches the banner. The soldiers stand in breathless expectancy. Slowly he looks from one to the other. Something from the hazy past comes to him. Gradually he remembers—he was once one of them. The soldiers at last reach their home post. The desert has been robbed of its prey. The lost comrade has been brought back to life and love and civilization but who is he? The denouement is happy and startling and brings to a finish one of the best pictures ever made by Selig.

WILLIE.—Willie gets a letter from his best girl's papa in answer to his proposal for his daughter's hand, in which he reminds him of his inability to support a wife and suggests he go West and grow up with the country and then come and talk to him. Willie goes, takes a few ideas along with him regarding the invasion of the wild and wooly. He arrives at the Texas camp and is shown his bunk. Willie finds his silk pajamas are not adapted to the surroundings and the imitation of the rope and saddle not conducive to his early training.

It was a long, eventful night. Morning dawns and finds the tenderfoot on a bronco nothing like a Florida truck horse, who politely takes to the occasion and attempts a few acrobatic stunts. Willie arrives at the bunk house slightly disfigured, but still in the ring. He finally discovers his courage, gives the bully of the gaying cow punchers a good trouncing, floors the manager of the ranch, shoots up the place and returns East to claim the girl.

VITAGRAPH COMPANY.

AN UNFAIR GAME.—A fashionable young society lady, to escape social whirl and exactions, and suffering from ennui, induces her father to take her on one of his annual Fall shooting trips to the wilds of Northern Canada. Her intended husband promises to join them later.

Located in their camp, far away from civilization and surrounded by primeval forests, "Trapper Joe," who is one of nature's sons, unsophisticated, untu-

The Best in the Bronx. Get Next to This!

A few months ago Mr. A. Koscherak called at my office to take a look at the

HALLBERG

goods, including the HALLBERG Economizer, MOTIOGRAPH M. P. Machine, HALLBERG Flaming Arc Lamps, etc. Everything looked pretty good to him, and he placed order for an entire equipment. I fitted him out, and now I want you to read his letter—

Remember, I Can Do the Same for You

MR. J. H. HALLBERG, 36 E. 23d St., City. New York, August 2, 1910.

DEAR SIR: Several months ago I bought one of your "HALLBERG" Economizers and the MOTIOGRAPH M. P. machine, and wish to state right here that I am more than pleased with both of them.

The reason I am writing you is that I think you will be interested to hear what happened at my place last Monday night. Two inspectors called on me, and, after inspecting the booth, looking after the operator's license, etc., called me over to them and told me that I have the BEST pictures and machine in the Bronx, so you can readily imagine how proud I felt when praise like that came from people who know.

All my patrons are well satisfied with the pictures, as they are flickerless, and don't hurt the eyes, and for that reason I am playing to a full house daily.

Wishing you much success, I remain Very respectfully yours,

(Signed) A. KOSCHERAK,
Melrose Theatre, 160th St. and Melrose Ave.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the **"HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can. I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer. SEND FOR FREE CATALOGUE No. W-42**

J. H. HALLBERG 36 East 23rd Street NEW YORK

KINEMACOLOR

NOW OBTAINABLE FOR

AMERICAN EXHIBITION

Moving pictures in the actual tones, tints and hues of nature. See description of remarkable demonstration in Madison Square Garden, Dec. 11 (in this paper December 18th and 25th, 1909) by Charles Urban, F.Z.S., and G. Albert Smith, F.R.A.S., of London

Now the leading novelty in attracting crowds at the leading theatres in London, Paris, Berlin, Lyons and other cities of Europe.

Terms for Exclusive Displays of Kinemacolor in various cities will be supplied on application.

The Kinemacolor Company of America, Inc.

ALLENTOWN, PA.

tores and unaccustomed to the ways of the ultra monde, happens into camp and beholds Margaret, who breaks upon his astonished gaze like a vision of loveliness. Unused to the charms and graces of women of such refinement and higher birth, he is infatuated and at once enslaved by her beauty.

Margaret observes this, and for pastime and amusement plays upon Joe's susceptibility, and leads him on by her winning ways and practiced coquetry, until he is completely dazzled, like the poor moth flittering about the brilliant flame. His heart and mind are engrossed until the increasing passion of his soul bursts forth in a declaration of his love, and he wildly enfolds her in his arms and madly kisses her.

Margaret, with her husband-to-be and her father, leaves camp and returns to the city, where later on she marries. While her happiness seems complete—wedding bells are ringing and the nuptials are being celebrated—"Trapper Joe" is seen lost in a stupor of self-reproach and dazedly standing in the midst of a howling blizzard in his native forest. Suddenly his suffering bursts into a delirium, finally reaching a state of mental coma, in which he falls prone and helpless, soon becoming a victim of the relentless storm which enshrouds his body in a winding sheet of snow.

ESSANAY FILM MFG. CO.

THE COUNT THAT COUNTED.—Jimmy Little, a reporter for the Daily Howl, is in love. The object of his affections this time is pretty Dorothy Alexander, daughter of a millionaire, and this is the unfortunate part of it, because Dorothy's father suspicions the reporter of wanting the millions more than Dorothy.

However, nothing could be furthermost in the mind of Jimmy, and on the afternoon our story opens having received a note from Dorothy to call immediately and ask her father, he leaves the office and takes a car to Dorothy's home.

Dorothy and he fearfully approach the old gentleman in his study, but he mercilessly denounces Jimmy as a fortune hunter, and in the end the unlucky suitor is dragged to the door by the butler and pitched out on his ear.

Jimmy refuses to accept defeat, scrawls a brief note to Dorothy inviting her to elope with him and sends it in by the maid. Dorothy answers that he must first win her father's consent, and father, coming into the room as she writes, adds a postscript to the effect, "and if you ever do you can have her."

Jack Horning is interested in Jimmy's affair, and when Jimmy confesses his predicament to him, the star reporter immediately hits upon a lovely scheme. Jimmy, he announces, will masquerade as an Italian count and will, with promises of title and fame for the daughter of the soap maker, obtain the latter's consent.

Due publicity is given the "advent to our city of his lordship, Count De Soakum," and the article, concocted by young Horning, adds further that the count bears a letter of introduction to Mr. James Alexander, the millionaire soap maker.

That evening Jimmy, masquerading as the count, calls on Mr. Alexander, and is given a fine reception. The old gentleman not only gives his check of $10,000 to the happy couple, but also an ironclad consent to marriage.

Dorothy's father and mother then leave the young people to themselves and during their absence Jimmy removes his false moustache and goatee. This is a sad mistake, however, as a moment later father and mother return, and Jimmy, in endeavoring to get his facial trimmings restored to his face, sticks the moustache over one eye and the goatee on the side of his cheek.

However, Jimmy and Dorothy win out in the end when the reporter flashes the written agreement signed by father himself, "and if you ever do you can have her."

THE DUMB HALF-BREED'S DEFENSE.—Nellie Nixon, the half-breed wife of a drunken miner, and her brother, a mute, are waiting the evening homecoming of Nixon. His lateness means that he is drinking up his salary at the "Silver Dollar" saloon and fixing himself into an ugly frame of mind so he may properly abuse his half-Indian wife.

He is very much intoxicated when he enters, and reeling into a chair at the table pounds loudly for his supper. The frightened girl and her brother hasten to do his bidding, but their placid and meek submission and willingness to do for him only serves to make him more irritable, and finally rising with a scowl he aims a kick at the mute and ends in throwing the boy out of the house. Then he bolts the door and turns on his wife.

When the half-breed mute rises painfully and looks in at the window a thrill of horror shakes him at the scene inside. On the floor lies his sister, while the big brute of a husband, his black hands around her throat, is slowly choking her to death. The half-breed, with a cry of rage, puts his shoulders to the door, but it refuses to yield; then seizing a heavy timber he rams an opening in a lower panel and crawls into the shack.

Nixon sees him, and the two men are on their feet facing each other. Next they grapple and struggle about the room. The boy weakens and falls back against the table, but his hands close on a sharp butcher knife and with an effort he forces up the other man's arm and jabs the knife, hilt deep, into the man's breast.

Shortly after the capture the sheriff notifies the district attorney of the murder and the capture of the murderer, and the young assistant district attorney is sent to interview the boy. The boy is tearful and tries desperately to explain. The young attorney is finally convinced of the boy's innocence, and slapping him assuringly on the back returns to the district attorney's office.

Unable to write or speak, there is a tremendous handicap placed upon the unfortunate boy. However, in pantomime he explains to the attorneys how the husband came home drunk, how he choked and kicked him and his sister, and finally how his sister was murdered. The rest is explained, and to the complete satisfaction of the district attorney, who gives him his liberty.

FILM FOR RENT

We handle film of quality and stand ready to prove it--Prices upon application.

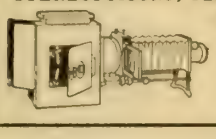
WRITE OR WIRE TO-DAY

LIBERTY FILM EXCHANGE

Bank Building - - Liberty, N. Y.

MOVING PICTURE MACHINES

STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins

1028 Main Street,

KANSAS CITY, MO.

Large Line of Edison Goods. Established 1899.

JOIN OVR TRAVELOGUE CLUB

RVN ON THE TABARD INN LIBRARY PLAN

MOST ECONOMICAL PLAN EVER OFFERED TO ELECTRIC THEATRES

BY PURCHASE OF ONE SET UNDER THIS PLAN OVER 50,000 COLORED TRAVELOGUE SLIDES AVAILABLE

TRANSFERABLE LIFE MEMBERSHIP IN TRAVELOGUE CLUB SECURED

· NO DEPOSITS · NO GUARANTEES ·

··· NO RENT ···

SLIDES EXCHANGED AT ANY TIME FOR · 50 CENTS ·

GEO. W. BOND & CO.

95 DEARBORN ST. CHICAGO.

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.

WHY: Because we fill all orders promptly.

This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.

932 Chestnut Street Philadelphia, Pa.

INTERNATIONAL

FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in

SECOND HAND FILMS

in the United States

For Sale

Motion Picture Manufacturing Plant

Fully equipped and now in operation, located near New York City.

PRICE $5,500

including buildings and ground 25x100 ft.

Or will sell plant ($3,000) and lease premises for $50 per month

EXCELLENT OPPORTUNITY TO START IN BURINESS

Address:

Independent, care of M.P.W.

LICENSED RELEASES.

BIOGRAPH.

June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512

EDISON CO.

July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)

KALEM CO.

June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175

LUBIN MFG. CO.

June 20—The Road to Happiness (Dr.).....600
June 20—Poetical Jane (Com.).....350
June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....850
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wifie's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990

GAUMONT.

G. Kleine.

July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374

URBAN-ECLIPSE.

G. Kleine.

July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950

PATHE FRERES.

July 23—Pete Has a Good Time (Com.).....476
July 25—Getting Even with the Lawyer (Com.).676
July 25—Breaking Up Ice in Finland (Edu.)..305
July 27—Detective's Dream (Com.) 587
July 27—On the Ethiopian Frontier (Scenic)....387
July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....690
Aug. 20—A School in New Guinea (Scenic)....285

SELIG POLYSCOPE CO.

June 30—The Fire Chief's Daughter (Dr.).....1000
July 4—Go West, Young Woman, Go West (Dr.)..990
July 7—The Red Man's Way (Dr.).....1000
July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....780
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 690
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995

VITAGRAPH COMPANY.

July 5—A Boarding School Romance (Com.)....998
July 8—Between Love and Honor (Dr.).....917
July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....883
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Sterecopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of_____reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over_____days old.

NAME OF EXHIBITOR _____

THEATRE _____

TOWN_____ STATE _____

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

ESSANAY FILMS

A GENUINE COMEDY SCREAM
Release of Wednesday, August 17th

THE COUNT THAT COUNTED

(Length, approx. 975 feet)

Count the laughs—millions of them. A story with snap and "go," inimitable comedy by two hilariously funny comedians, **exceptional** photography.

All the qualities of a **genuine** hit.

Don't Miss the Poster

BOOK THIS LATEST WESTERN OFFERING
Release of Saturday, August 20th

THE DUMB HALF BREED'S DEFENCE

An intensely dramatic story of the West. It shows the tremenduous odds against a dumb half breed, accused of the murder of his sister and her brutal husband, and how he clears himself in a pantomimic defence. Legitimately thrilling with acting of exceptional excellence.

O, SAY! LOOK WHO'S HERE!

Watch For Them **HANK and LANK** Don't Let Them Get By

ESSANAY FILM MFG. CO.

LONDON
5 Wardour St., W.

435 N. Clark Street
CHICAGO

BERLIN
35 Friederich Str.

In answering advertisers, kindly mention the Moving Picture World.

CLASSIFIED ADVERTISING.

WANTED [illegible]

WANTED [illegible]

EQUIPMENT FOR SALE.

FOR SALE One almost new Motograph [illegible] Power's, used but in good shape. I. J. REMBUSCH, Scottsville, Ind.

FOR SALE 100 Theater Chairs at bargain. Address, L. N. CUSHMAN, Springfield, Mass.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

FOR SALE—A quantity of negatives—foreign and American. Address, NEGATIVES, care Moving Picture World.

THEATERS FOR SALE.

FOR SALE—Reasonable, established moving picture show, seating 250, in Vermont village. Well patronized. Address, WINTHROP, care Moving Picture World.

FOR SALE—Vaudeville and picture theater, only one in town of 6,000 population. Will be sold cheap to someone with the cash. Those interested write at once to PROPRIETOR, care Moving Picture World.

MOVING PICTURE THEATER, seating 600, in a city of 150,000 population, horseshoe balcony, 8 exits. No. 5 Power's machine, 1 combination Power's machine, stage 18 x 12, scenery, dressing rooms, asbestos curtain, everything in excellent condition. This is one of the best propositions in New England. Owner can not give it proper attention. Will lease to responsible parties. I. M. W., 704 Themont St., Boston, Mass.

FOR SALE—Moving Picture Theater in city of 100,000 population, within 100 miles of New York. Doing good business. Owner leaving city. Address, ELECTRIC, care Moving Picture World.

FOR SALE—Ten-cent Picture Theater in small town near Chicago, no competition, $1,000. P. SCHUCHMANN, 428 So. Harvey Ave., Oak Park, Ill.

SITUATIONS WANTED.

COWBOY with ability and good experience wishes permanent position with Independent Film Company producing Western plays. G. R. B., care Moving Picture World.

AT LIBERTY—A-1 Operator and Manager; five years' experience in own theater. Strictly sober and reliable. Wife A-1 Pianist. Salary or commission. Responsible parties write quick. LOCK BOX 101, Norwich, Conn.

WANTED—The management of a moving picture or vaudeville theater; four years' practical experience; best references; willing to make a small investment. Address, E. T., care United Film Co., 1 First St., Troy, N. Y.

CAMERA AND DARKROOM MAN, thoroughly experienced, with own outfit, desires permanent position. Address, CAMERA, care Moving Picture World.

WANTED position as Manager of first-class Vaudeville and Picture Theater. Fifteen years experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address, MANAGER, 54 So. Russell Street, Boston, Mass.

Selig Presents for August 22 **DORA THORNE** **By Bertha M. Clay**

A Dramatic story that has been a household word for almost 20 years—Book this subject today, everyone in your town has heard about it.
Length about 990 ft **Code word Thorne.**

Selig Presents for August 25 **The Indian Raiders**

Everybody knows what to expect when Selig announces an Indian Picture—And moreover they want it.
Write your exchange today.
Length 1000 ft. **Code word Raiders.**

SELIG POLYSCOPE CO.
CHICAGO,
45-47-49 Randolph Street
U. S. A.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 506 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. A. Andrews Co.
CHICAGO ESTABLISHED 1868
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

"Mirer Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

MOVING PICTURE MACHINES

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

SONG SLIDES

300 Sets of Brand New Late Songs at **$3.00** per Set

If taken in lots of 5, $2.75 per set
" " " 10, 2.50 "
" " " 15, 2.25 "
" " " 25, 2.00 "

CASH WITH ORDER

EXCELSIOR SLIDE CO.
138 East 14th St., NEW YORK, N. Y.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY NON-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 130 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

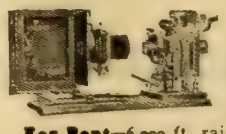
FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago



For Sale—1,000 ft. reels film, $5 to $25: Edison, Power's, Lubin machines, $50: new, $100: song sets, $1: odd slides, 5c: Model B. gas outfits, $25. Rain removed from your film, $1.50 per reel.

For Rent—6,000 ft. rainless film, $6: 12,000 ft. $12, per week, one shipment. Will buy, machines, film, show goods.

H. DAVIS - - - Watertown, Wis

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

Independent Film Stories.

ATLAS.

THE COUNT OF NOACCOUNT.—Tony the barber, with aspirations above his calling, has had ample opportunity, during the periods between customers, to acquaint himself with the fact that the overproduction of American heiresses and shortage of titled noblemen, is commented upon in daily papers.

Reading of Lawncrest, a mountain resort, being unusually well supplied in this respect, Tony conceives the foolish idea of masquerading as an Italian Count in the hope of capturing an heiress for a wife.

He purchases an impressive outfit at a second-hand clothing parlor, sends a telegram to the leading hotel reserving a suite of rooms, and sallies forth in his quest for wealth.

At Lawncrest, preparations for a hay ride were in progress when the bogus Count's telegram arrived. The landlord, proud of the distinction of entertaining the nobility, announces the fact to his guests. The hay ride is immediately postponed by the girls, much to the chagrin of the boys, who do not hesitate to show their displeasure.

The girls proceed to array themselves in their best in anticipation of the Count's arrival, and indeed make a decided impression when he appears upon the scene, as the events following bear out.

A woman's privilege is to change her mind, and when, after being formally introduced by the landlord to the assembled guests, the Count states that a hay ride would be a new experience to him, the girls immediately insist upon the original program being carried out, but now without any enthusiasm on the part of the boys.

During the ride the Count is the center of attraction, the girls showering him with their attentions.

Arriving at the picnic grounds, the girls treat the Count with the utmost consideration, while the boys are kept busy with the chores. Believing in the old adage, "Make hay while the sun shines," the bogus Count, taking advantage of the opportunities offered him, proposes to each of the girls in turn.

But it's a long lane that has no turn, and the boys are soon to come into their own again, and in a manner both satisfactory to them and embarrassing to the girls.

Bob, a brother of one of the girls, decides to spend a few days with his sister. Arriving at the hotel and learning of her absence, he decides to join the party.

He is enthusiastically welcomed by the boys, and the girls, proud in their possession of a real live Count, all wish to be the first to present him to Bob.

The introduction fills Bob with mirth and the Count with consternation, and Bob loses no time in divulging the fact that the Count is none other than Bob's barber, Tony.

Imagine the mortification of the girls and picture the exultation of the boys, who in retaliation drive off and leave the girls alone with their Count.

There is no anger like that of a woman scorned, or fooled, either, and what those girls did to Tony would require pages to relate.

Really, Tony did deserve a coat of tar and feathers; well, he received a substitute for it. A cushion furnished the feathers, and, in the absence of tar, the girls employed the jam forming a part of the interrupted luncheon, and treated the Count of Noaccount to a coat of jelly and feathers.

A BULLY'S WATERLOO.—You have run across him or his counterpart. Remember in the old days at school he swiped your migs, threw your cap over the fence, stuck his finger in your eye and whistled in your ear? He was always big and husky and how he would pick out the little fellows to have his fun with.

He grew up, too, even as you and I, and the only change noticeable was that he used more care in selecting his victims. Of course he got married—for did not this bring with it a meek, gentle little woman, always on hand to be nagged, abused, and yes, beaten, too, and with no danger to himself, for she keeps quiet and won't tell—don't want neighbors or relations to know she made a mistake.

Our Bully was no different, cast from the same mold and cut after the same pattern. Big, burly, blustering. He owned the town, or thought he did; it was a busy little town and perhaps no one had the time to devote to our Bully. He beat his wife, of course he did—wasn't she his wife—and regularly, too, just a sort of appetizer to start the day with.

The little newsboy had no business getting in his way—well, perhaps he did not know who Mr. Bully was or he would have been on the other side of the street selling his papers; and that some day he did lick a man—honest—a Chinaman. Hop Sing knew who was Mayor of the town but forgot who owned it. Old Tom was blind. It was a pity, otherwise he might have seen the error of his ways and kept out of Bully's way.

But we do have strangers visit us occasionally and especially during the Summer a stray city chap may drop in on us to spend a vacation. Nancy Lee was one of those real cute, manly chaps that wait on us when we go to the city—you'll generally find him behind some ribbon counter. Nancy was a sure enough stranger, otherwise he would not have dared stop off in the same town with our Bully. Well, mistakes will happen—poor Nancy got in Bully's way and something terrible happened to him. He burst the seam of a glove, lost a button off his shirt and disarranged his hair. Bully has not stopped running yet, but then Nancy did not know who Bully really was.

Bully never came back to our town. He was mortified after his encounter with Nancy. After much pleading on the Bully's part his wife finally joined him in his new home and we are reliably informed that he says yes ma'am and gets his wife's permission to go out.

THE TALE OF THE HOT DOG.—Honus, an itinerant vendor of frankfurters with no thoughts of establishing a permanent clientele but merely considering how much profit can be made on the least capital invested, apparently has cornered the market on all the old-time, left-over frankfurters in town, as this tale will unfold, and proceeds to work them off on the public.

At every Summer resort, in cities large and small, wherever the belated wayfarer may congregate, there we find the frankfurter man. Who of us has not at some time tackled the luscious hot dog in his lair and with more or less gratification?

But this is another story—not of the young puppy hot dog of to-day, but of those battle-scarred veterans of many campaigns.

The hot dog does not recognize race, creed or color, and levels all rank and class without distinction.

On this bright July day business was particularly brisk with Honus and he disposed of his wares in a rapid manner and in goodly quantities. It may have been the weather or it may have been the physical condition of Honus' customers, for strange to relate, each and every one of them, while at first gratified with their purchase, in short order reached the conclusion that they had been cheated and swindled out of an anticipated repast.

To start trouble only requires a leader and when the full enormity of the crime perpetrated upon them had been set forth by one of the victims, Honus' customers decided upon speedy retaliation.

One by one, in pairs and by crowds the victims joined in the search for vengeance. It was a long chase and a stern chase—but justice will not be denied. Honus was eventually captured and punishment meted out to fit the crime. Honus was obliged to eat each and all but one of his remaining wurst. The other one is what killed the cat.

YANKEE

THE GANG LEADER'S REFORM.—Chuck Westman was that type of plug ugly and strongarm man at one time prevalent in the city of New York, but thanks to the strenuous measures on the part of the police department, now almost, if not quite, extinct. A gang leader by reason of his abnormal brute strength, he held sway in a section of the lower East Side, obtaining funds to support himself and adherents in idleness by intimidating inoffensive merchants and other residents of the section to purchase tickets to fake balls and picnics, and which they gladly bought realizing that otherwise they would meet with physical violence.

Long immunity from punishment due to political pull, the result of his controlling and influencing a large number of votes, Chuck became callous and unmindful of the fact that just punishment must sooner or later be his lot.

These conditions also permitted a wide-open town, and in the days when the lid was off gambling places still existed in the Metropolis, and it was in one of these that John Stone, a society and business man to all intents and purposes, but in reality a sharp and card cheat, was caught at his tricks and exposed and thrashed in the presence of a number of friends, who formerly held him in high esteem.

Burning with resentment and not possessing the moral and physical courage to inflict a punishment he thought due his assailant, he sought out Chuck Westman in his haunts, to enlist his services in obtaining revenge.

Negotiations were satisfactorily made, but the cost was high and Chuck Westman, secure in the belief that he could easily earn the price offered without suffering any consequences, undertook, with the assistance of some of his gang, to administer a beating to Richard Harding, a wealthy young club man who had exposed and thrashed John Stone. But little did Stone or Westman reckon on the consequences, for Harding, a well trained athlete, when assaulted more than takes care of himself and with the assistance of nearby police puts his assailants to flight.

Harding possessing wealth and influence and also a determination to prevent further crimes of a similar nature, visits the chief of police and identifies the man who committed the assault upon him as Chuck Westman, by means of the Rogues' Gallery. An unknown or less determined citizen might not have received the consideration shown Harding and once again Chuck Westman might have gone scot free, but in this case it was policy to make an example of some one and therefore Chuck Westman finally met his just deserts. Captured in the rear of a low dive, Chuck after a violent fight temporarily eludes the detectives sent out to make his capture and seeks refuge in his own home; but orders have been given to these New York sleuths, "don't fail to bring in your man," and Chuck is finally captured on the roof of his home, after making a determined resistance.

Chuck's family consists of his mother, wife and infant child, who witnessing Chuck's capture realize that what they had long expected has now reached a definite conclusion. Chuck had never shown the slightest consideration for his family, but a woman's heart is a peculiar organ and, notwithstanding the neglect, abuse and beatings both mother and wife had been subjected to, this tough was a son and a husband and their agony was just as strong as though he was a respected, law-abiding citizen.

We pass over the trial, conviction and sentence of Chuck Westman, but fifteen years later he is discharged from prison, an aged, broken spirited man whose associates and political friends having deserted him when he could not longer give value received for their efforts.

Hungry and with no place to turn, driven from pillar to post, he is munching on a crust of bread taken from a refuse can when a young girl, noticing his condition, insists that he take her lunch. Long confinement and famine have made Chuck a weakling and with the assistance of a passerby his young benefactress insists upon taking him to her home.

Chuck's family in the meantime have prospered, they were enabled to remove to a more respectable neighborhood. As the child grew up into a comely industrious girl her added earnings made the little family more than comfortable. It was to this home that Chuck's daughter led him, for it was she who found Chuck starving and ill.

The past had all been forgotten and forgiven long ago. Chuck had had ample opportunity to reflect on the error of his ways while in prison and with an honest trade, learned during his incarceration, and a respectable and loving family to encourage him, he became and is now, what he never had been—a hard working, honest and respected citizen.

THANHOUSER COMPANY.

THE GIRL REPORTER.—May Merrill and Will Marshall are sweethearts and both reporters on the Daily Wave. Will leaves the paper to accept the position of private secretary to Blake, Commissioner of Public Works. Shortly after Will takes up his new work Blake is threatened with exposure and punishment on a charge of accepting a bribe.

In order to save himself, Blake makes it appear that Will is the guilty party. May is sent to investigate the matter for the Wave.

When she discovers that Will is accused, she determines to devote all of her time to clearing him, and with this end in view, she applies for the vacant position of private secretary to Blake. Assisted by Pete, a faithful office boy from the Wave, who follows her to her new position, May does some clever detective work and, clearing Will, manages to fix the guilt where it belongs, on the shoulders of Blake.

SHE STOOPS TO CONQUER.—The play deals with the love affair of two young people, both of whose parents are anxious that they should wed. Young Marlow is sent by his father to court the daughter of his old friend, Mr. Hardcastle. Marlow has spent very little time in the company of the fair sex, and as a consequence thereof is always shy and nervous in their presence. He, therefore, accepts his father's orders unwillingly and accompanied by his friend, young Hastings, rides out to meet his future bride. On the road the travelers meet Hardcastle's stepson, Tony Lumpkin, who, in revenge for a punishment his stepfather has inflicted, directs Marlow and his friend to the Hardcastle mansion, claiming that it is an inn where they will be well treated.

In the meantime, great preparations are being made at the Hardcastle home for the reception of the son of Hardcastle's old friend, and when Tony ushers in young Marlow, thinking Hardcastle merely the proprietor of the inn, he treats him with scant courtesy and orders him about, much to the older man's chagrin. Hardcastle has objected to his daughter's extravagant costumes, and she appears on this memorable evening dressed in a simple dress and wearing the cap and apron that housewives in the neighborhood assume. This costume greatly pleases her father, but leads young Marlow further astray. He immediately jumps at the conclusion that she is a most attractive barmaid and loses his heart to her in short order.

Upon the arrival of his father Marlow learns his mistake as regards the inn question, but flatly refuses to marry Hardcastle's daughter, claiming that she is too grand for him, and citing his preference for the maidservant. While in the act of making love to the supposed barmaid he is discovered by his father and when told that this is the young lady his father had intended him to marry, he is overjoyed, as he feels sure that his bashful disposition would never have allowed him to woo and win her had he known her to be a lady of fashion.

ECLAIR.

MUSETTE'S CAPRICE.—Husband and wife are going to a ball, and the husband goes out to get some flowers while the wife waits in for her dress. The wife learns from the girl who brings the dress that she has fallen in trouble at home and goes to the girl's home, leaving a note for her husband, saying that she has gone to call on a friend at a certain address and asking him to call on her there. Reaching the poor, ill-furnished garret where the girl's mother lies, the charitable visitor at once

Getting Better Every Minute

There is No Use Worrying About the Success of CHAMPION Films. They're out of the Doubtful Class Now and Going Right On to Glory, as each Succeeding Release Rightly Proves.

NEXT BIG SENSATIONAL ISSUE:

The Sheriff and His Son

RELEASE DAY, WEDNESDAY, AUG. 24

Scene from "THE SHERIFF AND HIS SON"

Another Great Western Production Which Means Success of the most Pronounced Type for every Exhibitor who show it on his screen.

It Tells a Pictured Story of Love and Duty, battling against Hate and Treachery, in such clear and compelling succession of Startling, yet superbly beautiful Scenes that all previous attemps at producing this type of picture pale into insignificance.

"CHAMP" MEANS WESTERN FILMS

Of the Highest Possible Photographic Quality, enacted by Real Stars. No detail is lacking. If you want to be convinced of the Truth of "Champ" statements, just keep Pounding away at your exchange until he gives you these:-

The Cowboy's Pledge
Hermit of the Rockies
The Cowboy and The Squaw
Romance of An Anvil
The Abernathy Kids

EVERY WEDNESDAY A REAL WESTERN FEATURE

Superb Posters Free **Write for Synopsis**

We've Got A Real Mailing List. Get On!

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

27 Lexington Avenue, New York, U. S. A

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

Dustproof Durable Projection Apparatus

Noiseless Flickerless Accessible Reliable

EDENGRAPH

Intermittent Movement Running in an Oil Bath

You Get Interested! Soon You Will Be a Booster

Licensed by the Motion Picture Patents Company

The EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, President

135 West Third Street, New York, N. Y.

Send for Catalogue and List of Selling Agents

Announcement

The Dramagraph Company of America begs to announce to Independent Exchanges and Exhibitors that they have postponed releasing their first production until September, on a date to be hereafter announced.

We have taken this step, because we do not believe in burdening the exchanges with new films during this dull season of year.

Meanwhile the Dramagraph Company are busily engaged on a number of strong dramatic feature films which you should not fail to secure to stimulate the Fall trade.

DRAMAGRAPH CO. OF AMERICA

Factory and Studio: Edgewater, N. J.

OFFICE:
Lincoln Bldg., No. 1 Union Square
NEW YORK

Sold only through the Motion Picture Distributing and Sales Co

sees what is needed and, setting out with a big basket, buys all manner of good things with which she returns to the sick room shortly before her husband, who has been considerably puzzled by the character of the neighborhood in which his wife's friend lives, arrives arrayed in splendid evening dress and carrying a large bouquet. His 1st sentiment upon entering the room is disgust, and he tries to persuade his wife to leave, but she coaxes his pocketbook from him, gives the notes which it contains to the woman and then, placing an apron around him, sets her husband to cleaning the fireplace, which he does with some damage to his face and shirtfront.

THE FIREMEN OF CAIRO. This film furnishes a curious and intensely interesting display of the exercises, drills, etc., performed by the Egyptian firemen, concluding with an actual fire and one of the most daring rescues ever accomplished. Excitement prevails throughout.

NESTOR FILMS.

WHY DAD WAS HELD UP.—Indignation ran high at Jim Taylor's hotel. Gene Hardwell had just received a letter from his father, who not only refused consent to his son's marriage with Jim's daughter, Josie, but wound up by calling that young lady a "Western Miss Nobody" and added that he might be expected on the first train. The last sentence gave Gene hope. If Dad once met Josie, the young man felt quite confident all objections would be instantly removed. In this, however, he was doomed to disappointment. Mr. Hardwell absolutely refused to see Gene's fiancee, so there was nothing left to do but carry out the program they had planned in case all else failed.

Accordingly, when the old gentleman started for home, Josie rode with the boys as far as the stage station; then, while they hurried away to mask and make ready for the mock hold-up, the girl remained to await the coming of her future father-in-law.

As the old coach came lumbering up, Josie, traveling bag in hand, hastened out to be very affably greeted by Mr. Hardwell, who, as the boys had carefully arranged, was the only passenger.

Josie made the most of her opportunity as the stage wound its way over the hills, so that they had become fairly well acquainted when the boys dashed up, and at the point of their guns boldly demanded that the two passengers alight and with hands up march into the woods.

Here they were securely bound to a tree, and a note, which Eagle Jack rode forward to take, was thrust into Mr. Hardwell's face, demanding $50,000 of his son if he wished to again behold his father alive.

Then, after much shooting in the air, quarreling and yelling, the boys threw themselves upon the grass to sleep off the effects of a large black bottle, which, sad but true, had really been empty.

At this point, the leader, on the pretext of forcing Josie to drink, turned so that she could conveniently get his knife, and afterwards as conveniently lay down with the rest. Quickly the girl cut herself and her fellow prisoner free; then, to the great admiration and astonishment of Mr. Hardwell, stealthily relieved each man of his gun; brought them blinkingly to their feet with a shot, and, lining them around the tree, forced the leader to bind them and himself to depart; while she helped her companion aboard a horse, mounted her own and made good their escape.

As they disappeared from view, the boys dropped the rope, picked up their guns and shouted for joy—but, could they have seen Hardwell clinging to the neck of his horse as Josie forced him to keep up with hers, and his terrified face at her driving, even after they had changed for a buckboard at the stage station, they would have yelled even louder.

However, the finest part of it all was that they had accomplished their purpose. Mr. Hardwell's gratitude and admiration knew no bounds; and, when he discovered that this was the girl of his son's choice, he not only gave his consent but a very substantial check as well.

"IMP"

FOR THE SUNDAY EDITION.—A young reporter is informed that he can get a very good story for the Sunday edition of his paper by going to a certain water-front and getting evidence against some smugglers. He realizes that he will not be granted admission, and in order to fulfill his object he disguises himself as a convict, and upon his arrival discovers that the gang in question is led by a beautiful girl whose father had been killed while on a pirating cruise. The reporter, fearful lest he be apprehended and the story delayed for the edition, sends the manuscript by carrier pigeons, but is discovered by the girl, who immediately raises an outcry that brings the gang rushing to the spot. They capture him and put him into one of their storehouses. They contemplate doing away with him, and while they are discussing the best means of accomplishing their intention, the girl goes in and sees him sitting, dejected; it is the call of youth to youth, as of old; the ancient way of a maid and a man. She falls in love with him and decides to send one of the carrier pigeons to his office with news of his predicament, entreating the office force to send out a rescuing party. After, when he is at liberty again and is writing the story of the gruesome imprisonment and the rescue, he asks to know what accounted for his office associates understanding the need of assistance just at the crucial moment, and he discovers that the girl acquainted the office with the situation by sending one of her pigeons with the message. He goes to her and asks her to leave the robbers and come home to him and peace. The eternal feminine in her, her innate independence, revolts at the suggestion, but she is finally dominated by the man and goes back with him to pure things and pure existence.

THE TAMING OF JANE. The path to love and its bitter-sweet fruits is often a path of thorns. But he who would dare the bramble and brier for the blossom that lies beyond, is brave and bold enough to be deserving of the fair. A Westerner's daughter, full of the vigor and vim of the West—a tomboy in parlor parlance, out of pure mischief and with no thought of malice, finds a lot of satisfaction in forever discouraging the young man who is trying to make love to her. Finally she drives him to desperation, and he decides to lasso her and force her to come to terms. He catches her and takes her to the license office, but just as they are about to be married, she grasps the license and runs away. Again he catches her and ties her to a tree; her father comes along and unties her, gives her an empty pistol and tells her to shoot the boy for his cruelty. But underneath the rugged, wild surface of her being flares the flame of womanly tenderness. She has no more intention of hurting her lover than she has of pointing the pistol at herself and pulling the trigger. She points the pistol at the boy in make-believe, just when her father shoots his pistol. The girl thinks she has shot her lover. She succumbs in a wild abandon of grief, rants at herself, decides to turn over a new leaf when the father brings in the minister, who marries them on the spot.

N. Y. MOTION PICTURE CO.

A WOMAN'S BETTER NATURE.—During a skirmish over a card game in a Western tavern old Dunn Sikes is wounded. He, however, mounts his horse and manages to reach his cabin, but just in time. He falls to the ground and Sue, his daughter, runs to him—but he has gone on a journey "from which no traveler returns." Sue hastens to her friends, who return with her to bury her father. Mexico, a gambler, shows his tenderness for Sue, when he leads her away from the grave, and they become close companions. At the gambling room Mexico is planning to fleece two Easterners and counts on Sue to help. She refuses and is roughly thrown aside. She succeeds in hiding her pain, but decides she can no longer submit to such treatment and leaves a note telling of her determination to go away. When she reaches the city she is made sport of because of her western attire. She draws her gun and is left in peace. A policeman is about to lead her off, but Richard comes to her aid and whisks her away in a taxi. Three months later find her a happy bride and mistress of a luxurious home. One day as she and her husband enter their automobile, Mexico, down in his luck, goes by and determines to profit by his discovery of Sue. He later forces an entrance and extorts money from her. This he spends in a merry crowd and when the money is gone he returns for more. Sue declares she has none, so he takes her jewelry. She is grieved beyond expression and tells her husband all about it. When Mexico returns a third time he is met by Richard, who quickly, and none too gently, puts him out. Sue and Richard resume their happy, peaceful life.

THE REDMAN'S PERSECUTION.—Into the barracks rides an orderly, bearing a message to the commanding officer that the Indians must be forced to move southward, as the land is to be used for settlers. The officer confers with his soldiers and summons an Indian boy, to whom he gives word to bear to the Indian Chief, Big Hawk sends back the message that his tribe will not move. When this is heard the Indian policemen are called to arrest the defiant chief. At first Big Hawk refuses to listen to the policemen, but finally shows his courage and accompanies them, but leaves orders that Indians are to follow his trail. He still persists in retaining the land and is locked in a small house. To the Indian boy he tells of the others on his trail and at his dictation Little Snow writes that the chief is imprisoned and that they should release him. This Little Snow attaches to an arrow and shoots it through the air. It reaches one Indian, he reads it and shoots it farther, and so it goes until it reaches the camp. The Indians take their arms and rush off. Through Little Snow one or two of the redmen enter the barracks. They overpower the guard and others enter too. The soldiers meantime are up in arms and a battle takes place. The chief is rescued, but the soldiers drive out their foes. The Indians return to their camp and have a war dance. While at this the soldiers enter and they overcome the Indians. The redmen are obliged to take down their tepees and move onward.

will permit the film to travel in a direct line from receiving to shipping department.

THE POWERS COMPANY

A WOMAN'S POWER.—Frank Lane is a young real estate agent, conducting a profitless business in the office of I. Trimmer, a confidence man who sells stock in bogus gold mines. Threatened with arrest by one of his victims, Trimmer leaves town. He accidentally meets Perkins, a well-to-do farmer, and [illegible] Perkins [illegible] some [illegible] when Mr. Perkins [illegible] Lane, who [illegible] Trimmer settles to Lane to come up to Perkins' [illegible] and [illegible] with him some [illegible] [illegible] to work the old man for [illegible] Lane after a struggle with his conscience [illegible] to get into the deal.

He enters the Perkins' farm just [illegible] to rescue the old lady from the [illegible] of a cougar. The cougar was about to rob her. Lane makes a hit with the entire family, particularly with the daughter, Eva. When Lane talks mine stock with the old gentleman, the old man, impressed by Lane's honest appearance, decides to draw two thousand dollars from the bank and take the stock.

Meanwhile Lane has met the girl and in several picturesque river scenes we see the development of a love matter.

Meanwhile Trimmer, the fake, is watching Lane and urging him to get the money from Perkins. The old man draws the money from the bank, and Lane is about to turn the mine stock over to him, when the old gentleman leaves the room to get his spectacles and the daughter comes in. One look into her lovely eyes decides Lane to remain in the straight, honest path. He destroys the stock, telling the old man it is defective and leaves the Perkins' home, thinking that he is unworthy of their friendship. But the girl follows him, meets him on the road and persuades him to return with her. The young couple return to the home, where Pa gives his consent to their marriage.

This picture has a comedy climax when a boy enters with a note from Trimmer saying "You are a fool. No woman on earth is worth two thousand dollars."

THE GUNSMITH.—William Dale, a gunsmith, writes to his sweetheart in a distant city, that he has saved up a thousand dollars and that he is coming out to her home and end their long engagement in marriage. Maxwell, a cheap sport, reads the letter, and makes up his mind to get the money. That evening Maxwell, pretending to be drunk, staggers into Dale's shop and pretends to be asleep on the floor. Dale goes out. Maxwell steals Dale's hard-earned savings and is seen going away on a train.

Dale's sweetheart dies of a broken heart not knowing that Dale's failure to make her his wife was due only to the loss of his savings.

Seven years pass, and Dale learns from a friend that Maxwell is living in a distant city. Dale enters Maxwell's home, and drawing a revolver, is about to kill Maxwell. Here follows one of the most unique and powerful dramatic scenes ever put in a picture. Maxwell's wife enters the room carrying on her arms their baby boy. The baby turns to the gunsmith, puts its tiny hand on Dale's hand as if it were begging mercy for its father. Dale puts the pistol back into his pocket and leaves the room.

THE DECEIVERS.—Jolly, an old bachelor, rescues the pet dog of Mrs. Bluffer in the park. An acquaintance follows, which develops into a courtship, and the couple are engaged to be married.

One day Jolly calls on his lady love who has just had a quarrel with her French maid Fifi. The maid plans a terrible revenge. She goes to Mrs. Bluffer's dressing room, takes her wig, artificial teeth and the pads which have made her appear to be a very handsome woman, and brings them down and hands them to Jolly. Mrs. Bluffer, not knowing that Jolly is there, enters the room. Oh horrors! instead of the handsome Mrs. Bluffer, Jolly sees a thin, homely, toothless, bald old woman. Disgusted, Jolly dashes out, despite her pleas. The next day, Mrs. Bluffer calls on Jolly. He has removed his wig and his false teeth, and when Mrs. Bluffer enters unexpectedly, Jolly tries to escape; but Mrs. Bluffer grasps his hand and Oh! my! she holds an artificial arm. The couple look at each other angrily, then realizing that neither has anything on the other, they make up.

DEFENDER

SHANGHAIED.—When a fellow falls in love with a girl on sight it usually means an uphill fight, especially when he's got nothing but a fine, manly personality to offer as collateral for the joy of her hand. But faint heart was never given to Harry Wright, the artist, and so ardently does he woo the dainty Edna that he not only wins her but comes out of a session with her august father with flying colors. They marry, the honeymoon year rolls by on wings of bliss and a blue-eyed tot blesses the union.

The clouds of life are many; some gather slowly giving the wayfarer due warning, while others break out of the clear azure with appalling spontaneity and power. Harry's cloud is of the latter, for one day he is waylaid by ruffians not killed not robbed, but shanghaied! Carried aboard a vessel, commanded by ruffians, he is to be lost to the world, the world of his loving wife and baby, until destiny may liberate him or his stout heart break under the awful strain.

At home, the child cries for its father, and the distracted wife searches in vain. Even the police have given him up for lost. A few years pass. Wright is dead to them. A man, unconsciously an interloper has come into Edna's life. She is at a loss. Would it not be unjust to herself to go through life alone?

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

June 30—Faust (Dr.)
July 4—The King of the Beggars (Dr.)
July 7—Giorgione (Dr.) 1000
July 11—John, the Usher (Dr.) 820
July 18—The Nurse's Trunk (Com.) 485
July 18—To morrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—The Soldier's Honor 635
Aug. 1—She Surveys Her Son-in-law 410
Aug. 8—The Buried Man of Tebessa (Dr.) 677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.) 670
Aug. 15—The Monkey Showman of Djibah 330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo 350

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic)
June 25—The Captain's Wife (Dr.)
July 2—The Sons of the Minister
July 9—The Wonderful Cigar (Com.)
July 9—The Launching Machine (Com.)
July 16—The Prodigal Son (Dr.)
July 23—The Stolen Policeman (Com.) 410
July 23—The Elopement (Com.) 466
July 23—Fabian Cleaning Chimney (Dr.)
July 30—For the Sake of a Child (Dr.)
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.)
Aug. 13—The Stolen Policeman (Com.)
Aug. 13—The Life Boat

"IMP."

June 3—Bachelor's Love 1000
June 6—Nichol's On a Vacation 1000
June 10—Discontented Woman 1000
June 13—Way to Win 1000
June 16—Policeman's Son 998
June 20—Meshes of Net 999
June 23—Self-Made Hero 993
June 27—Brothers' Feud 999
June 30—Game for Two 998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts 998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens 1000
Aug. 1—Irony of Fate 995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time 984
Aug. 11—Hoodoo Alarm Clock 994
Aug. 15—Among the Roses (Dr.) 990
Aug. 18—Senator's Double (Dr.) 995
Aug. 22—The Taming of Jane (Com.) 960
Aug. 25—For the Sunday Edition (Dr.) 990

LUX FILMS.

June 3—What Happened to a Cinematograph Party (Com.) 226
June 14—A Bitter Enemy (Com.) 900
June 17—MacNab Visits the Comet (Com.) 900
June 21—The Devil's Wand 850
June 24—We Want Your Vote 400
June 24—An Exciting Yarn 450
June 28—Witches' Spectacles (Com.) 900
July 1—Charles The Fifth (Dr.) 695
July 1—A Quiet Pipe (Com.) 304
July 8—The Money Lender's Son (Dr.) 586
July 8—Must Be Without Incumbrance (Com.) .429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.) 550
July 22—Ma's New Dog (Com.) 344
Aug. 18—Only a Bunch of Flowers (Dr.) 596
Aug. 18—That Typist Again (Com.) 380

NESTOR FILM COMPANY.

June 20—Boss of E Ranch (Dr.) 956
June 27—The Crooked Trail 964
July 4—A Soldier's Sacrifice (Dr.)
July 11—The Call of the West (Dr.) 990
July 20—Back in the Mountains (Dr.) 985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.) 975
Aug. 10—Hearts of Gold (Dr.) 990
Aug. 17—Why Dad Was Held Up (Com.)

NEW YORK MOTION PICTURE CO. ("Bison.")

July 1—The Ranchman's Simple Son 951
July 5—A Sinner's Sacrifice 922
July 8—The Sheriff of Black Gulch 992
July 12—A Mexican Love Affair 970
July 16—Red Fern and the Kid 988
July 19—A Message of the Sea 1000
July 22—Black Pete's Reformation 957
July 26—Love in Mexico 984
July 29—In the Wild West 995
Aug. 2—A Miner's Sweetheart 1000
Aug. 5—A Cowboy's Generosity 988
Aug. 9—A True Country Heart 1000
Aug. 12—The Prairie Postmistress 945
Aug. 16—A Woman's Better Nature 1000
Aug. 19—The Redmen's Persecution 1000

ITALA.

(By N. Y. M. P. Co.)

June 25—The Man Suffragette for the Abolition of Work for Women 300
June 25—A White Lie 700
July 2—Catherine, Duchess of Guisa 955
July 9—The Abyss 965
July 16—The Voice of the Blood 250
July 16—Mother-in-Law, Son-in-Law and Tanglefoot 750
July 23—A Cannon Duel 500
July 23—Let Us Die Together 500
July 30—The Two Bears 693
July 30—Where Can We Hang this Picture? 307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000

AMBROSIO.

(By N. Y. M. P. Co.)

July 20—The Romance of a Jockey 838
July 20—Some Riding Exercises of the Italian Cavalry 214
July 27—The Room of the Secret 1000
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice 500
Aug. 10—A Favor Admission to a Play 500
Aug. 17—The Hump's Secret 500
Aug. 17—Tweedle Dum Has Missed His Train .500

POWERS PICTURE PLAYS.

July 12—A Mightier Hand (Dr.)
July 16—A Jealous Wife (Dr.)
July 16—The Tattler (Com.)
July 19—A Game of Hearts (Dr.)
July 23—Cohen and Murphy (Dr.)
July 23—Our Housemaid (Com.)
July 26—The Missing Bridegroom (Dr.)
July 30—A Little Confederate (Dr.)
July 30—The Vixen (Com.)
Aug. 2—Her Private Secretary (Dr.)
Aug. 6—His Baby's Shirt (Dr.)
Aug. 6—Almost a Hero (Com.)
Aug. 9—A Man's Way (Dr.)
Aug. 13—Winning a Husband (Dr.)
Aug. 13—Madame Clairo (Com.)
Aug. 16—The Sewing Girl (Dr.)
Aug. 20—A Woman's Power (Dr.)
Aug. 23—The Gunsmith (Dr.)
Aug. 23—The Deceivers (Com.)

THANHOUSER COMPANY.

June 24—The Governor's Daughter (Dr.) 1000
July 1—The Flag of His Country (Dr.)
July 5—Gone to Coney Island (Com.)
July 5—Booming Business (Com.)
July 8—The Girl Strike Leader (Dr.) 1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.) 1000
July 22—The Playwright's Love (Dr.) 1000
July 26—Uncle Tom's Cabin (Dr.)) 1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.) 1000
Aug. 5—The Restoration (Dr.) 1000
Aug. 9—The Mad Hermit (Dr.) 1000
Aug. 12—Lena Rivers (Dr.) 1000
Aug. 16—The Girl Reporter (Dr.) 1000
Aug. 19—She Stoops to Conquer (Com.) 1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche 921
July 7—Jemmy 805
July 14—The End of a Dynasty 920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place 900
Aug. 4—The Eagle and the Eaglet 1000
Aug. 11—Charles Le Temeraire 518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians .1000

DEFENDER FILM CO.

July 8—The Girl Who Dared 825
July 15—A Bridegroom's Misbaps
July 15—Retribution 1024
July 22—Repaid with Interest 1000
Aug. 6—Indian Squaw's Sacrifice (Dr.)
Aug. 13—Shanghaied
Aug. 11—Indian Squaw's Sacrifice
Aug. 18—Shanghaied

YANKEE FILM COMPANY.

June 13—Jeffries on His Farm 650
June 20—A Jew's Gratitude 950
June 27—Heroine of Pawnee Junction 960
July 4—A Ghetto Seamstress 950
July 11—The Pirate's Dower 965
July 18—Right to Labor 998
July 25—Ungrateful Daughter-in-Law 985
Aug. 1—U. S. Revenue Detective 900
Aug. 8—Broker's Daughter 970
Aug. 15—The Heroic Coward 975
Aug. 22—The Gang Leader's Reform (Dr.) 990

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption 950
June 15—Settling a Boundary Dispute 950
June 22—Grandpa's Will 480
—Sheriff's Daughter 480
June 29—Tenderfoot Parson 960
July 6—That Little German Band 640
—Police Maneuver 200
July 13—Clergyman and His Ward 935
July 20—Only a Hobo 485
—Levi Family at Coney Island 480
July 27—Prospector's Treasure 650
—The Kissing Bug 280
Aug. 3—The Rest Cure 966
Aug. 10—The Animated Scarecrow 500
Aug. 10—The Wrong Bag 500
Aug. 17—Count of Noaccount
Aug. 24—The Tale of the Hot Dog 725
Aug. 24—A Bully's Waterloo 200

CHAMPION.

July 13—Abernathy Kids to the Rescue 1000
July 20—A Romance of an Anvil (Dr.) 1000
July 27—The Cowboy and the Squaw (Dr.) 1000
Aug. 3—The Hermit of the Rockies 900
Aug. 17—A Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.)

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, August 15.

Eclair—The Colonel's Boot (Com.) 670
Eclair—The Monkey Showman of Djibah 330
Imp—Among the Roses (Dr.) 990
Yankee—The Heroic Coward 975

Tuesday, August 16.

Bison—A Woman's Better Nature 1000
Powers—The Sewing Girl (Dr.)
Thanhouser—The Girl Reporter (Dr.) 1000

Wednesday, August 17.

Ambrosio—The Hump's Secret 500
Ambrosio—Tweedle Dum Has Missed His Train .500
Atlas—Count of Noaccount
Champion—A Cowboy's Pledge (Dr.) 900
Nestor—Why Dad Was Held Up (Com.)

Thursday, August 18.

Defender—Shanghaied
Film d'Art—Carmen 995
Imp—Senator's Double (Dr.) 995
Lux—Only a Bunch of Flowers (Dr.) 596
Lux—That Typist Again (Com.) 380

Friday, August 19.

Bison—The Redmen's Persecution 1000
Thanhouser—She Stoops to Conquer (Com.) ...1000

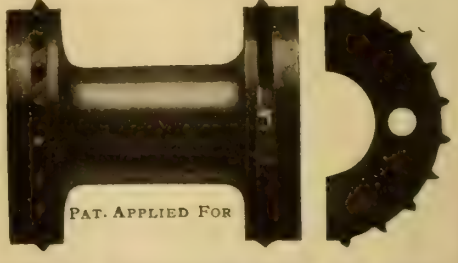
Saturday, August 20.

Great Northern—(Title not given.)
Itala—Agnes Visconti 1000
Powers—A Woman's Power (Dr.)

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

We are now taken back to the vessel. Harry is tortured by the heartless captain, for he will not submit. His bare back is lashed with thongs of leather, but he suffers on until in sheer desperation, after a mighty encounter, he jumps overboard into the sea. He strikes out blindly and finally reaches an island. There is no sign of civilization. He spends many weary days and nights in frantic vigil until finally the sign of a sail gladdens his heart. Shall we tell the story—how he is rescued and how he goes back to the old home, a tramp to all appearances, how his wife's admirer sees him embrace the child, and not knowing him, orders him begone. With a soul full of anguish, he turns his face back toward the sea, when Edna recognizes her lost husband and the first sunshine of five years bursts forth as the wanderer claims his own.

CHAMPION.

THE SHERIFF AND HIS SON.—Dan Moore, the sheriff's son, interferes in vain when his father orders his lazy uncle out of the house. They glare at each other, these two brothers, the one, stern with rage, and the other, scowling with hate.

The next day the sheriff is informed by a couple of neighboring cowboys, of a horse-thief in the vicinity. He at once prepares to catch him and issues orders for the assembling of a posse. His daughter tells him he'll find Dan over at the widow's, and with a wink and a smile goes over himself to get his son and warn the widow to keep her eyes open.

He finds Dan with an arm about Kate, the widow's daughter. It takes him but a second to interrupt their billing and cooing, although he does it with a smile and good-natured banter, for he approves of his son's choice; but there is business to attend to and he takes the young fellow away.

When they return they find the posse ready and waiting, and they are about to start when Dan sees the vindictive face of his uncle peering in at them. He scents mischief and refuses to join the posse, to the disappointment and rage of his father. He still refuses, but will give no reason even when his dad calls him a coward. He turns his back and walks away. His one desire is to save his father the disgrace he feels his uncle will bring upon him. With a shout of derision at the son who failed him, the old sheriff heads the posse as they dash off in search of the horse-thief.

Dan catches up with his uncle just as he reenters the widow's farm after a second horse, the first being hitched up just inside the door. Before he can interfere, however, a shot is fired—the uncle falls, then rises to his feet and staggers away. Dan, to save his uncle, hurries into the barn, just as the widow and her daughter Kate dash up, close and bar the door, the widow still holding a smoking gun in her hand.

The mother stands guard while Kate mounts the horse and hurries for the sheriff. The widow learns the identity of the prisoner, and when she is rejoined by Kate they determine that he must not be arrested, guilty or not. Kate forces the man she loves to bind both herself and her mother to the stall-posts, mount a horse and escape.

Meanwhile the sheriff's daughter has gone after the father, and all returning, find the women bound and the prisoner gone. The wounded brother manages to drag himself as far as the widow's kitchen, falling unconscious across the sill, where the women find him. When revived, he confesses his guilt and his nephew's innocence. The women then bind his wound and fasten him to a saddle. Then begins another chase after the sheriff and the posse who are again hunting the escaped horse-thief.

They meet the returning band with Dan bound in their midst. Explanations are offered, and the old sheriff, before them all, asks forgiveness of his son, while the tears roll down his cheeks.

What the Manufacturers Are Doing.

THANHOUSER NOTES.

A young man and a young woman are sweethearts, and reporters on the same newspaper, besides. The man resigns his position to become secretary to the Commissioner of Public Works. The commissioner is a crook, and, fearing exposure of his crookedness, seeks to fasten the blame for it on his secretary. The girl is assigned to investigate the matter for her paper—the girl against the grafter, eh, what? How's that to start a plot? Going some? It makes you imagine all sorts of interesting things that ought to follow. Some of them do follow. For instance, the girls wins—of course. But she does it plausibly, does it in that sane, practical way you have come to look for in Thanhouser productions. See "The Girl Reporter," released Tuesday, August 16, for the process.

The latest time-honored play-book to fall before the New Rochelle producers in their search for "Thanhouser Classics" is a comedy by Oliver Goldsmith—"She Stoops to Conquer." Of course, the picture is said to be done in the best Thanhouser style and to show Miss Rosemond and Frank Crane at their best. The costumes and setting are announced as notable. The atmosphere of the olden days is declared faithful and abundant, and the film as a whole seems just what a "Thanhouser Classic" should be.

LUBIN NOTES.

The Lubin Manufacturing Company announces for release the third week in August "The District Attorney's Triumph" for the 15th, and "Shorty at the Shore" for the 18th. The latter is an Atlantic City comedy and brings forward a new comedian as companion to the Lubin Company's taller funny man. "The District Attorney's Triumph" is a strongly dramatic story of a girl who wants a romantic hero for a husband and finds him in the man she had recently rejected.

The new costume department of the Lubin Company is one of the busiest places on the new factory site. Two professional costumers have charge of a large staff of operators, who are kept busy turning out material for the pending pictures and overhauling the old costumes. The costume room alone is almost as large as the old studio space.

It is expected that the new Lubin factory will be occupied the coming week. When the employees leave the old Market street place in the evening they will take with them their personal belongings and the next morning report at the new factory, where they will find a completely new equipment. In the matters of convenience, including light and ventilation, the factory building will be a model of its kind, while the system planned

Some of the comedy stories planned for forthcoming Lubin production are unique in theme and treatment. "Lubin Comedy" has become a trade name in the picture business, standing for productions in which there is comedy action in every scene, combining the humor or idea with the humor of action.

Four policemen were required to hold back the boardwalk [illegible] "Shorty at the Shore" was being made in Atlantic City and the "gallery" at times numbered into the hundreds. The picture is an [illegible] one in many respects, showing clear pictures [illegible] many of the most famous parts and concluding with a chase in a wrecked chair that made even the director laugh. It is to be released Aug. 18.

A very well-known leading man now playing in a Broadway production has a mania for making pictures and on a recent Sunday took in every picture show on the Bowery at Coney Island. In a letter to a friend in the Lubin Company he wrote that "Wine a Mamma" was not only the most favored picture along the famous street of amusement, but one that gave him real enjoyment. "Wifie's Mamma" was something of an ugly duckling in its early studio days, but it has scored a lasting hit wherever shown and is a splendid example of smart comedy.

There is always an insistent demand for short comedies and the Lubin release for August 25 will carry a double bill, "The Anarchistic Grip" and "The Dream Pill," the latter introducing many trick effects. "Cowboy Chivalry," a Western romance, precedes them on the 22d.

SELIG NOTES.

Owing to unusual demand for the poster for "Ranch Life in the Great Southwest," we were compelled to order a second edition that will be ready for shipment August 12. The sale of this poster was unprecedented in moving pictures, especially when taking in consideration the advance in price charged for this issue.

"LOST IN THE SOUDAN"—A SELIG FEATURE PICTURE.

Without doubt the film will prove a magnet for the hot weather and draw them in despite the fact of the torrid heat. It is far and apart from anything on the market and will prove a greater winner than either "The Range Riders" or "The Fire Chief's Daughter," both of which have caused a regular stampede in picturedom. This is a regular release for August 11th. The posters are the finest ever issued for a moving picture.

TRIENNIAL COMMITTEE
[illegible]
ANDREW J. REDMOND
[illegible]
HOMER A. [illegible]
[illegible]

BENJAMIN S. WILSON, Secretary
[illegible]
NELSON H. LAMBERT, [illegible]

HEADQUARTERS

THIRTY-FIRST TRIENNIAL CONCLAVE

Knights Templar

Chicago August 5th, 1910.

TO WHOM IT MAY CONCERN;

The Executive Committee of the Thirty-first Triennial Conclave, has awarded exclusive and protected rights for all moving picture privileges for this great event, to the Selig Polyscope Company of Chicago.

In making this award, we feel that no other film firm would be more successful in doing justice to this great subject than the Selig Polyscope Company, and we are confident that those who have the good fortune to be in attendance, as well as those who are unable to be present, will be greatly interested in seeing this memorable Conclave in motion photography.

Respectfully,

John [illegible]

President.

VITAGRAPH NOTES.

The most familiar flower is the daisy, it has fallen to the skillful hand of the Vitagraph Company to weave it into a picture called "The Daisies" to show its importance in connection with college life and custom in the celebrated "daisy chain." The daisy has figured largely in the determination of cupid's choice, in the prophecy of its petals and the incantation, "he loves me, he loves me not." This furnishes the theme of the love story which the picture contains. The scenes of commencement day at Vassar College, in which hundreds of fair graduates and students make one believe that the title "Daisies" has to do with them, for they are all the title implies. This scene in itself is a big enough feature to gain the interest which is centered in the hero and heroine. "Daisies" will bloom and flourish on August 16 and a long time thereafter.

Some time in our lives we all like to go back to nature. Realizing this fact, a perfectly natural one, the Vitagraph gives everybody the opportunity of a lifetime by presenting "Back to Nature," where the dramatis personae find themselves whether they will or not. A shipwreck does the trick, casting all hands onto a desert island where they would have perished if it had not been for the brain and muscle of a young chauffeur, who builds a camp and otherwise proves his claims to their respect and the daughter of the consul who is in the party and who is so thankful for their escape from death and their ultimate rescue he gives the gallant driver his daughter and his blessing. We get "Back to Nature" Friday, August 19.

"Under the Apple Tree." All things happen in trees. Safe enough we have them in the good old summertime too. "Daisies," "Back to Nature," "Under the Apple Tree" and they all happen next week. Makes a fellow feel like getting right next to all of them, and the beauty of it is we can on August 16, 19 and 20. All three are enjoyable—the last of them, "Under the Apple Tree," on Saturday, August 20, is not the least. The last is just as good as the first and the first and the last and all of them are superior creations of Vitagraph life portrayals. "Under the Apple Tree" is a soulful story of a poor child finding friends and happiness under the old apple tree, where she is found later by her father, who finds a wife and a mother for his little one and the wife finds a father for her little ones.

Some very big things have been done at the studio recently. "The Battle of Hastings" employed two hundred persons in one scene and a battle of the Soudan War over two hundred, including a company of mounted English soldiers. The variety of Asiatic characters, Turks, Arabians, Egyptians, Zulus, Sheiks and Dervishes make this particular scene a marvel of realism.

"ROBINSON CRUSOE" FILMED.

A Realistic Subject by the Great Northern Company.

The Great Northern Company have probably never given us a subject which better illustrates their versatility and thoroughness in staging, than this adaption of one of the most famous stories in the English language. The representation of "Robinson Crusoe" is hedged with difficulties of no uncommon order, and the manner in which it is done is an example of the thoroughness, which from beginning to end characterizes the picture, which is a decided feature in every sense of the word.

The desire for adventure in the boy Crusoe leads him to neglect his lessons, and to be reproved by his father. Finally the boy packs his bundle and runs away to sea, a splendid view being given of the vessel on which he embarks at Hull hoisting sail and putting out to sea.

The vessel on which Crusoe sails on his last voyage for twenty-eight years, is wrecked. In a fine scene with a "rough" sea which is really rough, the hero is carried to the shore of the island. His first difficulty, that of lighting a fire, is solved by a flash of lightning, a very clever electrical effect, and soon we see him fairly accustomed to his new life, dressed in a robe of skins and living in a rude bower with only his goat for a companion.

The peaceful, if precarious, life is broken by the first visit of the cannibals to the island, and Crusoe is an affrighted witness of their weird dances about the fire. The escape of Friday is shown, the well-known scene being faithfully presented.

There is a particularly good picture of Crusoe in his hut at dinner, surrounded by his many pets, in the manner which every reader of the story will recall.

A final scene shows Crusoe going to the help of some pearl fishers who have visited the island and been attacked by the natives, and who in gratitude assist him to escape. Friday, with the parrot and monkey, and then Crusoe himself, are seen bursting in on the friends and relatives who for so long thought him dead.

This picture deserves great success, and is sure to be received with enthusiasm by all audiences. Therefore, no enterprising exhibitor should miss it, when it is released at the beginning of September.

KALEM NOTES.

The Kalem Company producers of late have shown a decided leaning toward Canadian themes, and the success of their earlier productions has brought forth one feature very pretentious, "The Perversity of Fate," the story of which starts in the United States. The scenic embellishments of this production are particularly beautiful and the Canadian scenes full of primitive splendor.

"True to His Trust" is the title of the other Kalem production for this week, and although it abounds in thrilling situations, its principal motive is one which will appeal to all who love children. A very novel touch is given the action by an insert showing the little boy and baby at the bottom of the well, while the Indian raiders are busy destroying the cabin.

LAEMMLE NOTES.

A good many exhibitors will be interested to know that a moving picture was taken of the departure of Carl Laemmle for Europe, June 7, on the "Kaiser Wilhelm II." It is an interesting picture and it wouldn't be a bad stunt for some enterprising exhibitor to secure a copy of it and put it on special, showing the public the president of the famous Imp Company, also the president of the exchange that made the word "service" famous.

The Laemmle Film Service right now is doing the biggest business in its career, in spite of the fact that the thermometer hovers around the 100 mark. This speaks well for the hustlers Mr. Laemmle left behind him.

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Silver Curtains

Make your own at a small cost. Guaranteed the best. Send one dollar for full instructions.

REX M. CO.

P. O. BOX 290

FORT WAYNE - INDIANA

SUPERIOR FILM SATISFIER

OUR Special

Rates on 30, 60 and 90 day good clean stock will save you money.

"DO IT NOW"

TRY US OUT. We make yours a "Standing Room Only" Business right through the dog days

BELIEVE US

Write or wire today

New Catalogue just issued

SUPERIOR FILM SUPPLY CO.

325 Huron Street
TOLEDO, OHIO

INFORMATION

in regard to anything pertaining to the motion-picture business. Attention, operators, managers, prospective builders, buyers, etc.

QUESTIONS

Answered promptly by mail
Price—One Dollar per Letter

when average size letter is necessary to answer questions. ELECTRICAL MATTERS MY SPECIALTY. Send me your troubles to solve.

A. J. BACHRACH
P. O. Box 38 Washington, D. C.

NEW SLIDES

For the Following Songs—JUST OUT

I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.
The Man in the Silvery Moon.
The Chanticleer Rag.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

WANTED—Party with $1,000 to go in with me and control the 3 only moving picture theatres in a city of 25,000 and the best show town in the state. This is a snap and some one wants to grab it quick. Every house well established and paying good. Address,

BUSINESS MAN
Box 727 Chicago, Ill.

Summer Bargains

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2 25
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons (A. C. Current 10 hour, 50 pr.)	5.40
Tickets—roll of 2,000	.16
Stay on Oil, 1-2 pint can	.20
Quart Bottle Florozone Disinfectant	.50

AMERICAN MOTION PICTURE SUPPLY CO.
61 West 14th Street, New York City

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

FOR SALE—Power's Cameragraph, complete, will be sold at a bargain. Recently overhauled and in first-class condition. SMYTH BROS., Renova, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

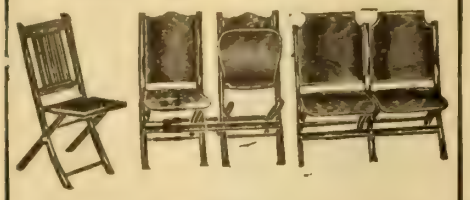
¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

***The* NEWMAN MFG. CO.**
717-719 Sycamore St., Cincinnati, O.

For Rent—6 reels films with signs and slides, $12.
For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set.
Steel Slide Carriers, can't burn, won't break, 75c.
Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

Second-Hand Films

Exported in large quantities in prices from 1 cent per foot. All leading Continental and American Manufacturers. Write for lists to Dept. D, New Century Film Service Ltd, BRADFORD, England.

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

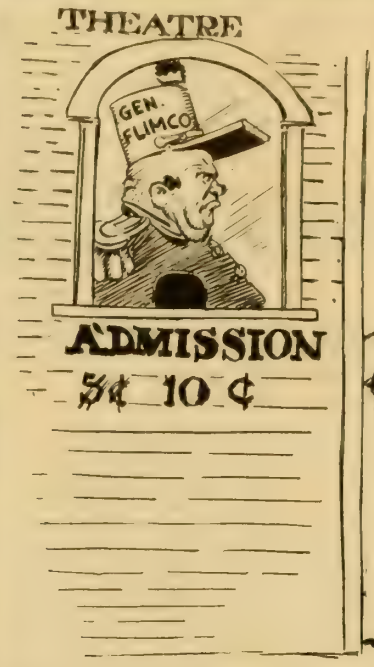
Moving Picture World Bound Volume No. 6

JANUARY to JUNE 1910

NOW READY

$2.00 Per Volume $2.00
Express Charges Collected

ORDERS FILLED IN ROTATION



"GIT!"

This is coming to you if you permit old "Gen. Flimco" to get a foot-hold in your box office. Don't laugh it off. A year ago I warned everybody that there was a deal on foot to freeze out the licensed exchanges. Some exchange men laughed. WHERE ARE THEY NOW? They are no longer owners of their exchanges, but hired help, keeping regular hours and bending the knee to old "Gen. Flimco". I tell you, Mr. Exhibitor, YOU ARE THE NEXT TO GO! And the only thing on God's green earth that can save you is immediate and absolute INDEPENDENCE! You'd be amazed to know how fast the exhibitors are turning Independent and how delighted they are with the fine Independent films now flooding the market. As I am the biggest buyer of all, I'm the man for you to do business with. You're doing a good business now. Very well. Insure it! Protect it! Don't wait for the boots.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE
Headquarters–196-198 Lake St., Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world
100 Powers Machines Order at One Crack

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

WE BUILD
Electric Signs

ONE OF OUR SPECIALTIES

Portable Box Offices

.. FOR ..

THEATRES AND PICTURE HOUSES

Wired complete, ready for lighting. Cathedral glass dome, marble or wood base, any size, any style

STRAUSS & COMPANY

(INCORPORATED)

The Largest Builders of ELECTRIC SIGNS in the World

440-442 West 42nd Street, New York

Write for Estimate and Catalogue

This Ad will Cost us
$200

Our experience has shown us that we may expect enough sample orders from this ad to bring our cost in express charges, handling, etc. so close to $200 that you may have the change,

But our experience has also shown us that these sample orders will result in such a clamor for "BIO" Carbons from exchanges and dealers, that we are taking no chances whatever.

Remember we spend money on *every* sample order. We can't make a profit until you are so convinced of the superiority of "BIO" Carbons that you will *insist* on having them.

We know that You will

If we didn't, we'd keep our money.

Pin your check for $1.50 to this ad and write your name and address and that of your dealer or exchange in the margin, and mail to our nearest office.

You will receive *prepaid* a sample package of 50 5-8x6 inch Cored "BIO" Carbans (D. C. or A. C.)

The best value you ever received

Jobbers Name .....

Charles L. Kiewert Co.

NEW YORK - - - - 39 Cortlandt Street
PITTSBURG - - - - 421 Frick Building
MILWAUKEE - - - - 114-116 Huron Street
SAN FRANCISCO - - 195-197 Fremont Street

DON'T FORGET TO FILL IN YOUR JOBBERS NAME

Patent Mirror Screen

MOTION PHOTOGRAPHY

The most wonderful innovation in the amusement producing world is Motion Photography, however it has gone through many hard struggles before reaching that state of preeminent perfection. It has been the cry of the audience. **"Yes the picture is good, but I am compelled to strain my eyes to see it,"** or **"The theatre is so dark when the pictures are on that I cannot see to find a seat.** or **"The details are not brought out plain enough,"** or **"If a person could see the expression of the face in the picture, it would unfold the story better,"** that all of these very vital defects were not conductive to comfort and pleasure one should expect when seeking entertainment at a place of amusement.

Many cities have taken up this question.. How can the Picture theatres be better lighted; it is not good for the moral conditions to have our younger people in a place that is pitch dark during a performance.

ALL OF THE ABOVE HAS BEEN ANSWERED! The eyes are not strained, but instead are rested The theatre is not dark—one can see a vacant seat on the farther side of the house. The details are so vividly stereoscopic that one can hardly realize that it is a picture, it looks so real. One can readily follow the story, as the expression of the face, the movement of the lips, the light of the eye, in fact one is looking at living, breathing, expressive reproductions taken from life and reproduced just as life is itself.

PATHÉ FRÈRÉS
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind. July 25, 1910

Dear Sirs:

The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
PATHE FRERES,
(Signed) Per K. W. LINN, Mgr.

BROADWAY AMUSEMENT CO.
814-816 E Broadway
LOUISVILLE, KENTUCKY

Gentlemen: June 24th, 1910.

We have completed the installation and wish to say that the Mirror Screen is the most wonderful invention in the history of the moving picture business. It is the only screen that gives a perfect picture in every detail, so lifelike does it make the picture that every frown and wrinkle on the actor's face is minutely perceptible, and the actors seem ready to step out of the frame at any moment. Clear as a crystal, and are increased over 100% in brilliancy and beauty over the ordinary cotton or aluminum curtain. It will pay for itself for it will double our business in a short time.

Respectfully yours, (Signed) Louis F. Steuerle, Prest.

Agents and Salesmen for the "Mirror Screen." HOOVER HOLTON, Sales Manager, Shelbyville, Ind.

TUCK & MANNING, 406 Gaiety Theatre Building
New York City

H. T. PEEBLES, 26 Gaston Building, Dallas, Texas

CHAS. SNODGRASS, Colonial Theatre, Wichita, Kansas

H. F. BRYAN, Room 367, 160 Washington Street
Chicago, Ill.

J. A. REMBUSCH, Santa Maria, Cal.

ST. LOUIS SUPPLY CO. Benoist Building, St. Louis, Mo.

F. P. BLOOMFIELD, Muncie, Ind.

H. W. GOODHUE, 402 Westminster Street
Providence, R. I.

P. P. CRAFT, 416 Ninth Street, Washington, D. C.

Beware of infringements of patents or trade mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY; A "BISON"

WEDNESDAY; "AMBROSIO"

FRIDAY; A "BISON"

SATURDAY: "ITALA"

"A Woman's Better Nature"

A heart story of a western girl who emerges, through a series of stirring incidents, from precarious environments to a beautiful city manison, with a fond husband to protect her. A story with a moral, showing that a girl's inherent sense of right will, if followed, lead her to eventual contentment.

"The Redmen's Persecution"

The encroachment of the white race upon the vast lands used as hunting grounds by the red men marked a series of the most cruel Indian wars in the nation's history. This subject has been carefully worked out, being a faithful reproduction of the soldiers' barracks in pioneer days; the habits of the Indians; their resentment at being forced westward, and their thrilling battles with the boys in blue resulting in the eventual defeat of the savages.

"BISON" RELEASE—TUESDAY, AUGUST 16th

"A WOMAN'S BETTER NATURE"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 17th

"TWEEDLE DUM HAS MISSED THE TRAIN"

"THE HUMP'S SECRET"

"BISON" RELEASE—FRIDAY, AUGUST 19th

"THE REDMEN'S PERSECUTION"

"ITALA" RELEASE—SATURDAY, AUGUST 20th

"AGNES VISCONTI"

Our pictures are distributed exclusively by

The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant Cable Address: Nosib

GET ON OUR MAILING LIST!

NESTOR FILMS

"Rarely Equalled--Never Surpassed"

DAVID HORSLEY, Bayonne, N, J., U.S.A.

THE

Laughitis Germ

TURNED LOOSE AGAIN

SCRUTINIZE

the stern, solemn visage of WISE, old King NESTOR for a trace of the LAUGHITIS GERM and you'll not FIND it. Nevertheless, it is said that WISE NESTOR was WISE enough to always keep on hand a GENEROUS SUPPLY of EFFERVESCING HUMOR, which would BUBBLE over from time to time. Even so with NESTOR FILMS, whose FOUNTAIN OF FUN overflows every now and then to the utter dismay of so-called comedy producers.

For Release Wednesday, August 17th, 1910

WHY DAD WAS HELD UP

A COMEDY OF LAUGHS AND THRILLS.

Scene from "WHY DAD WAS HELD UP."

EXHIBITORS!

Make it YOUR BUSINESS to SECURE this great comedy of the Rockies—as HUGE and RUGGED as the Rockies themselves. If your EXCHANGE MAN is not of the RIGHT SORT, he's likely to HOLD YOU UP—don't let him do it! BEGIN right NOW to ROUGH-HOUSE for this REALLY FUNNY FILM, whose RICH, NOVEL, GENUINE, SCINTILLATING HUMOR places it ABOVE ALL the offerings of the week.

"WHY DAD WAS HELD UP" may be honestly called the SUCCESS OF SUCCESSES, and its 980 feet alternate with BREATHLESS THRILLS and HEARTY LAUGHS.

GET IT and GIVE THE LAUGH to the other fellow. ORDER NOW!

Posters Free

SOLD THROUGH

THE SALES CO.

111 E. 14th Street

New York

GET NESTOR FILMS!

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 23

THE THREE CHERRY PITS

OR, THE VETERAN'S HONOR

A THRILLING AND DELIGHTFUL STORY OF FRENCH HISTORY. Magnificent scenes Superb acting. How three young blades were brought to account by an old army officer. Approximate length, 995 feet.

FOR RELEASE FRIDAY, AUGUST 26

THE MEN HATERS' CLUB

BRIGHT SUMMER COMEDY. The girls vowed they would never love or marry, but the awful young men brought them to terms. Approximate length, 985 feet.

FOR RELEASE SATURDAY, AUGUST 27

ROSE LEAVES

BEAUTIFUL AND POETIC LOVE STORY. How a sweet remembrance saved two souls. A picture story that appeals directly to the heart. Approximate length, 995 feet.

Scene from "THE MEN HATERS' CLUB"

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters of the "Vitagraph Girl," Posters of the "Vitagraph" Stock Company Players. Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 9. August 27, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

The Romance of Circle Ranch

For Exciting Romance of Western Life; this Film Surpasses Any Yet Produced.

Released AUGUST 26, 1910

"WON IN THE FIFTH"

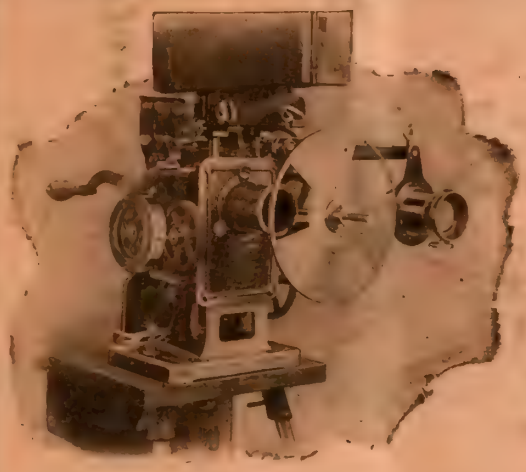
A Pathetic and Delightful Story.

Released SEPTEMBER 2, 1910

MÉLIÈS FILMS ARE MONEY GETTERS. TRY THEM FOR YOURSELF AND BE CONVINCED.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



A Few of the Necessary Features of a Successful Moving Picture Machine are:

Flickerless Pictures	Accessibility of Parts
Steady Pictures	Absence of Noise
Heavy Gears	Evenly Balanced Movement
Thick Spindles	Rugged Intermittent Movement
Wide Bearings	Ease of Operation

All of these and many other excellent features are contained in

Power's Cameragraph No. 6

WRITE FOR CATALOGUE "G"—JUST OUT

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man and You'll Get

A DAINTY POLITICIAN

The Daintiest Thing In Political Pictures That You've Ever Seen

RELEASED TUESDAY, AUGUST 23rd

Here is a story of press and politics, of honesty and graft, of good men and bad men, that will hit right home to your patrons' love for truth triumphant and make them yell "BRAVO!" for the reporter hero and the dainty politician who assisted him. It's a typical Thanhouser human-interest tale—a corking presentation of a current condition with a lively, logical love affair to top it off.

Approximate Length, 1,000 Feet No. 136 Code Word, Dainty

Scene from "A DAINTY POLITICIAN"

Scene from "THE LATCHKEY"

S'more "Thanhouser Funnyfilm!"—'Nother Key to Your Patrons' Smiles!

THE LATCHKEY

RELEASED FRIDAY, AUGUST 26th

This is REAL comedy. It's based on an idea that's ACTUALLY funny. It's "Thanhouser Funnyfilm" WITH A VENGEANCE! Imagine the feelings of a young man who enters an apartment where he has a perfect right and finds a pair of young women who HAVE'NT a perfect right there but only THINK they have—and who think, besides, that the young man HAS'NT. How's that for a situation? RICH, RICH, RICH! Don't miss the picture.

Approximate Length, 1,000 Feet No. 137 Code Word, Latchkey

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

RUSH — **REPRODUCTION OF** — **RUSH**

JEFFRIES-JOHNSON CHAMPIONSHIP CONTEST

Showing the best rounds of the original fight, blow for blow. The Greatest Feature Film in existence. Write for it at once. Now is the time to make a big clean-up. **Four-Colored One-Sheet Lithographs, 10c. each.**

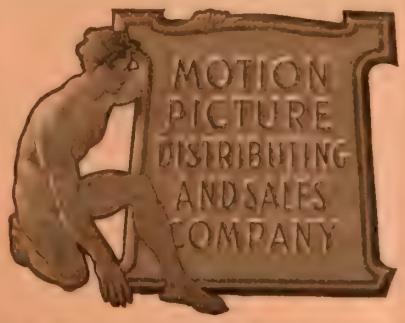
LENGTH about 1,700 FEET. $225 PER SET

JEFFRIES Posed by CHARLES CUTLER, of Chicago
JOHNSON Posed by CLEVE HAWKINS, of New York

See that Cutler and Hawkins' names appear on titles. Beware of cheap imitations posed by inferior amateur fighters.

SPORTS PICTURE COMPANY
Mossler Bldg., CHICAGO, ILL.

ALL ADVERTISING COPY MUST BE IN HAND NOT LATER THAN WEDNESDAY MORNING



THE LEOPARD CANNOT CHANGE HIS SPOTS

Nor can the TRUST conceal its principles. The only SOUL it has is the S-O-L-E idea of absorbing your business, using your own money for the purpose.

Secure INDEPENDENT service at once! Procrastimation is the thief of time, and in the case of the exhibitor it will rob him of his theatre.

Our weekly releases afford a varied program of QUALITY and QUANTITY unsurpassed. Don't wait for the other fellow to do it but jump in yourself. Stop providing fuel for the STEAM ROLLER as the vehicle may be headed your way any moment.

REMEMBER THE FATE OF THE FILM EXCHANGES THAT WAITED TOO LONG. THE WISE MAN PROFITS BY OTHER'S MISTAKES

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company

List of BUYING EXCHANGES, August 16th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Garmont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 132 Boylston St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis.

NEBRASKA.

Laemmle Film Service, 1547 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, Seneca and Pearl Sts., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Southern Film Exchange, 17 Opera Place, Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

MOTION PICTURE DISTRIBUTING AND SALES CO.

111 EAST 14th STREET :: :: :: :: NEW YORK

The E. E. E. Lamp Adjuster and Cleaner

Just the article for high ceilings. Lamps can be cleaned in position or removed. Tension on one cord sets the ratchet holding the lamp firmly until released by the other cord. Made in two styles: No. 1 with permanent pole; No. 2 with universal joint for lamps set at an angle.

WRITE AT ONCE

CINEMA BUREAU
160 Washington St.
Room 307
CHICAGO : ILLINOIS

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in
SECOND HAND FILMS
in the United States

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of PROVEN QUALITIES essential. Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs
AMERICAN SEATING COMPANY
Dept. V.
215 Wabash Ave.
CHICAGO
NEW YORK
BOSTON
PHILADELPHIA

"Imp" Bulletin!
"Imp" Bulletin!
"Imp" Bulletin!

We now announce two more "Imps" which will not only set you fairly wild with delight but will cause exhibitors to jump over to the Independent side by the dozen. If your exchange cannot give you these two glorious examples of American ingenuity, skill and art, then, Mr. Exhibitor, you are quite the easiest mark in the business if you don't switch your trade to some wide awake exchange **AT ONCE**. Now read the rest:—

FIRST—A ROARING COMEDY

"THE WIDOW"

This is a sequel to our record-breaking film entitled "Fruit and Flowers" released last May. E. Henry of the Lyric Theatre, La Salle, Ill., wrote:—"Fruit and Flowers got my audience going some. I thought some of them would have to be carried out. They nearly rolled off their seats. It was the best comedy I have ever seen." From all parts of the country we were showered with similar praises. Now, then, "THE WIDOW" is a sequel to that great film and IT IS EVEN BETTER IN EVERY DETAIL. It tells a story of a peach of a widow, two men in love with her and then —the iceman. For heaven's sake watch for the iceman. "The Widow" will be released Monday, Aug. 29. She will be about 1,000 feet long. You'll love her. You'll scream with her. Get her! Get her! Get her! Write your exchange NOW—in advance.

NEXT—A CORKING DRAMA

"THE RIGHT GIRL"

Here you'll see some stagecraft that will cause you to marvel at "Imp" films and their never-failing perfection. You'll see why it pays us to spend twice and three time as much as **any** other manufacturer for the best performers in the business. You'll see why we have hit the bullseye bang! bang! bang! with every film we have shot at the market. You could run this film repeatedly and your folks would not tire of it. Beware of the exchange which gives you an excuse instead of this "Imp." Begin to ask for it this very day. It will be released Thursday, the first of September. It is about 990 feet long. START!

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres
All "IMP" Films are sold through the Sales Co.

ANNOUNCEMENT

The Capitol Film Co. of Washington, D. C. begs to announce to Independent Exchanges and Exhibitors, that their plant has been remodeled and enlarged and the latest improved machinery installed, and their first product under the new conditions will be ready in September, date and subject to be announced later.

Meanwhile the Capitol Film Co. has been busily engaged in making new and strong dramatic reels which are sure to meet the popular demand.

Exhibitors send for synopsis of our coming releases.

The CAPITOL FILM CO.

405 11th Street N. W
Washington, D. C.

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

THE BRAND THAT TOWERS COLOSSAL

For August 29th—A Two Subject Comic Reel

"Fantastic Furniture"

Length 503 Feet

Provokes More Fun than the "Tickler." A Gem of the First Water.

"An Unexpected Servant"

Length 437 Feet

One of Our Most Meritorious Comics, depicting a Laughable Situation, Humorously Handled.

FREE POSTERS **ORDER AT ONCE**

ECLAIR FILM COMPANY

NEW YORK: 31 EAST 27th STREET
CHICAGO: 35 EAST RANDOLPH STREET

Sold only through the Motion Picture Distributing and Sales Company.

FILM D'ART

Released Thursday, September 1st

"KING OF A DAY"

An episode of the Neapolitan Revolution in 1647, in which the wily Duke of Arcos circumvents the will of the people by turning them against their leader, Masanielle, whom he innoculates with the poison of madness. The role of Masanielle, interpreted by Albert Lambert, the noted French actor, is the acme of dramatic art, his insane actions, including the sacrilegious destruction of sacred properties, leading to his death at the hands of the infuriated populace. Beautifully tinted and toned.

(Approximate Length 975 Feet)

Motion Picture Distributing and Sales Company

SOLE AGENTS

111 E. 14th St. NEW YORK

LUX FILMS

MR. R. PRIEUR begs to announce to his patrons that he has decided to postpone the release of the 18th inst

Only a Bunch of Flowers

AND

That Typist Again

until later in the season. Meanwhile he will release on Thursday, August 25th

The Acrobat's Son

Comedy

App. Length 450 Feet

The Chemist's Mistake

Drama)

App. Length 450 Feet

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

EVERYTHING O. K. IN OUR PRODUCTION OF THE

JOHNSON-JEFFRIES

FIGHT PICTURES--2 REELS

WOLGAST-NELSON

FIGHT PICTURES

Ready for Immediate Delivery. 15 Best Rounds. Proclaimed by Press and Public to be the Greatest of all Film Battles.

YOU'LL HAVE TO HIKE!

The Training Pictures of

Jack Johnson

Are going like Hot-cakes. RUSH YOUR ORDERS BY WIRE.

They Stand Unsurpassed

NELSON and GANS

FIGHT PICTURES

Complete from Training Quarters to Knockout.

4,000 FEET. 21 ROUNDS.

CUSTER'S LAST STAND

Taken on the Original Battle-field. Enacted by Real Indians.

A Most Realistically Portrayed Historical Event.

1,800 FEET 2 REELS CLEAR PHOTOGRAPHY

STATE RIGHTS FOR SALE—Ohio, Oregon, Montana, Washington, California, Idaho, Indiana, Pennsylvania, New York, and Iowa—SOLD.

CHICAGO FILM EXCHANGE

46 Jackson Boulevard CHICAGO, ILL. | 14th and Douglas Sts. OMAHA, NEB. | 401 Barclay Block DENVER, COL. | 321 Atlas Block SALT LAKE CITY, UTAH

FOR SALE CHEAP

A Theatre Seating 1,000 in Ohio. Centrally located. Town of 22,000. No opposition. Immediate possession can be arranged. Reasons for sale: Personal interests elsewhere.

Address **OHIOAN, care of Moving Picture World.**

DEFENDER FILM

EVER HAZED?—YES?—NO?

ANYHOW YOU WILL APPRECIATE

Hazing a New Scholar

This Defender release for Thursday (get that?—THURSDAY!) August 25th is one of those contrary films so seldom turned out. The easy-going farm youth, suddenly transplanted to the metropolis, is a fascinating theme, but this picture holds a deeper interest than that.

Defender Fill' ems Defend Your Bank Account

Be a Bell-Cow---Go To It

JOKE "DOES THE SALES COMPANY KEEP DEFENDER FILMS?"
"NO, THERESA, THEY SELL THEM!"

Sold through the Motion Picture Distributing and Sales Company.

THE DEFENDER FILM CO.

19 Union Square :: :: :: :: New York

Creating a Furore .·. Two-On-One a Week

We've gone to much pain and expense to sound out the exhibitor in the matter of subjects and we find he wants

More Comedy, Two Subjects on a Reel
More Action and Less Padding, Evidence of Expense in Pictures
Short, Snappy Scenes—and Plenty of Them

Atlas Phunny Philms—Meet All Requirements

Coming Wednesday, Aug. 31st,

"The Unsophisticated Book Agent"

A Laughable Story of an Amateur Salesman Who Failed to Sell "Three Weeks."

ON THE SAME REEL

"TURNING THE TABLES"

Being the story of Jones who mistakes honest persons for hardened criminals and sets about to play the modern sleuth to his own sad undoing.

Approx. Length of Reel 900 Ft.—10,800 Inches, and Every Inch a Laugh

"YOU GOT TO GET THIS REEL"

OUR PAST SCREAMERS:

"Tale of a Hot Dog," "A Bully's Waterloo,"	Aug. 24th	"Animated Scarecrows," "Wrong Bag,"	Aug 10th.
"A Count of No Account,"	" 17th	"The Rest Cure,"	" 3rd
"Kissing Bug,"	July 27th		

ATLAS FILM CO.

19 UNION SQUARE
NEW YORK CITY

QUALITY QUALITY QUALITY

Feature Release, Saturday, Aug. 27th

The Mail Carrier

A Western drama with a finale that is Real Comedy.

Tuesday, August 20th

2 on 1 { THE BURLESQUE QUEEN / THE HORSE SHOER'S GIRL / Exceptional Hot Weather Comedy } 2 on 1

QUALITY QUALITY

BOTH { YOU NEED / POWERS KIND

Powers Picture Plays

DON'T NEED SELF PRAISE

READ THE OPINION OF OTHERS

HANOVER, PA.

Your pictures are great.

SAM E. MILLER.

JAMESVILLE, WIS.

Your actors are fine. Your pictures can't be beat,

COLONIAL THEATRE.

QUALITY QUALITY

All exchanges that are sincere in looking after the interest of their customers supply "POWERS." If your's don't, take your business to one that does.

THE POWERS CO.

241st St. and Richardson Ave., NEW YORK CITY

Distributed by the Motion Picture Distributing & Sales Co.

ARE YOU ON OUR BIG MAILING LIST? IF NOT, GET ON

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY; A "BISON"

WEDNESDAY; "AMBROSIO"

FRIDAY; A "BISON"

SATURDAY: "ITALA"

2—WESTERN REELS—2

THE MASCOT OF COMPANY D

The rescue of the Captain's little son from the Redskins is one of the scenes in this interesting subject, which abounds with critical situations of the times. The finale, in which the Indians are exterminated, is startlingly realistic.

KIT CARSON

By a heart-breaking ride, the picturesque scout saves the settlers from a covert attack by the Indians. The battle at the little stockade is bitterly fought, and the arrival of Kit Carson with assistance ends the unequal conflict, the savages are routed, and the burning of their tepees furnishes a spectacular ending to a reel of breathless interest throughout.

"BISON" RELEASE—TUESDAY, AUGUST 23rd
"THE MASCOT OF CO. D"

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 24th
"A FATAL VENGEANCE"
"FRICOT'S ITCHING POWDER"

"BISON" RELEASE—FRIDAY, AUGUST 26th
"KIT CARSON"

"ITALA" RELEASE—SATURDAY, AUGUST 27th
"FOOLSHEAD IN THE LION'S CAGE"
"AN ENEMY OF THE DUST"

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant Cable Address: Nosib

GET IN THE BIG LEAGUE

You can bat five hundred, "LUCAS IN THE BOX" the oldest man in the game South. No Spitballs or other twisters to deceive the Batter. You knock the ball of nonsuccess over the fence, when doing business with us. No double headers for Labor Day and Christmas, but a good straight run every day.

SUNNY SOUTH FILM COMPANY
ARTHUR LUCAS, General Manager
ATLANTA, GA. "Rhodes Bld'g"

SONG SLIDES

LIDE NON-BREAKABLE—NON-INFLAMABLE LIDE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street, PHILADELPHIA, PA.

SONG SLIDES

EDENGRAPH

Learn about the Latest Projection Machine

A dust-proof and durable device

ACCESSIBLE FLICKERLESS

Get a catalogue and list of Selling Agents from

THE EDENGRAPH MFG. CO.
GEORGE KLEINE, Pres.
135 West Third Street, New York City

SEND the label which is found on the wrapper of all "AGFA" photographic chemicals, and ten cents (10c.) stamps or silver, to pay wrapping and postage, and we will send you a copy of

THE "AGFA" BOOK
OF
Photographic Formulae

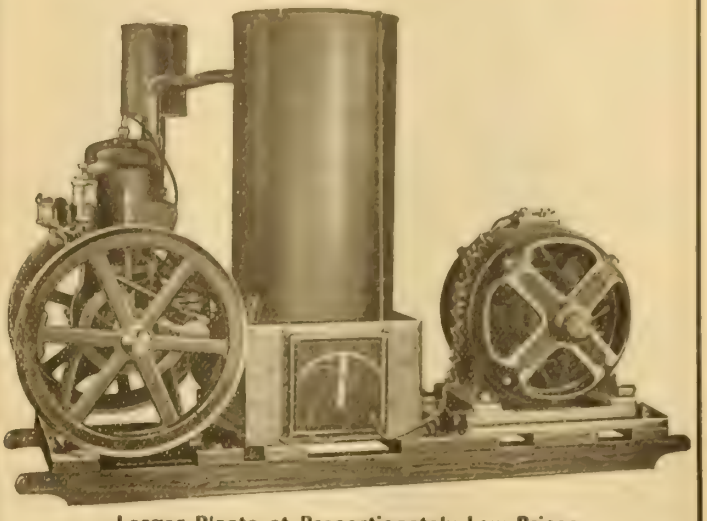
It contains 160 pages of formulae for the manipulation of all standard plates, papers and films, and a complete description of the working qualities of the best known developers and other products.

This Label will be found on the following products, which are Standard in quality and yield the best results:

"AGFA" Metol	"AGFA" Eikonogen
"AGFA" Pyro	"AGFA" Hydrokinone
"AGFA" Amidol	"AGFA" Reducer
"AGFA" Glycin	"AGFA" Blitzlicht
"AGFA" Ortol	"AGFA" Intensifier
"AGFA" Rodinal	"AGFA" Rapid Fixing Salt

BERLIN ANILINE WORKS
213-215 WATER STREET NEW YORK

Electric Light Plant Complete
$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.
Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue Detroit, Mich., U. S. A.

Stands for Quality!

GREAT NORTHERN

RELEASE FOR SATURDAY, AUGUST 27th

A SOCIETY SINNER

Adapted from Bernstein's "The Thief." A subject of Great Merit—enacted by prominent actors. An Interesting and absorbing picture from start to finish.

FABIAN'S HOLLOW TOOTH

A screaming comedy in which this celebrated Comedian again is at his best. He will delight audiences who are fortunate enough to see him.

Many Headliners Coming. Watch for **ROBINSON CRUSOE**

A true and vivid representation of Daniel Defoe's world-famous story. Released beginning of September. Book it now. We have room for a few more names on our mailing list. Send in your name and address at once.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers)
No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

A PARAMOUNT SERVICE

Brand New Independent Goods ONLY Positively No Junk

CROWDED HOUSES	THOROUGH SATISFACTION	FINANCIAL SUCCESS
WASHINGTON	NEW YORK	BRIDGEPORT
Paramount Film Co., 428 9th St., N.W.	61 West 14th Street	1188 Main Street

Reputation Building Programs
FOR THE MEN WHO KNOW

GAUMONT AND

A Scene from "The Vow." Aesthetic Release of August 27th

THE VOW
OR
Jephthah's Daughter
WILL
Earn the Commendation
OF
All Your Patrons

URBAN - ECLIPSE

CURRENT RELEASES DESCRIBED ON ANOTHER PAGE OF THIS ISSUE

POSTERS—All now made in 4 colors *BULLETINS—Issued regularly, mailed free*

52 State St. **George Kleine** CHICAGO

SPECIAL **SPECIAL**

31st
Triennial Conclave
OF THE
KNIGHTS--TEMPLARS
OF THE WORLD
Chicago, August, 8th to 13th, 1910

No doubt many of our esteemed exhibitors will avail themselves of the opportunity of visiting the greatest Templar Conclave the world has ever known. For the benefit of those fortunate enough to attend, as well as those who were unable, we proffer for your consideration our great film subject.

The Templars Conclave

Having secured the exclusive and protected rights for the production of the truly wonderful film, we solicit your encouragement. You can not afford to let this great event pass unnoticed. If you are interested write your exchange to-day. If they have not got the film, write us and we will tell you who has.

Selig Polyscope Co.
45 RANDOLPH STREET
CHICAGO, U. S. A.

S S S

Released August 30 **Released August 30**

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 913-915 Schiller Building, Chicago, Ill. Telephone, Central 3763

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 AUGUST 27, 1910 No. 9

Summary of the Week.

Picture Men in Congress....452
The "Dime Novel" Picture....452
Eloquent Pictures....453
The Picture in the City of Fun....454
Why Vaudeville Was Called Upon....455
Exclude the Criminal from the Picture....456
Medical Kinematography....456
Motion Pictures a Power for Good....457
Wanted—A Name. The Essanay Contest....457
The Workingman's College. By Jane Elliott Snow....458
Moving Pictures in Schools to Teach....458
"Man-About-Town" on the Signs of the Times....459
The Alien Operator in New York....460
Sunday Shows Sanctioned by Minnesota Supreme Court....460
"Lux Graphicus" on Edison's "A Great Scoop"....461
Comments on the Films of the Week....462
Chicago Notes. By John M. Bradlet....463
Operators' Column—Questions and Answers. Conducted by F. H. Richardson....466
"Daisies"—A Vitagraph Pastoral. By L. R. H....471
Correspondence.—Power's Machine Stolen—Southern Exhibitors' Association—Scenarios and Their Writers....473
Release Dates of Licensed Films....482
Release Dates of Independent Films....488

"Shivery Shadows" and "Munsey Myths."

A MAGAZINE PICTURE MASSACRE.

We wouldn't miss our monthly Munsey for worlds Munsey is always bright, readable and snappy. It is never dull. Its fiction is first rate, and its pictures of pretty actresses always attract us. And being interested in the stage, we always read the article on the stage, contributed by Mathew White, Jr. "Mr. White" gets down to his subject in a workmanlike way, and tells us why plays succeed, and why they fail. They fail, of course, because Mr. White's friends the managers don't know a good play from a bad one. There are plenty of good plays about. The thing most conspicuously lacking, however, in the American theatrical world to-day, is managerial intelligence. Half a dozen men of the type of the late Mr. Mansfield, or Mr. Daly, had they been living and working to-day, would have saved the American stage from its present position of pathetic ineptitude and failure.

Last week we told a certain professor of philosophy to mind his own business, which is the teaching of philosophy to agricultural students, not the maligning of the picture. We do not wish to be quite so ungracious to Mr. White, Jr., of Munsey's Magazine, because, we respect him for his obvious abilities, his fairness and impartiality. But seriously we wish to remonstrate with him in the kindliest manner, for printing the following rubbish in his article on the stage in the August number:

> As to the moving picture rivalry, the outlook is more encouraging, in the sense that this big absorber of low-price patrons appears to have done its worst. Already the "picture" houses are introducing more and more vaudeville "turns" into their programs, and no less an authority than Marcus Loew himself—the moving picture king, as he is called—is quoted as saying:
>
> "The manufacturers of films have exhausted their ingenuity and skill. The only thing I fear is that the films will deteriorate."
>
> The one certain appeal of motion pictures is that they are cheap. It is inconceivable that any amusement-seeker would prefer these shivery shadows to flesh and blood performers, at the same price. As a novelty, of course, they created a sensation, and as a preservative of actual events their value is incalculable. But the cupidity of their purveyors has sought to widen their field into that of drama itself, and playwrights are now especially employed to "write"—save the mark!—"pieces" for film use.
>
> Cut off from dialogue, these plays require almost as much ingenuity on the part of those who see them as from those who make them. In any case, they call for the most undivided attention from the spectators. Even in the flicker of an eyelash one may lose the whole thread of the thing, making the rest of the story utterly incomprehensible. Thus an evening spent in viewing picture plays is apt to prove anything but recreation to the "tired business man." For my part, I cannot well conceive of anything more calculated to produce "brain fag" than the effort to keep track of the goings on in a film drama.

It is desirable that we should remove some of the false impressions which the foregoing extract may possibly disseminate. To begin with, we hope that Marcus Loew is incorrectly quoted, for it isn't true, it most emphatically is *not* true, that "the manufacturers of films have exhausted their ingenuity and skill." Bless your innocent little heart, brother White, it's all the other way round, as this week's copy of the MOVING PICTURE WORLD, which we are sending to you and to Munsey must demonstrate to you!

For the information of the readers of Munsey, we hope that the few following facts will be incorporated in the article on the stage in the September number of

that publication. There are twelve thousand moving picture theaters in this country devoted to the exhibition of "shivery shadows." The prices of admission range from five cents to a dollar. Writers of the calibre of Richard Harding Davis, Rex Beach, E. W. Townsend, write the "pieces." Mark Twain, before his death, consented to the film dramatization of "The Prince and the Pauper."

If Mr. White loses the thread of a film story it's his own fault, for not paying attention to it. If he gets "brain fag" by looking at these pictures, there is something wrong with his eyes. He should go and consult an oculist.

Sometimes, we get really angry with splenetic critics of the picture, of the professorial type denounced last week. But in the case of Mr. White we write more in sorrow than in anger. We are really sorry that a man of his great ability should allow himself to write in our favorite Munsey, such nonsense about the picture. The picture hasn't hurt the stage, or that which is good on the stage. On the contrary it has simply stepped in where the stage failed to make good, by providing millions of people, with a cheap form of entertainment, embodying all or at any rate most of the best qualities, of a stage performance. There is no rivalry between the silent play and the talking play. The latter will always succeed and hold its own in the ratio of public favor accorded to it. So will the moving picture, so will the automobile, so will the aeroplane, etc. These things supply public needs and wants. The public may not need the moving picture, but it most assuredly wants it, and so long as it wants it, we shall consider it our duty and make it our business to defend it, from such unfair attacks as that printed in our own, our very own Munsey for August.

Picture Men in Congress.

The film business of the United States to-day has very few representative organizations charged with the duty of looking after the business as the whole; of accelerating the scientific, popular and industrial progress of the picture. The F. S. A. is dead; it did nothing in particular; did it very well; and so gave up the ghost, poor thing! The Alliance and the various little exhibitors' associations, are, no doubt useful in their way, but they are scarcely of national or international importance and, therefore, have little or no influence on the progress of the picture. In short, as we have already said, the American film business is without any representative organization.

These ideas are suggested to us by the receipt of the program of the first International Congress of Cinematography to be held at Brussels early next month. At Brussels just now, by the way, a great International Exposition is in progress, which gives opportunity for the holding of the cinematographic, or moving picture, congress. On the list of the organizing committee we see many well-known names. Amongst the members, and corresponding members of the Congress, are the principal European exploiters of the picture in its best aspects.

In a preliminary note the organizers of the Congress state that the primary objects of the gathering are to consider the rapid growth and extension of cinematography; the place which this comparatively new industry occupies in modern activity; the scientific, commercial, and other applications of the moving picture, and generally the conduct of the business in its various aspects and applications. All these matters were to be discussed or rather are to be discussed, at a series of meetings extending over four days.

It will be seen, therefore, that in Belgium, at any rate, the picture is taken as a serious proposition. Our European neighbors realize that the industry has reached a stage when it must be regulated in the interests of those concerned. The outcome of this Congress will probably be some kind of an agreement on many points, between those occupied with the scientific progress of the moving picture industry, in Europe. If only as a means of exchanging ideas, the Congress will no doubt perform a useful purpose. Probably when future International Congresses are to be held, representatives from the United States will find themselves amongst the members present. There are none in the list before us, which, no doubt, is due to the fact that the Congress was hastily arranged.

By the way, the photographers of the United States are thoroughly well organized in respect of congresses and conventions. Nearly every State has its photographers' convention. There is also a National Convention, which meets in a different city each year. Last year the National Convention was held in Rochester; this year it met at Milwaukee; next year it meets at St. Paul. These conventions have great beneficial influence on the progress of photography.

In respect of the moving picture field, there is a lot of work to be done in the way of getting those interested annually together for common profit. There is room for a moving picture convention in each State, and a peripatetic national convention. When we come fairly to consider the organizing work, that has to be done in connection with picture congresses and conventions, it must be conceded that so far only the surface of the possibilities has been scratched. We shall be reverting to this subject of moving picture conventions and congresses on future occasions.

The "Dime Novel" Picture.

More "Newspaper Neurasthenics."

We were gratified but not surprised that an article of a few weeks ago under the caption "Newspaper Neurasthenics" should have attracted some attention, amongst our brethren of the press. After all, newspaper men, take them in the mass, are just plain people of the world, dealing with the facts of everyday life, in a common sense manner. In modern parlance they have their eyes skinned to the facts or rather to the truth of things. If they haven't they ought to have.

This is where we are falling foul of them in the interest of the picture, which it is our duty to exalt. We may say it is not merely our duty, but it is our pleasure in virtue of the fact that the picture plays a large part in the uplift of modern life. In other words the picture is a humanizing agency. Were it not so, were it not appealing to the same cast of brain in Central Uganda as it does to ourselves on Twenty-third street, New York City, well, we should have nothing to do with it. It is the humanism of the picture, the humanity of the picture that appeals to us, first, last and all the time. Thus one of our critics:

"What, indeed, is the moving picture show but dime-novel literature flashed on a screen by means of magic lanterns and purveyed to youthful minds pictorially for half the old price? It is in the dime novel that its enormous popular vogue had its source and it is by dime-novel standards that its moral influence must be measured."

Dime novel be hanged! Any intelligent student of modern work, who reads our pages week by week, will admit that the dime-novel subject, so far from being in the ascendant, is not even conspicuous or obvious in the

list of either the releases of the Licensed and Independent manufacturers. Here we are tempted to go back on ourselves and ask what is a dime novel? Merely a record of stirring stress adventure, containing the usual amount of human ebb and flow and experience. A dime novel is not necessarily more bad than is the second chapter of Genesis. We would like, if it were possible, that our contemporaries all over the world, should clear their minds of cant, misconception and ignorance. The moving picture, as we have said over and over again, is a supreme factor in the entertainment of the people. It has stepped in at a moment when meretricious melodrama has failed. Call it "canned drama" if you like, call it anything. The fact remains that it supplies the writer of this article and the editors of this paper, its countless readers, and the great world to which the paper appeals, with something that the ordinary theater does not offer, namely, a cheap, wholesome, delightful form of entertainment.

Finally, to dispose of the absurdity of the "dime-novel" accusation, will it surprise our critics to learn that recently one of our chiefest delights was to see the Edison "Alice in Wonderland" on the screen? Then, on the little slip of paper before us as we write this article, are the names of two imminent releases, "Robinson Crusoe," and "The Scarlet Letter." These are not, were not, dime novels! If we could enumerate the religious and biblical subjects recently filmed, we might be accused of being a proselytising agency.

No more, gentlemen, please, about the "dime-novel" aspect of the moving picture! Any newspaper writer who to-day tells his readers that the moving picture is necessarily a "dime-novel" subject is guilty of either ignorance or fraud. No intelligent man on a modern newspaper should be unaware of the fact that the moving picture is the complement or, better still, the supplement of the ordinary stage. We are rather modest in this claim! We think it is equal, if not superior to, the talking stage in the estimation of the people. Assuredly in the commercial aspect of things it attracts more people night by night, and day by day, than the ordinary stage. Therefore, by simple parity of reasoning, it has got the ordinary stage beaten to a frazzle.

It is the "dime novel" otherwise the cheap melodrama, which has killed the ordinary stage, in the estimation of many millions, who are flocking to the moving picture theater, because, the "dime-novel" subject is conspicuously absent therefrom.

Warning.

Two weeks ago one Berger advertised in all the trade papers a set of slide pictures of the Jeffries-Johnson fight. The advertisement was subtly worded to lead the reader to believe that motion picture films were offered. THE MOVING PICTURE WORLD being the only paper that refused to print the ad. without words being inserted making it clear that slides and not films were advertised. Complaints that have reached us show that a number of exhibitors parted with their money expecting films and could get no satisfaction from Berger when they found out that they had been duped. THE WORLD gave Berger opportunity for explanation. He ignored requests to submit the slides for examination. He paid no attention to letters of complaint. Therefore THE WORLD has placed these complaints in the hands of the proper authorities and warns its readers against sending any money to Louis J. or John S. Berger until they have received and examined the goods they order.

Eloquent Pictures.

We have often heard of "speaking" likenesses and pictures, being perfectly aware that this description only denoted a very "lifelike" appearance. The living pictures are not only "lifelike" but life itself, only lacking in actual audible voice.

How then is it possible that living pictures can be "eloquent"? This is a reasonable question; in answer the writer would first say that an appeal through the eye may often produce results not produced by an appeal to the ear.

Many a speech, talk, or even sermon has fallen far short of producing the results the speaker sought, often not even producing an impression; this may be true also of pictures which fail to arouse anything more interesting that a casual survey; nevertheless the fact remains that in their proportion living pictures may in some instances be as eloquent as the human voice.

What is eloquence? While the dictionary may help define the word, such a definition is theoretical, requiring its fulfillment in practice to make it real. Elocution is often mistaken for eloquence, but elocution does not go far enough; elocution is a correct form of speech pleasingly rendered, yet permissible without further effect, even as a beautiful picture demands admiration but gives nothing in return.

Eloquence is more than elocution in that it moves and inspires people, thus producing results. That speech which has its effect upon the mind and actions of its hearers may justly be called eloquent. In like manner, those pictures which produce the same results, first by holding the attention of the eye, then impressing the mind, arousing the will to action, may justly be described as eloquent pictures.

Alike in speech and picture elocution *pleases,* eloquence *moves.*

It is not essential that pictures *must* be either the one or the other, they may be either or both; many a speech is in part elocutionary and eloquent; such a speech is a masterpiece of oratory at once pleasing and moving; thus a series of pictures that fill these conditions of pleasing and moving an audience may be said to have attained the highest rank of perfect work. The attaining of such a standard shows the highest possible art and stamps the producer as a true artist. In looking over the picture galleries of the world we find that those pictures which fulfill these conditions are those whose painters became famous and their works everlasting.

In attending moving picture theaters the writer has noticed how pictures most nearly approaching these conditions received the closest attention and the best comments, the jury of the human mind is singularly perfect. Is it necessary to be reminded that eloquence is of two kinds, good and bad? It may be safe to be so reminded; power and responsibility go together; power without care of responsibility is dangerous; power with the balance of responsibility is safe and wise. The orator who uses his abilities to influence for good is a benefit to his fellowmen. Without going into any details, we have read of people being *moved* to both good and bad by moving pictures; if for bad the fault often lies with the evil trend of the receptive mind. There are people so careless of consequences, and so defiant of results that they too readily see only the mischievous and act upon it, such we trust are in the minority. True eloquence, whether in language or picture, is uplifting and it is a worthy ambition for both actor and manufacturer, as also the exhibitor, to give a receptive minded public eloquent pictures.

The Picture in the City of Fun.

By Rev. W. H. Jackson.

New York is a city of cities; nowhere else is it possible to find such definite divisions of life as are to be found within the limits of this one metropolis, each division comprising a city in itself. Briefly classified, these cities are commercial, religious, domestic and pleasure giving: While one city is devoted to fulfilling its reputation as the second commercial center of the world, another is called the City of Churches and Homes, while the third is given up entirely to pleasure and may justly be called the *City of Fun.*

Coney Island is probably the only place of its kind in the world, this statement being justified by the fact that no matter from what part of the world the traveller comes, or how exalted his degree or station, a visit to the City of Fun is always included in the itinerary. Furthermore, it may be said that Coney Island is one of the most visited spots on earth. Visitors to New York seem almost without exception to consider it absolutely necessary to "visit Coney" or "do the Island" before returning home. Indeed, one's reputation for credibility would be doubted who would visit New York and return home without having experienced a "night at the Island."

How different the Coney Island of to-day from that of fifteen to twenty years ago is common knowledge. True, many of the old crudities remain, as do also a few of the baser elements of amusement together with much that is morally questionable. But, thanks to a few timely fires and the incoming of the amusement capitalist with better ideas of the true carnival spirit; both a purging of the old and the re-establishing of a newer and higher order of things have made the Island not only tolerable but attractive. When one remembers how under the old regime of frauds and fakirs it was possible for anyone with a few dollars and a lot of "cheek," a voluble lying "barker" and a "made-up exhibit" to establish a show; one cannot but feel glad that the day has come when it takes dollars by the tens of thousands and an exhibition of the highest class to secure a place and a performance at once both legitimate and attractive; one realizes this transforming of old Coney as being such that one need no longer be ashamed to be seen there.

In this progressive growth the moving picture has of course found a place; but, while it has found *a place,* it has by no means found its *right place,* as nowhere is it to be seen occupying the high place it really ought to fill in the City of Fun.

It is both surprising and regretable that those controlling the large attractions have not given greater prominence to the amusement possibilities of motion pictures. In one of these there is an exhibition (without charge) which is commendable and which might be enlarged upon and given greater prominence with much advantage. An open-air theater in any of the large spaces occupied by the several leading amusement corporations would be more attractive than an occasional old-fashioned circus performance and no doubt have a beneficial effect upon the "gate." Neither is there a moving picture theater worth the name in the City of Fun, where there is every opportunity for a first-class, high-class, worthy exhibit; indeed, it is surprising that none of the moving picture people have seized the opportunity of making a name with an exhibition in a place where something first-class would be a worldwide advertisement. In the presence of these statements the reader will ask: Where are the moving pictures at Coney Island? The answer is, almost everywhere, on the streets in wrong places, doing an ignoble if not an obnoxious work. Every common and every low and vulgar drinking place has its exhibition—the better class places do not use them in this way—alluring people to enter for drinking purposes. "Seats free, seats all free inside," is the constant yell of the hoarse-voiced, bleered-eyed, sodden-looking, ill-clad, common Coney Island "barker" of the worst days—a person repugnant and repellant to every respectable individual; that "barker" who as a type of the past makes everyone glad that the old days are gone and sorry that he, too, has not sunk into the oblivion he deserves and to which he belongs. But miserable misfortune he survives, and that to be at once a suave inducer to "enter," or a ruffian to "clear the sidewalk" should any pause for a moment and not accept his dictum to "enter, please; seats free."

Suppose you enter, are the seats free? No sooner are you seated than you become the prey of vulture-speed waiters with "your order, please," and drink you must, the length of your stay inside depending in the first place upon the length of time you take to empty your glass; for as soon as the glass is empty it is instantly removed and another waiter demands "your order, please," and continue drinking you must at this "free show." For the wary ones who take time emptying their glasses a tip is given to the operator, who announces on the screen an "intermission," when all are—against the law—under pressure gradually expelled, the screens at the door withdrawn to show the empty seats and the heavy-lunged "barker" begins to bray his "next exhibition about to commence," "seats free," etc., etc., and the bibulous performance goes on again.

This is the degraded work the moving pictures are made to do in the City of Fun, making every true lover of moving pictures desire to go in and clean house, smash the poor machines, destroy the "junk" pictures, send the "barker" to the "stonepile," where he might do a bit of honest work; thereby restoring the moving picture business to the place it belongs; rescuing it from the nefarious business of alluring to drink for the benefit of low-living, unhealthy, beer gardens of the worst type.

Refreshing as an oasis in the desert was it when in Steeplechase Park and in Dreamland were found a good, clean class of pictures, with pleasant surroundings, no "barker," no waiters, no trap of any kind; here was the *right* place for the moving pictures; would that others might follow this example and make the exhibition of amusing and entertaining pictures one of the best attractions in Coney Island. There can be no doubt but that the change will come; the natural demand for the best of everything will continue until the worst is entirely eradicated.

Why not a moving picture palace? The living pictures have as good claims as any, and more than many of the attractions of to-day; a City of Fun is now not complete without the art of the moving pictures. When this laudable desire shall have been fulfilled we shall see the end of the misuse of the pictures as an allurement to drinking halls in the hands of the unscrupulous. So among the highest class entertainments advertised will be those given in the moving picture palace on a large scale nowhere excelled outside the City of Fun.

Why Vaudeville Was Called Upon.

By C. W. Lawford.

When moving pictures first became popular it was a common thing to hear one party saying to another, "let's go down to the moving pictures" or, if a stranger in town, they might ask a passer by where the "picture show" was located, in fact, every reference to the small-priced, or store show either commenced or ended with the word "moving picture" or "picture," for brevity. Within the past two years things have changed and some things have changed very rapidly, too, until to-day you hear much less of the "picture show" and the references are usually "pictures and vaudeville," "vaudeville show." Many will ask, "How were the acts?" "Was the vaudeville any good?" and then, lastly, they will ask, "How were the pictures?"

I do not mean to imply that all moving picture theaters have vaudeville, far from it. There are still a great many houses running straight pictures and making some money, too. What I do mean to imply is that something was found wanting—and vaudeville was called upon.

What was found wanting? and *why* was it found wanting? To answer these questions intelligently, and to appreciate the full meaning and value of such answers requires a deal of study and observation in the gentle art of human nature both by the writer and his many readers. Speaking for the writer; eighteen years of experience before, and dealing with, that most fickle animal "the public," I, unegotistically, assume the responsibility for the answers, while you, as the reader, must exercise what intelligence God has seen fit to give you, together with your own knowledge acquired.

The public, particularly the theatergoing public, of to-day, as well as in the past, is a mass and conglomeration of many minds, many ideas, many tastes and many whims. They easily tire of sameness, of stereotyped ways, abhorring ancient customs and continually demanding modernity and progress. They want variety, something new and, above all, something different, and while some portions or classes will be satisfied with cheap and inferior conditions, for a time, yet this class may be rated as in their own world of ignorance from which they sooner or later ascend to nobler heights, and higher ambitions and aspirations, both in mind, body and soul, and when they do arise to these heights, and their intelligence broadens, this world of progress usually seems to travel too slow to keep them from degenerating again. You may think I am deviating from my text, but if you are up in the study of human nature and you have followed the progress of the moving picture to date, you will at once awake to the point in hand, which is something is indeed "found wanting," and this something is *improvement,* and the handwriting on the wall warns us that novelty and variety are also "found wanting." As an amusement attraction and theatrical faction, the moving picture has been nothing but a reflection on a curtain, true coloring has been added, flicker eliminated and general projection is down to a more scientific basis; but still the one point in evidence is "the picture is nothing more than a reflection on the curtain," a mere pantomime or automation. It lacks the natural touches, the voices and the many other realistic effects contained in the human drama before the footlights and in everyday life. Phonographs have been utilized to add nature to the picture, and the general results have been failures and the moving picture stands still to-day with a greater leaning toward the ebb than any other way. The engagement of noted actors and actresses is not what is needed nor the production of eminent plays, nor the natural coloring, it is *nature*, the *human touch*, the *realistic effect* and *novelty* that will be necessary to hold and grip the audience and the lack of this, together with the desire of many managers, of placing their theaters and entertainments above the sentiment of commonness that has been attached to the 5c theater, are the principal reasons "why vaudeville was called upon," and while in a great many instances the selection of this vaudeville was in very bad taste and even worse judgment, it, to say the least, embodied life, natural action and, above all, *novelty* and variety, while the poor picture continued to remain "a mere reflection on a curtain."

If you are, by chance, led to assume, through reading the foregoing, that I am in any way antagonistic to or set against the progress of motion pictures, you are very much mistaken, as anyone will inform you who is acquainted with my past efforts. My only desire is to bring before those interested the plain unvarnished facts, and bring you all to realize where you stand and where you will stand and what you will stand and what you will be up against in the future, from an amusement point of view, unless some ingenious minds and harmonious business heads get busy very soon.

The moving picture should, and I hope will, be in the near future, a strong enough attraction in itself to fill any reasonably large theater and furnish ample entertainment for the most skeptical, illiterate or educated person, old or young, and without the aid of stimulants from other branches of the show business, and the sooner this can be brought to pass, and the admission price raised, the sooner the exhibitor will be able to save a dollar instead of having to give it all to the performers, film exchanges, and license commissioners.

WHO FILMED THE MODERN WOODMEN OF AMERICA?

We are told that some time about June, 1908, the Modern Woodmen of America held a Supreme Lodge Encampment, or "Head Camp," as they call it, in Peoria, Ill. Some moving picture man at that time took pictures of the parade and encampment and we have an inquiry from an exhibitor for this reel or set of reels. Any information that will locate them will be appreciated by the Moving Picture World.

NEW INDEPENDENT FILM MANUFACTURER.

The following announcement is clipped from a St. Louis paper bearing date of August 16:

"The best scenes from Mark Twain, including the whitewash episode in 'Tom Sawyer,' Mississippi River pictures from 'Huckleberry Finn' and the thumb print story of 'Pudd'n Head Wilson,' will be produced in moving pictures in a St. Louis factory this Fall. A company is being organized by Joseph Roach, at present assistant manager of the William H. Swanson Film Exchange. The company will have a capital of $20,000 or more. Its plant will be located in the country.

"Roach says that there is a dearth of American comedy among the independent producers. He believes that a plant in St. Louis will have an excellent opportunity of disposing of good comic films as well as the serious drama. Eleven embryo dramas have been arranged by him for production in the new plant. Another film he expects to make will tell the story of 'The Legend of Sleepy Hollow,' the romance of Ichabod Crane and Katrina Van Tassel, written by Washington Irving."

TO THE MOVING PICTURE WORLD.

It is with great pleasure that I read in your current issue the comments of the "Man-About-Town" and the "Censorship of Newspapers." Never in the history of American journalism was there more need for newspaper censorship than to-day. We must expect to hear a great "howl" at this proposal invading the much vaunted "freedom of the press," but even newspapers must learn that the God-given blessing of freedom can be abused. There is no treason more rank than that which abuses the highest beneficent privileges it is possible for the human family to enjoy. Moving picture people everywhere are to be congratulated upon the higher standards which are constantly being reached in moving picture work. The vaudeville has been shamed, and now the newspapers must take lessons from the hitherto much maligned moving picture. It is true that there was a time when criticisms were justifiable, but the moving picture people had the good sense to impose conditions from within and of themselves, "cleaned house" without the intervention of authorities. The newspapers could wisely profit by this example, for if they do not it may be necessary for the sake of public decency and official safety to force upon them a censorship which shall make morals clean and life safe. One New York paper especially, both by word and picture, deserves the greatest possible censure. A series of imaginary murder pictures seem one of its special features, illustrating successive incidents in crime even to the extent of portraying villainy not proved to have taken place; indeed, viler illustrations cannot be conceived. No moving pictures ever were guilty of such conceptions. The hypocritical ravings of its writings, too, are such as arouse the loathing of discriminating souls. Feeding the pangs of discontent with raillery of those in official life, is it any wonder that poor misguided minds are wrought upon to do evil? Pilate may wash his hands in public, but he will ever be both loathed for his cowardice and blamed for the crucifixion of the innocent.

It is further to the credit of the moving picture fraternity that instead of rebelling at censorship they rather sought it; with what satisfaction now can they direct critics to the Board of Censors, and claim a legitimate immunity from criticism; not from blame, for all cause of blame is now removed and their outlook was never better than to-day. Trusting their growth in quality will bring with it attendant prosperity and if the newspapers are content to grovel in scavenger work let the moving picture become more and more ennobled.

A READER.

EXCLUDE THE CRIMINAL; OR SOME FURTHER LIMITATIONS OF THE PICTURE.

Time and experience are the best teachers and good heed given to their suggestions is wise. Everyone who comes before the public in any way whatever seeks to know the public mind and endeavors by right interpretation to be guided thereby.

One of the latest incidents calling attention at the present time is the ill-advised use by morbid people of the suicidal extremes they see in moving pictures.

It will not fulfill any purpose here to mention any of these instances; suffice it to say that in each case there was evidently a developed insanity which only needed a weird suggestion to bring about a climax. These final suggestions often come through reading of crimes in newspapers (but the newspapers are not blamed) or in some theater performance; but if it perchance comes from a moving picture exhibition the hypercritical howl, although the blame is undeserved. The writer has often wondered why we all of us never saw any wrong in the children's "Punch and Judy," which is really a brutal thing and ends with a hanging. Perhaps it is the view point, children are not morbid and "it's all done in fun;" a similar breadth of interpretation is not possible where people are older, unreasonable, morbid and critical. However, is there no profit to be gained from these experiences? Would it not be better to exclude from all pictures **actual** and **positive criminal acts**, even as actual immoral acts are excluded. A battle or similar fight is very different to a murder, or an accident to a suicide; there is also a difference between the tragical and the tragedy. The law as applied to the actual may serve as a guide to the pictured as suggested above; and while many motion picture makers and exhibitors may not see the real necessity of adopting this suggestion, to do so will be dignified and ennobling, besides taking away from the supercillious the occasion to use their arrogant criticisms At any rate it is worth while considering whether or not these actual criminal acts should not be tempered in tone to meet the kindlier instincts of the human family.

W. H. J.

MEDICAL KINEMATOGRAPHY—A GREAT DISCOVERY.

Probably the greatest value of the moving picture development both to science and the human family is the combined use of the kinematograph and the Rontgen tube or X-rays. It has been proved by the use of these combined instruments that the working of the functions of the human system may not only be studied but by reproduction open up a new field both for study and teaching. A medical scientist writes: In the kinematographic image of respiration we behold how the lungs are filled and the spaces between the ribs increased. Our astonished gaze follows the course of food from the stomach into the intestines and its further rhythmic progress. That these possibilities are not only of great didactic value, but yield important disclosures to the medical investigator concerning the normal and morbid processes, needs no elucidation.

But what until recently remained impossible was a sharp delineation of the processes of the heart; the attendant difficulties have, however, been overcome in a remarkable and successful manner.

P. H. Eijkman, a Dutch investigator, was the first to discover a way to solve the difficulty. A single but most powerful electrical discharge is made through the Rontgen tube, for which purpose it was necessary to devise an entirely new apparatus. With this apparatus, Eijkman made kinematographic pictures of the heart lately presented, for the first time, at the congress of German scientists and physicians at Salzburg.

In his method of heart kinematography an apparatus is employed which, placed upon an artery, follows and records exactly the motions of the pulse and, therefore, of the heart. Now this **sphygmograph,** as it is termed, is connected with a sensitive electrical apparatus, which, readily placed at a precisely determined point, conducts the electrical discharge through the Rontgen tubes, thereby producing its momentary flash. The person experimented on is comfortably placed and his pulse is watched during the entire time.

It is thus possible, this German writer maintains, to see the human heart-beat on the kinematograph screen. Every individual position of its various chambers, in every phase of motion, may be noted upon it

It is with pleasure that we can record this great advance in medical kinematography in these pages, believing that this is but another step in the direction of that great value to which the cinematograph is working.

"THEATER VOYONS," LOWELL, MASS.

Being a Truthful Account of an Experience of a Boston Lady Who Has Contracted the Picture Habit.

One sultry afternoon, strolling down the main street of Lowell, my boots sinking into the melting asphalt, I chanced to look up and read "Theater Voyons," the French for "Let us see." The odd name attracted me. I promptly paid my dime and entered—Paradise, as I thought, after the burning furnace outside. If you can imagine a perfectly ventilated, clear, cool, simple but tasty little hall of leather covered comfortable seats you have a faint idea of the little gem of a theater my good luck led me into. Fairly exhausted from my delightful but long trolley ride from Boston and my landing into a hot, sizzling, butling square, homeless as a gypsy, I experienced one of the most delicious sensations of rest I will remember for a long time. I sank into my chair with a "homey" feeling of repose, shared I am sure by the few scattered around me at the napping hour of a midsummer's day. Closing my eyes I forgot for a few brief moments the whole world and its cares until a lively tune played briskly on the piano, out of sight before the stage, aroused me to the fact that the show was going to commence. The pianist proved to be one of the versatile kind who can produce most anything from rag-time to a rhapsody—a genius of his kind that must be heard to be appreciated. To his music lovely views unrolled slowly—the refreshing sights of Swiss mountains and their everlasting snows, revealing to us the whole process of preparing the condense milk of the world at large. Next a tale in pictures began to unfold and fascinate you by its appealing love story; followed by a most unique production of "A Study in Flowers." Hortensias, lilies, roses and more fine specimens in quaint vases or free, danced in most dainty time, showing off their delicate shape, greatly enlarged in such a way as to prove a most interesting study for the botanist.

A performer announced outside in big lettering came quietly forward at the front side of the stage to deliver an impromptu lecture on the picture depicting the gloomy story of the weals and woes of Mazeppa of Tartary in the land of the Czar. The lecturer, Herbert Le Roy, proved to be a

most gifted speaker with a big sonorous voice, who by deft touches here and there gave a concise idea of the cruelty perpetrated even to this day in the land of the almighty Czar of all the Russias. The picture story ending in a happy tale of love, gave him an opportunity to disperse most cleverly, by a delicate and refined style of story telling, the heavy gloom that had cast its darkest shadows on the audience who had by this time crowded in, filling every kink and corner of the pretty little theater. As the last word of his resonant voice died away rousing applause greeted him. Next a comical picture sketch started old and young roaring—the mishaps of a would-be paper hanger, ending by the engagement of a "regular" to finish the job. A lovely set of colored pictures, accompanied by a singer appearing where the lecturer had stood, brought on a resting mood and keen enjoyment of the glorious voice which more than filled the little auditorium with its rich, full tones. An encore demanded and graciously granted brought another verse of the sweet ballad. Another love story fascinated us by its breezy action, followed by a fine barytone who gave a splendid finish to one of the most agreeable afternoons I ever spent in a moving picture show. Last but not least a word of thanks must be tendered to the manager of the "Theater Voyons" who showed such fine judgment in giving his patrons such a wholesome variety of mirth, sorrow, fun and educational matter on one of the most trying afternoons of a hot midsummer day in dusty Lowell, Mass.

M. M. S.

MOTION PICTURES ARE A POWER FOR GOOD.

[From the "Boston Transcript."]

A staff writer of the Congregationalist, in a current number of that publication, presents "The Case of Motion Pictures" in the first of two papers on the subject. Perhaps none of Edison's inventions has had larger possibilities with respect to its influence upon the popular mind than this. It has developed so rapidly within the last few years that the public has hardly realized the extent to which it now enters into the entertainment and education of every large community. That it may have evil effects if unrestricted is only saying what is true of almost every new thing that in its legitimate application has proved a blessing to mankind. Mr. Edison himself believes it to be a potential force for human betterment, and such it undoubtedly can and should be made. He says: "I believe that the motion picture presents a ready means in the hands of the broad-minded, intelligent and informed workers for the world's good, for the innocent amusement, efficient instruction and moral advance of the great masses of people."

Nothing has ever before done so much to bring the world to our very doors as this invention. What is more to the point, we can view the world in action. Even if it is only a quiet pastoral scene, we can see the grass waving, the flowers nodding, the aspens trembling and the birds flitting through the trees. We can see history in the making, great orators swaying their audiences. What an impressive spectacle it would be had the scene of the signing of the Declaration of Independence been preserved for all time in the moving picture; and when in time that and the phonograph can be made to harmoniously co-operate, as they ultimately will, the real presence of the great singers and the composers can be brought before us, no matter how long after they have passed away.

* * *

"Within almost a single round of seasons," says the writer in the Congregationalist, "the picture show has become an immense enterprise, a world-wide amusement, a universal influence. . . . It has forged ahead into international popularity, and in this country alone probably two and a quarter millions of people visit these shows daily." A staff writer in the Survey says: "On an island 2,000 miles out in the Pacific Ocean the exiled lepers of Molokai gather daily before the flickering wonders of a screen that shows them the world of life and freedom." What a boon for the unfortunate!

Again quoting the writer: "while no one can be blind to the fact of its great possibilities for evil, as well as for good, the moving picture has neither done so much harm nor deserved such imprecations as have been put upon it by well-meaning but uninformed Christian people. The church, particularly, cannot afford to adopt toward it that prejudicial attitude so often maintained toward the theater in general." The elimination of the evils belongs to public sentiment expressed through legislation. We have had bad books and bad pictures, but they are proportionately growing fewer under the representative force of a more sensitive public conscience. The imagination can hardly compass the good that may be accomplished in a thousand ways by means of what is destined to be a universal educator.

WANTED: A NAME.

Please give me a name!
Not that I'm short, for I've now got too many
Which is a great deal worse than not having any

I'm the strangest of creatures, as every one says
'Till it's hard to know where I came from,
With so many fathers and so many mothers
And, having no sisters, and being without brothers
They've given me all the names they could think of
So now we are all in a terrible muddle.

Some call me a picture, some say I'm a scene
Many say I'm all right in a too "slightly wrong"
I'm Latin'd and Greek'd,
I'm French'd, English'd and Yank'd,
The givers of some names ought to be spanked!

I can teach and instruct, I'm both patron and freak,
And, what is most wonderful, I'm best in the dark.
I make people laugh, I make people cry,
I make some of them live, I make some of them die

I've traveled the world over and wherever I go
People all pay me money, some call me "a show,"
Others, with more dignity, disdain to decide
And, with genuine flattery, add to my pride

But I must now settle down, and be known everywhere,
And with but one name my nature declare
So won't you please help, and Papa Essanay
Has fully declared, "One hundred dollars he'll pay"
To whoever decides on a name good and true,
So that all may know me, and then I'll know you!

NICKELODEON PICSHOW THEATO, JR.

EXHIBITORS CO-OPERATING IN ESSANAY CONTEST.

New Name Contest Will Close Next Week.

Hundreds of exhibitors all over the country have evinced interest in the Essanay Company's contest and are playing it up with their patrons. Through the medium of their local papers, poster advertising, etc., they are telling their citizens about the $100 offered by the Essanay Company for a single one-word name and many are offering a special prize if the contest is won by one of their own citizens.

The many letters received by the Essanay Company from exhibitors in all States shows that the contest has aroused widespread interest. A letter from Haring & Blumenthal, of Jersey City, N. J., shows one plan of the exhibitors to reap advertising benefits through the contest. This letter reads:

Essanay Film Manufacturing Company,
Chicago, Ill.

Gentlemen:—Noting that in your Guide you make an offer of $100 for a word, we are using the same in the following manner.

We are proprietors of three moving picture houses and at each we intend to place upon the screen an offer of $100 to be awarded by us and you to be the judge of the winner of the contest. We will install in the lobbies circulars setting forth the same terms of the contest as you use.

Knowing that there are large advertising possibilities in such a contest and also knowing you to have the interest of the exhibitor at heart, we trust that this proposition will meet with your approval.

Yours very respectfully,
HARING & BLUMENTHAL.

As the contest draws to a close the Essanay Company is desirous of obtaining as many contributions as possible and extends an invitation to all exhibitors to co-operate with them in obtaining the appropriate name. Among the many suggestions they offer exhibitors the following press notice, if given space in the exhibitor's local papers, will undoubtedly attract attention and interest. It is undoubtedly a good advertising proposition for all picture theaters and should be used.

PICTURE THEATER HAS NOVEL CONTEST
One Hundred Dollars Offered for New Name

Manager ..... of the ..... Theater has announced a novel contest to be conducted by his theater in cooperation with the Essanay Film Manufacturing Company, of Chicago, for a new name for "moving picture show," and offers a prize of $100 to the winner. "Moving picture show," "Nickelodeon," "Five Cent Theater" and other names used to describe these entertainments, it is claimed by the picture people, are antedate and do not do the beautiful entertainment justice in the way of nomenclature.

The contest, which was suggested by the Essanay Company, has attracted the interest and attention of picture theater patrons all over the country, but Manager ..... is making special endeavor that the prize may be won by a ..... citizen. As a further inducement he has offered another prize of the same kind of this city.

"Our announcement of the contest has already aroused considerable interest," said Mr. ..... "and many of our citizens have contributed to the Essanay Company's Contest Editor. What is wanted is a suitable name short enough to be easily remembered, easy to spell and yet convey properly the idea of 'Moving Picture Show.' The name should be appropriate

and suggest the real dignity and high quality of the entertainment offered by the motion picture houses.

"The last few years has seen enormous strides in the moving picture field, and millions of dollars are spent each year by the manufacturers of films in producing thoroughly artistic subjects. At first tolerated as a fad that would soon pass away, the motion picture has firmly established itself as an important factor not only in the amusement field but in the educational as well. The motion picture theater offers an inexpensive entertainment, but not a 'cheap' one. It has undoubtedly come to stay."

The terms of the contest conducted by the ..... Theater, in co-operation with the Essanay Film Manufacturing Company are given below.

One hundred dollars is offered for a new name for "moving picture show," which will be used as a new name for the ..... Theater and for shows of that kind all over the country.

The contest is open to anyone anywhere, to send any number of names, and the first one sending the winning name will surely get the $100. The name will possibly be used all over the country, but the shows at this city will be the first to adopt it.

The word should be typewritten or written plainly in ink on the face of an envelope, while the address of the contributor of the word should be written on a separate slip and sealed within the envelope.

As the envelopes are received, they will be time-stamped, so that in case there is more than one contribution of the prize-winning word the envelope which is received first at the office, address below, will contain the name of the winner of the $100.

The judges will be appointed and the contest handled by the Essanay Company, of Chicago.

The contest closes September 1, and the winner will be announced as soon as possible thereafter.

All contributions must be sent by the contestants to the Contest Editor, Essanay Film Manufacturing Company, 435 North Clark street, Chicago, Ill.

THE WORKINGMAN'S COLLEGE.

By Jane Elliott Snow.

"What is the workingman's college?"

Why, the moving picture show.

"How can that be?"

Let us see.

In the first place it is the workingman's college because he can thereby acquire a broad and liberal education.

"A liberal education from that nonsense!" I hear some one say.

But the moving pictures are not wholly made up of nonsense; far from it. There is some to be sure, but

"A little nonsense now and then
Is relished by the best of men."

Besides it is good for one. Cold indeed must be the heart of the man who doesn't respond to a bit of humor, at least at times. Life is quite too serious for one to wholly ignore its funny side.

"Laugh, and the world laughs with you;
Weep, and you weep alone."

One of the best known and best loved men of all time was Mark Twain, whose humor has kept the world in smiles for many years and will continue to keep it smiling while our literature endures.

Even the great Dr. Lyman Beecher saw the necessity of humor. His daughter tells us that when the distinguished divine was preparing one of his soul-stirring sermons he devoted all his energies to it; he thought of nothing but his sermon until he had delivered it. Then he went home, brought out his violin, and drew forth from its well toned chords some lively music, which helped to relax the strain to which his nerves had been so long subjected.

The daughter speaks of this last proceeding as her father's method of "letting himself down." While his preparation for the final delivery of his sermon was the act of "winding himself up."

The budget of Lincoln stories bids fair never to become exhausted, which proves that our immortal War President was endowed with a greater sense of humor than that possessed by the ordinary man. This gift no doubt helped to lighten the enormous burden of responsibility and care, which the exigencies of the times imposed upon him.

So much for the funny, the humorous side of the moving picture show. As to the objection sometimes raised that they (the shows) are harmful, they cannot be, since the National Board of Censors have placed their ban upon everything of that character. Some of the film producers are now particular to inform the writers of their scenarios that no scenes of crime, or violence, or anything suggestive of immorality will be permitted.

The workingman, while he is acquiring his **higher** education at the moving picture show, needs the amusing features of it to relax his wearied muscles after his day of toil in the shop or factory.

As he enters the theater he sees thrown upon the canvas possibly a scene where people get into all sorts of amusing situations, they run, fall down, tumble over each other, fall into holes, into water, scramble out and create such hearty laughter that the workman forgets his weariness and is prepared to fully enjoy and appreciate the graver, or the more educational subjects which follow.

He visits different countries; he sees the Fetish worshippers in "Darkest Africa." He sees the Hindoo prostrating himself before his gods; the muezzin calling the faithful to prayer; he sees the Chinaman with his queue and the Turk in his flowing robes. He realizes as never before that this is a great world, and that people of varied ideas, customs and manners inhabit it.

He witnesses the process of some new industry—new to him at least—and then changes off to literature, or possibly to a story taken from Greek mythology.

His mind may be narrow, cramped, but in spite of all he is gaining ideas; his views of life are broadening, and ere long he will become a pretty well educated man.

Indeed it is questionable if since time began there was ever a simple instrumentality that would compare with the moving picture in its work of educating the masses.

I say masses, because the masses are in attendance at the moving picture show, and the masses represent those who toil with their hands.

The workingman cannot attend the professional ball games because it takes half a dollar just to get into the grounds, and in addition it requires the loss of half a day's time. He cannot attend the high class concerts because neither his purse nor his time will admit of it, nor, for the same reasons, can he travel to any great extent, but he can visit the moving picture shows, and there he can travel through all lands and learn the condition of people in all climes.

Who then can say that the moving picture show is not the workingman's college? The medium through which he may rise to the rank of a broad-minded, well-educated man.

FREE MOVING PICTURE ENTERTAINMENTS PROPOSED FOR MILWAUKEE SCHOOLS.

The Milwaukee "Journal" has offered to the school board of that city to provide free of all expense ten moving picture entertainments in as many schools. Commenting on the "Journal's" offer the Rev. R. R. McKaig (M. E.) says:

"I am so much in favor of that sort of thing that I would give the free use of a room in our big gymnasium to have them given here for the benefit of the factory boys and girls and others. I wish it might be arranged to have them presented here. It is an intelligent substitute for something that has come to stay, for moving picture shows are now firmly established here and elsewhere. The 'Journal's' idea is a fine one and it ought to result in much good. I for one shall do all I can to help the move along."

MOVING PICTURES IN SCHOOLS TO TEACH.

[Editorial in Birmingham, Ala., "Ledger."]

The moving picture is possibly the most useful, if well managed, of all the modern improvements. The possibilities are illimitable for instruction as well as for amusement.

By many teachers it is held that students learn by the eye more quickly and retain the learning better than they do by ear. It is certain that we all do learn more easily when we see and hear the lesson. A good lecturer with a moving picture, giving the scenes in all the perfection of the art, could teach as no other lecturer or instructor could.

During all the years of the schools there have been some teachers standing out as the most successful, because they could impart knowledge and guide investigation better than others. With this instrument any intelligent teacher is able to impart information in a way acceptable to any child mind, and make indelible impressions. Not only can that be done, but it is not necessary that the teacher should have spent years in studying or in travel. Well-prepared films and a careful study of them gives the lecturer all knowledge the average person needs to instruct classes. It is right in line with the psychology of a child's mind to see what the teacher is talking about, and particularly is this true of geography and travel. Actual scenes are given from the lands in question, from the cities under study. In literature the pictures of the writer and scenes of his home and pictures of his books make a wonderful lesson.

Mathematics can be taught by the pictures with all the entertainment possible to throw into it. The demonstrations are better than those on the blackboard. Many of the studies can be given quickly and thoroughly with the pictures. The idea can be developed indefinitely. Already the pictures show the beaten roads of travel and many scenes that grown people like to see.

With a set of films prepared for the schools it is easy to see how much more pleasant several of the studies can be made. For instance, take the rubber industry, and the picture can show the trees in the forest, the laborers gathering and preparing the crude gum, the factory where it is made and the various forms of the finished rubber in use. There is an unlimited field for the right teachers with the right films. How quickly that combination could build the right education.

August and December are two months of the calendar year that present more paradoxical features than any of the other months. December is the great month of joys and sorrows. The two extremes are closely associated and quite noticeably mingled. August, to the moving picture man, is much the same. Many say that from the start to the ending of Summer the moving picture man's lot is a sad one. But such is not the case. At least he does not show it is such, so far as my observations have extended, and I can assure you they have been much more than casual. As the opening of Summer approaches he says, quite philosophically, the time will soon be at hand when he must either close up for a month or two or reduce the class of his service to a minimum. Summer arrives and in the same spirit he says to his exchange, "Can that first run of mine and give me the cheapest you've got. I'm going to keep even with expenses until the Summer closes." He continues in this frame of mind until about the first of August, when a change comes over him and he asks if the Summer will ever run out. This unrest grows for the next week or two and he tells his friends he never experienced a worse season. It seems to take him until the middle of August to discover that he has been trying to keep his head above expenses. He becomes peevish and at times morose, sometimes despondent; he becomes deeply imbued with the idea that the moving pictures are going to the dogs, that they have lost their drawing power and all that sort of thing. In this frame of mind he drags along until the opening of the third week of August. Then a new spirit moves him. He realizes that the Fall season is approaching and, instead of bequeathing his show place to somebody and committing suicide, he hastens to his film exchange and opens negotiations for a high grade service and a high class reopening.

* * *

So it is at the present time. I have heard an awful amount of grumbling by exhibitors during the past two months over the conditions of the picture business and it was hard for me to fight off the belief that many of them would quit the field before the Fall; but, as in previous years, I find all of them figuring on what it will cost to enlarge, improve or renovate their places and provide attractions superior to their offerings of the past. There are no quitters among them. The only men on the list of quitters are those who stopped before the Summer season started. Those who have held on to their places are full of hope and look for a good Fall and Winter season. Joyful anticipations, as it were, follow the sorrowful experiences that surrounded the box office when it is too warm for the people to walk up to it.

* * *

And the reason some people give for weathering the adverse conditions and sticking to their places are amusing at times. I know many people who gave up mercantile pursuits to open picture shows who have told me that they like to run them even at a loss because there is a fascination in the business. Others say they run them to give their children jobs in the box office, at the piano or somewhere else. Others claim bad credits make the mercantile business too hazardous and the loss in the picture business is much smaller because it is a cash in advance proposition. Few will admit that any profit is made and those who concede there is a profit put it always at a minimum. But all of them manage to pull through for the Fall opening.

* * *

Referring to the profit and loss side of the exhibiting business, has it ever struck you that it is extremely rare that you see a receiver take hold of any of the places? Now I do not pretend to advance the theory that exhibitors do not fail. I do contend, however, that there is no other business in which there are less receiverships. I think the picture business holds the record for this. Of course I concede that a receiver would go hungry in almost any of them. When the crash comes the unsuccessful manager turns the key in the door and walks away, and that is the end of the story. Aside from the projecting machine (when not rented) and the chairs in the place (when not covered by a chattel mortgage) there is nothing a receiver could take and the manager can walk away confident that he has left nothing behind upon which his creditors could realize any more than he could.

This is just the situation that was referred to by an exchange man the other day. He declared it is the hardest thing to convince some exhibitors that he is justified in asking payment in advance for the rental service. When this proposition is made it is met with an intensified display of indignation that any suspicion should be entertained about the exhibitor's integrity and honesty. No protestations will avail. The exhibitor will not take the view that it is a business proposition tending to secure the exchange against some event, either foreseen or unforeseen.

* * *

"Why am I not justified in asking payment in advance?" asked the exchange man. "The exhibitor gets his money before the people see the show." An exhibitor who overheard the remark delivered this argument in reply: "You are not compelled, nor do you, pay the manufacturers for the films until after you have received them and have rented them. We put up our money to buy or lease land and buildings, and invest large amounts in fitting up a place. When we do this our credit should be good for at least one week." "That is very true, so far as it goes," argued the exchange man, "but when you have run an exchange and met some of the people I have come in contact with you will see that I know what I am talking about. My experience has been this: By starting out on the credit system I weaken my position and when the exhibitor comes to me with a hard luck story I cannot call his attention to my inflexible rule to require payment in advance. If he runs up a bill on me and I threaten to cut off his service I hurt his feelings and he secures films elsewhere." Once more the exhibitor spoke: "I know such cases have happened and it is too bad that they should occur because incidents of that character are as hurtful in a measure to the honest exhibitor as they are unfair to the film exchanges, but I want to say right here that many exchanges have justified the refusal to pay in advance by not giving to the exhibitors the films agreed upon after advance payment had been made."

* * *

"All that will be regulated in time," said a fourth party, who had stepped up unobserved. He was a man who is pretty well posted in all branches of the picture business. When asked how it would be done, he said he did not know exactly, but he had a well founded belief that the General Films Company, that is gradually gathering in the licensed exchanges, would be one of the mediums through which the regulation would be effected. One of the listeners remarked that talk about that company had pretty well died out and he had not heard recently of its activity. The man of information replied: "I went to my exchange the other day and found quite a change. The routine was going on as usual, but the man who had owned the place was only the manager. It seemed to me that the change was made as quickly and quietly as the turning of a pancake on a griddle. Those people certainly have the dope. Last Spring there were nine licensed exchanges in Greater New York. How many do you think there are now? Practically three. There are really still six distributing points for licensed films, but only three owners. Two exchanges passed out of the licensed fold last Spring. Five of the remaining exchanges are branches of the General Films Company. Two exchanges are still doing business under their original names."

* * *

The party was correct. Five of the remaining licensed exchanges in Greater New York are now controlled by the General Films Company. The last to be acquired was one of the pioneers in the rental business, the American Vitagraph Company. If I am not mistaken that company and the P. O. Waters exchange were the pioneers. These were in the business long before the Nickelodeon era started. Of the five exchanges the American Vitagraph Exchange is the only one to lose its identity altogether. The other four are still doing business at their own stands and the former owners are running them. The American Vitagraph Exchange business has been transferred to the quarters of the old Kleine Exchange and Mr. Willis, who has so long been identified with the latter, is now running both. The last purchase was not a surprise to those in touch with the rental business. Negotiations to that end had been pending for some time. It was generally believed that when the deal

would be effected the exchange would remain at the old quarters, as it was the only licensed exchange south of Fourteenth street and close to the Brooklyn Bridge and the several downtown ferries. It seems the fire that occurred in the quarters of that exchange about two months ago changed the plans as to the continuance of location.

* * *

And with this change "Pop" Rock, one of the war horses of the picture business, retires from the rental field. I understand it was quite a sentimental departure on his part as the exchange had a warm spot in his heart. I was about to say he had also retired from the exhibition field. This would not be correct. "Pop" Rock and Tom O'Day, of San Francisco, are the managers of the J. & J. Company that controls the Jeffries-Johnson fight pictures, so the man with the expansive and brilliant chest is still in harness. With apologies to a song writer of the times we may all sing: "We still have our big diamond Bill."

THE ALIEN OPERATOR IN NEW YORK.

There are two kinds of kicks in this world, the polite kick and the nasty kick. The fellow who makes the nasty kick nearly always defeats his purpose, but there is something about the man who makes a polite kick that gains him a hearing where the other one fails. There walked into our office a day or so ago a mild-mannered young German, who asked us in a very quiet way if we knew of someone who needed an operator. We asked him the usual reference, in answer to which he produced documents that brought to our attention a condition of which we are bound to take notice. But the thing that impressed us most about this man was the note of quiet patience in his voice and manner. He made no wild-eyed protest or threats of shooting any public official. In fact, whatever information he gave us came in the form of answers to questions we put to him, and it is probable that we would have known nothing of his trouble if we had not dragged it out of him. He was so decent and uncomplaining in the face of ridiculous and unjust conditions that he appealed to us, and we think that the facts in this case are worthy of some attention as an illustration of pernicious law making.

The letter from the Department of Gas and Electricity, which we print below, explains with brutal brevity just why Mr. Freese is now walking the streets looking for a job. But it doesn't suggest in the least what is to become of a wife and six little American-born children depending upon him. The letter:

Department of Water Supply, Gas and Electricity,
City of New York.
Harry S. Thompson, Commissioner.
13-21 Park Row, August 12, 1910.

Mr. Frederick F. Freese,
320 East 125th street,
New York City.

Dear Sir—Answering your question, I beg to advise you that while you recently passed successfully our examination, the department is debarred from issuing to you a moving picture operator's license card, owing to the fact that you are not a citizen of the United States. Very truly,

H. S. WYNKOOP,
Electrical Engineer.

Assistant to Chief Engineer of Light and power.

Reader, if you had served this country of ours in time of war, and had spent ten months in that malaria swamp known as Chickamauga Park, as Mr. Freese did, and then received this letter in thanks for it, we know how much love you would have for Old Glory, so we will not ask you. While Uncle Sam may have no direct knowledge of this case, it seems that when men are needed to fight for the Stars and Stripes they are enlisted quickly and no questions asked about whether or not they are citizens of the United States. But let the foreign recruit try to become a citizen and he finds the Government very particular indeed, and in this case one of them is actually denied a living. The Government is so apprehensive that a foreigner will become a charge on the community that it actually makes a charge of him.

In the case of Mr. Freese the Government is half to blame for dallying these ten long years with his application. The other half of the blame falls directly upon the head of the petty meddler who drew up the recent New York City ordinance denying an operator's license to anyone but citizens of the United States. Mr. Freese is at liberty to operate a picture machine in any other city, if anyone will give him a position, and therein can be seen the stupendously amazing tyranny of a petty official in passing a city ordinance that is clearly national in its scope. If it is wrong for a competent foreigner to operate a picture machine in New York City, it is wrong for him to operate in any other city. And if it is wrong in every city, then certainly it is wrong for **any** foreigner to follow **any** trade in **any** city of the United States, no matter how skilled or unskilled he may be. He may pay taxes and do army duty and all that, but he must not try to make a living.

Mr. Freese came to America when a boy, nineteen years ago. He showed us his honorable discharge papers from Company "A," Eighth New York Regiment Volunteers, which reads: "Service—Honest and faithful. Character—Excellent." After the Spanish-American War, being then a young man of twenty-six years, he learned the operating business and has been at it ever since, and it is practically the only business that he knows anything about.

During these ten years that he has been an operator, Mr. Freese has applied many times for citizen's papers, only to meet with the same endless red tape that has already become a public disgrace, and a discouragement to many worthy applicants. Each time he went to the Naturalization Bureau he was obliged to bring a reputable citizen to vouch for him, but after a while the reputable citizens grew tired of wasting their valuable time trotting down town on fools' errands, and refused to do so any more, until finally Mr. Freese himself lost hope and gave it up as a bad job.

This gentleman knows his business from A to Z. For a number of years he was a road operator and latterly he has been located in New York City. He has worked at Ganes' Manhattan Theater, Thirty-first street and Broadway, and was filling a $25 position at the American Music Hall, Brighton Beach, until August 2, when the inspector took up his 1909 card. He passed the new examination with ease, but with results as we have here set forth. Thus at the age of thirty-six he finds himself disqualified and denied the privilege of supporting himself, his wife, and those six little American-born kids.

We have some vague information to the effect that a foreign-born man having done army service is entitled to first papers. We also believe that this case would not stand the test of law, but that all means time and money and red tape, so what is the man going to do for bread and butter in the meantime? Perhaps some of our readers in other cities can answer that by writing to Mr. Freese when there is a position to be filled.

SUNDAY SHOWS SANCTIONED BY MINNESOTA SUPREME COURT.

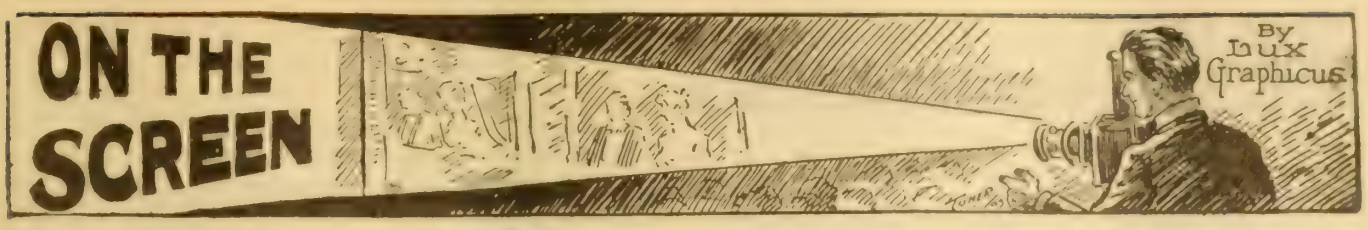
Operating moving picture shows on Sunday, when the pictures are moral and there is no disorder, received the sanction of the Minnesota Supreme Court last week, in an opinion written by Justice Lewis. So long as the "repose and religious liberty of a community" is not disturbed by the productions, they are not held to be unlawful.

The opinion came in the case of D. W. Chamberlain, who was arrested at Mankato and fined in municipal court for keeping the Unique Theater open on the Sabbath day. He appealed and the Supreme Court reversed the decision. In his opinion, Justice Lewis said:

"It has never been the legislative policy in this State to strictly enforce the cessation of all kinds of work and amusements on the Sabbath day. The leading principle all through the leading enactments upon the subject is to prevent any serious interruption of the repose of religious liberty of the community. This means it has not been the intention to interfere with the freedom of the public in the pursuit of amusement and relaxation on the Sabbath day when it does not seriously interfere with the rights of other members of the community who desire a quiet and uninterrupted observance of the day.

"But it should be understood that our decision is based on the evidence in this particular case and it should not be understood that moving picture shows and similar entertainments may not be abated under other provisions of the law when unwholesome in character or improperly conducted."

Jos. Levi, slide maker, dropped in for a social call one day this week. Joe has been under the doctor's care for some time but says that he now feels better than he ever did. Business is good and prospects better and he expects to do big things with a new scheme he has just started. This is furnishing slides and lecturettes of important public events in record time, which he is enabled to do by special arrangement with the Associated Press. If this project succeeds, as he expects it will, the premises at 31 Union Square will soon be too small.



The lure of the pen to the average well educated boy is as magnetic as the lure of the stage is to the average well educated girl. To be a great editor, a great author, is the dream of millions of boys this moment; to be a great actress is the ambition of millions of girls. It all looks so easy, so profitable, so attractive. You not only make a fortune but you also acquire fame: a delightful combination. Some men become famous and don't make a fortune; others acquire the fortune and are unknown to fame. We seldom get all we aspire to in this world. Perhaps it's as well we don't. If I got all that I once aspired to, besides being famous, I might have stood in the shoes of a very harmless looking gentleman whom I saw on the White Star liner "Baltic" the other day. This was John Pierpont Morgan seeing his son off to Europe. Mr. Morgan looked very unimpressive, very badly dressed, not particularly happy, and not particularly well. Upon my word though I need money as much as any man and have yearned to be rich, I don't think I would care to change places with J. P. M. at the price.

* * *

I never started out in life to be a financier. I wanted to be an editor. So I am and have been. Of course like most of my fellow pilgrims towards that bourne whence no traveler returns, if I had my time over again I would have been something else—a lawyer or an architect. Both these professions were open to me. But the lure of the pen triumphed, and that is why, to come right to the point, I, in common with all newspaper men, take a deep interest in everything that concerns the press, both inside and outside a newspaper office. More particularly am I concerned in outside views of newspaper life. I like to read about it in books, I like to study newspaper plays and I like to study newspaper films when they appear on the screen.

* * *

It was, therefore, with more than ordinary interest that I last week sat and watched the forthcoming Edison release dealing with a very human side of newspaper life. This is called "A Great Scoop." Having brought off a few scoops myself, I was eager to learn what sort of story the Edison Company were about to offer the public. Before the film started I was told that I was going to see a right good strong dramatic piece of work. So I did. And, before I go any further, let me pay the "powers that be" of the great Bronx studio, the well deserved compliment of saying that in the photographic, histrionic and dramatic qualities of their pictures, they are making, and have made, really marvelous advances over the work of a few months ago. It is the barest justice to say that, as a result of recent efforts, there is nothing better on the world's market to-day than an Edison moving picture.

* * *

But to the story of this great scoop. Out of the hurry, scurry and bustle of an editor's room at night time, right here in New York City, issues the painful fact that a young reporter has "put a hole in his manners," is fired and goes home to his young wife with the melancholy news. All looks lost to the poor chap, but Providence seems determined to give him one more chance. Having a quick ear he absorbs the substance of a chance conversation between two men relative to the financial condition of a well known bank. Here the exciting plot starts in real earnest.

One of the men drops a paper. The reporter picks it up and follows the two men to Wall street. Now I quote a condensed description of the remainder of the story from the "New York Times":

* * *

"The next scene shows the directors of the institution in consultation. The reporter gains admission by bringing back the paper and by a trick on the telephone he hears the bank examiner declare that the bank must close its doors. The reporter notifies the office, the presses are stopped until he appears and dictates his story to a typewriter. When the paper is out the reporter is reinstated and his friends invite him to go out and celebrate, but he refuses. He hastens home to his wife and the film closes with him locked in her arms."

I see the writer of the above questions the methods and morals of the scoop. But the end justified the means. I wanted to see that young reporter reinstated. My heart was in my mouth all the time the film was being shown lest he should fail in his desperate enterprise! I sympathized so much with the young wife at home who might have to suffer terribly for this poor boy's slip and his possible failure to atone for it. For, alas! I know something of the shadows as well as the lights of newspaper life. When he picked up the dropped paper in the downtown cafe, said I to myself said I: "There is hope for him and that poor girl yet."

Then I watched him at the very realistically presented directors' meeting. Would he be discovered and unceremoniously ejected from the building? No, thank goodness, he was not. Would he be detected in the act of tampering with the telephone so that he could hear outside of the directors' room what was going on inside? Thank goodness he wasn't. The excitement of the picture increased. The boy got command of the telephone board in the outer lobby and sat and listened to what was going on amongst the directors. Yet there was an inconvenient porter or janitor, who might have detected and stopped him, who seemed to be hovering around at awkward moments. He only hovered! He didn't stop the boy in his eavesdropping. So the first half of the great scoop was accomplished! How to make use of it! The newspaper office was notified and the boy commenced his rapid journey up town by automobile and otherwise.

Meanwhile in the newspaper office the presses had not commenced to run. Still it was getting dangerously near one o'clock, the appointed moment of going to press! There on the screen was the clock telling us irrefragably that it was a quarter to one; ten minutes to one; five minutes to one! Would the boy reach the office in time? Would the great scoop really come off? Would the young wife be made happy again? Would the boy himself recover his position by his pluck, daring and adroitness? Thank goodness he did. He reached the office just before one o'clock! Then this fine piece of newspaper drama ended by the exhibition on the screen of the news item, for which the boy had worked so hard, his restoration to his position and to the arms of his once more happy young wife. A splendid story splendidly told!

* * *

I like this story and its moral. It is true to life, although perhaps it rather strains the probabilities. But then, if in our films and our fiction we stuck too rigidly to the probabilities, we should not have any films and we should not have any fiction. Then; I like the lesson which this film teaches in an unpretentious way. The young reporter is given another chance, showing that, after all, even a grumpy old night editor may have a tender heart and be justified of his tenderness.

A very readable book could be written about newspaper scoops. As a matter of fact newspaper scoops are in process of being achieved around us daily in New York City and other large centers of population

* * *

Newspaper life has its joys and sorrows like every other calling. Its rewards are perhaps not commensurate with the mental outlay that it necessitates. A few newspaper proprietors get wealthy but the rank and file of the workers do not make money in the accepted meaning of the term. They just lead interesting, varied, busy lives, which are occasionally punctuated by the pleasure of a scoop. It is a pleasure, I assure you, to pull off a scoop, that is to get a bit ahead of the other fellow. Then again the blessed St. Peter is popularly supposed to have a warm corner in his heart for newspaper men—or at least some of them. A very wealthy man once knocked at the Celestial gate. "Name and profession!" said the Saint. "John Smith, publisher," was the reply. "No place for publishers," said the Saint, "you had the time of your life on earth!" Another knock. "Name and profession, please," repeated the Saint. "William Smith, editor," was the reply. "Come in, my boy," said the sympathetic Saint, "you had a darn rough time of it down below." So he did; so they do.

"The Lady and the Burglar" (Edison).—The dramatic elements in this piece are so badly mixed that few would be able to untangle them until they work out to their conclusion. The professor, the young wife, the gallant whose attentions are unwelcome but persistent, the burglar and his little daughter. The story becomes absorbing as the film passes, and the complications increase. Then comes the end, a denouement as unexpected as it is interesting. The acting is sympathetic and leads up to the end in a way that holds the attention closely to the last. The photography is clear, adding much to the pleasure the picture excites. The Edison scheme of toning the film different colors might be open to question if it were not used with so much discretion. As it is now done it adds to most films and sometimes one fancies it is a relief to the eye. One color may, under some circumstances, become monotonous, though this would never occur with an interesting film. The variety introduced by different tones is worth while considering as a phase of motion picture work.

"Camel and Horse Racing in Egypt" (Urban).—An educational film of merit, presenting views of both camel and horse racing. The reproduction of characteristic scenery and persons, adds much to the interest, though the floundering movements of the great ungainly camels while racing are well worth seeing. It is photographed with the same degree of excellence which characterizes all the Urban outdoor work.

"Under Both Flags" (Pathe).—A thrilling war picture, filled with graphic illustrations of the grim life of conflict which confronts a soldier. The realities are all there, some of them reproduced with such accuracy that one almost sees an actual scene passing before his eyes. And when it is past he becomes more than ever convinced that war should be abolished. The motion picture is one of the most eloquent advocates of universal peace the world has ever known.

"The Witch of Carabosse" (Urban).—A reproduction of a mediaeval legend, representing a witch who lived in some ruins and was the terror of all the people round about. Finally, a pompous individual falls into her clutches, and before he escapes he leaves a few things which amuse the audience, but contribute to his humiliation. The pictorial work about the ruins is beautifully done. The story itself is not as strong as the excellent mechanical work deserves.

"The Death of Michael Grady" (Vitagraph).—Meddling neighbors are determined to kill Mike who has a serious enough stomach ache. And when all the usual accompaniments of a funeral are in progress and Mike appears in his long white robe there is an exit which would do credit to almost any situation that might. Then Mike and his wife hold a wake of their own, just to assure themselves that he is not dead, while the chagrined neighbors appear one by one to offer congratulations upon Mike's fortunate escape from death and the grave.

"Up-to-Date Servants" (Essanay).—Cinderella up to date would be quite as appropriate as the title given this picture. Anyhow, a servant, impersonating her mistress at a ball, makes a hit with a young man, loses a slipper in a hasty flight and not until she appears in the young man's drawing-room is he able to dispose of his fit of the dumps. Then comes a toast as Marie puts on the slipper. Without being in any sense great, or even strong, this film is diverting and enables an audience to while away a few minutes very pleasantly. There is plenty of life and animation and some of the incidents are distinctly humorous. The entire film is a burlesque of exceptional quality, certain to attract favorable attention.

"The Borrowed Baby" (Kalem).—A mix-up which raises shouts of laughter. An amateur dramatic society requires a baby in its cast. Accordingly one is borrowed to play the role. What happens is as funny as anything Kalem has ever put out. Then when the leading man returns the borrowed youngster, is arrested by the constable, and the picture ends with everybody struggling to explain, the hilarity knows no bounds. It is a comedy overflowing with life and offering a pleasing contrast to the hackneyed sort. Not the least amusing is the experience of the unsuspecting baby at the hands of the cast.

"Her Photograph" (Pathe).—A comedy presenting amusing situations and offering opportunities for a laugh. Acted with the usual vim of the Pathe players and photographed with skill, it has concealed about it a series of hearty laughs.

"The Ibis" (Pathe).—An educational film presenting the Ibis, unfamiliar to a larger proportion of the people of this continent, yet at one time an important object in the life of the most influential nation in history. Photographed with the appreciation of pictorial possibilities which characterizes all the Pathe work, this film is a welcome addition to the long series of educational pictures put out by the house.

"On the Banks of the Zuyder Zee, Holland" (Urban).—A travel picture presenting interesting phases of life, together with much picturesque scenery, as seen upon the banks of this sea. The quaint and picturesque buildings and the strangely garbed people, all reproduced with fidelity and appreciation, combine to make a series of views instructive as well as interesting. Holland is a poet's and artist's country and this picture goes a long way toward establishing this fact firmly in the minds of the common people.

"The Girl on Triple X" (Essanay).—A Western story with a girl as the storm center and a jealous would-be lover as the promoter of the mischief. An innocent man is led to execution and barely escapes through the intervention of an Indian he had befriended, who exposes the whole miserable business. The mischief maker changes places with the first man led to execution and the film ends, with the imagination supplying such details as are lacking, but not missed. The mounting of a horse and riding away with one's hands tied is a feat few would undertake to accomplish, yet one of the actors performs it successfully and saves his benefactor's life. This is a graphic bit of work and adds materially to the interest of the film. The fact that the film closes with the execution suggested is to be commended. It is time those relics of barbarous times were eliminated from the films. A suggestion is quite as effective as the real scene, as is shown by this picture.

"Drifts of Snow in the Chamounix Valley" (Gaumont).—A beautiful reproduction of snow drifts which really represent snow. The operator performed his part and was followed by the others in turn who produced a film that presents snow with such fidelity to nature that one can appreciate what it means. Often these snow pictures are mere masses of white and black, with none of the delicate shadows and half tones which make pictures of snow so beautiful. In this instance all objections of that character are overcome and the picture shows the huge drifts, shot with all the delicate tones and shadows which make snow beautiful. The picture is worthy of commendation from every standpoint.

"Oliver Twist" (Pathe).—Lovers of Dickens will be pleased to see this reproduction of one of his great stories. It is one thing to read the story, getting into as close sympathy as possible with the characters, and quite another to see those characters step out of a book and perform their parts with all the life and animation with which one's imagination may have endowed them. While the writer of this confesses to an inability to say whether all the minor details of the picture are in accord with the facts, he does not hesitate to say that it seems to depict it as he understands it in its main features. There is a wealth of scenery and staging which is supposed to be historically correct and probably is, as near so as possible now. Perhaps the principal thing to be considered is the fuller appreciation of the author's work which will follow this illustration. To see one's book live and move is well worth while, but not until the motion picture came was it possible. The adequate production of the work of great authors helps the cause of literature and plays an important part in the development of literary taste among thousands who perhaps never had the opportunity or time to read the works presented.

"The Turn of the Balance" (Vitagraph).—A society love story which will appeal to many with an irresistible force because it seems to reproduce a genuine heart interest. A wealthy young woman comes to the aid of her sweetheart when he most needs it, supplying a denouement which cannot fail to please. The picture is admirably produced mechanically and the actors make the story strong by their sympathetic work.

"The Attack on the Mill" (Edison).—Adapted from a story by Emile Zola and representing an episode of the Franco-Prussian War. In most particulars this is a more than usually attractive production. The situations are exceptionally dramatic, leading up to the denouement which is fully as dramatic as the situations that preceded. The scenery is in keeping with the subject and, moreover, is beautiful. Some of it makes pictures well worth seeing apart from any connection they have with the story. The careful attention to details which characterizes the Edison pictures is seen here, as in other pictures presented by the house. Perhaps those familiar with the life and scenes depicted can find

minor faults here and there, but it is well to remind them that the great bulk of those who see motion pictures look to the story and the way it is developed, rather than to the small things which some critics profess to see. This story moves forward with a rush and a swing which holds the attention until the film ends. It is a good picture and one that will stir the emotions and thrill with its situations.

"The Red Girl and the Child" (Pathe).—An example of the Pathe invasion of the American West. The photography is well done and the story is told well enough to hold the attention. The Pathe characters are plainly observable, and while they are sufficient to overcome many faults, it can be said with truth that not yet have the actors caught the spirit of the wonderful region, nor do they seem able to interpret the life they find as sympathetically as they will after they have studied it more closely. Photographically the film is a splendid specimen of the film makers' art.

"The Call of the Blood" (Kalem).—Will the call of the blood overcome the education and environment of a life entirely different? That question has been asked many times and has been differently answered. This Kalem picture declares as emphatically as actions can speak that the call of the blood is stronger than the influence of education and environment and seems to prove that it is difficult to overcome the impulses bred in the blood for generations. It is a study in heredity well worth seeing and from one standpoint answers the question conclusively. Admirably photographed and graphically acted this film should interest because of the racial story it tells.

"Mrs. Barrington's House Party" (Vitagraph).—A delicate comedy, with choice bits of humor running through it, strengthened by a heart interest as attractive as it is strongly marked. Then there is an elopement, a secret marriage and at the end happiness. The picture, while not great, is at least not unpleasant and develops some situations which rouse one very strongly and hold the attention without flagging for an instant. Well acted, cleanly photographed, reinforced by excellent mechanical finish, the picture will be popular.

"A Salutary Lesson" (Biograph).—What may result from neglect of children, so far as the physical end is concerned, is shown in this picture. The moral results of neglect cannot be depicted at such an early age, yet they are often more serious than the physical. This picture has little or no dramatic strength, but it depicts, with extraordinary fidelity to facts, numerous domestic scenes. Probably everyone can recall instances similar to this and not a few will wish that certain individuals of whom they are reminded could see it. It may, in a way, apply to substantially everyone, since all children sometimes seem to become troublesome and worry their parents. The picture, while not possessing any claims to dramatic power beyond that which is inherent in the subject will, nevertheless, make a profound impression, because it touches upon something which appeals directly to every home. It is one of the strongest sermons upon the neglect of children that has come out in a long time.

"A Change of Heart" (Lubin).—A comedy which discloses with commendable frankness what may happen when a couple incur a change of heart in an unexpected way. Stubbs wanted a wife who was not a dowd, and he got her. But unfortunately before he got her he changed and would have preferred the dowd. When they met next time the reversion was complete in both cases and the shock was too great. They fell fainting into the arms of their friends, leaving one's imagination to supply the missing details. The picture is funny, since it represents such a total transformation, a making over as complete as it is possible to imagine. The acting is lively and offers numerous amusing situations.

"The Return of Ta-wa-wa" (Melies).—An Indian story of unusual interest, embodying a story which has its basis deep in the folk lore of some of the tribes. The interest is maintained by the exceptional care with which Indian life and character is reproduced. The scenery is very elaborate, too, representing several attractive transformations. A description would fail to convey any impression of the scenery and the careful way in which it has been handled. Indian pictures have been numerous, but few have had the elaborate scenery which characterizes this one. So far as can be judged it seems to be accurate and it assists greatly in interpreting the meaning of the picture.

"Lost in the Soudan" (Selig).—A dramatic picture of the desert which will give a better idea of the life of the desert than could be obtained in any other way except by an actual visit. It is a country of romance because it is unknown to but few. Perhaps the pictures here presented, representing the desert and its strange life, will go far to dispel some of the romance and bring the comprehension down to the bare facts. There is all the life and animation which are always present in the Selig pictures. Perhaps the graphic designation of the "land that God forgot" will be borne out by this picture.

"The Usurer" (Biograph).—Whether intended or not the producers of this film have preached a sermon against oppression that should exert an influence against the methods of those who take advantage of the needy. It is a story of an usurer, emphasized by the contrast of the condition of those to whom he has loaned money and his own attendance at expensive banquets in alternate scenes. Dramatically the situation of the dependents is shown, and it is made clear that it is all for gold. The usurer's doom is made dramatic. A widow, whom he has oppressed, faints and in falling pushes his safe door shut with him inside and he is suffocated before the time lock allows the safe to be opened. The determination to get gold, no matter at what cost, has caused unspeakable misery throughout history. This picture represents a modern manifestation of this greed. Not all usurers are so summarily dealt with, but it is not too much to say that it would be well if they were.

"The District Attorney's Triumph" (Lubin).—A live drama that sets the blood to tingling and makes one quite agree with the girl in the case that there are heroes to-day as much as there were in the days of King Arthur. The commonplace achievement of convicting a murderer does not appeal to the dreamy, romantic girl, but when the attorney dramatically captures the escaped convict she decides that such a deed is a fair substitute and sensibly accepts the capable young man. Much of life is represented in this film and it should be popular with all audiences.

"The Duck Farm" (Lubin).—A short industrial made on the famous duck farm at Allentown, Pa., and representing every stage in a duck's life. A duck is an interesting bird, largely because of its clumsy movements, and this brief epitome of a duck's life, admirably photographed, is a well considered addition to the list of industrial subjects.

"Max Has to Change" (Pathe).—Here is illustrated a predicament, or a series of predicaments, from which Max finds it impossible to extricate himself and finally marries the millionaire's daughter after persuasion at the muzzle of a revolver. Max might wonder what the old man really wanted in the sudden reverses of mind, but the wedding is supposed to have settled the question permanently.

"Back to Life After 2,000 Years" (Pathe).—A bit of comedy representing the awakening and peregrinations of a Caesar after 2,000 years. He might have continued indefinitely, only he fell a victim to the wiles of two modern girls, and the champagne put him where he was helpless. There are some good views of Rome in the film, but the comedy falls short of expectations.

"His New Family" (Edison).—A reproduction of a beautiful story by Roy Norton. Briefly, it relates the experience of a delicate, but manly, French boy who is sent to a Western mining camp only to find that his father, who had migrated previously, had been killed just before his arrival. The story is worked out with the careful attention to detail which characterizes the work of Mr. Norton. There is a delicate blending of pathos and humor which adds to its beauty and performs an important part in the fascination which is a part of the picture. The Edison Company have endeavored to make the picture as nearly perfect as possible, reproducing mining scenery with extreme care, and endeavoring, so far as possible, to correctly interpret the spirit of the original story. The actors have performed their parts with discretion and the mechanical work has been adequately done, the two contributing to a picture excellent in every detail.

"Across Russian Poland" (Gaumont).—Scenes in Poland, including Warsaw, castles, statues, theaters and other public buildings. The Cossack drills are remarkable and the photography of these drills, with all their complicated movements clearly shown is a mechanical triumph. The views are chosen with a view to representing their most picturesque aspects, and the reproduction has been managed with more than ordinary ability. The result is a series of views which afford a good idea of what Poland really looks like and really is. Like all the Gaumont films of this type this one is interpretative of the country and its inhabitants and therefore instructs and entertains at the same time.

"The Estrangement" (Gaumont).—A story of a difficulty between a man and wife, ending with a separation that lasted for years, but was eventually ended and presumably they lived happily ever after. It represents a domestic tragedy that is possible, but not probable, and undoubtedly rare. Aside from this the film has no particular interest, nor is any special ability exhibited in the acting.

INDEPENDENT.

"The Animated Scarecrow" (Atlas).—A vigorous chase which presents a novelty in a scarecrow that runs. Of course, Willie should have heeded the farmer's warning and kept away from the farm. But where a girl is involved it is difficult to mind injunctions of that sort, hence the lively complications that follow. There is lots of fun in this chase, and when finally he jumps into the river to extinguish the flames the constable seizes him. The ruin along his path testify to the vigor of his flight.

"The Wrong Bag" (Atlas).—A long list of complications follow an accidental change of bags. A lively scramble results when Mrs. Jenks discovers the situation, but ultimately, all the tangles are unraveled and Jenks is received once more into his home. The mix-ups are the only features of the picture worth considering.

"A Cowboy's Pledge" (Champion).—Quite like the old-time story books there is a touch of heart interest in this film which somehow atones for shortcomings in acting and photography in some degree. That a lover should descend to a drunken sot does not seem unusual. That he should return after two years a parson is a stretch of belief which can possibly be overlooked. The girl's vigor in chastising her lover and her constancy are both attractive qualities and really make the film. It contains little else of interest.

"Hearts of Gold" (Nestor).—The story of the adventures of a girl who donned her brother's clothes to get work. Nothing of any particular novelty is introduced and the situations present no features of particular interest. The earnestness of the girl and her desire to help are commendable virtues, yet are scarcely sufficient for an emotional motion picture.

"The Broker's Daughter" (Yankee).—Many another man has gone broke in Wall street, and many another daughter has been compelled to give up bright prospects because of difficulties thus encountered. Not all, however, are fortunate enough to have for a prospective son-in-law a gentleman who sticks by his vows, regardless of the circumstances of the girl. Though she turned away from him he finds her and the ruined father receives a son-in-law worth having. In this the picture is different, and the heart interest here added seems genuine.

"Fricot Drinks a Bottle of Horse Embrocation." (Ambrosio).—And as soon as he does a long series of amusing troubles begin. The unfortunate victim succeeds in translating an incident as serious as this into a succession of funny experiences and develops some extremely sensational situations before the effects disappear.

"The Stolen Policeman" (Great Northern).—A funny story of a policeman's attempt at courtship. The strength of the picture lies chiefly in the unexpected climax which seems entirely at variance with what one would naturally expect. The film is lively, with good acting and satisfactory mechanical work to help make it attactive.

"The Prairie Postmistress" (Bison).—A Western story with a letter with money in it as a motive for robbery. The thieves get it from Grace, but her friends give chase and by a sensational shot one picks the letter from the thief's hand. Then away again to save the old couple before their home is taken away. All is accomplished in good time and Dick gets—well, his reward is the postmistress herself, which probably more than compensates him. There is plenty of life and action, and the chases are good examples of hard riding. Sometimes when looking at these long Western chases one wishes they could be shortened. The pictures wouldn't be hurt and the effect upon the audience would be improved. To ride over an apparently interminable road when a person is supposed to be dying, or, as in this case, when some other serious thing is impending, seems wholly wrong and it gives rise to a species of suspense that is not pleasant.

"Lena Rivers" (Thanhouser).—A reproduction of one of Mary J. Holmes' stories which were once very popular. It is the story of a poor girl marrying a wealthy man and through certain complications losing sight of his wife and baby. The mother dies without his seeing her again, but ultimately he finds the baby, a grown woman, and the story ends happily. To those who have read Lena Rivers with pleasure the picture will be more than ordinarily entertaining. To those who have not read the story the film presents a narrative not without its interest and offering a quarter hour's diversion well worth while.

"The Life Boat" (Great Northern).—This film was made to illustrate the manoeuvers of a life saving station's crew. It is a record picture, but so admirably done that the men seem to be actually working before the audience. It will convey to many thousands who have no other means of knowing what a life saving crew actually does.

"An Indian Squaw's Sacrifice" (Defender).—A heart story, starting with a robbery committed by one man for which another takes the blame, a marriage with an Indian squaw and a turn of events which brought the man and his first love together again. When the Indian wife learns the state of affairs she commits suicide so that there will be no obstacle to her husband and his first love marrying. This may be a good story, but it seems as though a wedding following a sacrifice of this sort could not be happy. There is something in marriage beyond the ceremony, yet it is treated by some who make stories as a matter which can be assumed or dissolved, as may seem best.

"Charles Le Tremeraire" (Film d'Art).—A picture with elaborate settings, scenery and good acting, one which will hold the attention by its artistic excellence quite as much as by its story. The producer has brought all the arts of the dramatist and the scenery producer to his aid and the result is a picture which is satisfactory from these two important standpoints.

"The Oedipus King" (Film d'Art).—A film in which art in setting and costuming has been invoked to make a picture worth seeing. The work has been done with care and close attention to details and the acting is in harmony with the subject.

"The Hoodoo Alarm Clock" (Imp).—A story that might happen, yet perhaps seldom, since few men are so unaccustomed to being called away suddenly that they mix things up in this way. Mr. Smith has a merry time in his preparations and all sorts of difficulties confront him. He overcomes them all, however, until the last. When he misses his train he can't overcome that and consequently proceeds to give his sorrows a swim. It is a very lively picture and Mr. Smith's adventures arouse the hilarity of the audience to a marked degree.

"The Colonel's Boot" (Eclair).—A love story with the usual objecting parent. Humorous complications ensue when a note intended for the girl falls into the father's boot. After all sorts of unsuccessful attempts the note is recaptured and the young man, for his prompt rescue of the father, is given the girl.

"The Monkey Showman of Djibal" (Eclair).—A good illustration of one of the monkey shows which are so common in Egypt. This film represents the remarkable intelligence of the animals and shows what can be done with them under proper training. All Egypt is fond of these shows and after seeing this film one is disposed to commend the Egyptians for their liking.

"Among the Roses" (Imp).—A love story developed among rose bushes and based upon a charitable girl's visits to a wealthy man's garden from which she took roses to carry to the poor and sick. He falls in love with her when he catches her purloining his flowers and a wedding follows in due course. Some of the scenes, with the roses in bloom are beautiful, though the story is somewhat commonplace.

"A Heroic Coward" (Yankee).—Not all bravery is physical and there is a snap and vim to this picture which thrills one as it runs. It is one thing to fear a blow and quite another to face a dangerous disease. When the coward who refused to fight suddenly soundly thrashes a bully and cares for a smallpox patient, the opinion of the town changes. It is sometimes a revelation to the thoughtless crowd to understand that physical bravery is not the only kind and, as in this instance, some of the most apparent cowards have proved themselves heroes.

"A Woman's Better Nature" (Bison).—This picture may serve to while away time, but the representation of gamblers and blackmailers can perform no useful service, consequently it would be difficult to say why this film exists. Of course such evils are present in the world, but it is hardly good taste to put them on the screen. They are neither entertaining nor instructive, nor do they perform any other useful service. It would be quite as well to forget this one.

The Berlin Aniline Works, of 213 Water street, New York City, are receiving monthly shipments of the well-known "Agfa" positive film. This film, we are pleased to learn, is meeting with great success in the trade on account of its very fine photographic qualities. We have seen some recent releases made on the film and were much impressed by the beauty of the pictures. "Agfa" shipments will shortly be increased in quantity, and we also understand that the negative film will be placed on the market in due course.

CHICAGO NOTES.

The Knights Templars are gone and Chicago is settling down to normal. The decorations are fast disappearing while the weather man, who did his best to have a real hot Summer time for the conclave, is now letting everything loose, high wind, thunder and rain are taking possession of the city.

Although the Summer has been a very hot one, the moving picture theaters do not seem to have suffered much; in fact the good houses, the ones showing the best pictures, are reporting very good business and, to quote some of them, their patronage is better this Summer than it was last year. Such a statement is another blow to those who claim that motion pictures are dying out.

When you can find persons, even old ladies of 80 years, climb up three flights of stairs on a hot August day, stop at each landing to wipe off the perspiration and regain their breath, all this for the sake of seeing good pictures as the American Film Service, noted as the "House of Specials," give to the very enterprising George Gilmore, the man with his theater on a third floor, we have to confess that high class pictures are the keynote of the business.

The Ideal, Mr. Gilmore's third-story theater, was packed to the doors and the spectators did not offer a complaint, did not call for elevators, as, after witnessing on the screen "Lost in the Soudan," of Selig, and "The Turn of the Balance," of the Vitagraph Company, they seemed to agree that the efforts of climbing three flights of stairs was more than rewarded by the excellent show.

Both the Janet and the Orchard, the direct competitors of Mr. Gilmore, were playing to crowded houses. These two theaters are known as some of the finest specimens of construction in Chicago. The great attraction at the Janet is the Mirror Screen, which seems to be as popular on North avenue as it is at either the Garfield or the Elite Theaters.

If fine looking houses are an attraction by themselves, the exhibitors must not get into their heads because they have finely decorated walls they can show a cheap service.

On Cottage Grove we have a vivid illustration of this principle.

The Swanson Theater, at Thirty-ninth street, has been proclaimed the finest moving picture theater of Chicago, and is such a fine specimen of architecture that a view of it was reproduced in this paper.

The house is still there, so are the decorations, but the service is not what it should be. The Swanson runs Independent films. Is it a matter of economy or is it that the manager does not fully sympathize with the Independent manufacturers? We cannot tell, but too many old and out-of-date licensed pictures are thrown on the screen. If rain storms or, as the German lady of Cincinnati called them, "strings" are discouraging to an audience, we can safely say that the bad taste displayed in the lobby is still worse. The cheap looking posters are not framed, but are merely nailed and some of them pasted on the fine wall decorations of the lobby. In many cases the numerous posters run the appearance of what at one time was considered the best decorated lobby. We never saw anything so vulgar and such carelessness on the part of the management is enough to discourage folks from visiting the place.

This is no pure imagination, as the great success of the Washington Theater, only three blocks away from the Swanson, Cottage Grove and Forty-third street, is a proof that a well managed house, showing good pictures, will catch more nickels than fine exterior decorations and grand lighting display.

The Washington, as can be seen by the accompanying illustration, although a good looking house, has not the high pretention of the Swanson Theater, yet the Washington is a money making institution.

Mr. Wheelan, the owner, has been in the theatrical business; there he gained the practical experience, the success of his present enterprise. Mr. Wheelan is one of the few exhibitors who have the real knack to understand the wishes of their audiences. He pays no attention to the applause of a few ignorant spectators, who laugh and clap their hands at any silly or vulgar scene, as he knows that the few noisy ones do not represent the majority. Mr. Wheelan is a good judge and he can read on the faces of the most stern spectators their impressions, if they have been pleased or not.

Knowing his audience and doing his best to cater to their taste, Mr. Wheelan has built such a reputation that his theater is considered a high class place of amusement and is patronized by the best classes.

Mr. Wheelan is a great lover of music and he claims that good music can increase the beauty of a picture. He waits patiently for the day when pictures will not be changed every day but shown two or three days in succession, then he will devote a morning to study the pictures, to rehearse his music and be fully prepared to give the most perfect accompaniment with each picture.

This day is not far off, as with the great productions of to-day and the great efforts of the manufacturers to still improve the work, there is already a demand for repeaters, if we can use this term.

If the Independents could join hands with the licensed manufacturers in an effort to clear the market of all the old junk we would soon come back to the old regime of changing the program only twice a week. J. M. B.

WASHINGTON THEATER (CHICAGO).

ST. LOUIS THE CITY OF AIRDOMES.

St. Louis, Mo., can boast of having some of the finest airdomes of any other large city, and more of them, a few of which deserve special mention. The Empress Airdome, located nearest to the business center of the city, has a very attractive front, well illuminated. The interior is laid out with nicely arranged flower beds on each side of the stage, with lights arranged to show them off. This place seats 1,000, running three reels of the latest licensed films and three acts of vaudeville, always playing to capacity.

The Hamilton Airdome, situated in the West End, which is the bon-ton residence district, has a seating capacity of 2,500, also using licensed service, three reels and vaudeville, playing to packed houses nightly.

The Rustic Airdome, on the South Side, is one of the most unique amusement resorts in the city. The entrance is constructed of rustic branches cut from white oak trees, also the entire stage built the same, beautifully illuminated with colored lights. This place uses licensed film and vaudeville, playing three performances every night to capacity. There are a great many others which I will make mention of later, most of these places are well managed and have nicely uniformed attendants, which lends tone to the theaters.

J. M. DUBBS.

Charles Farrel, of 451 Ellicott Square, Buffalo, N. Y., gives evidence of being a hustling promoter, as well as giving careful consideration to the elements that are vital to the success of motion picture theaters. He is a firm believer in the Motiograph, and says: "I have promoted the Cazenovia, Palace, Unique, Liberty and Bailey theaters in this locality and in each has been installed a Motiograph motion picture machine." Mr. Farrel is an old theatrical man and considers himself well posted in the moving picture business. He says he recognizes the quality of pictures projected by the Motiograph, the excellent workmanship, its durability and convenience to the operator, and considers it a strong asset to any moving picture theater.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Mistaken Ideas.—Maryland (I suppress name of city purposely) writes as follows: "With reference to the resistance problem from Homer, Ill., July 2 issue, it appears very simple and plain to me why Homer gets more current through combination No. 2 than through No. 1 (page 27, July 2). However, I don't know that I can explain myself so that you will understand my version of the matter. If we were working on a 110-volt line, using a 110-volt rheostat which delivered 15 amperes when connected in series, and we connect another of the same kind in series-multiple we would get 30 amperes. Now if the second rheostat be adjustable and we found 30 amperes to be too much, by cutting out a coil or two we could reduce the current flow to about 25 amperes, because rheostats connected in series-multiple draw current instead of holding it back. At least that is my idea of it. Now Homer did exactly the same thing, only he had 550 volts instead of 110, so he, of course, had to use five 110-volt rheostats instead of one. Through combination No. 1 he found he got 15 amperes, which was too little, as he only got a yellow light. Then he connected five more rheostats in series-multiple, but finding he then got too much he cut out one of the rheostats in the series-multiple, which amounted to the same thing as cutting out one or two coils of a rheostat. Of course I could go into this matter more fully, but believe the foregoing will convey my idea. But I might add that Homer got the same result with his nine rheostats that he would have gotten with two 550-volt rheostats, one connected in series and the other in series-multiple, with a couple of coils cut out of the latter. Glad to note the Column is increasing in size. It is the most valuable portion of the paper, which is, however, all most excellent."

Maryland is badly mixed in his ideas as to resistance and I shall devote considerable space this week to setting him right, since there seems to be very many who are tangled on the same proposition. In the first place, the term "series-multiple" is a misnomer, as applied to rheostats. You may have a combination of series **and** multiple (A, Fig. 1), but series-multiple would mean a connection like B, Fig. 2, and multiple series like C, Fig. 2. Of course it is understood that all rheostats are, strictly speaking, in series with the lamp, no matter how they may be connected to **each other.** What Homer had was, so far as I can see, an utterly senseless connection—a series **followed by a multiple.** The point is right here: the series would let through a certain amount of current **and no more.** Now if Homer really got more current from combination No. 2 than from No. 1 it simply means, so far as I can see, that the multiple itself **generated** current. As a matter of fact the multiple would, or should, operate to yet further cut down the current that got past the series. I can see no other solution and if there is any other I certainly should be glad to be set right. Now regarding the matter of series and multiple: as above intimated, any multiple connection is "series-multiple" in that the rheostats are in multiple and the multiple, taken as a whole, is in series with the lamp (D, Fig. 1). A true series multiple or multiple series (B and C, Fig. 1) would, however, be an utterly absurd connection as applied to resistance for a projection arc lamp. A multiple connection (D, Fig. 1) does not "draw" current, as Maryland supposes. It holds back the current exactly as does any other resistance connected in series with a lamp, but the multiple establishes two or more paths for the current exactly as is illustrated in (E, Fig. 1). Here we have a 12-inch water main under pressure which is able, and more than able, to furnish water up to the entire capacity of the 6-inch pipe, one end of which latter is connected to a water motor. We establish a connection between the 12-inch main and the 6-inch pipe by means of a 1-inch pipe (1, E, Fig. 1) controlled by the valve 2. We set this valve wide open but find that we do not get sufficient water through it to operate the motor satisfactorily. In the 12-inch main is ample water and the 6-inch pipe will carry much more than the 1-inch connecting pipe will convey. We establish another 1-inch connecting pipe, as shown by the dotted lines, and we now get precisely twice the flow of water, the large main being ample to furnish it and the 6-inch pipe large enough to take care of it. Now if you will look at F, or D, Fig. 1, which are both plain multiple connections, you will observe that, substituting electricity for water and wires for pipes, the two propositions are identical—one and the same. In the case of the water you establish two pipes controlled by two valves. In the case of the electricity you establish two connection wires controlled by two rheostats, each of which

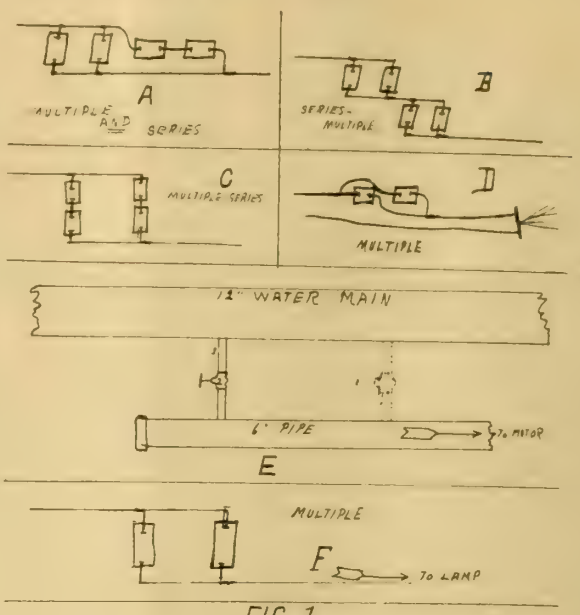


FIG 1

will let through a certain number of amperes and no more. Should you cut the supply wire at X you would simply have a plain one rheostat connection left, since the cutting of the wire at that point would in no manner affect the operation of one of the rheostats, which would continue to furnish current to its capacity. If, on the other hand, instead of cutting at X you were to cut the wire at Z you would merely "cut out" the other rheostat, while the one eliminated in the first example would continue to work right along, furnishing current to its full capacity—one-half the amperes furnished by the multiple, provided both rheostats be the same size. It also follows that were you to cut out one or more coils of one of the rheostats you would increase the total current flow, since you would decrease the resistance offered by one of the rheostats. Multiple is simply a proposition of establishing two or more paths, entirely separate and distinct from each other, for the current, between a supply wire carrying unlimited (up to its capacity) amperage and a secondary wire connected directly to the lamp. Maryland should remember, when he speaks of "drawing current" that current on a wire is under pressure (voltage) exactly as steam in a boiler is under pressure. Offer it the chance to connect with the opposite wire of the circuit and you don't have to "draw" it—not on your life! It will get there fast enough without any "drawing." I might add that in a multiple you may use two rheostats of different capacities, say one of 15 and one of 25, for instance. Through such a connection you would get the sum of 15 and 25, or 40 amperes of current. Remember these two facts, viz.: each standard, non-adjustable rheostat is made to pass a certain, definite number of amperes of current on a **given pressure.** (a) That rheostat cannot be used on a higher pressure than it is made for. (b) That the resistance a given wire (wire of a given material) offers to a given current strength increases as the length of the wire increases or as its diameter decreases and, conversely, decreases as the length decreases or the diameter increases. Two rheostats hooked up in series become, in effect, one rheostat. By hooking two rheostats, of equal total length and diameter of resistance wire, in series, you simply exactly double the length of the wire, thus increasing the resistance through which the current must pass. Hence the current (amperes) is cut down. By hooking them in multiple you also double the resistance placed in the circuit, **but** you offer two distinct paths for the current and in neither of them is the resistance increased in the least, hence the analogy of the water pipes.

Size of Wire.—Richford, Vt., writes: "Have a 60-cycle, 110-volt, 60-ampere choke coil. I desire to locate the coil in the ticket office, 50 feet from the lamp, so that it will furnish heat in Winter. Would a No. 6 wire be large enough to avoid line drop?"

No. 6, solid or 7 stranded, will carry the current all right as it is (weatherproof insulation) rated at 65 amperes, **but**

the Underwriters' rules require that rubber covered insulation be used inside the building and No. 6 rubber covered wire is only rated at 40 amperes, No. 5 at 54 and No. 4 at 65. To be within the Underwriters' requirements, therefore, you must use No. 4 wire for the circuit. The reason for the comparatively low allowance for rubber covered, as compared with weatherproof which has precisely the same actual carrying capacity, is that the least bit of heat knocks out rubber insulation, rendering it non-effective in short order. Summing up: the No. 6 would do the work all right, but you must use No. 4 to be square with the Underwriters' rules.

Shutters and So Forth.—Hays City, Kan., writes: "Kindly answer following questions through the column: (1) How many amperes should I use, A. C., 250-volt, 60 cycles, to project a picture with an ——— machine 80 feet; size of picture, 12 x 16. Am using a Sterling economizer, 110-volt, maximum 60 amperes. (2) Have changed the shutter on my ——— machine to a three-wing, instead of the old two-wing. Don't you thing this is an improvement in reducing the flicker? (3) Could a shutter like the Power's No. 6 be put on my machine with good results by placing it in front of the lens? (4) What size condensing lens would you use on my picture. Am using two 7½ lenses but don't seem to get the proper light."

(1) With a 12 x 16-foot picture you are illuminating 192 square feet of screen and I would run on the 60-ampere contact if it were I. The voltage cuts no figure at all except that your economizer must be wound to suit it. It is entirely the amperage which governs the light intensity. (2) Anything that lessens flicker **without producing other equally objectionable things** is a most decided improvement. (3) That is a problem which would have to be studied out very carefully. It would be mainly a question of driving it in exact synchronism with the intermittent. (4) Two 7½ lenses should be all right. I am of the opinion that more than likely you will find the trouble with your light is due to the three-wing shutter you have installed. Your machine shutter (the one you took out) cuts more than 50 per cent. of the light. One wing of your three-wing would necessarily have to be the same width as the main blade of the two-wing discarded, your other two wings being divided in the remaining space, and whatever clear space is left would determine the percentage of light you would get. At some future date I will make this more clear by illustrations. In query No. 1 you say you have 250 volts pressure and a 110-volt economizer. This calls for some explanation, since a 110-volt economizer would burn up in just about two shakes and a shiver if hitched up on 250 volts—a most unusual pressure, by the way. Haven't you a three-wire system with 220 across the two outside wires and 110 between the neutral and outside?

Kind Words—A Good Show Succeeds.—Winfield, Kan., writes: "Reading the Column makes me feel personally acquainted with its editor and I think every operator should feel that way. I would not attempt to tell how much I have been benefited by our Operators' Column for it would require two complete issues of The World to do it. I have been running a machine off and on since 1898 and can truthfully say that I have learned more since the Column started than I ever did before. Some who read this may say I must have been a dummy. I care not for that, however, believing in giving honor where honor is due. I have been through the mill, covered as much territory as most of you, and I say right here that the Column will do **you**, Mr. Operators who sneer, as much good as it has me, providing you pay attention and take an interest in it. Winfield, Kan., is a town of 8,000 to 9,000 souls. I came here last August from Wichita looking up a location. Returned, promoted enough capital to open a house, and did open it August 23, 1909. Have done excellent business ever since. There had been a little show running for three years previous on a five-cent admission. It changed hands pretty regularly every six months and Winfield was considered an absolutely rotten show town. I studied conditions carefully and made up my mind that a high class picture house, with the best available equipment, a nice, clean, attractive front, good opera chairs, courteous attendants, the whole properly managed, could and would transform it into a good instead of a poor show town. Events have amply proven me to be correct! Since then another house equally as good as ours has opened and is doing as much business as we are. But the ultimate effect has been that the moving picture theater in this neck of the woods has been, as a whole, elevated to a higher plane by our example. The day of a worn out machine, folding camp chairs and a bed sheet constituting a money making picture show, combined, of course, with junk film and a near-operator, has departed, thank heaven, forevermore. (Amen.—Ed.) You must have the equipment and produce the goods or you are a back number—a dead one. The small show I spoke of has started twice since we came but both times fell ignominiously by the wayside. The room is now for rent and the equipment for sale—Requiescat in pace! Both houses here have a ten-cent admission. There is no complaint. They will pay the price provided the goods be delivered! Now, gentlemen and brothers in the game, put your shoulders to the wheel of progress by studying and improving in your business. Subscribe to The World and keep them on file for reference. Study the Operators' Column and improve on your past performances, thus boosting for high excellence of the moving picture!"

I have published this letter, though somewhat lengthy, not because it speaks kindly of The World, the Column and its editor, but for the reason that it shows that the **right man** can step in where others have failed and **make a howling success.** Last week a correspondent asked about a small town location. I said it was hard to advise since **so much depends on the individual.** We are, of course, more than pleased that you like the Column, even though we do some roasting, and our hope and aim is to make it even more valuable in the future than in the past. To this end we ask you to take an active interest yourselves. When you strike some interesting operating room experience, or experience connected with management, set it forth briefly and plainly. Don't be afraid you can't write well enough for publication. I'll attend to that. That's what I'm here for. If you have some little kink that you think would be of benefit to your brother operator or brother manager (this is the Operators' **and** Managers' Column, though the printer man left off the "Manager" and we've never had it added) send it along, with sketch if necessary. I'll whip it into shape, if it needs it, and thus we will all be benefited.

Examinations.—New York City, N. Y., writes thusly: "I greatly enjoy the discussion of various subjects in the Column by brother operators. I would also like to hear the opinions of New York men concerning the recent examinations held by the Department of Water Supply, Gas and Electricity to determine the qualifications of operators. Do you think it was a fair one—an examination where the operator received fair play? Did not some of you leave the examining room feeling in your heart and soul that you had not been given a square deal? I don't wish to dig up the dead and buried, nor be considered a pessimist, but I do think there was not justice done in those examinations. At the very least I claim it is but fair that a man be informed as to what he failed in. Why, there were men who were turned down because they failed on only one question? Do you call that fair play, Mr. Editor? In any sort of an examination a man must make a certain percentage in order to be eligible. But there a man is found incompetent because he happened to overlook some one thing that was not there. I'll leave it to you or to any one who has been there for examination if the examiners did not look like a bunch of cats with a mouse (operator) as their prey! I know for a fact that there are a number of old operators with five or more years' experience who have gone through this same ordeal. I should like to ask you, Mr. Richardson, if a man who has failed can demand to be informed as to what he failed on?"

I give this letter space because, while I have no manner of doubt but that its writer firmly believes all he sets forth by implication and assertion, it gives me the opportunty to say a few things that need saying. In the first place, to hitch the cart in front of the horse, the law places the whole matter of examination and licensing in the hands of the department and their decision is, as I understand it, final as to a man's qualification or lack of it. I believe the Board would inform, as a matter of proper courtesy, any man who made request in the right manner, of what he failed in; still I don't believe they could be forced to do so except by a lengthy and hazardous proceeding in court. But I have always been given to reasoning things out and applying the test of reason, I fail utterly to see why the analogy of cat and mouse holds good. Can New York give me any sensible reason why the Board should wish a man to fail? What earthly thing would they gain by causing his failure? Surely Mr. Sheridan and the other examiners are not ferocious monsters who inflict pain just for the fun of it! As a matter of fact, New York, it is quite possible for a man to fail, utterly, on one question. That is to say, it is possible that his answer to one question will preclude any possibility of his being competent. I personally stood in the examining room and listened to three **old operators** say they would not hitch up to a No. 0 or 00 wire because it was "too strong," while one replied to a question, "What is the rheostat for?" by saying it "was

Nestor Films

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY Bayonne, N. J., U. S. A.

One Good Thing After Another!

That's what the NESTOR FILMS are. The next GOOD THING will be

Released WEDNESDAY, AUGUST 24, 1910

IN THE BLACK HILLS

THE PRINCE OF THRILLERS

They Will All Want These 960 Feet of Exceptional Goodness
ORDER NOW! DON'T WAIT! AND GET IT!

WEDNESDAY IS NESTOR DAY

Posters Free with all NESTOR FILMS

Scene from "IN THE BLACK HILLS"

Read Synopsis of this Wondrous Picture

EXHIBITORS:

If you are running NESTOR FILMS you WILL run and REPEAT this one; if you are not showing NESTOR FILMS, COMMENCE NOW and you'll regret the GOOD THINGS you've missed.

Knowing ones know that ALL NESTOR FILMS possess INDIVIDUAL CHARM, are MARKED for their unexcelled QUALITY and

Stand Highest in Public Favor

"IN THE BLACK HILLS" is a sincere and consistent story; ACTED, STAGED and PHOTOGRAPHED with SUBTLEST SKILL. It is MAJESTICALLY SIMPLE and SIMPLY MAJESTIC. Be sure to GET IT, and your PROGRAM will have A FEATURE THAT IS A FEATURE.

COMPLETE LIST OF

Exchanges Buying Nestor Films

THEY ALWAYS CAN AND WILL SUPPLY YOU

If Your Exchange Does Not Appear Here, Tell Them to GET ON NOW

ALLEN AMUSEMENT CO., Calgary, Alberta.
Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE, Chicago, Ill.
APPLEGATH & SONS, Toronto, Canada.
BOSTON FILM RENTAL CO., Boston, Mass.
BUCKEYE FILM & PROJECTING CO., Dayton, Ohio.
CAPITOL FILM SERVICE, 422 N. HIGH St., Columbus, Ohio.
CHICAGO FILM EXCHANGE, Salt Lake City, Utah.
DIXIE FILM CO., New Orleans, La.
EAGLE FILM EXCHANGE, Philadelphia, Pa.
EUGENE CLINE, Chicago, Ill.
GAUMONT COMPANY, Montreal, Canada.
GREAT EASTERN FILM EXCHANGE, New York City, N. Y.
GREENE, W. E., Boston, Mass.
GLOBE FILM SERVICE, Chicago, Ill.
INDEPENDENT FILM EXCHANGE, Pittsburg, Pa.
INDEPENDENT WESTERN, Portland, Ore.
LAEMMLE FILM SERVICE, Chicago, Ill.
LAEMMLE FILM SERVICE, Omaha, Neb.
MICHIGAN FILM & SUPPLY, Detroit, Mich.
PACIFIC STATE FILM EXCHANGE, Los Angeles, Cal.
PACIFIC FILM EXCHANGE, Seattle, Wash.
PARAMOUNT FILM CO., New York City, N. Y.
WM. STEINER FILM EXCHANGE, 110 4th Ave., New York.
PARAMOUNT FILM CO., Washington, D. C.
TOLEDO FILM EXCHANGE, Toledo, Ohio.
VICTOR FILM EXCHANGE, Cleveland, Ohio.
WAGNER FILM & AMUSEMENT CO., St. Louis, Mo.
UNITED MOTION PICTURE CO., Oklahoma City, Okla.
WICHITA FILM & SUPPLY CO., Wichita, Kan.

An order placed with the Sales Company, 111 East 14th St., New York City, will promptly furnish your exchange with NESTOR FILMS

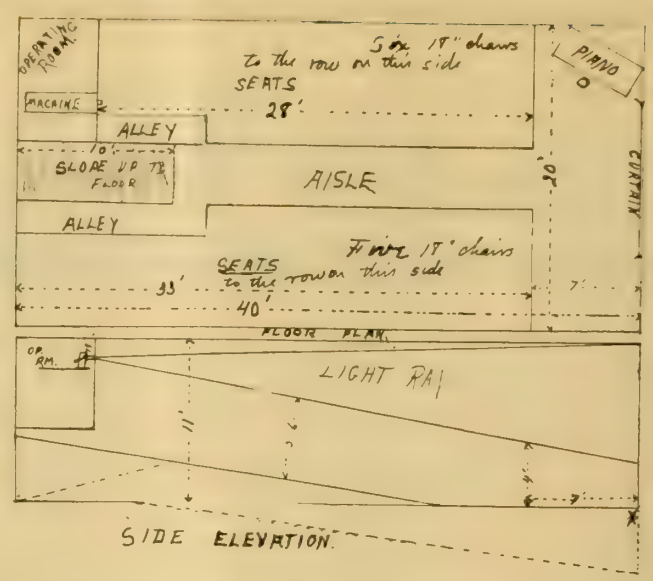
BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

to regulate the heat"! That one question was enough, was it not? Did it need more to demonstrate his utter ignorance of even the fundamentals of electric current? And now, New York, I'm going to lose your good opinion right here, I guess, for I'm going to say that if I had **my** way about it the examinations would go very much further than they do. There would be less operators when I got through, but what there were would be the **real thing.** No, I don't think the Board is jobbing anyone. **I can't see why they should!** I will publish criticism of the Board's operations at any time, provided such criticism seems reasonable. Remember that I said **criticism,** however—not abuse.

There is one thing which Operators' Unions might well take up with local authorities and insist upon and that is the placing of a framed copy of local laws applying to projection matters in the operating room. It is absolutely unfair to expect an operator to comply with a lot of laws with which he has no adequate means of familiarizing himself. Take Chicago as an instance: I myself had considerable trouble in ascertaining what the laws really were. I venture to say that a man less well posted as to just how to proceed would have had a hard job to dig them up. It is neither justice, reason or the commonest kind of common sense to expect or require an operator to comply with a whole lot of laws without informing him, or at least making it reasonably easy for him to discover what the law is. Cities would be placed at but a trifling expense in having the laws applying to operating rooms printed on suitable cardboard, which the law should require to be framed and hung in the booth.

A Hard Proposition, Illinois (name and town suppressed), writes: "I wrote you just the other day for information and now must trouble you again. I trust you will not be angry. Referring to last communication: the only room we can get is 40 by 20 with an 11-foot ceiling. It would be out of the question to raise the floor at the rear to get a slope. If we project a 10 by 12 (life size) picture the bottom of it would be just one foot from the floor and how could those at the rear see it? I believe if we project an 8 by 12 those seated in the rear chairs could see all the picture. Don't you think so? Would 8 by 12 be too small? Can you tell us approximately how high machine must be from floor to project this size picture at 35 feet from the screen? We will probably use Ozo-Carbilight (oxygen and acetylene). Is this light reliable?"

In the first place, Illinois, a machine will **not** project an 8 by 12 picture, but an 8 by 10 (approximately) instead. The aperture is three-fourths of an inch by about fifteen-sixteenths of an inch and the picture will, of course, be in that exact relative proportion as to height and width. That is to say, the height will be to the width as three-fourths is to fifteen-sixteenths. This means that, supposing you propose magnifying your picture as it appears in the aperture of the machine 150 times. One hundred and fifty times three-fourths of an inch is 9 feet 4½ inches, about, while one hundred and fifty times fifteen-sixteenths of an inch is close to 11 feet 9 inches. You would therefore have a picture of those proportions and the proportions hold good at any magnification. If anyone wishes to figure the exact height of a picture of a given width let them reduce the width to inches and find how many times width of the aperture plate of their machine is contained into the number so obtained. Next multiply the exact height of the aperture by the number so obtained and divide by 12. The final result will be the picture height in feet and fractions of a foot. In measuring the aperture use a fine scale (rule) and inside callipers for accurate results. But I am digressing, Illinois. Eleven feet is very low ceiling height for a moving picture theater room, though it may be made do after a fashion. The main trouble will be that if you slope your floor it will necessitate the lens being up as close to the ceiling as possible. In the sketch it is located 18 inches from the ceiling. This, in turn, makes operating very awkward, though it may be managed. The machine being jammed right up against the ceiling of the operating room, the top of the peephole will only be as high as the top of the upper magazine. You will readily see what an awkward position the operator will be in relation to his machine. The really practical thing to do would be to cut the floor off at the point marked X in the elevation sketch and, after sawing the joist off along the wall, drop the floor as indicated by dotted lines. You could then throw a 10 by 12 picture and you need not locate the machine so high. You will find, however, that attempting to operate in a room with ceiling height such that you must have the bottom of the picture only 3 feet from the floor will prove exceedingly unsatisfactory, while the difficulty in building a slope on top of the floor is that when you have located the machine as high as the ceiling it will allow anyone arising from a seat in line with the light ray,



will interfere, since the floor will be only 5 feet 6 inches from the light. The height of the machine has nothing to do with the size of picture it will project. It is the lens focus which determines that. Aside from the heads of persons entering or leaving interfering in the light there is no objection to building a slope on top of the floor. As to people seated on a flat floor seeing the bottom of a picture located three feet from it, that is out of the question. They simply couldn't do it, that is all. The aisle shown, particularly the steep slope, must be carpeted with coarse matting **securely nailed down,** to prevent slipping. **Don't** have steps leading up to the floor. Use a slope. Steps are dangerous in case of fire panic. As to the light named, it is "reliable" enough, what there is of it **but** there is not much of it. I believe you will find it highly unsatisfactory for moving pictures. Have any of our readers had experience with carbilight? If so kindly set it forth in a letter. As to The Column, neighbor, you are at liberty to use it as much as you like. That is what it is for!

Setting Shutter, Mauch Chunk, Pa., writes: "I have evolved the following rule for setting the shutter and it suits me better than any I have seen. It will work on the Edison, Powers No. 5, Standard and Lubin. Light the lamp, open the machine gate and throw white light on screen. Set cam pin so that it is entered just half its diameter into star slot. Move shutter on its spindle until it covers about three-fourths of the aperture, as shown by light on screen. Tighten shutter on its spindle and—there you are! Framer should be as nearly as possible in central position while setting shutter as above."

Excellent, Mauch Chunk. It is one of the several ways I have set forth in The Column on several occasions, but in addition you utilize the light on the screen to determine the shutter's exact position. I think someone else suggested the same thing some time since, if I'm not mistaken. Nevertheless that in no way detracts from your performance in discovering for yourself the scheme.

Monarch Film Supply Co.

Dickson Building - - Norfolk, Va.

New Company—Old Heads—New Goods

WE offer to all M. P. Theatres in the Southern States the Greatest, Finest and Best Independent Service. Line up quick before prices advance and the trust gets you. We give the right service for the right prices as your interests are ours. The service will be an agreeable surprise to you. We also offer an unsurpassed commercial service at extremely low rates. Write or wire for prices on all runs of films.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

"DAISIES"—A VITAGRAPH PASTORAL.

By Louis Reeves Harrison.

There was no false note in the settings of "Daisies" (Vitagraph Company). The exteriors were admirably chosen and the interiors are carefully woven into this genuine work of art. Even the flower-circled sub-titles contributed to the general arrangement of particulars. All the details of the play, from beginning to end, constitute an esthetically pleasing whole, a refreshing, gladdening picture, a view of nature in Springtime, sweetened and brightened by many groups of lovely women.

The general performance at the theater was a gray monotone until "Daisies" appeared. It came like a ray of sunshine into a Puritan meeting house, or like an exquisite, modern water-color among a lot of sombre old paintings dulled and cracked by time and tradition, for it seems impossible for most directors to separate themselves from dulled and cracked methods of presenting a picture story. Instead of dirty back-yards, shabby corner-stores or tumbledown shacks, we were treated to meadows of tender green enameled with a profusion of bright flowers, the interiors sustaining instead of marring the effect, the whole play being marked by a harmony of action and feeling.

I am inclined to think that a woman had something to do with the graceful movement and nice appropriateness of details in this play.

If I was a director, I would get a woman to put the finishing touch on home interiors. They know more about it. We men crow a great deal over our artistic achievements, most that we do on earth is to scratch gravel and crow about it, but all the restful beauty of home life is created by the goddess of the household. Even the humblest woman preserves order and cleanliness in her home. Those on a higher plane not only beautify their dwelling places with all the charms that taste and cultivation can suggest, but they are also responsible for much that is ornate in man's constructive work, inspiring or suggesting it. Woman is instinctively attracted by the expression of beauty in external things, but **she** is our ideal.

There is something the matter with a man who does not love women,—not only one but all of them.

"Daisies" is chuck full of 'em.

There seems to be a hundred pretty girls in the play, and that is one reason I liked it.

One lone man rambles around in this almost-Adamless-Eden, but he doesn't do much damage. He gets engaged to an ambitious girl, who wants to give her spiritual nature full play, wants to enjoy advanced methods of instruction at Vassar, realizing that the more comprehensive her knowledge the better care she can take of herself and her children. He was not interested in the question of race betterment, did not know that evolution from our present semi-barbarian condition does not depend upon how many children are born, but upon how **well** they are born and bred. He did not want his wife to be so highly educated that she could get the true measure of his intellectual pretensions. He wanted one who would laugh at his jokes, and more than once at the same joke, who could think of something she needed, anything from a kimono to a Paquin creation, and laugh harder, the laugh proportioned to the necessities of the occasion. I didn't care much for that fellow. He is one of the kind that comes home at night and tells his wife what a wonder he is and how little appreciated at the office. And then, if she relates something new she has accomplished at home, he says he thought of it first.

The heroine is a rural beauty, a veritable shepherdess with two little Boston terriers for sheep. In the pretty hammock scene these purps do their stunt with an activity and naturalness that puts to shame the artificial methods of theatrical managers.

The Vitagraph pastoral is full of shepherdesses-es-es.

They are not of the Watteau paintings nor of the Dresden china.

They are real girls, car-loads of 'em.

Some of them are just kissable girls from Brooklyn. Others are Vassar maidens in Dorian tunics, like that worn by Diana of Versailles. They were the real article, photographed at the famous Poughkeepsie college for women, and all the more interesting on that account. Some of those young ladies will be engaged later on, not only in making some male lives better worth the living, but in upsetting our greedy business methods and our grafty political system, possibly discussing the question whether men, having proven their incompetency to regulate matters for over two thousand years, should be allowed to vote. I almost shuddered as I watched the stately procession bearing the daisy chain. There is something prophetic in that chain.

To incorporate these sybils of to-day in a picture story was a bright idea. All credit to the originator of it. Everybody is interested in the coming woman. There is no reason why a woman of brains, who takes care of her health, should not make an exceptionally fine wife from a sympathetic and companionable point of view. Instead of being a bridge-whist-playing drag on a man's progress, a woman of finer organism and larger capabilities could stand shoulder to shoulder with men who are to improve our conditions of living.

I clearly remember the wondrous sybils in the Sistine chapel at Rome, not because Michael Angelo laid on his back to paint them in the lofty vault, but because of their prophetic majesty. I can not forget them any more than I can forget that Caesar conquered all Gaul. The latter valuable piece of information was licked into me, but the stately sybils lighted my imagination with a vestal fire. They were superior to men in those days, knew more than most men these days, and they seem to say, "We will revisit the earth some day, but you will not know us." They were from Persia, Libya and Greece. Ours are from Los Angeles, St. Paul and Bangor. Perhaps they are the same. They looked it. The kiss of Apollo on their lips, the shadow of the laurel on their brows, the immortality of genius in their bosoms, the long line of bright American girls added a sort of historical value to the production.

Well, the hero went up to see his discarded girl graduate, and, to astonish the natives of Poughkeepsie, he wore a silk hat. The girl shuddered when she saw him, probably on account of that incongruous hat; only actors and drummers wear silk hats in small towns, that's why they can't get their checks cashed, they look too much like the villain in the play. She bade him go back to the Rialto and tell what a big salary Belasco paid him. They met again, in the old trysting place, and the daisy chain encircled their hearts.

The pastoral was a simple story in beautiful setting.

Wichita, Kan.—Snodgrass & Mackey have almost completed a $20,000 moving picture palace, to be known as the Colonial. Up to date in every particular, a 12 x 14 mirror screen is part of the equipment. We will publish a detailed description and photographs of this magnificent house in an early number.

Fredonia, Kan.—The new Cunningham Theater, to be opened Sept. 1, will be the finest of its kind in this neighborhood. Wm. Cunningham, who also owns the Lyric and a third interest in the Airdome, is very popular with the Fredonians, who appreciate the kind of entertainment he provides. We will give a picture of the new theater when it is completed.

"BISON" COMPANY ADDS NEW EQUINE FEATURE.

On this page appears a striking photograph taken of Fred J. Balshofer, western manager and producer of the "Bison" films, mounted on "Snowball," the latest recruit to the stock company of the New York Motion Picture Company. The animal is a thoroughbred, and is said to possess almost human intelligence. The price paid for this horse mounts into high figures, but the "Bison" company, with its usual enterprise, did not hesitate in acquiring it. "Snowball" will be seen performing spectacular "stunts" in the western pictures produced by this firm. Charles O. Baumann, secretary and treasurer of the "Bison" Company, who is at present sojourning with the stock company in California, is enthusiastic over the four-footed actor, and predicts that moving picture audiences will worship the handsome animal.

ATLAS MOVES TO LARGER QUARTERS.

The Atlas Film Company have moved their general offices from 19 Union Square to 10 East Fifteenth street, where they will occupy the entire lower floors, the change being made to afford the new publicity and sales forces sufficient space to carry out their plans for a heavy Fall and Winter campaign. The work of fitting up the new executive offices is being rapidly pushed to completion and the Atlas Company intends to provide everything necessary for the comfort and convenience of visiting buyers and their friends. An exhibiting room is being installed in which the products of the Atlas studio may be seen at any time.

VITAGRAPH EXECUTIVE OFFICES MOVED TO FACTORY.

With the passing of the film exchange conducted for so many years by the Vitagraph Company and which has been bought by the General Film Company, the offices at 116 Nassau street have undergone some changes. For business reasons they will still be maintained, but the bookkeeping and executive departments have been moved to the factory in Flatbush. There a new three-story building is being rushed to completion which will house all the mechanical departments, and the other buildings will be used to accommodate the clerical and scenario forces.

There are now thirty members in the Vitagraph stock company of actors and actresses, besides seven directors, and it requires big space to keep them and the camera men in operation. With the accounting department also established at the factory in addition to the scenic and other departments, the Vitagraph village takes on an aspect of activity and prosperity that is an imposing tribute to the growth of the moving picture business.

MINER'S NEW THIRD AVENUE THEATER.

J. H. Hallberg, of 36 East Twenty-third street, New York City, has secured the order for the moving picture machine and electrical equipment of Miner's new theater, which occupies one-half a block on Third avenue near 156th street. This theater has a seating capacity of about 2,000 and is one of the handsomest in Greater New York. Regular plays will be produced as well as vaudeville and motion pictures. There will be installed two "Hallberg" spot lights with Economizers in the second balcony which are claimed to be the most powerful ever produced. The motion picture equipment will consist of Motiograph No. 1, 1910 model machines, and the "Hallberg" Automatic Electric Economizer will control the arc lamps. The stage pockets will also be equipped with "Hallberg" Automatic Electric Economizers, one for each spot light, of which eight will be required. The use of the Economizer on the spot light increases the brilliancy almost 100 per cent. over rheostat control, reducing the noise to the minimum on alternating current and saves between 60 to 70 per cent. on the current bill. There has also been installed an electric sign reading "Miner's" on both sides which will be controlled by an automatic flasher to light first one side, then the other, and so on. This sign is equipped with the "Hallberg" incandescent lighting system and there are two "Hallberg" Economizers, one for each side of the sign. This system is guaranteed to save two-thirds on the current bill for the illumination of the sign. This installation includes the most modern and up-to-date equipment in every detail and is in charge of Mr. Baker, chief electrician for the theater.

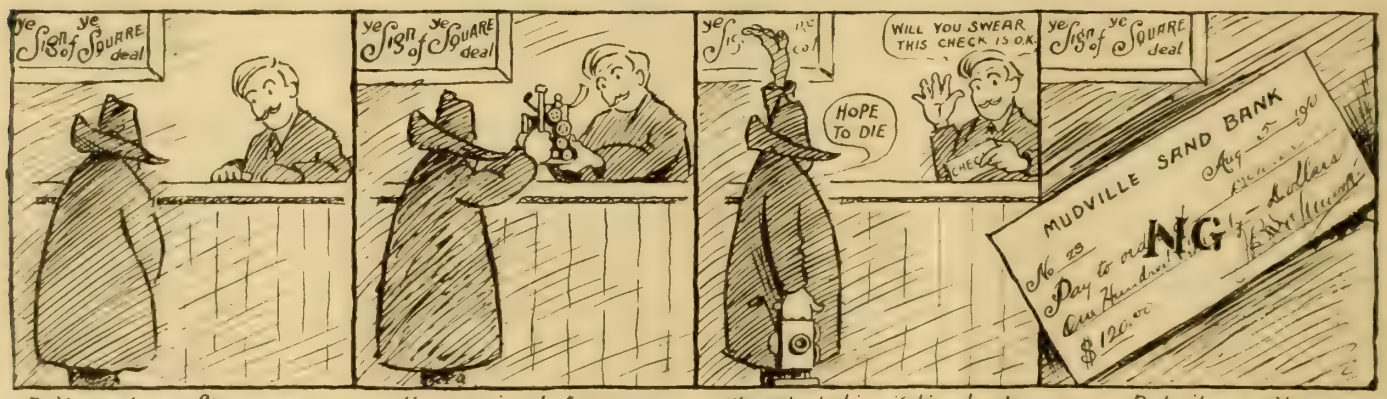
MIRROR SCREEN FOR BROOKLYN.

There is being erected at 1016 Fulton street, Brooklyn, near Irving avenue, a moving picture theater which will be a credit to the neighborhood and to the enterprising promoters, Haase & Schloh. Every modern appliance conducive to safety, comfort and efficiency is being installed, even to an 11 x 15 mirror screen. It is very gratifying to observe that men who are entering the exhibiting game now seem to realize that their only hope of success lies in their getting the best of everything. Such enterprise deserves and commands success.

By the way, Tuck & Manning, Gaiety Theater Building, the agents for the mirror screen in Greater New York, tell us that New York exhibitors have suddenly taken great interest in the screen and that since the installation of the one in the Varieties Theater, Third avenue and Fourteenth street, they have booked many orders.

Kinemacolor has had another successful demonstration—this time in Philadelphia. We understand that the factory in Allentown is now ready to take care of regular service.

HAS ANY WORLD READER SEEN—KI:—KI WITH THE EVIL EYE?


Ye Sign of Ye Square deal
WILL YOU SWEAR THIS CHECK IS O.K.
HOPE TO DIE
MUDVILLE SAND BANK
NG
A Mysterious Stranger Came to our Office
He received from us a Picture Mechanism
We asked him if his check was good and he said it was
But it wasn't

Ye Sign of Ye Square deal
STUNG
CHECK NG
CHICAGO FLYER
FOOTPRINT
HAS ANYBODY HERE SEEN SCHINSKI?
They told us he used to have money in their bank
We learn that he left for Chicago
The Powers Head has not yet been located

(See next page.)

Correspondence.

POWER'S MACHINE STOLEN.

338 Spruce street, Philadelphia, August 12, 1910.
Moving Picture World.

Gentlemen—I beg to inform you that a person who answers to the name of J. S. Schinski, short of stature, smooth shaven, with a prominent nose, and giving his address as 512 South Fourth street, Philadelphia, called here on Friday, August 5, and received a No. 6 mechanism made by the Nicholas Power Company, New York City, serial No. 515, patent No. 2002. Part payment was made with a check for $120.00, which was returned by his bank, and subsequently I learn that he has drawn almost the entire amount from his bank and left Philadelphia for Chicago, Ill., on Saturday, August 6.

I will appreciate it if you will give this matter publicity through your journal.

Yours very truly,
LEWIS M. SWAAB.

SOUTHERN EXHIBITORS' ASSOCIATION.

Chattanooga, Tenn., August 15.

Sunday, August 14, Atlanta, Ga., was the scene of a largely attended meeting of motion picture exhibitors from four different Southern States. The outcome was the formation of "The Southern Motion Picture Exhibitors' Association," the object of which is protection, mutual benefit, to prevent undesirable competition, and secure better films on a more equitable rental basis. Great enthusiasm was evinced by those present. Officers were elected as follows: E. H. Davis, "Bijou," Griffin, Ga., prsident; H. C. Farley, "Empire," Montgomery, Ala., vice-president; Philip May, "Lyric," Charleston, S. C., second vice-president, and Wm. F. Niel, "Crescent," Chattanooga, Tenn., secretary and treasurer.

Hearing of the meeting, Arthur Lucas, of the Sunny South Film Company, tendered the exhibitors an invitation to dinner at Durand's, which was accepted. An eight-course dinner was thoroughly enjoyed. Interesting talks were made by several exhibitors.

It is expected that the new association will have a membership of 150 within a short time.

Pete Houpert, "Pastime," Birmingham, Ala.: "Montgomery," formerly of Memphis, now of Jacksonville, Fla., and Dan Holt, the owner of two large houses in Macon, were some of those who telegraphed their regrets but expressed their sympathy with the movement.

Yours truly,
WM. F. NIEL,
Secretary and Treasurer.

SCENARIOS AND THEIR WRITERS.

Lawrence, Kan., August 13, 1910.

To the Editor:

Dear Sir—Your general remarks about scenario writing and scenario writers might not suffer from some emendation, I believe. While I am not, in point of years and experience, able to size up the situation as you are, yet I make so bold as to affirm that the past few years of careful scrutiny have enabled me to gain a fair idea of where the motion picture status is "at" as regards present and future possibilities.

Your reference to me as an "ambitious" scenario writer or a "would-be" is rather inapt, inasmuch as I have no ambitions in that line. For a number of reasons I need not mention here, I essayed to find what sort of a proposition scenario writing was and what sort of men the various producers had for editors. I might mention here that I found out what I wished. You will remember that, in my letter to you, I stated that the scenarios I was submitting for your perusal were real, in other words, they were not products of a hack-writer's exhausted imagination. And there is just the point. Real, true-to-life and dyed-in-the-wool products. Mind you, actual, flesh and blood human beings took part in the plots that I submitted. Yet, however laughable it may seem to a thinking man, each and every one of the subjects was turned down as stale and lacking in originality. And Lux Graphicus added the same opinion. But perhaps Lux Graphicus overlooked the little statement to that effect in my letter.

I will have to frankly admit that, in a general way, the plots of the stories in question were somewhat old. **Mais puis, what?** Are the producers going to be able, in the future, to secure such a selective variety of subjects for elaboration that they will be able to turn up their noses at plots that have a substance and, perhaps, are the results of some distended and time worn creative genius? When we leave life, then we come to the possibilities. Of course the creative genius mentioned above would probably say, it could have happened. Granted, also granted that a goodly number of his creations have their parallels in actuality, but a goodly number have not. Is the public to be amused year in and year out by aimless and harmless possibilities? Will the public stand for it? Questions in dispute of which dramatists for hundreds of years have failed or have become immortal. Shakespeare would probably not be quite so immortal, perhaps, had he taken the creative path. A great deal of the profound interest of that poet's stories lies in the fact that they are based upon actualities. But this is only a point of illustration, which I hope the various producers will take note of.

I do not mean to infer that there is any room to speak of in the field of motion picture writing for immortality. I also appreciate the fact that the field of immortal plots and incidents in literature and history is not without bounds, but there is a large portion of the world's history that has not been "literatureized," if I may use such a term.

In taking plots from actual life, it is not so essential that your producer publish the fact that his subject was drawn from res vera. No, hardly that; all that would be necessary would be for the producer to have the inward satisfaction that he is not building on air continually. The argument that the moving picture has "come to stay" would also be strikingly strengthened when your maker can truthfully avow that he is picturing life as it is or was and not as it might have been or might be.

Yes, Lux Graphicus, it is **reality** that is the substance of life. And this pertains to the picture just as much as it does to every other thing in our daily existence. On the regular stage traffic in pointless imaginations and conjurations fail to hold the public interest. So the stage, in order to survive, was compelled to deal in actualities. In the drama it was a case of the survival of the fittest, the fittest proved to be reality. Your imaginative drama was ephemeral. And our imaginative picture is bound to share a like fate.

Of course a great number of the picture plays nowadays are somewhat true to life and deal with human problems, but you will have to admit, I believe, that a large part of them do not reach the core of life, so to speak. There are perhaps some four or five general plots that compose the picture story-drama of to-day. In such cases these plots are differently elaborated, but after the boiling process has been subjected, where is your "new" or "novel" plot? There is none. Therefore the hue and cry constantly raised by the scenario editor for something **"novel"** is in a fair way to be unanswered, so far as a revolution in the plot, per se, is concerned. Life and humanity are not new. Everyone will agree to that. Then will the picture maker have the effrontal to believe that he can get along without life? And that the public will stay by him? That is a much mooted question, I believe.

Nothing ever existed for very long a period without reality, excepting probably the nursery with its fairy tales and Mother Goose.

What is the matter with present day problem plays in the picture field? And another thing, why go on using the products of the hack-writer when the field of literature and history has practically not been "fazed" by the producers? Your reference to Byron, the other day, was very fitting. But Byron was one among many.

Modernity, at the present time, is being worked to death on the screen. Cowboys and Indians have become extremely disgusting, not only to the patron of aesthetic tastes, but also to the patron whose appreciation and desires reach a little higher than the "Indian" and the "cowboy" cavorting over the Jersey hills. Mind you, the moving picture public has, in a way, become educated up to a point where it will not stand for ever-ending rehash of stale junk. At least that appears to be the situation here in the West and I take it that it is not wholly inapplicable to the East.

If you have space for these remarks in The World, I should like to see them published, since I believe a large part of your readers will concur with my "sintiments."

I hope you will pardon me for intruding on so much of your time. There is a great deal more I would like to say on the above subject, but I know your space is limited. I am

Sincerely yours,
NELSON T. STEPHENS.

[The remarks of "Lux Graphicus" were intended to have a general and not a particular application. We shall shortly be referring to the subject editorially.—Ed.]

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released August 22nd, 1910

THE SORROWS OF THE UNFAITHFUL

Fickleness that Induces Woe and Disaster

This Biograph film story shows the woe and calamity that may be induced by a fickle, whimsical woman. Mary and Bill were sweethearts from childhood until the day that Bill rescued Joe, a stranger, from the sea. Mary is at once attracted by Joe and breaks her troth with Bill. Joe, however, realizing that he owes his life to Bill, repulses Mary and would have left the place for good. Bill does not know the stranger's feeling in the matter, and wreaks a terrible vengeance only to learn too late of his supposed rival's real character and his determination. The subject comprises a series of most beautiful sea coast and fishing village scenes.

Approximate Length, 994 Feet

Released August 25th, 1910

WILFUL PEGGY

A Comedy of the Early Days in Ireland

A most delightful romantic comedy of the early days in Ireland is presented in this Biograph film. It shows the true Irish traits of candor and truth. Peggy, though a peasant girl, is self-willed and afraid of no one. Her spunky, pugnacious nature, which tends to emphasize her beauty, impresses the lord of the manor to the extent of proposing marriage. The marriage takes place and after a tumultuous honeymoon, he finds he is in possession of a rare jewel of womankind.

Approximate Length, 997 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 22.

Biograph—The Sorrows of the Unfaithful (Dr.) .994
Lubin—Cowboy Chivalry 990
Pathe—A Miscalculation (Com.) 554
Pathe—Butter Making in Normandy (Educ.) ...440
Selig—Dora Throne (Dr.) 900

Tuesday, August 23.

Edison—Love and the Law (Dr.) 1000
Gaumont—Neighbors or Yvonne's Sacrifice (Dr.) 486
Gaumont—Four Little Tailors (Com.) 500
Vitagraph—The Three Cherry Pits (Dr.) 995

Wednesday, August 24.

Essanay—Take Me Out to the Ball Game.....990
Kalem—The Romany Wife (Dr.) 980
Pathe—Troubles of a Policeman (Com.) 810
Pathe—Scenes in Norway (Scenic) 154
Urban—Shipbuilding in Toulson, France (Educ.) .296
Urban—Escape of the Royalists (Dr.) 670

Thursday, August 25.

Biograph—Wilful Peggy (Dr.) 997
Lubin—The Anarchists' Grip (Dr.) 500
Lubin—The Dream Pill (Com.) 480
Melies—The Romance of Circle Ranch (Dr.)...950
Selig—The Indian Raiders (Dr.) 1000

Friday, August 26.

Edison—The Valet's Vindication (Dr.) 995
Pathe—The Lover's Well (Dr.) 985
Kalem—The Canadian Moonshiners (Dr.) 975
Vitagraph—The Men Haters' Club (Com.) 985

Saturday, August 27.

Essanay—The Deputy's Love (Dr.) .....
Gaumont—The Vow or Jephthah's Daughter (Dr.) 868
Gaumont—In the Pyrensees (Scenic) 122
Pathe—The Castaway's Return (Dr.) 633
Pathe—How Jack Won His Bride (Com.) 354
Vitagraph—Rose Leaves (Dr.) 995

Something Entirely New

H. & P. GAS GENERATOR

Lights, moving picture machines and stereopticons at a cost of only 5c. per hour and produces as powerful a light as any gas making outfit. It will answer your purpose just as well as the calcium gas making machines that cost $1.00 per hour to run.

The H. & P. gas generator is the very latest achievement in a light for motion picture machines and stereopticons, and is the cheapest dependable gas making outfit for such purposes on the market.

It is just as good a substitute for an electric arc light as any portable light. Price, complete with special burner and reflector, **$20.00.** Will ship C. O. D. when deposit accompanies order.

Can also be used for lighting theatres, halls, tents and other exhibition places. Send for more particulars about it and our complete moving picture outfits. CAPITAL MDSE. CO.
Temple Court Bldg. CHICAGO

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

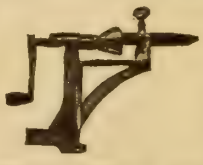
Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Little Giant Carbon Sharpener



$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Sterecopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

BIOGRAPH COMPANY.

WILFUL PEGGY.—There is in the Irish the most commendable of traits, candor. They are truthful in the extreme, and hence pugnacious, for he who has the courage of his convictions must have grit to back it up. This is even so with the fair lasses of the Emerald Isle, for they scorn the art of dissembling, and pretty little Peggy is an example. It was in the early days of this land of poetry and romance, that the lord of the manor started out for a stroll. Proceeding quite a distance, it being one of those warm days upon which everyone and everything even vegetation suffered indolence, there being not a breath of air stirring, he was overcome with fatigue and thirst. Approaching the home of Peggy, he finds her napping on the stoop. Arousing her, he commands her to bring him a drink. Commands, mind you. Well this is surely rubbing Peggy the wrong way. At first she positively refuses to budge, and he then becomes more suppliant and begs her to please favor him with a drink, so she condescends. The lord is deeply impressed by the artless wilful colleen, and resolves to pay her another visit. At the time of his next call he sees her vanquish a forward admirer who became so bold as to try to kiss her. This indiscreet lad is glad to get out of her reach with nothing more than a few bumps on the head. The lord witnesses the scrimmage from a distance, and reasoning the time inopportune leaves deeply infatuated with this rough diamond. When next he calls it is to propose marriage. Whee! how Peggy does storm at his proposition until finally induced by her mother to accept this honor. They are married immediately and Peggy meets for the first time the lord's nephew, a handsome, though conceited chap who at once imagines he has made an impression upon the peasant bride. During the lawn party which followed the wedding, Peggy finds court manners and etiquette a bit intricate and while returning the courtesy of some of the ladies, trips over her train and goes sprawling. This is viewed with ill concealed amusement, and Peggy flying into a rage would annihilate the whole party. Rushing into the mansion, she sends the servants flying out of her way. The nephew now appears and attempts to console her. He does this by proposing a horseback ride, but she has no riding costume, and when the nephew suggests her wearing a suit of his, in the spirit of deviltry she consents and rides with him to the inn. The lord, heart-crushed, follows on vengeance bent. However, when he arrives he finds Peggy about to brain the nephew with a stool for daring to attempt to kiss her. One glance at the scene, and the lord realizes she can well take care of herself, for there is his nephew crouched under the table, and Peggy with upraised stool daring him to come out. The lord at once mounts his horse, and by a short cut arrives home much ahead of Peggy, who, upon her arrival, shows abject contrition, for she really loves the lord.

THE SORROWS OF THE UNFAITHFUL.—Oh! deliver us from the fickle woman. No person can spread such woe, disaster and sorrow even unto their ownselves as such an one; and such an one is the leading character of this Biograph subject. In a quaint fishing village we see the childhood sweethearts, Bill and Mary, a boy and girl of about ten or eleven years. Constant companions, they hold for each other a regard beyond their understanding. Ten years roll by, and the boy, now a young man, with a ring approaches the girl and the sweethearts of childhood now renew their vows. They are both very happy until fate interferes, it seems, to test the girl's sincerity. Bill while strolling on the shore, which to him since the betrothal is a Utopia, espies a raft with an object on it that looks like a human being, far out at sea. Dashing into the surf, he swims to the raft and finds the almost exhausted form of a fisherman lying prone upon it. Pushing the raft to the shore, he, with the aid of others, revives the man, who is a stranger to them all, having put out from a far distant shore. Bill and Joe, the stranger, become staunch friends, and through this Joe meets Mary. She is at once smitten with the stranger and cruelly casts Bill aside for him. Joe, of course, knowing nothing of Bill's love for Mary, reciprocates her affection until he learns the truth. The horror of the situation is vivid. Here he finds himself the successful rival of the man to whom he owes his life. No, it cannot be, and so repulsing the impetuous Mary he rushes from the place, but not before Bill has seen enough to make him believe Joe has proved himself an ingrate. Joe makes a strenuous effort to reject Mary's advances, but she is persistent. Finally managing to elude her, he sends her the following note: "Mary—Bill saved my life. I will not rob him of his love. I see the raft on the shore. I shall go back to the sea on it. If the sea claims me it is my fate. Joe." She is amazed at this and rushes madly to the shore in view of staying his determination. In the meantime, Bill overtakes Joe at the shore, and ignorant of his purpose, with a blow sends him into the sea, never to return. At this moment Mary rushes up, she, of course, not aware of Joe's fate and shows Bill the note. He is driven mad upon learning that his deed was entirely unnecessary, so bidding Mary to wait, he wanders out, out into the sea with an insane idea of recovering his victim.

EDISON MFG. CO.

HIS NEW FAMILY. Michel Lafayette, a school teacher in one of the little seacoast towns in France, concludes to go to America to better provide for the maintenance of his wife and eleven-year-old boy. He leaves after bidding farewell to all his neighbors and his scholars and lastly to his devoted wife and son, whom he leaves to the care and protection of the cure of the village.

A year after his arrival in America his wife dies in France. The good old cure, thinking it best for father and son, sends little Jean by express to his father at Holcomb, Arizona, in the United States.

At about the time Jean leaves France, Michel Lafayette, his father, is killed in a mining accident.

Big-hearted Andy Kendal, a typical old pioneer, makes up his mind to adopt Jean. We see Andy bring the boy to his cabin and establish him in his new home. The only children in the camp are the little boy and baby girl of Jack Smith, a ruffianly character. Jean becomes attached to the little ones and seeks frequent opportunities of playing with them. This annoys Smith, who orders the French boy away.

One day Smith is walking near the edge of a mountain stream and is roughly dragging his little boy along. Jean comes along and remonstrates with him. Smith becomes very angry and makes a quick movement to strike Jean. Jean ducks the blow, which carries with it so great momentum that Smith misses his footing, goes over the bank into the stream below and is drowned.

Jean takes the little ones by the hand and brings them to the cabin of Andy Kendal. Andy returns to his cabin a couple of hours later and is astonished to find that the family is increased by two. The question now is, what is he going to do? Thinking the thing over for a moment, he comes to a military salute and bows his head, fully convincing the observer that he has concluded to abide by the action of little Jean.

HOW THE SQUIRE WAS CAPTURED.—This comedy starts in church, where we see a country squire trying to flirt with a pretty girl across the aisle. The said pretty girl, being full of ideas (perhaps somewhat induced by the young man behind her who whispers in her ear), intimates to her maiden aunt beside her that the squire's sheep's eyes are being cast at her (the aunt). Strange to say, the old lady is not so much displeased as one might expect, but smiles rather demurely and almost coquettishly.

Then there comes a note from the same squire, addressed to Miss Cora Lee, the pretty girl aforesaid. She shows it to the young man, likewise aforesaid, and they laugh at the idea of the squire addressing her. Again the girl has an idea and changes "Cora" so that it looks like "Cordelia," which is the maiden aunt's name, consequently the letter finds its way into the hands of the older lady, who at once responds by giving the squire an invitation to call. When he does call and tea is served in the garden he finds that he is being entertained by the aunt. Of course he is terribly disappointed, for try as he will he is unable to leave the elderly maiden's side for one little minute, but he makes the most of a bad bargain and adapts himself as best he can to the situation.

After this experience he can take no chances, so he sends a pretty red shawl to the young girl with the message that he hopes she will wear it that evening in the garden. The plan in which the letter was concerned having worked so well, the girl presents the shawl to the aunt and tells her that it is from the squire also. Of course auntie is much pleased, and is only too happy to agree to the squire's condition and wear the shawl in the garden.

The squire is not long in coming. He approaches softly and speaks in a low tone to the figure within the Summer house and sees an affirmative nod of her head. Then the squire, mustering all the courage that is in him, proposes to the lady wearing his gift, and is gently and sweetly allowed to take her hand in acceptance of his offer.

And then comes the denouement. The squire, clasping in his arms the unresisting form of his now affianced wife and gently raising her head to his that he may seal the betrothal with a kiss, discovers to whom he has proposed and by whom he has been accepted. He starts back in amazement, but at that instant there is a soft laugh behind him and, being a wise old man, he understands what has happened. The young people come down from the tree and, approaching, hold out their hands in earnest congratulations. And the squire, being a real sport even though he is a country squire, says to himself, "It is not such a bad bargain, after all, and I will refuse to let these two young scapegraces have the laugh on me." Consequently he takes the extended hands and shakes them warmly, responding gallantly to the proffered congratulations.

And then there is a quaint little touch of heart interest, for the young girl asks auntie if she may save the youth at her side, and auntie, out of the goodness of her heart and willing to share her responsibilities with her new found lord and master, asks him for his consent to the marriage of the young people. He looks at the pretty girl, swallows hard and gives the desired consent.

BUMPTIOUS TAKES UP AUTOMOBILING. Of course, it would be foreign to Bumptious to admit that there was anything about an automobile that he did not know, and he scornfully refuses the instruction offered when the machine is delivered to him, dismissing the demonstrator in the curtest manner possible. For some reason the machine does not start off promptly when he takes his seat and does what he thinks ought to produce immediate results. Then he remembers that he has forgotten to crank the engine, this enlightenment coming from the book of instructions which he condescends to look over. The cranking is not so easy as it looks, and results in his getting a "kick back" and a bad fall.

After various experiences of this kind his friends become distrustful and refuse to ride with him. Whereupon he intimates that he will show them what a "joy ride" looks like. For some unaccountable reason the machine starts off promptly this time, but it has only gone a few feet when it takes a backward jump, and the last we see of it it is speeding away backward up the road, to the amazement of his friends.

The scenes that follow show the exciting experiences which Mr. Bumptious gives himself in the machine, which in spite of all his efforts continues to run backward with lightning speed up hill, down dale and across the country.

Bumptious, full of scorn for his much despised auto, offers to make a trade with a farmer, a donkey for the machine. When the latter is convinced that Bumptious is not crazy he at once accepts the offer and takes his seat in the machine. And then to Bumptious' horror and surprise the machine starts off exactly as it should, and the farmer rides off in the distance with perfect ease and contentment, leaving Bumptious standing in the middle of the road holding the bridle of his newly acquired donkey!

We next see his arrival at home, an arrival which does not compare favorably with his departure and which causes his friends much merriment.

LOVE AND THE LAW.—A drama adapted from a portion of "David Copperfield," by Charles Dickens. The love story of David and Agnes Wickfield, the daughter of the old lawyer over whom Uriah Heep holds an influence, is the theme involved in this picture. The delightful character of Betsy Trotwood is a prominent one, and also our old friend Wilkins Micawber. Wickfield and Heep, the two lawyers, are shown after Uriah becomes a partner of Mr. Wickfield. David is brought by Miss Trotwood, his aunt, and introduced to Mr. Wickfield, her attorney, who agrees to accept David as a student in his office.

At the time of the introduction Agnes Wickfield is on the scene, and there is a very pretty mutual attraction between the young people. Miss Trotwood surprises David by presenting him with two thousand pounds in Bank of England notes so that in the pursuit of his studies he will have ample funds to carry him along. As the story progresses we see that Uriah Heep, the oily hypocrite of Dickens' story, is very much in love with Agnes Wickfield. His method of love-making, however, is very disagreeable to Agnes for two reasons—first, she dislikes the man and his manner, and second, we see that she is gradually falling in love with the handsome young student in her father's office.

Uriah Heep, in order to get the upper hand of the situation, suggests to Mr. Wickfield, who is a man of weak character, that he hypothecate some securities belonging to Betsy Trotwood in order to relieve his (Wickfield's) financial embarrassment. Mr. Wickfield abstracts the securities from the strong box of Miss Trotwood and borrows money on them at a bond broker's. Wilkins Micawber discovers the fact that Mr. Wickfield is there borrowing money—on what, however, he does not know; but later developments make Micawber a saving element in this story.

In order to force Agnes to consent to his suit Uriah Heep tells her that he has the power to ruin her father. Just as the scene has reached its dramatic height David enters the room and Uriah cringingly retires. Agnes makes a confident of David and tells him the great trouble that is racking her heart. David bids her to have courage, and he proceeds to try to help her father out of the ugly situation. Micawber arrives at the conclusion that Mr. Wickfield disposed of the securities on the day he saw him in the bond broker's. Telling David what he believes, the two men leave for the bond broker's.

While David and Micawber are in the bond broker's office Betsy Trotwood calls on the Wickfields. Miss Agnes brings her into the office, and while Miss Trotwood is awaiting the coming of Mr. Wickfield, Uriah Heep greets her. We see by Uriah's actions in this scene and in many others where we have watched his hypocritical machination that he is in high glee. Mr. Wickfield is brought in by Agnes, who is in a tremulous state of mind lest anything be said of the bonds. Miss Trotwood begins to speak of financial investment, and is evidently going to ask Mr. Wickfield for her

KALEM FILMS

THE ROMANY WIFE

A GYPSY ROMANCE

Issued Wednesday, August 24th **Length, 980 Feet**

The beauty of the gypsy maiden and the alluring life of the wanderers' camp are well known to all readers. The incident we have selected for our story presents fascinating situations that will make this production exceptionally entertaining.

BEAUTIFUL SCENERY TENSE ACTION

THE CANADIAN MOONSHINERS

A FRENCH CANADIAN STORY

Issued Friday, August 26th **Length, 975 feet**

This interesting and true-to-life Canadian drama presents many characteristic features. Lively action all through the story, introducing Royal Mounted Police, Canadian Indians (the real thing), and the habitants beyond the border.

ALL LICENSED EXCHANGES HAVE KALEM FILMS

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Wilson's Gummed Letters

GUMMED LETTERS CLEAN EASY CHEAP

BIJOU PROGRAM

MAKE YOUR OWN SIGNS

WHITE GUMMED LETTERS ON BLACK BOARD

BLACK GUMMED LETTERS ON WHITE BOARD

THE TABLET AND TICKET CO.

San Francisco Chicago New York

Buttons

(Celluloid.)

They make a big hit with the children.

We paint any lettering you want and in any size.

BUTTONS and BADGES

That's our business. We make them.

We also make Fobs, Canes and Pennants.

These make good souvenirs. Send for List.

To give full information at first writing, state explicitly what you want and quantity.

AMERICAN BADGE CO.

Factory, 141-143 Michigan St., CHICAGO, ILL.

EDISON FILMS

Released August 30th

From Tyranny to Liberty

With MLLE. PILAR MORIN

A big feature film, the action being laid in Russia and dealing with the publication of a newspaper "Freedom," the editor's wife being Mlle. Pilar Morin. Intensely dramatic and emotional yet working out to an unexpected and happy denouement.

Mlle. Morin is seen at her best in this picture and every exhibitor should demand it from his Exchange.

Approximate Length, 975 Feet

Released September 2nd

The Man Who Learned

A Story of the Milk Supply of a Great City Produced in Co-operation with The New York Milk Committee

An intensely dramatic and interesting story showing the contrasting methods of preparing and distributing milk for great cities. The so-called "old fashioned way" now considered most unsanitary starts the picture, and also the story in which the favorite grandson of a farmer, who refuses to adopt new and sanitary methods, becomes ill by impure milk from his grandfather's farm. The child recovers, however, and the old farmer changes the methods and conditions on his farm with a happy ending for the family.

Approximate Length, 990 Feet

WATCH FOR "THE BIG SCOOP" A Story of a Metropolitan Newspaper Reporter. Released Sept. 6th

Send us your name for the "KINETOGRAM" Mailing List

Use A. B. C. Display Posters **Ask for circular on Lobby Display Frames**

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.

90 Webster Ave., CHICAGO, ILL.

securities, whereupon Heep steps over to Agnes and tells her that she must give him her answer to his proposal.

At this critical juncture David enters the room, accompanied by Mr. Crawley. Just as Miss Trotwood asks for the bonds and Heep expects the great haul he has prepared to burst, David calmly steps forward with the strong box in which he has placed the securities after having refunded the money to the bond broker. This is the big dramatic situation of the picture. Heep shows himself now in his true colors, and after Miss Trotwood has left the room and David and Agnes are in conversation he gives vent to all the vituperation in his nature. He is cowed, however, by David's manly attitude and leaves the room. It is now Agnes' turn to thank David for the great kindness which he has done her. We witness a very pretty finale to the picture, which ends, as all love stories should, happily for the two young people.

THE VALET'S VINDICATION.—The action begins in the apartment of Howard Beeckman, a young society bachelor. He leaves his handsome apartment in the charge of Kirby, his valet, and enjoins upon the said Kirby the strictest good behavior during his month's absence. The scene ends by showing how Kirby intends to observe this injunction. He goes to the telephone and apparently sends an invitation to some of his pals.

Then the scene shifts to a handsome suite at the Waldorf where Mr. and Mrs. Bradley and their pretty daughter are stopping, and from which place they are writing an advertisement for an apartment such as they want.

And then we travel to the morning after Kirby's party. Kirby discovers that he is without money, the game of the night before having taken all of his wages. In the midst of his quandary as to what to do his eye lights upon the advertisement of the Bradleys, and he resolves to answer it and rent them his master's apartment. The plan succeeds. Then Kirby disappears with the advance rental in his pocket and goes out to "see the town." But Beeckman unexpectedly returns in the middle of the night soon after the Bradleys are settled, and is confronted by "Papa" Bradley and other members of the family en deshabille. After explanations have been made Beeckman's eye lights upon the pretty daughter. The sight of her arouses all the chivalry in his New York nature, and he promptly offers to take himself off and leave them in possession of his apartment. But he does not stay away, evidently, for we see him a few days later at the piano with the girl; and something in the way they behave and look at each other suggests that a love story is in progress.

Kirby returns and is sardonic, as he has been an unsuspecting Cupid. There is a little epilogue scene which shows their first home breakfast together and Kirby as a sort of guardian angel of the household.

ESSANAY FILM MFG. CO.

TAKE ME OUT TO THE BALL GAME.—Our friend Blink is a baseball fan and a devotee of the sport. One day he finds he will have time in the afternoon to visit the ball park, and from that moment until noon he is in an excited fever, refusing to talk anything but baseball to the business men who call on him. When the clock strikes twelve Blink seizes his hat, slams down his desk and tells his stenographer that he is gone for the day.

Blink hurries home and gets his wife busy with the dinner. She is curious to know why he is in such a hurry and finally, between bites, he tells her he is going to the ball game. Fanny expresses her desire to go, also, and insists on her husband waiting for her to dress.

Minutes crawl by like hours to Blink as his wife arrays herself for the game, and when she finally appears, leading Jack, the bull pup, he seizes her by the arm and drags her out of the house.

They board a car, but the conductor objects to the dog. Fanny pushes the conductor into a corner, and Jack makes short work of the seat hogs.

However, the ball park is reached at last, and Blink goes to get the tickets. When he comes back with the necessary paper he is in such a hurry and so happily excited as to grab the arm of another woman, a large, fat, colored "mammy," and does not discover his mistake until they are inside.

Now he has to buy another ticket, and after he has located Fanny and the dog they hurry into the gate and to the bleachers.

The game is an exciting one, but not for Fanny. She sees nothing in it at all, and finally dozes off to sleep with her head resting on a fat man's shoulder. Jack, the pup, becomes excited or angered at a rather shady decision by the umpire, and freeing himself from his chain erases the luckless referee all over the diamond.

The home team wins, of course, which makes Blink so happy that he goes off, forgetting Fanny. He follows the band of players on their triumphal procession downtown, and arrives at his home before he thinks of his missing spouse.

In the meantime, Fanny has slept peacefully through the game, and is deserted by her fat man. She is finally the only one left in the bleachers, but is soon awakened by a ball park guard.

She meets Blink half way home and there is the usual family row, which ends peacefully however, at the close of the film.

THE DEPUTY'S LOVE. Bob Dean, the deputy sheriff of Tonopan County, has fallen in love with Nance O'Brien, a bewitching little Western maid whose brother, as he supposes, works a claim on a neighboring hillside.

Previous to a love scene between the sheriff and the maid a strange incident has happened which will arouse a suspicious thought in our minds as to whether or not Nance is as innocent of evildoing as her frank face and guileless eyes would suggest. In the first place, Nance, dressed in her brother's clothes, and Walt, her brother, ride up to their house, dismount and enter. Nance is seen for a brief moment removing her masculine make-up, which reveals her identity as a very beautiful Western girl.

Later Bob Dean rides up, and after a love scene with Nance, presents her with a pair of riding gloves. Finally he kisses her and rides away.

Next we are shown Nance and her brother preparing for another mysterious journey. Nance again dons the man's clothes and both ride cautiously away.

In a lonesome place on the mountain trail they pull up their horses and listen. Down the canyon is heard the rumbling approach of the mail stage coach. A moment later the two are in ambush with their horses pulled well out of sight. A few moments pass and the coach, with the driver flipping his whip, comes into view.

The holdup is successful, as all the occupants are taken unaware, and scrambling out at the robbers' commands are relieved of their jewelry. A strong box, suggestive of a quantity of bullion, is also removed and the driver is ordered to go on.

Further down the road the excited crowd of tourists insist on the driver cutting loose one of the lead horses and sending for help, and some time later Dean, the deputy, is notified of the robbery.

A posse is organized and the trail of the escaping duo is found. Nance and her brother hear the sound of the hurrying hoofs and decide to separate, and thus throw the party off their trail.

The girl arrives home, having safely eluded pursuit, but her brother is not so lucky. Dean traces him to the door of the stable, enters and covers the man with his gun. It is then that Dean obtains evidence of Nance's guilt when he finds the suit of men's clothes and the gloves with which he had presented her.

Desiring to test her further, Dean covertly empties the shells from his revolver and replacing it in his holster drags O'Brien into the house where Nance is waiting for her brother to return. The incident that follows is highly dramatic. Nance wrests Dean's pistol from his belt, aims it at him and pulls the trigger. It is empty, of course, and Dean, seizing his former sweetheart's wrist, looks her to her brother and leads them out.

GAUMONT.
(George Kleine.)

REFUSING A MANSION.—Once Upon a Time There Was a Prince. Under this subtitle we are brought into the beautiful little seaside kingdom over which the good and handsome prince holds sway. We are just remarking upon the tastefulness of his palace and grounds when he appears upon the drawbridge with his squire. With them we journey along a well-kept road by the sea until, on a point of rocks, we see a fair damsel washing garments and note the prince is interested. He goes to her and we learn that he is in love with the peasant girl. Because of his wealth she rejects him. We are forced to return to the palace, where with the help of many vassals, to please her the prince dresses as a peasant.

Now on his return she listens to him, his honeyed words soon win her heart, ere long he coaxes her within the walled town in which his palace stands. Expecting to give his choice great pleasure, he reveals himself, but is surprised to learn she is even more angry than upon their first meeting. She forthwith leaves him and his court.

The poor maiden consoles herself with the thought: "If he deceived me before we were wed, what would he have done later."

BUYING A MOTHER-IN-LAW.—The endeavors of a lover to get near the object of his affections are humorously shown. Owing to his very weak financial position he is not allowed the privilege of calling, and he is first of all seen entering the house in the garb of a lady to answer an advertisement for a music teacher. Once in, he allows his impetuosity to run away with him, with the result that he very quickly finds himself out again. However, he is not yet defeated, and devises other means of entrance, but with the same result, till a kindly relative, dying and leaving him a trifle of the great necessity of life, all doors are opened to the progressive young lover.

URBAN-ECLIPSE.
(George Kleine.)

PARIS, VIEWED FROM THE EIFFEL TOWER.—An absolutely novel subject in which are presented superb bird's-eye panoramas of Paris and its suburbs, from the platforms and summit of the Eiffel Tower. The principal buildings, parks and thoroughfares stand out with wonderful distinctness and the Seine is pictured at great length as it winds its serpent-like course through the city. Marvelous views of the iron tower are [illegible]

[illegible]

KALEM CO.

THE ROMANY WIFE. The romance of a gypsy life offers one of the most alluring themes to the moving picture operator, and the Kalem people have been particularly successful in the portrayals of the Romany type. The latest release to be [illegible] is called "The Romany Wife" and was produced by the Kalem people while in the [illegible] of a genuine gypsy band. The story [illegible] loved by a gypsy girl is shown in the opening [illegible] of an old father's caravan in which one of the favorite members. However the young gypsy [illegible] her suitors and plead their cause [illegible]. The girl thanks the [illegible] of the [illegible] but when a chance meeting [illegible] to friendship of a stalwart young farmer [illegible] to love with him and [illegible] the [illegible] of the tribe, marries him and [illegible], [illegible] that the pleasure married life [illegible] held in store for her is far different from the roving life of the gypsies and after the [illegible] of the first [illegible] the longing for the old life [illegible] and see leaves him, taking the little [illegible] and returns to her father's tribe. There her former suitors renew their attentions and it looks as if the gypsy girl had altogether forgotten her own husband but the husband wanders [illegible] wife and [illegible] back again and starts at a [illegible] second and gladly locates the tribe and [illegible] the traitor realizes how great his love is and [illegible] and her child she once more turns her back on the gypsy life and goes back home with her husband.

"The Romany Wife" is notable for its picturesque and scenic embellishments and as it is a story romance with none of the sensational [illegible] features which usually characterize gypsy pictures will doubtless find great favor with [illegible].

THE CANADIAN MOONSHINERS. [illegible] The Kalem Club [illegible] another French Canadian story [illegible] to the Kalem Company "The Canadian Moonshiners." The title of this [illegible] a little misleading and is questionable [illegible] makers of illicit whiskey in Canada are not known as moonshiners. However, the term is generally understood that it [illegible] the best that could be used under the circumstances. The Kalem artists have endeavored to show the great damage to the primitive Indians by the illicit traffic in whiskey. The selling of which to the aborigines is prohibited by the laws of both the United States and Canada. In this subject we are shown how a moonshiner came under the [illegible] of the Canadian Mounted Police. The [illegible] daughter attempted to save her father from his [illegible] deserved fate and how the mounted police finally rounded up and captured the moonshiners.

The story is full of [illegible] and [illegible] of beautiful photographic quality.

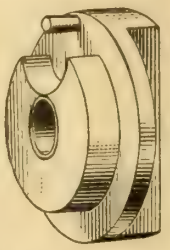
G. MELIES.

HER WINNING WAY. Anxious to escape the strain of business and seek diversion and recreation Robert asks his father to give him a vacation for a few days' rest. The father who is absorbed by his business affairs [illegible] of the old school plodders, reluctantly grants the son's request and the young man hurries from the office, packs his grip and hustles for the train. On his way he makes the acquaintance of a very charming lady, who is bound for the same place as himself. Arriving at their destination he offers to carry her grip and she accepts his proffered kindness. Loaded down he follows her to the hotel where he gladly deposits the luggage to escape a complete collapse from exhaustion. He finds his "acquaintance" very winsome and attractive. So infatuated is he with her he prolongs his stay from one day to another until his father is obliged to send a clerk after him to bring him back. When the clerk arrives the lovelorn he finds the son head over heels in love with his "acquaintance" and seems willing to leave his home for her. The clerk is introduced to the young woman and he falls to her charms as readily as Robert did. The scheming creature drops the son and takes up with the clerk. The clerk succeeds in getting Robert to go back to the city pretending he will go with him. At the last moment the clerk refuses to go and hastens back to the adored one. The son returns to business and the father asks him where the clerk is. When he is informed the old man [illegible] and immediately dismisses another clerk after the first one. The second [illegible] has the same [illegible] as the first and the same result the girl gets them all. The boss in despair determines to go himself and [illegible] being. He gets a worse [illegible] and the climax is her devoted slave calls [illegible] and gets [illegible] for her.

He succeeding the lady with all the [illegible] steps and [illegible] and [illegible] A gentleman [illegible] from appears near the [illegible] kids [illegible] "O papa!" girl [illegible] [illegible] [illegible]

EDISON

Improved One Pin Cam



Now Supplied on All Edison Projecting Kinetoscopes

FEATURES

1. Massive Construction.
2. Interchangeability.
3. Durability.
4. Gives Steady Pictures.
5. Made of Tool Steel Hardened and Properly Tempered.
6. Solid Wearing Surface, Accurately Ground.
7. Carefully Tested to Standard Gauges and Inspected before Shipment.

TO MANAGERS AND OPERATORS

Don't accept any parts for EDISON Machines which purport to be genuine unless they are stamped with our

TRADE MARK

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

Those Useful Half-Reel Comedies

Released Thursday, August 25th

THE ANARCHISTIC GRIP

The anarchistic grip was a satchel full of alarm clocks but the finder did not know that and there was a lively time until the owner claimed it.

Length about 500 Feet

THE DREAM PILL

The dream pill was fine while it lasted but the awakening was unpleasant. A comedy idea with some novel trick effects.

Length about 480 Feet

Released Monday, August 29th

THE STRONGER SEX

Men have the best of it in the business world and the little woman who found it impossible to support herself on the small salaries determined to become her own brother. A fascinating story.

Length about 990 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

boss, arrive just in time to see the children clinging to their mother. In concert with the boss they all exclaim "stung" and unceremoniously beat it for the city.

LUBIN MFG. CO.

COWBOY CHIVALRY.—Percy Condon announces his intention of visiting his old chum, Ernest Langdon, at the latter's ranch. Percy was the weight-lifting champion in his college days and Langdon tells the cowmen that there will be some fun. Percy comes and creates an impression at the start by lifting from the rig the trunk that taxes the strength of two of the punchers. The trunk contains dumbbells and other training apparatus and it is not long before Percy puts on the gloves with the boys. Joe Haines, the foreman, makes but a poor showing as a boxer, and Rita, Langdon's sister, is attracted by Percy's skill and rather inclined to forget that there was a pretty good understanding between herself and Joe. She and Percy ride the range together and he is fast winning her love. But the Indians are out and Joe discovers them. He rides back to Rita and Percy. Indian fighting differs from weight lifting and boxing and in a panic of terror Percy mounts his horse and rides off, leaving Rita with her lame mare. Joe mounts her on his own pony and forces her to ride after Percy. He makes his way to where they have entrenched themselves behind some rocks, and here Percy still further shows the white feather by refusing to go for water when the canteen is found to be empty. Joe gets the water for Rita, but is wounded as he does so. The sound of shots bring Langford and his men to the relief and at the last Percy redeems himself. The story abounds in thrills and is splendidly played.

THE ANARCHISTIC GRIP.—It's a simple start to a whole lot of trouble. A clock salesman sets out from the store with his stock in a bag. A tramp steals the goods while the salesman is waiting for a car and makes off with his plunder. He is tickled at the thought of winning a prize, but the ticking of the clocks suggests the workings of an infernal machine and the tramp is so scared that he almost is willing to go to work. He enlists the aid of a police officer and the latter decides to arrest the bag and take it to the station house. It does not take long for the story to get around and soon there is a crowd following, enjoying the thrills that come with the thought that any moment something may happen that will leave only a large hole as a souvenir of their late residence on earth. At the station house the sergeant is no more willing to welcome the terrible instrument of destruction and advises the policeman to take it out in the back yard and open it to see what it contains. The policeman has a large family and a sick wife dependent upon him and he points out these facts with much earnestness. Of course there is the police pension fund, but that will not help the policeman himself much, and there might have been charges of insubordination had not the salesman called to report the theft of his bag.

THE DREAM PILL.—Professor Swank has at last succeeded in crowning his career as an inventor by giving to the world a dream pill that will prove a positive antidote to nightmares. Having made the pills, the next thing is to find someone to try them on, and Swank's friends are not willing. They've been the goat on other inventions and they fight shy of new preparations. The advent of a tramp who wants something to eat solves the problem, and Swank offers him a five spot to be the pioneer dream pillist. The tramp is almost afraid to tackle the pills, but Swank raises the ante and the tramp decides that it is better to die rich than to starve to death. He takes the pill and in a flash there is a bountifully spread table before him and when his appetite has been satisfied he finds that he is wearing good clothes. Lighting a cigar he starts in to see the town and almost immediately is captured by a most attractive young woman who invites him for an automobile ride. They go to a restaurant, where the tramp finds that he is good for another meal, and makes the interesting discovers that he has a pocket full of money. He finds a damsel even more to his liking and he promptly makes a switch, discovering the new charmer to be a queen. She elects him king and he is about to claim his first kiss after the wedding ceremony when the pill's power fades and he wakes up. A spirited half reel story with many funny trick effects.

PATHE FRERES.

A MISCALCULATION.—An eminent astronomer pursuing his studies of Halley's comet, after rapid calculations, comes to the conclusion that it is impossible for this universe to escape destruction, and that the 18th of May is the date when the end will come. Philosophically resigning himself to fate, he apprises his friends of the coming catastrophe, and suggests that they all join with him in making merry on their last day on earth. They all agree and after a round of gaiety await in the professor's observatory the end with that wonderful calmness which is closely affiliated with Dutch courage. The rising of the sun on the 19th, however, dispels not only all fears, but also all confidence in the professor's powers of prediction, and his friends fall upon him and belabor him with blows for having induced them to neglect their businesses and spend their money.

THE TROUBLES OF A POLICEMAN. Clancy was a policeman and he always thought that his berth in the police station was one of the softest things an Irishman ever had, until he ran up against the Mulligan boys. These Mulligans numbered several and were a terror to the neighborhood in many ways, and when the territory in which they lived got too warm to hold them, they wandered off on Clancy's beat and played craps on the street in the vacant lots.

One fine Spring morning, Clancy spied the aforementioned tribe of Mulligans gleefully losing their mother's hard earned pennies in a game of craps. Clancy is wild with righteous indignation and succeeds in administering a hearty reproof in the way of a paternal drubbing with his club on that part of the boys' anatomy built for it. The boys swear revenge, and Patrolman Clancy suffers a series of hardships at the hand of these youngsters such as never before befell a simple-minded, kind-hearted policeman.

In the course of his difficulties he runs across Mrs. Mulligan with terrible results. He dives into the noble Hudson to rescue a drowning lad, only finding that the youngster can swim better than he can and gets out first.

THE LOVERS' WELL.—Theodore, a private soldier, is using his furlough to press his suit with Sadie, and in the opening scene, as they bid farewell, she gives him a daisy which he places in his pocketbook. The next day Sadie while reading comes across this verse:

"If a maid would her future husband see,
On Hallowe'en night, between twelve and three
She should go alone if the moon is bright,
And look down in the well on Condon's Heights."

Sadie that evening goes to the well. Bending over, she sees the reflection of Theodore's face, as he has followed her unawares. Delighted to find that he is to be her future husband, she opens the volume and they refer to the poem together. Duty calls him back, however, to his regiment, and a year has elapsed during which he has been promoted to sergeant. He has also fallen madly in love with a flashily dressed girl, who urges him to buy jewelry for her, and who, when he pleads poverty, suggests that he use the regimental funds for that purpose. Left alone in the commander's office one day with the safe unlocked, he is tempted, and is about to help himself to the money, when two of his chums enter and persuade him to replace the money and point out to him that he is only the dupe of this girl. Returning to his room he finds the dried daisy in his pocket, which recalls old memories, and he sees a vision of Sadie and himself at the well. Thinking things over, he sees what a fool he has been and determines to go and ask her pardon for his neglect and foolishness. He finds her looking into the well again with the poem in her hand and she is delighted to see again the reflection of his face in the water. Turning towards him it takes but a few minutes for the young couple to explain and forgive.

THE CASTAWAY'S RETURN.—A shipwrecked man is sighted and rescued from a barren island by the crew of a small vessel. His appearance is wild, his clothes in rags, and he is apparently demented, inasmuch as he does not appear able to talk or understand. From a broken spar found with him it appears that he comes from the same village as his rescuers, and on their return the sailors summon one of the old inhabitants in the hope that he may recognize the waif. He does recognize him as his son-in-law who had been missing very many years, and the man's wife is summoned, and she tries to bring memory back to her husband. It is without avail, the man's mind is a blank. At last she conceives the idea of arranging their home as it was in the old days. A little chap helps by taking his place on the mariner's knee and it is this that makes the experiment successful. The floodgates of memory are opened, and in a last and very effective scene, the mariner clasps his wife in his arms, whilst the rough sailors and villagers look on delightedly through the open door.

HOW JACK WON HIS BRIDE.—Jack is desperately in love with Irene, but her parents have determined that she shall marry a man of position and wealth. The disconsolate Jack is thinking over matters, when he comes across an advertisement of a quack offering to change the color of a man's face by means of a serum. Jack purchases a quantity of the black serum and surreptitiously operates on his rival, whose hue immediately deepens to the color of a pure-blooded African. Consternation greets the metamorphosis, and the parents and friends of Irene having imprudently tested the wonderful serum are in their turn changed to darkies. Jack and Irene alone escape, and without wasting time get married.

SELIG POLYSCOPE CO.

HUMAN HEARTS.—In presenting Hal Reid in his original creation of Tom Logan in "Human Hearts," we feel we have supplied a long felt want in picture stories—namely, that of presenting in person a well-known theatrical star, in a staple play, known throughout the country. The story of Tom Logan, the village smithy, stands to-day without a rival as a portrayal of the vast human emotions concealed in the hearts of life's weary travelers, and has given to the stage a memorable story enjoyed by millions of people, and is now reproduced in picture by the famous Selig Company.

We find Tom Logan busy at his forge one sultry day when the arrival of Lord and his wife Jennie takes him for a moment from his work. The sturdy manhood of Tom could not stand idly by and see Jenny abused by her husband who had in many ways made life to her seem almost a blank. Some time later we find she was compelled to leave him. Two years roll by and she returns to the little village of Cedarville with all its quaint environments that show little change. Samantha Seth, Tom and all the boys and girls are there. Logan looks with favor upon Jenny and that admiration is returned. The church bells soon tell the villagers of their happy wedding.

A year later heaven has blessed their happy home with a baby girl a wedding in the chain of life's dearest happiness. One day there comes a stranger that leaves a serpent's sting he proves none other than the worthless husband, who watches his turn and pleads with Jenny to return to him. The old love flame is rekindled and Tom is left alone. Not content with breaking his heart the former husband seeks revenge.

DORA THORNE (From Bertha M. Clay's famous novel). The beautiful story of "Dora Thorne" is so well known that it hardly needs be outlined, yet as one never tires of hearing it and for the benefit of the few, we will repeat it.

Wm. Thorne is a gardener, but there is no flower in his care that can compare with the beauty of his daughter Dora. This of course does not pass unnoticed, and as Dora chances to meet Roland, son of the Earl Westley, in the garden, it is a case of love at first sight. They meet frequently thereafter, thus causing the jealousy of Holt, another admirer of Dora, who hastens to inform her father of the meetings. Fearing that nothing good could come of this and also having arranged another marriage for Dora, her father notifies Lord Westley of his son's attention to Dora.

In spite of his father, Roland continues his attentions to the girl of his choice and while walking with her is wounded by Holt, his rival. Roland and Dora are separated and, thinking she is lost to him, he is about to be engaged to another, when he again meets Dora, who tries to escape, believing that he had cast her aside for another woman. Roland's encounter with Holt—Dora jumps into the river -Roland to the rescue and at last reconciliation follows. Roland finally succeeds in winning for his wife Dora Thorne, the gardener's daughter.

THE INDIAN RAIDERS.—The West has never been presented with its absolute fidelity and freshness when transplanted from the actual fields on which the scenes it depicts occurred. One of the most picturesque pages of the world's history would now exist in a hazy cloud of relation through pen and pencil, and would suffer from the doubt due to what might be called the artist's imagination. The embodiment of actual occurrence which thousands of plainsmen can corroborate, procured for Selig the reputation of an indelible brand of conformity to fact and history. The status of Selig's Western pictures defined long ago, their career has given justification for existence on account of ability to present the genuine characters that time will soon exhaust and render year by year a certainty of its future short existence. His rugged method of giving a picture story is as unique as its composition and absolutely true as regards the character of its personalities and participants and faithfulness to a historic realism.

As a picture of romantic history, savage and singular customs and amusements, and strangely superior cognitation transferred from the then almost mystical land of origin to the metropolitan centers, it was recognized that an innovation of a startling character had entered the field of pictures devoid of all the restrictions of artificiality and clothed in the virility of realism.

Such is the story of the "Indian Raiders." Cal Demster, a local bad man of the Niobrarra River country, quarrels with a ranch owner over the sheriff's daughter—and getting the worst of the argument, proceeds to instigate a raid on the ranch owners and drives off their horses. He is assisted by a band of outlaw Sioux Indians, herds of range stock and a general air of Selig, makes this the kind of picture that keeps your patrons coming.

VITAGRAPH COMPANY.

MRS. BARRINGTON'S HOUSE PARTY.—All the world loves a lover, and never gets tired of a good love story; and this is a very good one, with a strange complication of affairs, which is happily set right at the proper time with a very happy ending. A young man and woman (they are necessary, of course) are in love with each other (quite natural). The young man asks the young lady's father for his daughter. The father refuses to listen to his request, and even turns a deaf ear to her pleadings for his consent.

The young folks, with the assistance of a friend, elope, get married, and keep their wedding a secret until the lady is invited to spend a "week end" at Mrs. Barrington's, to participate in the house party she is giving. The young wife manages to get Mrs. Barrington to invite her husband. Mrs. Barrington is fond of lionizing and always pleased to distinguish herself in match-making.

She readily sends the young man an invitation, and

Pathé American Productions

Release of August 24

TROUBLES OF A POLICEMAN

A great comedy, showing what the boys did to Officer Clancy when he interfered with their crap game. A laugh in every foot. A film that will surely make an immediate hit.

Release of August 26

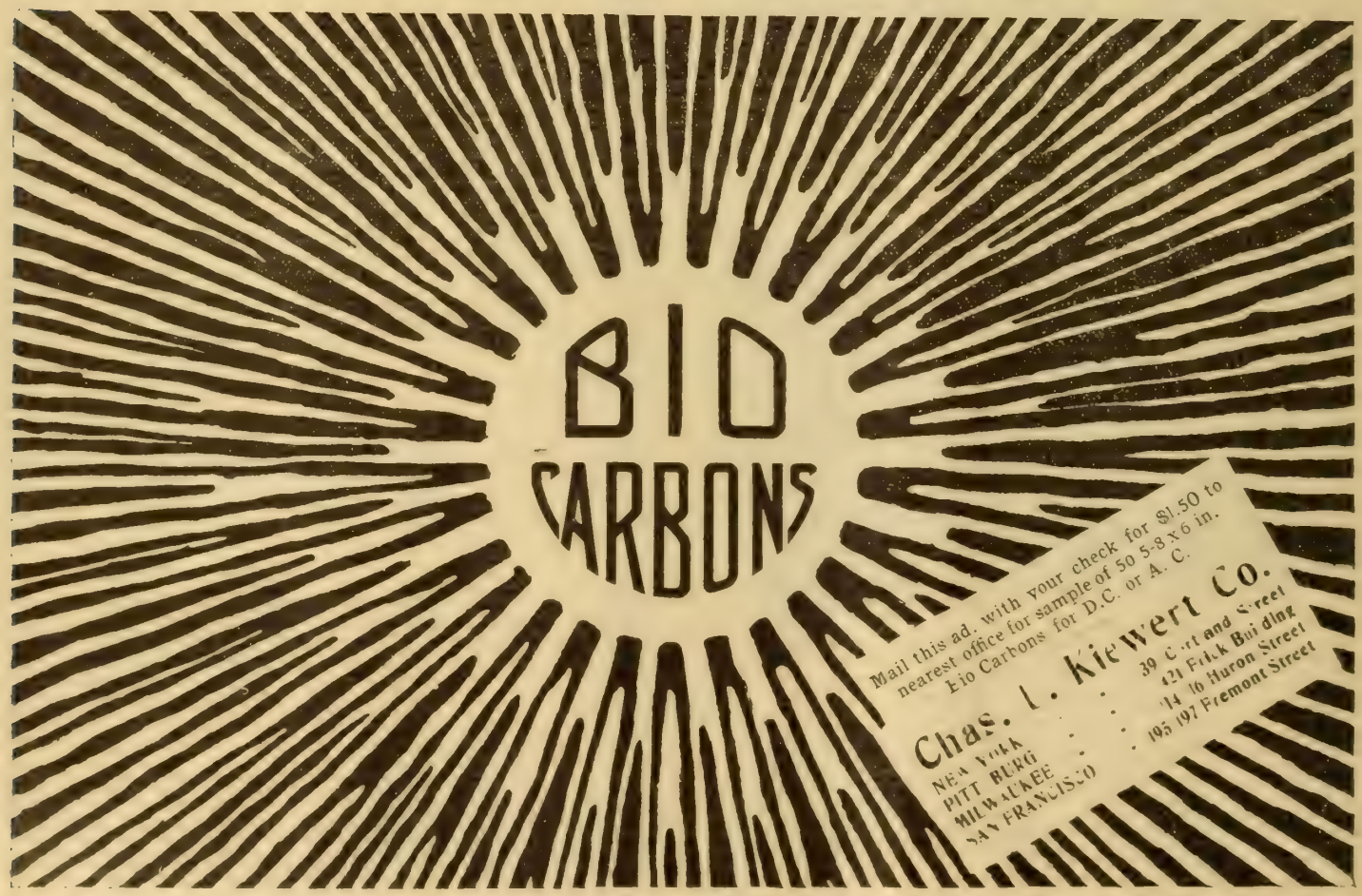
THE LOVERS' WELL

A beautiful love comedy with perfect photography and picturesque natural settings. It will catch your interest at the beginning and hold it to the end.

NEW YORK
41 West 25th Street

PATHÉ FRÈRÉS

CHICAGO
35 Randolph St.


BID
CARBONS
Mail this ad. with your check for $1.50 to nearest office for sample of 50 5-8 x 6 in. Eio Carbons for D.C. or A. C.
Chas. L. Kiewert Co.
NEW YORK
PITTSBURG
MILWAUKEE
SAN FRANCISCO
39 Cortlandt Street
421 Frick Building
114 116 Huron Street
195 197 Fremont Street

[illegible] gives [illegible] room next to and connecting with his wife's room. Everything is arranged just to [illegible] and whenever they meet in the hall [illegible] newly married couples very affectionately. One evening they meet on the balcony of the house and lovingly converse and embrace. An old busybody who is sitting at one of the windows observes them and ever ready to create gossip and scandal tells Mrs. Barrington who decides to approach her guest and ask her what it all means.

While dressing for dinner the young woman finds it impossible to properly place a pin in the back of her dress and calls on her husband in the next room through the connecting door, and just as he has finished the pinning Mrs. Barrington knocks at the outer door of the room. The wife hurriedly pushes her husband through the intervening door and as she closes it her dress is caught. Mrs. Barrington enters and as the young woman advances to greet her hostess she finds her dress held by the door. Mrs. Barrington sees her predicament and accuses her of abusing the hospitality of her home and violating common decency.

At this point the husband comes from his room and explains that they are man and wife, shows Mrs. Barrington their wedding ring and places it on his wife's finger. Mrs. Barrington is delighted and agrees to go to the young lady's father and intercede for his recognition and blessing. They all go to the father's home and win his entire approval and at the same time Mrs. Barrington wins the father's heart and hand.

THE TURN OF THE BALANCE.—Hotel life is always punctuated with new and interesting arrivals. In this instance there is a man in the case as well as a woman. They are both young and have a mutual love. The young girl is stooping at a fashionable hotel with her father when the young man appears as one of the guests. After becoming acquainted the young people pass much of their time together, and, strange to say, they do not become acquainted in the usual way.

This is the way. The young lady is playing golf and the young fellow is walking across the links when she drives a ball straight ahead, which lands with considerable force on the eye of the young man. She becomes alarmed and runs to his assistance bathing his eye by dipping her handkerchief into the lake and applying it to his injured optic.

They walk home together and she introduces him to her father, and the young man intimates to the old gentleman a desire to pay court to his daughter. The father objects on general principles or disposition, but his distemper doesn't seem to interfere with the getting together of the young folks.

On one of their strolls around the lake they see the girl's father boyishly paddling a canoe, and at a second glance see the canoe upset and the occupant fall into the water. The young man plunges into the water and saves the girl's father who, upon he recognizes his daughter's beau, expresses his gratitude and his desire to renew them acquaintance, and at the same time gives him permission to call on his daughter.

The young man, who is a stock broker, is suddenly called to the city by the fluctuating market and finds when he reaches his business that it has gone from bad to worse until ruin seems to be the end. In a hopeless state of mind he is contemplating suicide, places a revolver at his head and is only prevented from destroying himself by the ringing of the telephone bell.

He receives a message from the young girl whom he met at the hotel asking him to call and see her. He goes and she tells him she will consent to marry him. He tells her of his failure in business and that he is to go financial position to marry her. She tells him that love will find a way to secure a livelihood but riches can never purchase true love. The young man is filled with new life and ambition, declares that while he has lost wealth he is made rich indeed by her love.

DAISIES.—Harry objects to May going to college and breaking into their courtship; furthermore he declares that it makes girls mannish and strong-minded. We see May and Harry seated in a field of daisies, and just previous to the above discussion May is trying to prove Harry's love by the daisy test of "He loves me; he loves me not." He places a daisy locket about her neck in affirmation of his love.

When May reasserts her determination to go to college notwithstanding his objections, they quarrel and he departs in a huff. May confides in her chum Anne, with whom she is going to college, and Anne advises her to return Harry's engagement ring and locket and put an end to his interference. May sends back the ring but retains the locket, telling him that she lost it.

May and Anne are at college, and Harry has time to think over his separation from May and indulges in hunting and other pastimes in an effort to forget his loneliness. The girls have successfully passed their examinations for graduation and Commencement Day is near at hand. May wants to send an invitation to Harry to attend the exercises, but does not want it to appear that she is really anxious to have him come. Her chum suggests that May send an announcement without signing any name.

This plan is agreed upon, and the day of the diplomas, planting the tree and the "daisy chain" arrives, and with it comes Harry, who watches the different ceremonies with much interest, wistfully glancing here and there to locate May. The graduates pass in procession carrying the "daisy [illegible] last [illegible] Harry [illegible] death comes across May. She is surprised, acts somewhat "coy." He adds [illegible] to [illegible] and she comes to him and shooting [illegible] from the rest of the people to look [illegible] still loves him, and tells her of his regret [illegible] unresisting opposition to her college [illegible].

She then confesses she still loves him, and taking the "daisy locket" which she has kept and always cherished she plucks a daisy from the field and picking off the petals repeats "He loves me, he loves me not," at which he [illegible] her arm and says "I do with all my heart."

BACK TO NATURE.—A chauffeur falls in love with his employer's daughter and she ignores him by her haughtiness and indifference. She is kind to his attentions. Later the employer's services is appointed Consul-General to Australia.

The chauffeur goes along with the family and they are now on board a steamer on their way to Australia. A storm arises and the vessel is wrecked. Everybody seems helpless to save themselves but the chauffeur who with his brain and brawn, succeeds in getting the Consul-General and his family safely to shore. They are sadly lacking in clothing and essentials, and again the chauffeur's quick wit comes into play. He makes them comfortable, cheers them up in every way and starts in to build a hut and secure provisions, showing the superiority of mental and muscular attainments when it comes to an emergency, and he proves himself master of the situation winning the respect and admiration of all.

The Consul's daughter gradually realizing that in the chauffeur there dwells the real manly courage and courtesy which are characteristic of true heroes cannot resist a growing appreciation of his worth. After living many days in this primitive fashion a ship is seen on the horizon. At once the chauffeur raises signals and attracts attention to the island and the wrecked party.

The captain of the vessel steers near shore and sends boats which take the wrecked Consul-General and his party to the ship, and they are all put aboard bound for Australia. En route to their destination the chauffeur again proposes to the Consul's daughter, and this time she accepts him. The young people tell the father who is somewhat surprised and opposed to the match; but he consents, feeling assured that in the chauffeur his daughter will have a protector as well as a husband who will always show himself equal to the occasion, no matter what may be the circumstances.

UNDER THE OLD APPLE TREE.—The peddler, burdened with his pack trudging along, weary and footsore, holding his little motherless child by the hand, stops under a shading tree and bids the little girl, who is no less tired than himself, to sit under the tree while he tries to dispose of his goods and he will return for her in a short time. The child falls asleep. The father, in crossing a roadway, is struck by an automobile and taken to a hospital unconscious. The little girl awakens from her nap, and when she finds herself alone, begins to cry and starts running in a frightened daze, calling for her father.

The children of a widow, a big-hearted farmwife, are playing under an old apple tree. The mother's child in passing is heard crying. One of the children hears her as he is standing on the ladder at the top of the wall and he and his sister bring the poor child to their good mother and she takes the little one into her home as one of her own.

The peddler recovers from his injuries, is discharged from the hospital and goes in search of his child. While passing under the old apple tree where the children are playing where his child found friends and a home he sees the apples hanging from the branches and climbs the wall to help himself to some. When he gains the top of the wall the children are again seen playing under the old apple tree, this time increased by the presence of the peddler's own child. He is astonished and delighted and unhesitatingly jumps down among the youngsters and clasps his little daughter to his bosom.

The child tells her little friends about her papa, and they all take him to the good mother who gives him a position to help her in running the farm. The next scene is some time after the last one, and it shows the former peddler carrying the children on his back for he is now their stepfather, while the kindly housewife is now the stepmother of his child.

THE THREE CHERRY PITS.—An old French veteran who has distinguished himself in active service under the command of Napoleon Bonaparte and been decorated with "The Cross of the Legion of Honor" for bravery, is proud of his distinction with the old school of gentlemen heroes and bears himself with that hauteur which is noticeable in one of his class.

In search of refreshment, as is his custom he seats himself at a table in one of the Parisian gardens where, seated at a table opposite are three young men, who pass remarks about the veteran's odd dress and manners, disrespectfully imitating his actions and casting innuendoes upon his peculiarities. Growing bolder one of the young chaps takes a pit from one of the cherries which they are eating and flips it at the veteran. They all laugh as the cherry pit strikes him in the arm.

The old gentleman picks up the pit and ties it in one corner of his handkerchief. Another one of the young men flips a cherry pit at the old [illegible]

[illegible]

[illegible]

[

LICENSED RELEASES.

BIOGRAPH.

June 20—May and December (Com.).....364
June 23—The Marked Time Table (Dr.).....996
June 27—A Child's Impulse (Dr.).....994
June 30—Muggsy's First Sweetheart (Dr.).....982
July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997

EDISON CO.

July 8—A Wireless Romance (Dr.).....1000
July 12—Out of the Night (Dr.).....950
July 15—A Vacation in Havana (Com.).....680
July 15—How Bumptious Papered the Parlor (Com.) 320
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975

ESSANAY FILM CO.

June 25—The Forest Ranger 969
June 29—C-h-i-c-k-e-n Spell Chicken (Com.).....284
June 29—Pat and the 400 (Com.).....716
July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....

KALEM CO.

June 24—The Cheyenne Raiders (Dr.).....950
June 29—The Miner's Sacrifice (Dr.).....905
July 1—The Colonel's Errand (Dr.).....935
July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975

LUBIN MFG. CO.

June 23—The Motion Picture Man (Com.).....955
June 27—Apache Gold (Dr.).....950
June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480

GAUMONT.

G. Kleine.

July 26—The Beautiful Margaret (Com.).....410
July 26—An Angler's Dream (Dr.).....315
July 26—Making Wooden Shoes (Ind.).....225
July 30—The Sculptor's Ideal (Dr.).....530
July 30—The Forbidden Novel (Com.).....440
Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrensees (Scenic) 122

URBAN-ECLIPSE.

G. Kleine.

July 6—Tropical Java of the South Sea Islands (Edu.) 312
July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670

G. MELIES.

June 30—The Ruling Passion (Dr.).....950
July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 2—Won in the Fifth 950

PATHE FRERES.

July 29—Tommy Gets His Sister Married (Com.).850
July 30—Cagliostro (Dr.) 1000
Aug. 1—Betty as an Errand Girl (Com.).....610
Aug. 1—Hunting Bats in Sumarta (Edu.).....371
Aug. 3—Under Both Flags (Dr.).....820
Aug. 3—The Barrel Jumper (Com.).....144
Aug. 5—No Man's Land (Dr.).....538
Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....699
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....354

SELIG POLYSCOPE CO.

July 11—The Hall-Room Boys (Com.).....1000
July 14—The Sheriff (Dr.).....780
July 14—A Hunting Story (Com.).....270
July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 990
July 25—A Sleep-Walking Cure (Com.).....810
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995

VITAGRAPH COMPANY.

July 9—Becket (Dr.) 998
July 12—Nellie's Farm (Dr.).....995
July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....992
July 19—Twa Hieland Lads (Com.).....988
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970

READY SEPTEMBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

Published by
MOVING PICTURE WORLD
125 East 23rd St., New York

Electric Theatre Supply Co.

44 North 10th St. Philadelphia, Pa.

¶ Licensed service of every make. If you think you pay more than you should, or if your present service is not satisfactory, fill out the blank spaces and mail this to us at once. One rock bottom price only.

Kindly quote figures on service of_____reels changed Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday. Cross off the days of no changes. Service not to be over_____days old.

NAME OF EXHIBITOR _____

THEATRE _____

TOWN_____ STATE_____

OUR SPECIALTY is supplying two or more theatres with best service at low prices. No repeaters to either. OPEN 24 HOURS EVERY DAY.

Located in the city in a cheap, poorly furnished room, Helen is trying to keep up her courage and content herself with her meager fare and depleted purse. Hearing a knock at the door, Helen opens it, and one of her newly formed acquaintances, a chorus girl, enters.

She induces Helen to go to dinner with her. The poor child, conscious of her inferior wardrobe, enters the gilded halls of revelry like a timid fawn. Surrounded by the revelers, who are fast becoming intoxicated, Helen wishes for a chance to escape from the trap which has been set for her. One of the party, a young man named Howard, makes advances to Helen. One of the women takes a bouquet of roses from the vase on the table and shakes the rose leaves over the young man and Helen. Like magic they remind Helen of home and mother, and she casts off the spell which has been thrown about her, denounces Howard and his companions, and seizes her wraps and leaves the place.

Howard is nonplussed and offers to bet he will follow Helen and bring her back. He goes, but she will not listen to his invitation to re-visit the restaurant, and tells him to leave her presence. He feels ashamed and avows that he loves her and will prove worthy of her love. Howard returns to the dinner and declares himself a changed man with a fixed purpose to lead a better life, and bids them all good-bye.

Howard goes to see Helen, and finally they become engaged to marry, and when she goes home he goes with her. She finds her mother seated in the garden under the roses. Helen introduces her fiance to her mother. In the last scene Helen and Howard are passing through the rose garden just after their marriage ceremony, clothed in their wedding garments.

JEAN AND THE CALICO DOLL.—A large sum of money is exchanged between Mr. Doyle and another man, who pays the money to Mr. Doyle. During the transaction Mr. Doyle's son is sitting at the window and his little daughter is playing with her collie dog, "Jean," on the floor. The father sees the man to the front door, leaving his son and daughter in the room where he left the money on the table.

The son leaves the room, and the little girl, who is now alone in the room, sees the money, and thinking it is only paper, takes it out in the garden and puts it in the little cradle with her calico doll and cuts one or two of the bank notes into dolls. After the child has gone out the father returns to the room and cannot find the money. He calls the wife; she knows nothing about it, and the father accuses the son of stealing it. The son is indignant, and leaves home. He has hardly left the house when the little girl comes in with the money and gives it to her mother and shows her the pretty paper doll she has made out of one of the bills. The dog follows with another bunch of the money which the child has dropped. The mother calls her husband, and the child explains that she thought the money just paper and she is grieved to hear her brother, whom she dearly loves, has been accused of stealing and has left home.

She starts out with her calico doll to find her brother, her collie dog following after her. She wanders through the fields and wood, where she falls, trying to reach a flower, down a steep embankment onto some rocks, spraining her ankle and lying unconscious. The faithful dog tries to rouse her, and, finding it impossible, runs home to get the child's parents to understand him in his efforts to report the child's accident. He rushes back to the child, carries her calico doll to the parents and makes them realize that the child is missing and in danger.

While worrying over the loss of their son, here is another loss of their daughter. The son is brought back home by his attachment for his little sister and mother, and when he learns of the loss of his sister and sees "Jean" with her calico doll, he follows him to the place of her accident and brings her safely home.

ESSANAY FILMS

O, YOU FANS!
Here's That Big Baseball Comedy!

FANNY WANTS TO GO ALONG.

Release of Wednesday, Aug. 24th

"Take Me Out to the Ball Game"

(Length approx. 990 feet)

It's ready—it's coming your way. It's the biggest, best comedy film we have released this year.

Book it for a big day—you won't be able to handle the crowds.

Posters for this Reel at Your Exchange

Don't Forget—It's Released THIS Wednesday

The Most Popular Saturday Release

That's our Western dramatic and comedy subjects. Why? They are made in the very heart of the Rockies, the stories and photography are of unexcelled qualities, the acting the best, Book this for quality.

Release of Aug. 27th

"THE DEPUTY'S LOVE"

HANK AND LANK ARE COMING

Watch for Them! Don't Let Them Get By!

LONDON 5 Wardour St., W. **ESSANAY FILM MFG. CO.** 435 N. Clark St., CHICAGO BERLIN 35 Friedrich Str.

In answering advertisers, kindly mention the Moving Picture World.

THE INDIAN RAIDERS

Released August 25th
Length 1000 Ft.
Code Word: Raiders.

THE PINACLE OF SUCCESS IN WESTERN PICTURES

A great picture for the "Close Downs" to open their season with. Will Draw and Rivet them to your Theatre.

THE EMIGRANT

Released August 29th
Length about 1000 Ft.
Code Word: Emigrant

A well adapted Comedy Drama, unlike anything you have had. An excellent subject on any programme.

SELIG POLYSCOPE CO. CHICAGO, U. S. A. 45-47-49 Randolph Street

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theaters in Chicago.
To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY
Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER
"Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.
109 East 12th Street, New York

Moving Picture Machines
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

AMERICAN FILM EXCHANGE
The First to Rent Films in the U. S. and Still At It
Powers Machines to rent by week
Films Rented Bought and Sold
630 Halsey St., BROOKLYN, N. Y.

AT LIBERTY
Stage Director and Studio Manager
Have had experience with leading trust and independent companies.
My pictures are very popular with press and public.
Address "DIRECTOR," care Moving Picture World

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.
School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Canadian Exhibitors
Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.
Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton
Agents for Powers and Edison Machines
Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY NON-BREAKABLE
Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.
STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

FILMS FOR RENT
New Films High Class Service
The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It
Write To-day for Terms
EUGENE CLINE
57 and 59 Dearborn St., Chicago

Admission Tickets
Printed to Your Own Copy
Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c. 500 M. 9c. 1 million 7½c. Stock Tickets, all colors. Admit One. 6 M. $1.00. 12 M. $1.50. 24 M. $2.25. 50 M. $3.50. 100 M. $6.00.
Cash with order. Send for trial order.
Oppenheimer Printing Co. Cincinnati, O.

SONG SLIDES FOR RENT
5c. PER SET PER DAY
HUDSON FILM CO.
138 East 14th St., N. Y. City

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

ADVERTISING : ANNOUNCEMENT SLIDES
Genre Transparency Company
507 N. Clark Street : : : Chicago

Independent Film Stories.

ECLAIR.

FANTASTIC FURNITURE.—The opening scene [illegible] and heroine, a young married couple, [illegible] restaurant, and it is evident, as they rise to [illegible] that they have dined well. Meanwhile, [illegible] that the careless porter had admitted to the [illegible] couple's apartment two suspicious looking [illegible] their boy. They are in the drawing room when the returning footsteps are heard. To conceal themselves, one seats himself in the armchair and hides beneath the cover; the other creeps under the table, while the boy takes the place of the [illegible] stool. The young wife throws herself with a sigh of content into the armchair, only to be clasped immediately in the arms of the hidden man. She jumps up with a scream, but the phenomenon is put down to the effect of too much champagne, until the piano stool, followed by the table and chair, walk unassisted out of the room. Hubby, after riddling the real chair with shot, wakes up to the necessity of pursuit, in which all and sundry are upset.

AN UNEXPECTED SERVANT.—The Newriches' butler and maid throw up their situations on the night of the great ball. There is no time to get substitutes and the son-in-law is shaved by force, given the butler's coat, and made to understand that he must take the latter's place. Not unnaturally a great deal of confusion arises from the new servant's methods of performing his duties. He persists in shaking hands with a great many of the guests and they are infuriated at the familiarity of their friends' servant with their wives. A party of male guests in the smoking room are more disgusted when the butler familiarly slaps one and another on the back, and they unite to throw him, out bodily. After numerous farcical situations his betterhalf offers him his own coat, and exclaiming, "I throw up the job!" he discloses his real identity.

NEW YORK MOTION PICTURE CO.

BISON.

THE MASCOT OF COMPANY "D."—The splendid efficiency of the United States Army has been due to the mode of discipline. Transgressors against military law receive scant sympathy. This story deals with a military post on the frontier. The colonel's little boy is the pet of the camp. He falls into the hands of hostile Indians, and the film abounds with critical situations, including the thrilling rescue of the little chap and his restoration to his father's arms.

Woven into the story as a part of the plot is the dishonorable discharge of a soldier and his public degradation, stripping from his uniform the buttons and stripes.

Excellent views are had of Indian life and savage warfare, the soldiers' stockade and camp life, an the final battle in which the redmen are exterminated is startlingly realistic.

KIT CARSON.—Kit Carson, the scout, picturesquely attired, mounted on a whirlwind horse, saves a band of settlers from the attack of an Indian band. The savages are discovered by Carson in full war paint riding at breakneck speed to the attack. In a sensational gallop from cabin to cabin he rounds up the settlers and sees them safely installed in the stockade. Scene after scene of startling intensity is shown, holding the audience breathless as the mad race for cover is made, with the shrieking Indians missing their quarry by a providential second. Carson knows full well that the little band cannot long withstand the attack of the savages, and rides for reinforcements, urging his steed to a terrific pace. While he is absent the unequal conflict is raging, the pioneers' wives and children loading the guns and the men firing. The Indians circle round and round, showering volleys of arrows into the little fortress. The ranks of the whites are thinned and the redmen suffer heavy losses when the invaders succeed in setting fire to the stockade. In the meantime Carson has reached a camp of trappers. The situation is explained in a word and they dash furiously to the rescue, arriving in the nick of time. The Indians are put to rout, followed to their camp and destroyed, and their tepees burned. The last picture shows the whites riding away, leaving behind them a spectacular blaze as a grim reminder of their vengeance.

AMBROSIO

A FATAL VENGEANCE.—This film shows the folly of wrongdoing, and the tragic fate which befell a woman who violated conventionalities. Mrs. Lydia West, a beautiful young woman, is infatuated with a former sweetheart, who declines her attentions. With her pride mortally wounded she plans vengeance and writes an anonymous letter to her husband advising him that his wife would entertain her lover that evening, and also writes to the object of her affections pleading with him to call and say good-bye for the last time, as she has important matters to discuss with him. The man accordingly arrives at the house and is set upon by the husband and his friends. A duel results, and as the two men fire at each other the woman rushes between them and receives one of the pistol shots. Overcome with remorse at her own actions, she deliberately paid for the folly of her deeds with her life.

FRICOT'S ITCHING POWDER.—Fricot finds his father asleep and takes advantage of the opportunity to pour down his parent's back a handful of itching powder. The poor man's antics in attempting to relieve himself of his distress are ludicrous and finally result in incurring the wrath of his wife and her mother, who set upon him and beat him until exhausted. To his amazement he discovers that the blows have a salutary effect and he submits to the thrashing. When the women finally leave him alone he arises well pleased, as his affliction has been overcome.

LUX FILMS.

THE ACROBAT'S SON.—A party of acrobats are seen practising, their offspring placed on a rug on the ground. Jane with her charge in a perambulator watches them, until Jack comes along and invites her to take a turn on the roundabout. Heedless of her charge, Jane accepts. Now two idlers, looking on, resolve to have some fun and change the two children's places. Jane coming back, wheels away the perambulator without noticing any change in the babies. Ten years go by and we see Mr. and Mrs. Clark with their only child, who astonishes them by his acrobatical tendencies. He is seen doing some most clever tricks, whilst in the acrobats' home the acrobats are in despair to find in their supposed offspring his utter inability to perform their tricks. Just at this time they receive a letter in which they read: "It is just ten years now since we played a base trick in changing your child with that of Mr. Clark, of Gerrard. At this address you will find your boy well cared for." No time is lost. They go to the address, taking the boy with them. Explanations follow, and the boys are changed to their mutual satisfaction.

THE CHEMIST'S MISTAKE.—Mrs. Jones' cough has been very troublesome, but money is very short and little Dolly is sent by her father to induce that kind old Mr. Burrows, the neighboring chemist, to let them have a bottle of soothing syrup mixture on trust. Off she goes and succeeds in getting the syrup; the bottle falls on the ground, is smashed and the whole of the contents spilled. Now after little Dolly's departure from the chemist's shop Mr. Burrows' assistant discovers that the wrong bottle has been given to the child and instead of the medicine it was a bottle of poison. Running out into the street, the man demands of passersby if they have seen a child carrying a bottle, but without success, and returns to the nearby distrought old gentleman, who sends him out into the street again in a vain search for the child. Mr. Burrows, left alone, realizes to the full extent his awful mistake and is in the act of placing a revolver to his head, when at that moment little Dolly comes in with tears in her eyes, begging for another bottle of the supposed medicine. Hardly realizing the good news, the surprised child is assured of another bottle and the old gentleman starts off with the child to her home, where he himself pours out the true syrup and to the surprise and joy of little Dolly's parents he leaves a banknote in the child's hands.

THANHOUSER COMPANY.

A DAINTY POLITICIAN.—Congressman Casey is a type of the ward politician who is now, fortunately, being rapidly eliminated from politics. He is planning his re-election to Congress. The decent element in the community has been aroused and a movement is on foot to nominate Professor Blake, a citizen of high standing and character.

John Willett, a reporter for the Daily Globe, calls on Professor Blake to inform him that he will be requested to run for the nomination and shows him an article on the subject that has appeared in the Daily Globe. Professor Blake receives him cordially and he meets Professor Blake's daughter, Marie; the young people proceed to fall in love.

The time for the convention arrives. As the convention is assembling and before they proceed to business, a band of suffragettes headed by Miss Croup gain admission and attempt to get a plank introduced in the platform favoring "Votes for Women." The convention turns them down and they are ejected from the floor. Nominations are then made for candidates and after a vote has been taken it is found that the ballots for Casey and M P WORLD—Twenty-seven
Professor Blake are very evenly divided and that a candidate named Jennings, who is receiving the fewest votes, holds the balance of power. The convention takes a recess and Casey endeavors to bribe Jennings to retire in his favor and throw all his votes Casey-ward.

Willett overhears enough of the bargain to make him suspicious, and communicates his beliefs to Marie. Between them they contrive to so fix the connection of the telephone in Casey's room that they can overhear the completion of the bribery plot. They succeed in this, and hear Jennings agree to the bargain for the consideration of a large sized check which Casey hands to him.

The convention reconvenes and John Willett appears and makes the charge publicly that Casey has bribed Jennings to throw his votes. Casey and Jennings indignantly deny this and Marie comes forward as a witness; whereupon Jennings and Casey try to leave the convention. Delegates grab Jennings, search him and find the check given to him by Casey. The two are ejected from the convention, which at once nominates Professor Blake [illegible] the two lovers who made that [illegible] possible.

THE LATCHKEY.—Bill and Jack are pro[illegible] [illegible] and close friends. Bill has a [illegible] wife John lives in [illegible]. When Bill goes to the country on his vacation he leaves the latchkey to his apartment with Jack, telling him to make himself at home while he (Bill) is out of town. The [illegible] janitress in the house in which Bill lives is [illegible] with the bright idea that she can sublet Bill's apartment during his absence and thus make some extra money.

May and Belle are two pretty young girls, who are in business in town, and finding a desirable furnished apartment to let, decide to try their hand at housekeeping. They rent Bill's apartment through the janitress and settle down very comfortably in their new quarters.

Not knowing that the flat is occupied, John decides to take advantage of his friend's invitation and make use of his rooms. He lets himself in with the borrowed latchkey, and is amazed to find the two girls sound asleep. Believing him to be a burglar, the girls threaten him with annihilation a pipe which they pretend is a pistol (one of Bill's which they have discovered in the room) being used as a weapon. John thinks the joke too good to spoil by explanations, so does not try to square himself, but instead pleads for mercy. May scores his solemn promise that he will never "burgle" again and allows him to escape.

Unknown to John, May has been engaged by his partner as stenographer, and when she enters the office the following morning and finds John opening the safe, she decides that once again her burglar has been caught red-handed. She calls for help, and is greatly chagrined when her supposed burglar is introduced to her as her employer. Amid laughing explanations, the "burglar" and the lady shake hands and become good friends.

CHAMPION.

THE COWBOY AND THE EASTERNER.—When the Widow Melrose opened the letter from her brother, who has one of the finest ranches in the Middle West, and read his invitation to come out for a couple of months and bring her daughter along she was overjoyed. The daughter, too, is delighted, and impulsively asks her sweetheart, a young New Yorker, to come along with them. He eagerly accepts and a few days after the receipt of the letter they are on their way West. Sam Stout has all the available cowboys on the place, with an Indian or two, to meet the party from the East, and they sure do give them a rousing welcome. Loaded with grips and bags, the party starts for the buckboard to carry them to the ranch, when Mabel, the widow's daughter, catches her first and sudden view of an Indian. She promptly screams and throws her arms about the neck of the most available man, who happens to be George Matthews, her uncle's favorite cowboy. He assures her there is no danger and offers his escort, which is gladly accepted by the interested girl; all this to the discomfiture of the youth from the East. It doesn't take many days before Mabel and George are almost constant companions and when the Easterner complains of the girl's neglect of him the widow concludes that the cowboy must stop calling on her daughter. She insists upon Matthews going away, and when she appeals strongly to his honor he has no other alternative but to go. Uncle Stout, anticipating the result of the widow's talk, makes other arrangements and asks George not to go until the following day. He then prepares and executes a plan that not only succeeds in showing the calibre of both the cowboy and the Easterner, but actually forces the young fellow to go back East on the first train, and also causes the widow to remove all obstacles in the path of the affairs of her daughter and the Westerner, and it did not take George very long to decorate the littlest finger in the world with a diamond. And this is the scheme Uncle Stout planned: He invited the Easterner and his niece for an outing in the canyon and purposely leaving the young folks to spoon, he steals away with his sister. This was the signal for a certain cowboy, disguised as a bear to appear and the frightened Easterner lost no time in getting away, leaving the fainting girl to be eaten as he feared he himself would be. The cunning rancher also had his cowboy George near the spot. He heard the screams and rescued the fair lady, but failed to see the bear because that particular bear was by that time disrobing himself with much amusement amidst his companions.

NESTOR

IN THE BLACK HILLS.—"Let not thy angry passions rise." But, as with most of us, Henry Russell remembered this wise advice too late and now could only sigh as he thought how easily he might have avoided the quarrel with Joe Wilkes, one of the assayers in the stamp mills for it had resulted in their both being discharged when Supt. Bedlow appeared on the scene. The pretty little home that he and Dora had planned became a mere speck in the distance. It would be months, and perhaps years, before he could again work himself up to a position equal to the one he had just left. The young wife, after trying in vain to comfort her discharged husband, donned her

WHEN we produce a picture it has got to conform with one big condition; and we don't release anything until it fills the bill suggested by the word, **HEADLINER.**

"CHAMPION" is Synonymous

Wednesday August 31st Wednesday

THE COWBOY AND THE EASTERNER

Scene from "THE COWBOY AND THE EASTERNER"

Nine Hundred feet of the healthy, robust, refreshing atmosphere of the free plains and prairie. A tense, enthralling story, but not without that subtle touch of comedy that makes the spectator dig his neighbor in the ribs and say "GREAT".

"CHAMPS" **are the talk of the country.** Don't let your exchange deny you, and see that you get our lithograph posters FREE.

Here's the road to S. R. O. business :—

The Sheriff and His Son
The Cowboy's Pledge
Hermit of the Rockies
Spitfire
The Cowboy and The Squaw
Romance of An Anvil
The Abernathy Kids

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

27 Lexington Avenue, New York, U. S. A

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

WIRE WRITE CALL

Michigan Film & Supply Co.

1106-7 Union Trust Building
DETROIT, MICHIGAN

FOR A GOOD Independent Service

The Largest Independent Exchange between New York and Chicago

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U. S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass**

hat and stole out quietly. She would go to the mills and plead with them to give Henry one more chance. At first the superintendent was inclined to refuse; then, struck by Dora's ingenuousness, he gave her a note reinstating the young man. Fred Bedlow was a good husband and counted an honorable man, so it might have been the little wife's enthusiasm or a man's inborn curiosity which led him to call on her the next day. There he soon learned her true sentiments and would have withdrawn after humbly begging her pardon, so that nothing could have come of the incident, had not Joe Wilkes, knowing that Dora had succeeded in having Henry reengaged, called to urge his own case and, being again ordered from the premises, had followed the superintendent only to see him enter the Russell cottage. Here was a chance for revenge. Without waiting an instant he ran to the mills and scratched off a few lines to Henry, who, although he implicitly trusted Dora, decided to find out what Bedlow's idea was in calling upon his wife. And although he arrived to find Dora in tears and the superintendent begging her pardon and trying to pacify her, all might still have been explained away, had not Mrs. Bedlow, accompanied by her father, sailed in to accuse her husband—for, in going to the mills to examine some newly discovered ore, the unsuspecting wife had smoothed out the very note Henry had dropped on which to examine her specimens. Mrs. Bedlow, after relieving her mind of what she thought of Dora, her husband and men in general, departed for her automobile, leaving the superintendent to hurry after her and implore the lady's father to intercede for him. So it was, still in hot discussion, that Henry found them just outside his gate, as he ran distractedly from the house after reading the pitiable little note declaring her innocence, which Dora had written while he had been packing his things. The note wound up by saying that he would find her body on the railroad tracks. Frantically he showed it to the now half reconciled Mrs. Bedlow and the superintendent solemnly swore Dora had written the truth. She commanded them to enter her car. Already they could hear the whistle of the approaching train and, as they swung into the road, which ran parallel with the track, and turned on full speed, they were just even with the engine. A wild race of over a mile followed, and scarcely had Henry and the superintendent snatched the half unconscious Dora from the tracks when the train dashed by. Quickly they bore her to safety, where reconciliations between four hysterically happy people were soon made.

YANKEE

WHO KILLED JOHN DARE?—The killing of John Dare caused more than ordinary excitement in the inland city in which it occurred—due to his prominence in business and social circles, as well as his mysterious death. The body was found in front of the home of a respected and prosperous resident of the city, to whose daughter Dare had been paying attention. Circumstances preceding the discovery of Dare's corpse, seriously involved three people as being implicated in his death, and it was the careful and painstaking investigation and sound and logical deduction of the local chief of police, which solved the mystery and conclusively proved that Dare had been killed accidentally and in a peculiar manner.

SALES COMPANY FILM D'ART.

KING OF A DAY.—This subject deals with an episode of the Neapolitan revolution in 1647. The Duke of Arcos had imposed such drastic taxes upon the people that they rebelled, and when a proclamation of added imposition was posted in the town, under the leadership of Masaniello they tore it down and burned it. Marching to the palace they presented an ultimatum to the Duke, who, in face of the tremendous odds, feigned to submit gracefully to the demands of the people. Carrying the deceit further, he appointed Masaniello captain-general, with royal powers. He then gave a banquet to which he invited Masaniello, and in a speech lauded the general to the skies. Responding to the toast, Masaniello drinks from a glass in which the Duke had placed a terrible poison which drives Masaniello to madness. Drawing his sword, he marches down the street, compelling all he met to do him homage. His mad deeds are brought to a climax when he attacks a statue of the Virgin, an object of veneration by the Neapolitans, in front of the Carmel Church. The outraged populace falls upon him and destroys him. The Duke, surcharged with pity, silently soliloquizes over the corpse of his vanished foe, and immediately re-establishes the taxes, which the disconsolate public, bereft of its leader, accepts ignominiously. The madness of Masaniello, depicted by Albert Lambert, the noted French actor, is remarkable in its intensity of action, and the film throughout is a masterpiece.

FABIAN'S HOLLOW TOOTH.—This versatile actor succeeds in making even the distressing pain of a toothache seem funny. He has all sorts of amusing adventures in his endeavors to get rid of his troublesome tooth, but it is not removed until the dentist has hired the services of two men and a rope. The tooth then comes out—an enormous object—and from its hollow crown the dentist, after the style of a conjurer, takes all sorts of queer objects.

A SOCIETY SINNER. A lady who has expensive tastes and is always getting because her husband does not make her a larger allowance, on visiting which she sees a pocketbook full of banknotes lying about. She takes the notes, and her hostess, when she discovers the loss, suspects her own son, who secretly admires the thief. For her sake he accepts the blame, but the husband accidentally finds the money in his wife's possession. She makes confession, but her hostess is so glad her son is innocent, that she forgives.

IMP

THE WIDOW.—The lure of the widow is over all mankind, with the accent on the man. Wherever she goeth, if she be a young, attractive wid., there will be a retinue of masculine followers always in her wake—and sometimes even when she is not awake. Two young men of that type whose thoughts in Spring always turn lightly to thoughts of unplatonic affection, and in the Fall to breach of promise suits, hear that an old friend of theirs is now a widow and is stopping at the seaside hotel, and they decide to go down there and see whether a renewed friendship cannot, under the glare of the old moon, ripen into something more exciting and enervating. They arrive and simultaneously start their amorous campaigns. But, alas! women were deceivers ever, and men were receivers ever—receivers of flattering, ego tickling, sugar-coated deceptions that make each of our sentimental swains believe that he is the favorite, while in reality she does not care for either. One of them, who has his own idea of a hero, steals her child with the intention of returning it and becoming one in her eyes, but the other inconveniently happens on the scene, transfers the hero's role to himself, and wins the goddess's good graces. She banishes the would-be thief and allows the other one to escort her to her city home. There he comes to visit her, and in order to obtain refreshments she leaves him in the parlor. The luckless suitor, who, albeit, is plucky enough to call around and make an attempt at explaining things somewhat, rings the bell, and on seeing him she quickly dons her maid's apron and cap, opens the door, and, posing as the maid, invites him into the kitchen. She makes him put on the butler's clothes and asks him to serve the company in the parlor. He ambles into the room with a tray filled with drinks and on seeing his friend there—well, there are all kinds of riots, but the one that follows the meeting between the Romeos is in a bin all by itself. The woman becomes frightened and calls in the big, burly iceman, who throws them out bodily. When they finally arise from the spot of their abrupt destination, they return to their hall-room and nurse their black eyes, their bruises and a strong desire for vengeance.

THE RIGHT GIRL.—There is always a right girl for all of us; sometime, somewhere, somehow we find her. But often the discovery leads through strange channels and peculiar by-ways. A young heiress, discouraged by fruitless efforts to secure a suitable husband at the sea shore and fashionable summer resorts, decides to go to visit her old nurse, to recuperate and forget the ills and woes occasioned by man and his fickleness during the past summer. She does not want the town people to know she is an heiress, so she changes places with the nurse's daughter. In the same town there is living, or trying to live, a youth who is pretty much "down and out" and he receives a letter from a city friend saying that this heiress is in town. The friend sends him some of the cold lucre that is essential toward his winning her good graces, advising him to board at the house at which she is staying. He follows out his friend's instructions, goes to the house with the intention of courting the heiress, but instead of falling in love with the one he believes is she, he falls in love with the supposed nurse's daughter. While he is out with her one day they

DEFENDER

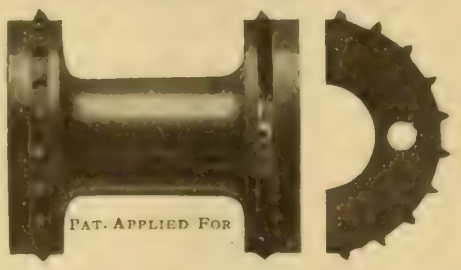
HAZING A NEW SCHOLAR. Hiram Perkins, the son of one of these stanch, old farmers, who believe that great men come only from our [illegible] universities, and like all fathers, thinks [illegible] is bright enough to get along at college. So one fine day, he takes him to the big city, to lead him by the hand into the Temple of Wisdom. Of course, the sights of the big city amaze them, and [illegible] they have saved their necks from speeding chauffeurs and reckless drivers we see them in the office of the college.

As soon as the passing students see the lanky boobish youth, they have his program all figured out, and that night when he is just rolling into bed to plan his triumphs over Cicero and Socrates, they enter his room, and before he can turn a blanket envelopes him and he is on his unwilling way to the woods. Arrived at an inviting tree, the hazers give him the kind of a welcome one can easily imagine and then depart, without extending him the courtesy of releasing him from the ropes that bind him to the tree.

Night comes and he has not yet returned to the college. The boys become worried, and finally go out in search of him. In the few hours that passed he succeeded in a desperate struggle to free himself and, a stranger in the woods, he lost his way. Tired and weak, he at last dropped from exposure and exhaustion, and the searchers find his unconscious form. Alarmed, they carry him back to the dormitory where a physician and nurse are kept busy reviving him.

He is still in bed, but recovering, when the hazers file in and ask him to forgive and forget. Hiram is a good scout and extends the glad hand willingly, especially after the boys have told him that when another new student comes to the college he will be given a chance to get even with a vengeance.

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

July 7—Georgette (Dr.) 1000
July 11—Jerks, the Usher (Dr.).....820
July 18—The Nurse's Trunk (Com.).....485
July 18—Tomorrow Is Pay-day (Com.) 395
July 25—The Silversmith to King Louis XI (Dr.).960
Aug. 1—Ike Sooker's Honor 635
Aug. 1—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo.....350
Aug. 29—Jealousy Furniture (Com.) 505
Aug. 29—An Unexpected Servant (Com.) 457

GREAT NORTHERN FILM COMPANY.

June 18—Lake of Luzerne (Scenic).....
June 25—The Captain's Wife (Dr.).....
July 2—The Sons of the Minister.....
July 9—The Wonderful Cigar (Com.) .....
July 9—The Launching Machine (Com.).....
July 16—The Prodigal Son (Dr.) .....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 20—Fabian's Hollow Tooth (Com.) .....
Aug. 20—A Society Sinner (Dr.) .....

"IMP."

June 19—Discontented Woman 1000
June 13—Way to Win.....1000
June 16—Policeman's Son 998
June 20—Meshes of Net 999
June 23—Self-Made Hero 993
June 27—Brothers' Feud 999
June 30—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000

LUX FILMS.

June 24—We Want Your Vote.....400
June 24—An Exciting Yarn.....450
June 28—Witches' Spectacles (Com.).....900
July 1—Charles The Fifth (Dr.).....695
July 1—A Quiet Pipe (Com.).....304
July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450

NESTOR FILM COMPANY.

June 27—The Crooked Trail.....964
July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back In the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960

NEW YORK MOTION PICTURE CO.
("Bison.")

July 8—The Sheriff of Black Gulch.....992
July 12—A Mexican Love Affair.....970
July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution.....1000
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 1000

ITALA.
(By N. Y. M. P. Co.)

June 25—A White Lie 700
July 2—Catherine Duteness of Guisa 955
July 9—The Abyss 965
July 16—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangee Jane 750
July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears 693
July 30—Where Can We Hang this Picture?....397
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 399
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lions' Cage 500
Aug. 27—An Enemy of the Dust 500

AMBROSIO.
(By N. Y. M. P. Co.)

July 20—The Romance of a Jockey.....838
July 20—Some Riding Exercises of the Italian Cavalry 214
July 27—The Room of the Secret.....1000
Aug. 3—The Glove 800
Aug. 3—Fricot Drinks a Bottle of Horse Emprocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 500
Aug. 24—Fricot's Itching Powder 500

POWERS PICTURE PLAYS.

July 16—The Tattler (Com.) .....
July 19—A Game of Hearts (Dr.) .....
July 23—Cohen and Murphy (Dr.).....
July 23—Our Housemaid (Com.).....
July 26—The Missing Bridegroom (Dr.).....
July 30—A Little Confederate (Dr.).....
July 30—The Vixen (Com.) .....
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....

THANHOUSER COMPANY.

July 5—Booming Business (Com.).....
July 5—Gone to Coney Island (Com.).....
July 8—The Girl Strike Leader (Dr.).....1000
July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000

SALES CO.—FILM D'ART.

June 23—Oliver Twist 1093
June 30—Fort Du Bitche.....921
July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975

ATLAS FILM COMPANY.

June 8—Outlaw's Redemption.....950
June 15—Settling a Boundary Dispute.....950
June 22—Grandpa's Will.....480
—Sheriff's Daughter.....480
June 29—Tenderfoot Parson.....960
July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450

DEFENDER FILM CO.

July 8—The Girl Who Dared.....825
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900

YANKEE FILM COMPANY.

June 20—A Jew's Gratitude.....950
June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday August 22.

Eclaire—Musette's Caprice 660
Eclaire—The Firemen of Cairo 350
Imp—The Taming of Jane (Com.) 960
Yankee—The Gang Leader's Reform (Dr.) 990

Tuesday, August 23.

Bison—The Mascot of Company D.....961
Powers—The Gunsmith (Dr.) .....
Powers—The Deceivers (Com.) .....
Thanhouser—A Dainty Politician (Dr.) 1000

Wednesday, August 24.

Ambrosio—A Fatal Vengeance 500
Ambrosio—Fricot's Itching Powder 500
Atlas—The Tale of the Hot Dog 725
Atlas—A Bully's Waterloo 200
Champion—The Sheriff and His Son (Dr.) 900
Nestor—In the Black Hills (Dr.) 960

Thursday, August 25.

Defender—Hazing A New Scholar (Dr.) .....
Film D'Art—In The Day of The First Christians 1000
Imp—For the Sunday Edition (Dr.) 990
Lux—The Acrobat's Son (Com.) .....app. 450
Lux—The Chemist's Mistake (Dr.) .....app. 450

Friday, August 26.

Bison—Kit Carson 1000
Thanhouser—The Latchkey (Dr.) 1000

Saturday, August 27.

Great Northern—(Title Not Given).....
Itala—Foolshead in the Lions' Cage 500
Itala—An Enemy of the Dust 500
Powers—The Mail Carrier (Dr.) .....

CLASSIFIED ADVERTISING.

EQUIPMENT FOR SALE.

FOR SALE—Rheostat, adjustable, will reduce from 500 volts to 115. What offers. Rheostat, c/o Moving Picture World.

FOR SALE—High grade electric Piano, like new, $225.00. S. W. CORWIN, Richmond, Indiana.

REWINDERS made of the best material and workmanship, $1.25. DAVIS MANUFACTURING SUPPLY CO., Preble Ave., Allegheny, Pa.

THEATERS FOR SALE.

FOR SALE—Moving Picture Theater in city of 100,000 population, within 100 miles of New York. Doing good business. Owner leaving city. Address, ELECTRIC, care Moving Picture World.

SITUATIONS WANTED.

TECHNICAL MANAGER of Moving Picture Film Factory. Advertiser is open to engage as above. Expert photographer, up-to-date. Can take charge of part or whole plant. Letters to PHOTOGRAPHER, c/o De Lorraine, 1022 Boston Road, N. Y. City.

POSITION WANTED—Operator, electrical and mechanical, shop experience, splendid references. COMPETENT, c/o Moving Picture World.

WANTED position as Manager of first-class Vaudeville and Picture Theater. Fifteen years experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address, MANAGER, 54 So. Russell Street, Boston, Mass.

By Gum, I Got Him at Last!

WHO?

Montgomery, the Moving Picture Man of Memphis, Tenn.

I have kept an eye on this up to-date man for a long time and I knew he would sooner or later find out that the

HALLBERG ECONOMIZER

is absolutely necessary in the modern Moving Picture Theatre.

READ THESE TELEGRAMS—ONE AFTER THE OTHER!

POSTAL TELEGRAPH-CABLE COMPANY.
NIGHT LETTERGRAM
JACKSONVILLE, FLA., **Aug. 7th.**

J. H. HALLBERG.
Ship express collect one Economizer. Send particulars about Economizer for changing A.C. to D.C., price of flaming arcs and exhaust fans.
(Signed), F. T. MONTGOMERY.

WESTERN UNION TELEGRAPH CO.
JACKSONVILLE, FLA., **Aug. 10th.**

J. H. HALLBERG.
Duplicate my last order for Economizer. Results wonderful.
(Signed) F. T. MONTGOMERY.
Grand Theatre.

I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the "HALLBERG" Economizer, MOTIOGRAPH M. P. machines, Incandescent lighting system to save 70% on your current bill, ELECTRA Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of "HALLBERG'S SPEC-OIL"—prepaid mail—It saves 50% on your oil bill for machine—Try a Can. I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer. SEND FOR FREE CATALOGUE No. W-43

J. H. HALLBERG 36 East 23rd Street NEW YORK

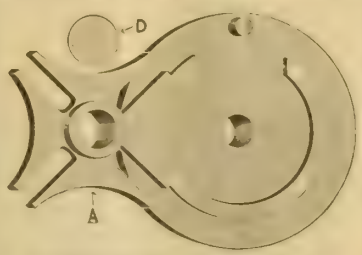
STATE RIGHTS FOR SALE FOR THE
Original Nelson-Wolgast Fight Pictures
PRICE, 12 CENTS PER FOOT
Exclusive Territorial Rights Given With Each Set of Films
GENERAL FIGHT PICTURE CO., Mossler Bldg., CHICAGO

Is Your "Theatre" For Sale?

Want an up-to-date Picture Show in good town, 15 to 25,000. Must meet underwriters' requirements and carry insurance. Or, will lease show in good town. For consideration give full details first letter. Do not answer unless you have something good.
BUYER, care of Moving Picture World

Steel teeth put on brass or steel worn-out sprockets.

Any make machine	each
Upper and Lower .	$1.00
Intermittents . . .	1.50
New Sprockets	
Upper and Lower .	2 50
Intermittents . . .	3.00



A wonderful improvement in the star and cam machine.
Write for testimonials. Price lists furnished on manufactured parts and repairs.

GO TO ANY SUPPLY HOUSE OR WRITE TO
E. W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO

Managers and Operators Will send by mail on receipt of 20c. in stamps

Notes for Operators

Containing 30 condensed rules, printed on cardboard convenient to hang up which will eliminate 90 per cent of your trouble.
J. W. BUICKEROOD, - - 131 West 24th St., N. Y. City

FILM STUDIO **Negatives** made to order at half regular rates **Titles** made to order 8c. per foot
PERFORATING, PRINTING, DEVELOPING
DONE FOR THE TRADE
SPECIAL 100 Feet of Trailer Send in Your Own Design $6.00
GUNBY BROS. :: Studio :: Whitestone, N. Y.

BOOKED SOLID Until September 1st. Only a Few More Dates Open. Wire Your Orders at Once for Our Reproductions of the

Johnson-Jeffries Fight.

FOUR-COLOR LITHOS, 10 CENTS EACH

WE ALSO HAVE THE ORIGINAL
Nelson-Wolgast and Nelson-Gans Fight Pictures and Custer's Last Stand

CHICAGO FILM EXCHANGE

46 Jackson Boulevard CHICAGO, ILL. 14th and Douglass Street OMAHA, NEB. 401 Barclay St. DENVER, COL. 321 Atlas Block SALT LAKE CITY, UTAH

AMONG THE EXHIBITORS.

Memphis, Tenn.—Frank T. Montgomery is no longer the proprietor of the Majestic Theaters, as he has sold his houses to Bridge & Tarlton.

Waupu, Wis. William Hunt has sold his interest in the Scenic Theater to Harry Landaal, who will conduct it as a first class moving picture theater.

Haverhill, Mass.—A handsome moving picture and vaudeville theater is now under process of construction and will be ready for business within a month or so. The situation of this amusement place is on Broadway, directly opposite Valley street. It is of entirely original design and will have a seating capacity of about 1,800. The proprietors are Mayer & Morris.

Wheeling, W. Va.—Joseph Scarnechia has bought the Main street moving picture theater from Alexander Knovas.

Baltimore, Md.—J. E. Daferty is preparing plans for the erection of a new moving picture theater to be located at 1105 North Broadway.

Richmond, Va.—The Pastime, a moving picture show at 1435 Hull street opened last week. It was under the management of C. R. Fowlkes.

New Orleans, La.—Josiah Pearce & Sons will open a picture show at 121 St. Charles street.

Millington, Mich.—L. L. Westerland will open a moving picture show here.

Norwood, N. Y.—The Opera House will be operated as a moving picture theater.

Penkin, Ill.—The Standard Theater has been closed for the Summer.

Marietta, Ohio.—O. J. Sybert has purchased the Grand Theater from Capt. E. E. Eisenbarth.

Baltimore, Md.—John Chesno will erect a one-story picture theater at 625 Columbia avenue.

Meriden, Conn.—George F. Rogers will open a moving picture theater here within a week or so.

Atlantic Highlands, N. J.—Edwin Soffing has closed his moving picture theater here and will reopen it during the Fall.

Los Angeles, Cal.—Architect Frank L. Stiff has been commissioned by L. N. Allegretti to prepare plans for the erection of a new moving picture theater, to be located at 310 Main street.

Macon, Ga.—E. A. Horne, Cooper D. Winn, Sr., and E. H. Kernagan will open a new moving picture theater here, to be known as the Princess.

Macon, Ga.—Wm. Oldknow will open a new theater here, to be known as the Savoy, at Cherry and Cotton avenues.

Baltimore, Md.—David Newman has had plans prepared by Architect J. E. Lafferty for a new moving picture theater, to be located at 1105 North Gay street.

Wheaton, Kan.—J. S. Frose and J. T. Higgins have opened a new moving picture show here.

Washburn, Wis.—Thomas Mead has leased the Orpheum Theater here from Otto Olson and Arthur Adke.

Spokane, Wash.—John H. Clemmer, of the Casino, at 813 Riverside avenue, will convert the place into a large moving picture house.

Arcanum, Ohio.—Mr. Dwyer is making arrangements for the erection of a new amphitheater here.

Burwell, Neb.—C. E. Gregory has opened a new moving picture theater here.

St. Louis, Mo.—The Syndicate Theater Company has secured a permit for the erection of a new theater, to be located at 114 North Sixth street.

Ridgefarm, Ill.—Mrs. Musa Reese has opened a new moving picture theater here.

Benwood, W. Va.—Joseph Searnechia has purchased the Main Street Picture House, which was formerly owned by Alexandria Kovas.

Baltimore, Md.—A new moving picture theater is being erected at 1105 North Broadway which will cost about $8,000.

Boston, Mass.—Louis Segal is erecting a moving picture theater, to be called the Roxbury Theater, in Blue Hill avenue, which will cost, when completed, $25,000.

Denver, Col.—The New Curtis Theater, formerly the home of melodrama, will now be operated as a picture house. It will be known as the New Iris Theater and will be under the management of De Witt C. Webber.

Joliet, Ill.—The Idle Hour Theater has again opened and will be operated as a moving picture theater.

Windher, Pa.—William Maneval will open a picture palace in the Habeeb building on Graham avenue at the foot of Fifteenth street.

Philadelphia, Pa.—A new moving picture theater has been erected on the site of the old Passyunk Market, at Passyunk avenue and Morris street.

Milwaukee, Wis.—The Salvation Army have opened new quarters at 179 Fourth street and will run moving pictures so as to increase their attendance.

St. Johnsville, N. Y.—Seaman & Leland have purchased a small brick house on East Main street and will remodel it for a moving picture theater which will have a seating capacity of 200. This amusement house will be ready for business within a week or so and will show all of the best and latest moving pictures, together with illustrated songs.

Newark, N. J.—Ground has been broken at the northwest corner of South Orange avenue and Boston street preparatory to the erection of a one-story moving picture theater the measurements of which will be 50 x 66 feet and which will be under the proprietorship of Hyman Harris. It will cost, when completed, about $5,000.

Toledo, Ohio.—The Capitol Film Service Company. Capital, $10,000. Directors: A. A. Gottschill, Ernest Reeves, Lionel Levy and Fry Hamilton.

St. Paul, Minn.—The Penny Parlor at 14 and 16 East Seventh street has closed down and will be remodeled into a first-class moving picture theater. The remodeling will cost the proprietors, the Twin City Amusement Company, about $10,000. It will be ready for business about September 1.

Savannah, Ga.—The Idle Hour is the name of the new theater which is being built in this city. Its situation will be on Bull street and Jones lane. All of the latest moving pictures will be shown here.

Chicago, Ill.—John E. Nelson has sold his moving picture theater at 344 East Thirty-fifth street to David Wilson.

Marlboro, Mass.—Thomas D. Soriero is planning for the erection of a high-class moving picture theater here.

Eldora, Iowa.—The Bijou Amusement Company have remodeled, redecorated and reseated their little moving picture theater and are now enjoying a splendid business. E. D. Robb, secretary, is looking for a location to put in two more houses.

Ironton, Ohio.—Harry Hoague is preparing to open a new moving picture theater here for Mr. Carrick.

San Francisco, Cal.—The Premium Theaters Company is making preparations to erect a new vaudeville and moving picture theater at Fillmore and Geary streets.

Osceola, Iowa.—Billingsley & Bailey, of Des Moines, are making arrangements to open a new moving picture theater here.

Chicago, Ill.—The Jefferson Theater Company has been incorporated, with a capital stock of $2,500. The incorporators are Joseph Rosenberg, Harvey H. Costello and Alfred Kaule.

Grinnell, Iowa.—W. H. Forcum is preparing to start a new moving picture show here.

Maquoketa, Iowa.—Ed. Kullmer has sold the Lyric Theater here to Geo. Cooper, Jr., who has taken possession.

Williamsport, Pa.—E. C. Wright has purchased the Orpheum Moving Picture Theater here.

Franklin, Pa.—Grant Bolmer is preparing to open a new moving picture theater here; it is known as the Family.

St. Johnsville, N. Y.—Seaman & Leland have opened a new moving picture theater on Main street.

Paxton, Ill.—E. E. Alger will open a new moving picture theater in the Grayson building.

Madrid, Iowa.—Norman Lamb has sold the Lyric Moving Picture Theater here to Earl Snowgreen.

Grand Forks, N. Dak.—Dave Hyman is planning to open a new moving picture theater here.

Port Huron, Mich.—Thomas Major is preparing to open a new moving picture theater here.

Eau Claire, Wis.—Mr. Riggs is preparing to open a new moving picture show here.

Alma, Neb.—F. Retzman has opened a new moving picture theater here.

White River Junction, Vt.—Alvin Le Mieux has erected a tent and will run all first-class moving picture shows.

Waterloo, Iowa.—Nick Webber is making arrangements to build an addition to the Dreamland Theater.

West Branch, Mich.—Bern Sargent is preparing to start a new moving picture show here.

Ishpening, Mich.—D. E. Rice is planning to open a new moving picture theater here.

Le Mars, Iowa.—G. M. Solon, of Sanborn, has bought the White Theater.

Savannah, Ga.—The Southern Amusement Company is planning to open a new picture show on Broughton street.

Dear Lodge, Mont.—Hansen & Hansen are having a new moving picture theater built.

NEW INCORPORATIONS.

Chicago, Ill.—The Home Theater Company. Capital, $2,500. Directors: John L. Davenport, Bert Heather and Ruben R. Bliess.

Chicago, Ill.—The Jefferson Theater Company. Capital, $2,500. Directors: Joseph Rosenberg, Harvey H. Costello and Alfred Kaule.

SCENE FROM "THE BURLESQUE QUEEN."
(Powers' Picture Plays.)

SCENE FROM "THE MAIL CARRIER."
(Powers' Picture Plays.)

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

INFORMATION

in regard to anything pertaining to the motion-picture business. Attention, operators, managers, prospective builders, buyers, etc.

QUESTIONS

Answered promptly by mail
Price—One Dollar per Letter

when average size letter is necessary to answer questions. ELECTRICAL MATTERS MY SPECIALTY. Send me your troubles to solve.

A. J. BACHRACH
P. O. Box 38 Washington, D. C.

NEW SLIDES

For the Following Songs—JUST OUT

"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

Summer Bargains

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2 25
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons (A. C. Current 10 hour, 50 pr.)	5.40
Tickets—roll of 2,000	.16
Stay on Oil, 1-2 pint can	.20
Quart Bottle Florozone Disinfectant	.50

AMERICAN MOTION PICTURE SUPPLY CO.
61 West 14th Street, New York City

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

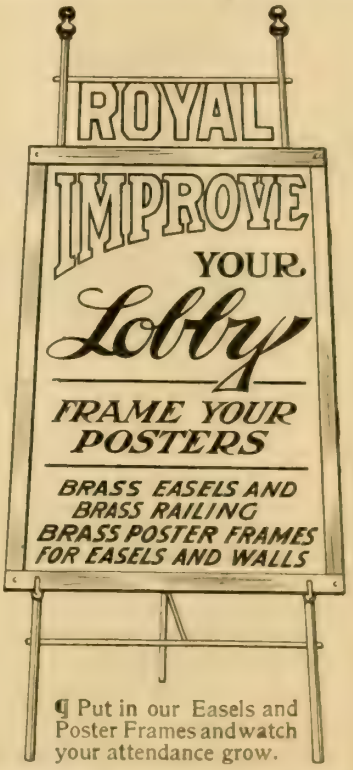
2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.



¶ Put in our Easels and Poster Frames and watch your attendance grow.

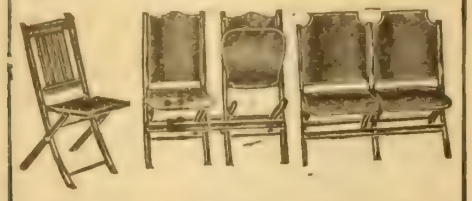
¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

The NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

For Rent—6 reels films with signs and slides, $12.
For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set.
Steel Slide Carriers, can't burn, won't break, 75c.
Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

JEFFRIES - JOHNSON
FIGHT PICTURES

Showing every important part, from beginning to the knockout. 16 hand-colored slides, $7.50; 12 plain slides, $3.00; both with lecture and five one-sheet lithographs. Cash with order.

CHICAGO FIGHT PICTURE CO.
81 South Clark St. Chicago, Ills.

THINK OF LAEMMLE!

When you decide to buy that new projecting machine or anything else needed for your moving picture theatre, think of Laemmle. My recent order for One Hundred Power's machines (at one crack) will give you an idea of the capacity of my various offices for supplying you immediately with every possible want. When you make up your mind to assert your independence and tell "Gen. Flimco" whereinel to get off, think of Laemmle. Think of the marvelous success that has been built up by sheer force of Laemmle quality, Laemmle service and Laemmle boosting. There seems to be no end of the present landslide toward independence. Get in while the getting is good. Wake up. Protect that investment of yours. Cut out that $2 a week. Don't help build up "Gen. Flimco" to the point where he will be strong enough to kick you out of your own box office, strangle your business and dump you to the discard! Be independent—but be independent RIGHT! Connect with Laemmle, write to Laemmle and think of Laemmle.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters—196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

WE ARE NOT RENTERS

but the largest Film Dealers in the World of Independent and Association Films. We have **IMP, BISON, THANHOUSER** and other makes on hand. Write for Complete List.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1458.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.

References—MOTION PICTURE DISTRIBUTING & SALES CO.

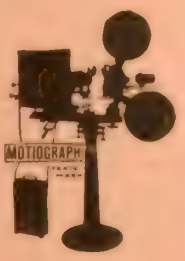
ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

TO

STAND THE TEST

A MACHINE SHOULD BE EQUIPPED WITH:

1. AN AUTOMATIC SAFETY SHUTTER that never fails. Then **you need have no fires.** It may at any moment save you $200.00 or more in film, machine and other repairs.
2. A GENEVA STAR AND CAM that is enclosed in an oil bath and will **wear for five years** or more, while others wear out five in one year.
3. HEAVY STEEL GEARS with spiral teeth. They run smooth and will last a lifetime.
4. TOOL STEEL SHAFTS that are accurately ground to size and form and will wear indefinitely.
5. A DUST PROOF COVER to prevent the intrusion of dust and grit. **It keeps the machine clean, saves time and wear.**
6. THE PATENTED DOUBLE CONE SHUTTER that produces a **25 per cent. brighter picture** by utilizing about 50 per cent. of the illumination that's wasted by other machines.
7. AN EXTRA HEAVY ARC LAMP with perfect adjustments, **never stick or slip,** and extra strong parts to stand the heat and strain.



The quality of pictures will increase your patronage.

THE MACHINE DESCRIBED ABOVE IS

The Motiograph

MODEL No. 1-A FOR 1910

The wearing qualities will save repair bills and breakdowns.

ITS SIMPLICITY, EASE OF MANAGEMENT AND DURABILITY WILL **PLEASE THE OPERATOR** and stimulate him to **PRODUCE THE BEST RESULTS.**

You'll Have No Fires with a MOTIOGRAPH. **ITS THE ONLY BEST MACHINE.** Our 1910 Motiograph Catalog will surprise you. Send for it.

MANUFACTURED AND JOBBED BY

Enterprise Optical Mfg. Co., **564-572 W. Randolph St. CHICAGO, U. S. A.**

J. H. HALLBERG, New York Agent

FOR SALE BY ALL PROGRESSIVE DEALERS

J. F. BROCKLISS, London Agent

The KINEMACOLOR PROJECTOR

is more durable and superior to the ordinary black and white machines, and will do the work of color as well as black and white without the flicker so frequently found in the lighter built machines.

It is the only machine on the market to-day which shows stereoptically the true scenes of nature in colors produced by the agency of light only.

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Patent Mirror Screen

MOTION PHOTOGRAPHY

The most wonderful innovation in the amusement producing world is Motion Photography, however it has gone through many hard struggles before reaching that state of preeminent perfection. It has been the cry of the audience. **"Yes the picture is good, but I am compelled to strain my eyes to see it,"** or **"The theatre is so dark when the pictures are on that I cannot see to find a seat**, or **"The details are not brought out plain enough,"** or **"If a person could see the expression of the face in the picture, it would unfold the story better,"** that all of these very vital defects were not conductive to comfort and pleasure one should expect when seeking entertainment at a place of amusement.

Many cities have taken up this question.. How can the Picture theatres be better lighted; it is not good for the moral conditions to have our younger people in a place that is pitch dark during a performance.

ALL OF THE ABOVE HAS BEEN ANSWERED! The eyes are not strained, but instead are rested The theatre is not dark—one can see a vacant seat on the farther side of the house. The details are so vividly stereoscopic that one can hardly realize that it is a picture, it looks so real. One can readily follow the story, as the expression of the face, the movement of the lips, the light of the eye, in fact one is looking at living, breathing, expressive reproductions taken from life and reproduced just as life is itself.

PATHÉ FRÈRÉS
Moving Pictures
35-37 RANDOLPH STREET
CHICAGO

Motion Picture Screen Company
Shelbyville, Ind.

July 25, 1910

Dear Sirs:

The Mirror Screen we have recently installed in our demonstration room has turned out to our entire satisfaction. We find that the picture is brought out more clearly and that especially in the case of colored subjects, the different colors come out most beautifully.

We will be glad to demonstrate the advantage of your screen to anyone you may refer to us and remain, with best wishes.

Yours very truly,
PATHE FRERES,
(Signed) Per K. W. LINN, Mgr.

BROADWAY AMUSEMENT CO.
814-816 E Broadway
LOUISVILLE, KENTUCKY

Gentlemen:

June 24th, 1910.

We have completed the installation and wish to say that the Mirror Screen is the most wonderful invention in the history of the moving picture business. It is the only screen that gives a perfect picture in every detail, so lifelike does it make the picture that every frown and wrinkle on the actor's face is minutely perceptible, and the actors seem ready to step out of the frame at any moment. Clear as a crystal, and are increased over 100% in brilliancy and beauty over the ordinary cotton or aluminum curtain. It will pay for itself for it will double our business in a short time.

Respectfully yours, (Signed) Louis F. Steuerle, Prest.

Agents and Salesmen for the "Mirror Screen." HOOVER HOLTON, Sales Manager, Shelbyville, Ind.

TUCK & MANNING, 406 Gaiety Theatre Building
New York City

H. T. PEEBLES, 26 Gaston Building, Dallas, Texas

CHAS. SNODGRASS, Colonial Theatre, Wichita, Kansas

H. F. BRYAN, Room 367, 160 Washington Street
Chicago, Ill.

J. A. REMBUSCH, Santa Maria, Cal.

ST. LOUIS SUPPLY CO. Benoist Building, St. Louis, Mo.

F. P. BLOOMFIELD, Muncie, Ind.

H. W. GOODHUE, 402 Westminster Street
Providence, R. I.

P. P. CRAFT, 416 Ninth Street, Washington, D. C.

Beware of infringements of patents or trade mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

Knights Templar Conclave

INDEPENDENT FEATURE FILM

Photographed at Chicago, Aug. 8-12

Every Knight Templar in the country as well as every member of the Masonic Order will want to see this film. It pictures with all its details every one of the great events of the 31st Triennial Conclave of the Knights Templar, which was recently held at Chicago. The film shows with remarkable clearness the great parade in which over 30,000 men from every State in the Union, Canada and England participated. It shows the great crowd of over half a million people that saw this greatest of all parades, as well as the wonderful decorations. The week in Chicago was one of historical interest and the events of this celebration have a great interest for everybody. Every independent exhibitor should book this film at once and then advertise it. The scenes that this film portrays will be a revelation to the vast numbers that were unable to attend, and exhibitors who neglected to secure these films will miss a most excellent opportunity.

APPLY TO YOUR FILM EXCHANGE AT ONCE

If they have not got the film, wire or write us and we will tell you who has.

Complete series consists of three thousand feet. Sold in sets of one, two, or three reels. Only Independent reel of its kind that can be obtained. Wire orders now. Released August 18, 1910.

Mossler Bldg. **SPORTS PICTURE CO.** Chicago, Ill.

The reason why

Pink Label

·TRADE MARK·

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 Broadway **New York City**

"YANKS" FOREVER

If You could walk throught the Magnificently equipped Studio and Laboratories where **Matchless Yankee Films** are made; witness the extreme care and attention given each minute detail and note the clock-like regularity which has made the **Yankee Institution** famous for its perfect system, you would Forever Pin Your Faith on YANKEE FILMS.

Coming Monday, Aug. 29th—The Mystery Picture of the Age

WHO KILLED JOHN DARE?

A Baffling, Mystifying Problem story which will keep you rooted to your seat, waiting in stifled expectancy for the final unraveling of the most exciting plot in the realm of picturedom.

Get This Great Detective Feature Without Fail

Our Past Successes Are in Your Exchange:

The Gang Leader's Reform. Released August 22nd
The Heroic Coward. Released August 15th
The Broker's Daughter. Released August 8th
The U. S. Revenue Detective. Released August 1st
The Ungrateful Daughter-in-law. Released July 25th
The Right to Labor. Released July 18th

Most Renters Buy All our Films. If Yours does not, send us his name with your request and we'll find a way to supply you with "Yanks" every week.

You'll Run Yankee Films Forever if You Get a Look at One

Pictorial Posters Free **Get on Our Big Mail List**

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WIRE YOUR ORDER TO THE SALES CO. Telephone 6170 Madison Square

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, AUGUST 30

JEAN AND THE CALICO DOLL

DELIGHTFUL AND APPEALING CHILD STORY. A little girl and her pet dog repair the disastrous results of a childish error. You know what the Vitagraph child stories are. This is one of the best and introduces a wonderful canine assistant. Approximate length, 970 feet.

FOR RELEASE FRIDAY, SEPTEMBER 2

A LIFE FOR A LIFE

DIGS DEEP INTO THE HUMAN HEART. A grateful convict sacrifices his life to save that of his little friend. One of the most powerful dramatic stories ever produced in films. Approximate length, 995 feet.

Scene from "A LIFE FOR A LIFE"

FOR RELEASE SATURDAY, SEPTEMBER 3

THE WRONG BOX

A DELICIOUSLY FUNNY MIX-UP. How a young man came very near losing his best girl. Higher class comedy, rich in wit and humor. Approximate length, 985 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 10. September 3, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WITH WHICH IS INCORPORATED
THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

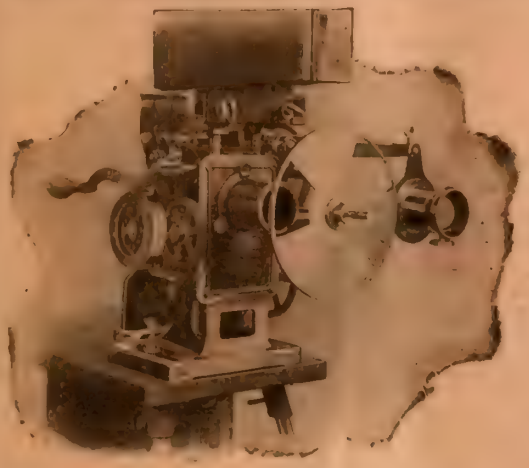
MÉLIÈS RELEASES

"WON IN THE FIFTH"
A Pathetic and Delightful Story. Length, 950 Feet.
Released SEPTEMBER 2, 1910

BASEBALL, THAT'S ALL!!
A Three Bagger and Home Run Comedy That Will Set the "Fans" a-Howling. Length, 950 Feet.
Released SEPTEMBER 8, 1910

MÉLIÈS FILMS ARE MONEY GETTERS. TRY THEM FOR YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6
pleases the public, the owner and the operator

"Since we installed your No. 6 machine the other houses in this city are buying the same model to compete with our pictures which have gained favor with both press and public, as newspaper write ups are numerous in regard to our splendid flickerless pictures."

(Signed) CHAS. EGAN, Operator
(Dated) August 19, 1910. Unique Theatre, Grand Forks, N. D.

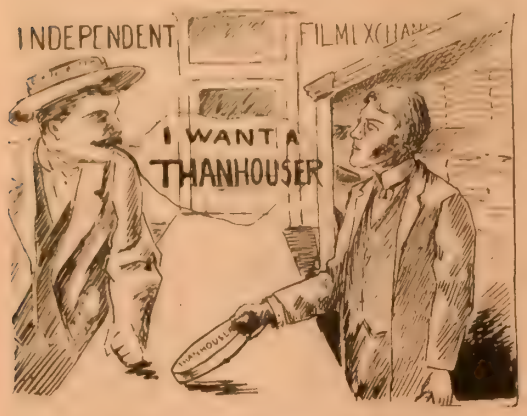
Be a leader. Don't wait for your competitor to set the pace for you.

WRITE TO-DAY FOR CATALOGUE "G"—JUST OUT

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week



Say "THANHOUSER"

To the Exchange Man and You'll Get

Scene from "AN ASSISTED ELOPEMENT."

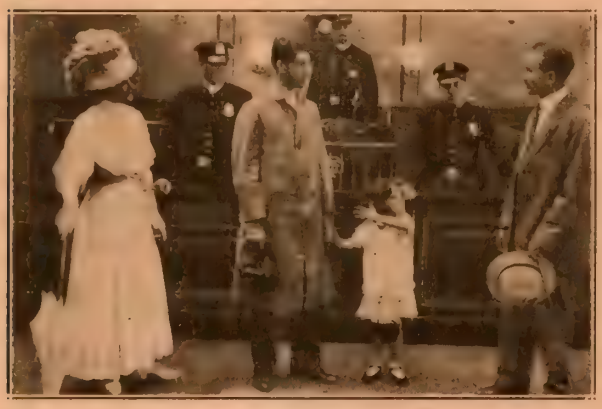
Here Again! An Issue of "Thanhouser Funny film!"

AN ASSISTED ELOPEMENT

should assist you to better business and help pull down for you the profits that are coming with the wind-up of Summer. The "Thanhouser Twist" is tremendous in this story and it's going to bowl your patrons over or we miss a guess. IF WE DO, IT'LL BE OUR FIRST "MISS" TO DATE. So follow this prediction for a speedy verification!

RELEASED TUESDAY, AUGUST 30th

Approximate Length 1,000 Feet No. 138 Code Word, Assisted



Scene from "A FRESH START."

RELEASED FRIDAY, SEPTEMBER 2nd

"Say 'Thanhouser' To The Exchange Man" By Letter, Wire and Phone for This!

A FRESH START

will add zest to the fresh start your business is due to get at this time o'-year. Book it without delay. From the description you can see that it's one of those pictures you CAN do without, but which you're always a whole lot better off for running. It's one of those films that make "steadies" of occasional patrons, bringing them back to you in the hope that they'll see something else as good as it.

Approximate Length 1,000 Feet No. 139 Code Word, Start

REMARKABLE LETTERS: No. 101

COZY THEATER, Independence, Mo., August 15, 1910.

Gentlemen:

I shall have to quit running your pictures—or else enlarge my house. Your ad. says, "Say Thanhouser to the Exchange Man." Well, I have said it till they now call me the "Thanhouser Kid."

I have been following the pictures for the past six years, therefore I believe I can tell the good from the bad. Believing that it might interest you to know what your firm has done for an exhibitor out here in the State where they must be shown, I am about to trespass upon your time and good nature.

I took this house about three months ago. It had been in operation for a year and a half under a dozen different managements, running all kinds of pictures from junk trust stuff to a so-called Independent service which should have cost 50 cents per reel. THIS TOWN FELT THAT THERE WAS ONLY ONE FIRM IN THE BUSINESS THAT COULD MAKE A MOTION PICTURE. Anything that carried the Biograph title was good and every other make they felt was "rotten." When I announced that hereafter we would use only a high-class Independent service, every one—employees and patrons—put up a roar that you could hear to St. Louis. I contracted with the Bijou Film and Amusement Company and they gave me your "Jane Eyre," and on Monday night I did the greatest business the house had ever done. I thought at the time that some fellow with a camera had formed another company and had made a lucky shot at a subject. However, I began to see that the second night of a program that had a Thanhouser reel was always better than the first night. I began to "Say Thanhouser to the exchange man" and to-day I have ran almost everything the Bijou has. I am starting on the second week that I haven't taken in m... "Thanhouser Picture To-day" poster and if I can scrape up enough I w... run a couple more.

They say any fool can criticize, but it takes a smart man to write a book. However, I would like to suggest a few things. There is one point in all your advertising that you overlook. **Did you know that you can run your pictures on 50 per cent. of the electricity that you can any other make? Everyone is trying to help the theater to save on its light bill except the film companies themselves. Put it up to an operator and find how little light will really put a brilliant picture on the screen—if it's a Thanhouser.**

Please put me on your mailing list and again accept my thanks for the good you have done me. I am, Yours. (Signed) H. C. EVERETT.

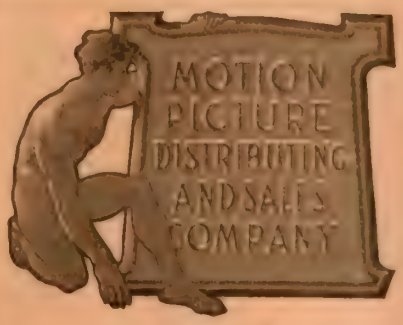
To THE THANHOUSER COMPANY, New Rochelle, N. Y.

P. S.—There are five other days in every week that would make good Thanhouser release dates.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!



He Didn't Know It Was Loaded!

New York City, August 25. (Special Despatch.)—John Smith was shot and instantly killed to-day by the accidental discharge of a revolver he was handling. He did not know it was loaded.

The cry is universal: "I didn't know it was loaded." The exchange men didn't know it was loaded till the trust gobbled them up. The exhibitor does'nt know it was loaded but he will have a rude awakening.

You are loading up with your royalties and rentals a huge gun. Its muzzle is pointed directly at you. **YOU ARE AT THE WRONG END OF IT**, for the trust has its fingers on the trigger. When the smoke clears away do you want to holler that you didn't know it was loaded?

GET OUT OF RANGE AT ONCE. You will not only better yourself financially by using our splendid program, but will help weaken the power of the trust.

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, August 24th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 132 Boylston St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, Seneca and Pearl Sts., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Southern Film Exchange, 17 Opera Place, Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Deely Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., New York

The E. E. E. Lamp Adjuster and Cleaner

Just the article for high ceilings. Lamps can be cleaned in position or removed. Tension on one cord sets the ratchet holding the lamp firmly until released by the other cord. Made in two styles: No. 1 with permanent pole; No. 2 with universal joint for lamps set at an angle.

WRITE AT ONCE

CINEMA BUREAU
160 Washington St.
Room 307
CHICAGO : ILLINOIS

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in

SECOND HAND FILMS

in the United States

MOVING PICTURE ARTISTS WANTED

I have now in operation in Jacksonville, Fla., the South's finest moving picture theatre, I am preparing to open the Grand Theatre in Savannah, Ga. I want the best Trap Drummer, Piano Player, Lecturers and Singers to write me *NOW*, if you can't make good in a high class moving picture theatre don't write, if you can, name your open time and salary, give reference. Address

F. T. MONTGOMERY
Grand Theatre, Jacksonville, Fla.

P.S. I am the man who operated the four Majestic Theatres, Memphis, Tenn. Those who know they can please me, will please send their address. Charley Snyder, write, your position is now open to you.

"Wise-awake Exhibitors Are h-OWL-ing for IMPS!"

"YOU SAVED MY LIFE"

That's the title of the Imp release of Monday, Sept. 5. It's going to rip the moving picture business wide open and make the whole blamed country rock with laughter! It shows the experiences of an actor in a moving picture studio. Just think of the possibilities for fun! And we didn't overlook a blessed opportunity to make it a screamer! If you don't laugh 990 laughs for this 990 foot-film, your bump of humor is as extinct as the dear old dodo bird. Begin to ask your exchange for it at 9 o'clock every morning this week.

"A SISTER'S SACRIFICE"

This will be released Thursday, Sept 8 and will take its place among the four best Imp dramas ever produced. It is one of the simplest stories in the world, yet it will make the deepest and best kind of impression on your patrons. If you really want Imp films, why don't you either force your exchange to buy them for you or else switch to some exchange that will? Why indeed!

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
111 E. 14th St., New York. Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

NOTICE:—Our new address is 102 West 101st Street, corner Columbus Avenue. Make a note of it right now. Address all communications there, hereafter. **CAUTION:**—Beware of the exchange which does not give you BOTH IMPS EVERY WEEK!

A Message

THOU shouldst not let thy thoughts go too far astray, O Wise Exhibitor, from the fact that a new machine is on the market. ¶ Every immortal son who seeks knowledge of all that is good in the business, should arrange to learn about it. ¶ Come! Forget your machine troubles. Ask us for your catalogue; then in a very little while you will begin to boost——

The Edengraph

Dustproof, Flickerless Machine

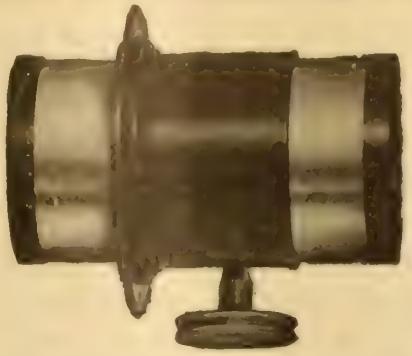
MADE BY

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 West Third Street, New York, N. Y.

Send for Catalogue and List of Selling Agents



BAUSCH & LOMB PROJECTION LENSES

are superior to any other upon the market—and for very good reasons.

¶ We are the largest makers of lenses of every description in the world.

¶ We have been in the lens business for over fifty years.

¶ We ought to know more about making them than those who are less experienced.

¶ Send for Projection Lens Booklet.

¶ We offer our assistance in selecting lenses for special requirements.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

FILM D'ART

Released Thursday, September 8th

The Minister's Speech

The minister's predicament in the chamber of deputies when he discovers the loss of his carefully prepared speech is laughingly depicted in this subject, a high-class comedy, snappy and well acted.

Conscience of a Child

The purity and innocence of a little child, and her pathetic sympathy for an outcast of society, uncovers a chord in his heart long forgotten and leads him to honesty and a better life.

(Two Subjects on One Reel—Approx. Length 1000 Feet)

Exquisitely Tinted and Toned
Superbly Acted

Motion Picture Distributing and Sales Company

SOLE AGENTS

111 E. 14th St. NEW YORK

AN OPPORTUNITY

to "stock up" for that coming busy season

We have a few copies of the following films, released between June 21st and July 15th

Plumber	poster	Clarendon	Comedy	525 Feet
Drowsy Dick's Dream	"	B. & C.	"	510 "
Boy and His Teddy Bear	——	B. & C.	"	280 "
Prince of Kyber	"	Butcher	Drama	600 "
Fresh Air Fiend	"	Wrench	Comedy	445 "
Boxing Fever	"	Wrench	Comedy	600 "
Tempered With Mercy	"	Hepworth	Drama	475 "
From Gypsy Hands	"	C. & M.	Drama	570 "
Deal in Broken China		B & C.	Comedy	337 "
A New Hat for Nothing		Hepworth	Comedy	350 "
Under the Reign of Terror	poster	Aquila	Drama	818 "

Also a number of sample films never before shown in this country

WRITE FOR PRICES AND LISTS

AMERICAN KINOGRAPH CO.

124 East 25th Street : : New York City

JEVVER SEE

A sweet, bewitching maid, wistful, petulant, with the wonder of things in her eyes, who was a CRIMINAL! A girl brought up far from pure things and pure existence, and taught the fine arts of the underworld, compelled to play the principal role in the theft of the Marshall Jewels when her innate self-respect would restrain her from committing the crime, the lure and fascination of the gems, detection, and then the kindness that revolutionizes her entire creed, and makes of a wayward girl a self-respecting and respected woman.

"GREAT MARSHALL JEWEL CASE"

Tells the story of a girl's regeneration that will strain your heart chords a bit.

Two Subjects on same Reel, and both of them great.

"THAT LETTER FROM TEDDY"

A husband imagines his wife's deception, and is deceived in thinking he was deceived.

Released THURSDAY, Sept. 1

"They Sell 'Em" THE DEFENDER FILM CO.

19 Union Square :: :: :: :: New York

BOOKED SOLID Until September 1st. Only a Few More Dates Open. Wire Your Orders at Once for Our Reproductions of the

Johnson-Jeffries Fight.

FOUR-COLOR LITHOS, 10 CENTS EACH

WE ALSO HAVE THE ORIGINAL

Nelson-Wolgast and Nelson-Gans Fight Pictures and Custer's Last Stand

Knights Templar Conclave

CHICAGO FILM EXCHANGE

46 Jackson Boulevard CHICAGO, ILL. — 14th and Douglass Street OMAHA, NEB. — 401 Barclay St. DENVER, COL. — 321 Atlas Block SALT LAKE CITY, UTAH

KNIGHTS TEMPLAR CONCLAVE

Independent Feature Film—Photographed at Chicago, Aug. 8-12

Apply to your Film Exchange at once—If they have not got the film, wire or write us and we will tell you who has.

REPRODUCTION OF

JEFFRIES-JOHNSON CHAMPIONSHIP CONTEST

Showing the best rounds of the original fight, blow for blow. The Greatest Feature Film in existence. Write for it at once. Now is the time to make a big clean-up. **Four-Colored One-Sheet Lithographs, 10c. each.**

LENGTH about 1,700 FEET. $225 PER SET

JEFFRIES Posed by CHARLES CUTLER, of Chicago
JOHNSON Posed by CLEVE HAWKINS, of New York

See that Cutler and Hawkins' names appear on titles. Beware of cheap imitations posed by inferior amateur fighters.

SPORTS PICTURE COMPANY
Mossler Bldg., CHICAGO, ILL.

YOU can blame No One But Yourself if your competitor Beats You to a showing of the Tremendously Popular

Atlas Comedies

He's Wide-awake and on the Job, that's why he makes his bank a daily rendevous; that's why he builds additions to his theatre to accomodate the overflow.

The Atlas Funny Fellows

Are at your service whenever you realize just how much they mean to your business.

Big Comedy Feature

an unusual, supremely absurd comedy conceit.

Released Wednesday, September 7th, 1910

LENGTH ABOUT 900 FT. **The SNORER** **FINE POSTERS FREE**

It's a veritable Dispeller of Despondency, a Gladsome "Fountain of Youth" in Film.

Look Up Our List of Past Releases and Ask for Them

ATLAS FILM CO.
10 East 15th Street, New York City

NOTE CHANGE OF ADDRESS

Sales Company Still Tickled to Death Shipping Atlas Films

BUSINESS BUILDERS

QUALITY **QUALITY**

POWERS PICTURE PLAYS

POPULAR WITH THE PUBLIC

Flowery language does not make good film, but the opinion of others convinces the most sceptical.

READ

DALPHI, IND.

GENTLEMEN: Your pictures are too good to miss.
NEW LYRIC THEATRE.

Feature Release, Saturday, Sept. 3, 1910

The Matinee Idol

A soul stirring true to life drama with enough comedy to change your sigh to a chuckle.

READ

NEW CASTLE, PA.

GENTLEMEN: I show all your releases, they are corkers and at the top of my weekly program.
C. E. HERBOLD.

Released Tuesday, Sept. 6, 1910

The Inconstant, 2 ON 1 The Girl Next Door

No. 1 a scream. No. 2, the kind that makes your heart beat faster and you unconsciously grip the arm of a chair.

All real buying Exchanges furnish "POWERS." If your's don't, we will cheerfully tell you one that will furnish our "Business Builders of Quality."

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

Distributed by the Motion Picture Distributing & Sales Co.

Our Mailing Department is working overtime sending out Novelties. Are you getting them? If not, let us hear from you.

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY; A "BISON"

WEDNESDAY; "AMBROSIO"

FRIDAY; A "BISON"

SATURDAY: "ITALA"

2—WESTERN REELS—2

DAN

The Arizona Scout

Winning an Indian princess against tremendous odds from a royal savage suitor is the unique plot of this subject. The capture of the girl, her rescue by the scout, the predicament of the lovers relieved by the timely arrival of her father's warriors, who give battle to the pursuing braves, make a subject of intense interest.

RELEASED TUESDAY, AUGUST 30TH.

The Night Rustlers

This reel abounds with stirring action throughout, showing ranch life, the rustling of a herd of cattle, the pursuit by the night herder and his defeat, the arrival of cowboy reinforcements and the capture of the miscreants. The intense dramatic situations are pleasantly relieved by flashes of humorous comedy.

RELEASED FRIDAY, SEPT. 2D.

"AMBROSIO" RELEASE—WEDNESDAY, AUGUST 31st

"THE FISHERMAN'S CRIME"

"TWEEDLE DUM'S FORGED BANK NOTE"

"ITALA" RELEASE—SATURDAY, SEPTEMBER 3d

"THE VESTAL"

Our pictures are distributed exclusively by

The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant **Cable Address: Nosib**

The Reason Why

The Motiograph

PROJECTS A MUCH BETTER PICTURE

THAN OTHER MACHINES

Is that it is the only machine that has the

Patented Double Cone Shutter

The Patented Double Cone Shutter does what other shutters will not do, because it shortens the time by two-thirds on both the opening and closing of the aperture.

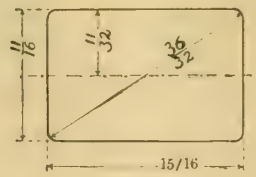


Fig. 1.

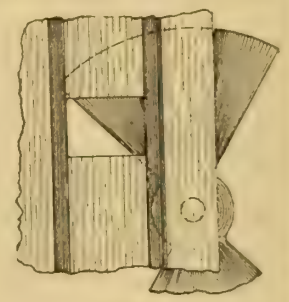


Fig. 2

1. The Light Aperture measures 36/32 iuch from corner to corner and 22/32 inch high. (See Fig. 1.

2. The Disc Shutter used in other machines travels from corner to corner 22/32 inch. (See Fig. 2.)

3. The Double Cone Shutter travels top to bottom and bottom to top 22/32 inch. (See Fig. 3.)

4. To close Light Aperture, the two wings meet half way with a travel of 11/32 inch each.

5. Saving in opening movement of cone shutter over disc type about 2/3.

6. Saving on closing movement is the same.

7. Thus a reduction of nearly 50 per cent in the period of non-exposure, and

8. A gain of nearly 50 per cent in the period of exposure or picture.

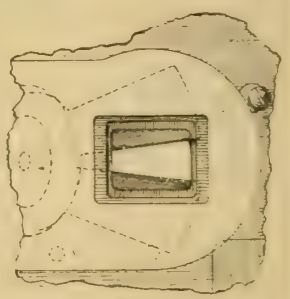


Fig. 3.

THE RESULT IS

9. A Much More Brilliant Picture and

10. No Flicker to Tire the Eyes.

No Other Machine Has the Double Cone Shutter.

Fig. 4.

Because It's Patented and it belongs to the MOTIOGRAPH Exclusively.

Furthermore the Motiograph has demonstrated that it will by long odds **Outwear Other Machines.** It costs no more.

Fig. 4.

WRITE FOR CATALOG

Manufactured and Jobbed by

Enterprise Optical Mfg. Co.

564-572 Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG. New York Agent

J. F. BROCKLISS. London Agent

For Sale by All Progressive Dealers

JUST LOOK WHO'S HERE!

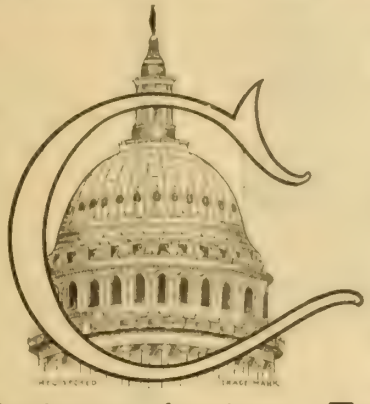
and HERE to STAY

Remodeled, Enlarged and Out for Business

QUALITY **QUALITY**

ARE YOU FROM MISSOURI?

If So, Let Us Show You



THE

Messenger Boy's Sweetheart

Released September 10th

Exhibitors: Ask your Exchange for it. **Exchanges:** Ask us for it

OR WIRE YOUR ORDER TO

***The* Motion Picture Distributing & Sales Company**

Capitol Film Co., Washington, D. C.

GREAT NORTHERN

Stands for Quality!

RELEASE FOR SATURDAY, AUGUST 27th

A Society Sinner

Adapted from Bernstein's "The Thief". A Subject of Great Merit—enacted by prominent actors. An interesting and absorbing picture from start to finish

Fabian's Hollow Tooth

A screaming comedy in which this celebrated Comedian again is at his best. He will delight audiences who are fortunate enough to see him.

RELEASE FOR SATURDAY, SEPTEMBER 3rd

The Little Drummer Boy

A thrilling feature production depicting the heroism and patriotism of a boy-soldier. A well acted story on one of the Napoleonic Wars.

Fabian Hunting Rats

Our friend Fabian has a new experience which is exceedingly laughter-provking.

Coming Soon—ROBINSON CRUSOE—Book it Now. Season's Biggest Hit.

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

The Man Who Died

RELEASED THURSDAY, SEPT. 1st

The man who died didn't die but he came back, well and strong, to turn out his heartless brother and make a home for the sweetest little woman in the world. A story of unusual qualities.

LENGTH, ABOUT 990 FEET

RELEASED MONDAY, SEPT. 5th

The Healing Faith

The question of the hour is the ravages of the White Plague and in most effectual way this story demonstrates the value of the open air treatment. But it is not a preachment—it's a strong, dramatic play, one you cannot afford to overlook.

LENGTH, ABOUT 990 FEET

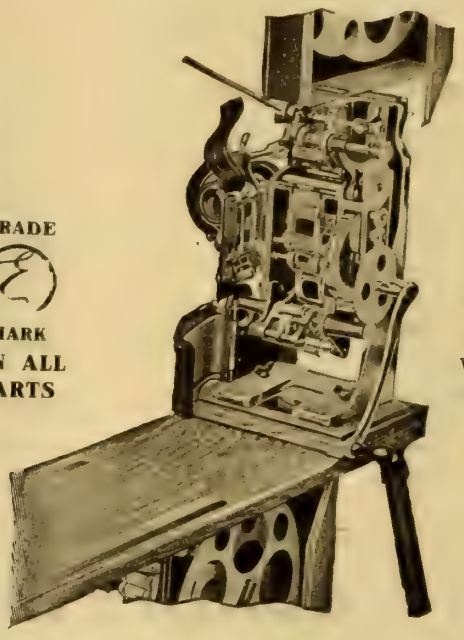
Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

The Edison Kinetoscope

TRADE MARK ON ALL PARTS



TRADE MARK WATCH FOR IT

Embodies all the Essential Points of Construction, Maintaining

Durability—Able to Stand the Wear and Tear—Minimum Repairs

Interchangeability of Parts, Making Repairs Simple

Steady, Flickerless Pictures Projected from an

Original and Up-to-date Mechanism of

New and Attractive Design

These features establish a superior machine. In order to make your show a success you must have a projector giving a maximum in every respect. Install a Model "B" and thereby obtain the best.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Port Building). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 SEPTEMBER 3, 1910 No. 10

Summary of the Week.

Theater-School 508
The Sentiment of the Picture, by Thos. Bedding, F.R.P.S. 509
Washington and the Picture. A Contribution..... 510
Picture Personalities: Miss Miller, Mr. H. G. Plimpton. 512
Legality of Prize Fight Pictures..... 513
Pictures in Small Towns..... 513
Posters 514
"Man-About-Town" on the fight pictures again..... 515
H. B. Coles, the Powers Sales Manager..... 516
"Lux Graphicus" Burlesque Queens and Pictures..... 517
"Unconscious Heroism' a Notable Pathe Film..... 516
Comments on the Films..... 518
Operators' Column, by F. H. Richardson..... 522
Moving Pictures in Russia..... 523
Chicago Notes by John M. Bradlet..... 526
Correspondence: A Popular Chicago Theater—Why Vaudeville Was Called Upon..... 528

The Fall Outlook.

The date of this number of the MOVING PICTURE WORLD, September 3, marks the beginning of the Fall season in the moving picture business. Official summer is over, and people are returning to the cities, and work. In the moving picture field there have been for the last two months, if not nothing doing at any rate comparatively little. Closed houses, idle exchanges, manufacturers marking time; these have been the characteristics of the business during the summer. Everybody has been waiting for September to resume high pressure activity. September is here at last. So, in the current locution, let's all "get busy."

What are the prospects for the Fall? We asked this same question this time last year. We answered it in an optimistic and reassuring manner. The outlook, then, on the evidence we obtained was bright. We proved to be true prophets, for the past year on the whole was an exceedingly good one for the business, which has advanced by leaps and bounds in the last twelve months. Now, as to the immediate future? Without waste of words we unhesitatingly say that the prospects of the business are immensely, nay, immeasurably brighter to-day than they were a year ago.

Some months ago we wrote an article in which we pointed out that the exhibitor was having a golden time. Thousands upon thousands of exhibitors throughout the world read this paper, yet there was only one of them with the temerity to gainsay what we said. He, poor man, was probably an exception to the general rule, and maybe was a victim of local conditions. It is ridiculous to suppose that everybody in a business can be equally or proportionately prosperous.

Now, by singular good fortune, we, in the last few weeks, have received a series of visits from exhibitors operating in various parts of this great country. They have come East from all parts; from the extreme West; from the Middle West, from the North and from the South. A stream of successful exhibitors in close touch with the public, who, without exception, reported good business all last season. They detect no sign of loss of public interest in the picture. On the contrary it is their unanimous experience that the picture is ascending higher and higher in public favor and that the better classes of people are being attracted to it, and that there is a growing distaste for that which is not elevating and refining in theme. In short, the picture to-day, as an entertaining factor, occupies a far loftier position than it did twelve months ago.

As to the future; we closely questioned all these exhibitors as to their impressions of the kind of business that was likely to be done in the coming season. Without exception, they look forward to another golden time. In our experience through life, we have been brought into contact with men engaged in many industries; men whose duty it has been to exercise foresight in regard to the likely course of events, in a particular industry, but we have not met more confident, more optimistic, than the picture men, who have streamed through this office the last few weeks.

From the exhibiting end of matters there is an obvious step: that is to the manufacturing. All the licensed manufacturers are busy up to the hilt enlarging their plants, and are selling more prints this year than they did this time last year. As to the Independent manufacturers, those of them who have survived the stress and competition of the first year of their existence, are confident of their immediate future, at any rate. What their ultimate future in the business will be, neither they nor we can conjecture. The exchange end of matters is one that in the present unsettled state of this section of the business, we do not feel justified in touching upon. The closing fact remains that exhibitors and manufacturers alike, look forward to a great season, and as the public does the same, the outlook of the moving picture business for 1910 and 1911 is distinctly brilliant.

Theater—School.

There can be little doubt that the time is fast approaching, even if it has not already arrived, when the great moving picture world must divide itself into two parts. So unexpectedly and exceptionally rapid has been the growth of this new power that it is already beyond the bounds of control as a unit. Its many parts, like children in the home, have outgrown not only their infancy but their surroundings and must needs divide if they would live peaceably and profitably. While continued growth will mean further sub-divisions and other enlargements, the present and immediate call is for the separation of the two natural and predominating forces which have so far asserted themselves: these are the *amusing* and the *educational*. Both have met with a warm welcome from an expectant and appreciative public which is demanding more and greater results. The place occupied by the living picture to-day is unique. It is at once on the pivot of the center of interest, yet boundless as the circumference of the earth in its practice and value.

In the amusement world it occupies the "center of the stage" and is holding its own against older and more varied forms of pleasure-giving entertainments, yet it is here that its cosmopolitan nature is commanding greatest attention.

The aid of government is being sought to bring in the law to control and direct it; the church is asking for a moral control and the schools for a supervisory code; moral sponsors and mentors of every class are offering suggestions, varied and impractical as many of them are, it is pleasing to note that all are seeking the best results and none are lamenting its entrance within the circle of present day advances. One has only to visit a moving picture theater to prove that the time has come for a division and classification of the subjects; a strange mixture of drama, comedy, religion and tragedy is unhealthy, produces just criticism; and as oil and water will not mix, neither will the sacred and profane without producing the sacriligious with attendant evil results. A steady diet of "hash" is far from satisfying, and the mind like the stomach requires a more balanced course of food.

A few wise sayings often help to clear an embarrassing situation and here it may with profit be remembered that there is "a time for everything" and "a place for everything," and if everything is "timed" and "placed" according to its rightful demands many a problem may be solved. With this object in view we suggest the first great division in the moving picture world—by a general classification and use of those subjects suitable for the theater and amusement, and those for the school and educational purposes.

It is true that the mission of the moving picture theater is to "entertain and amuse" and this also has its quota of profit in itself, but no one wants either a slice of school or church at such a time or place, any more than one wants a brief interval of a vaudeville in a church service. The first great benefit of this arrangement would be to effectually stop all criticisms and thus take the moving picture out of religious, scholastic and legal strife. A great commercial advantage would inevitably follow this new plan, first, by placing each class of films within a particular sphere of production; and, second, by multiplying the places and purposes of their uses. Religious and educational institutions of every degree and class are without doubt either going to have their own equipment or use such as may be available for that purpose and we cannot but believe that a newer and vaster field is about to open before manufacturers of every kind than has hitherto been supposed.

So enthusiastic have we become over this project that we shall look for its early adoption, doing all in our power to bring it about. Certain authorities have recently been suggesting "municipal ownership" as a remedy for present evils; others are suggesting special places of entertainment for children; each of these plans are impossible and are but vain flounderings of those who wish to force themselves into suggesting remedies.

We are (we trust pardonably so) egotistical enough to believe that the purposes desired will follow the adjustments we are now advocating; it is the "parting of the ways" we have reached in the onward march of a great work. Let us divide, classify and clarify the whole field of living picture work, each division will grow stronger by itself, do its own work and give greater satisfaction.

When this arrangement shall have taken effect we shall have the moving picture theater doing its legitimate work in a true pleasure-giving manner, both exhibitor and public will know what to give and what to expect. In like manner religious and educational subjects will be used in their proper sphere, doing their own work profitably Another strong reason why we advocate this procedure is because we believe something of this nature is sure to happen. We have previously recorded that Milwaukee is advocating church exhibitions; in other places boards of education are considering the possibility of acquiring their own outfits.

In Brooklyn a rabbi and a priest are asking for municipal control and children's theaters. We predicted several weeks ago some such course when we suggested that the moving picture improvements should come from *within* or they would be forced from *without*. In pursuance of this policy we advocate the adoption of these improved methods as emanating from the center of the *moving picture world* rather than anywhere else.

We further look for elevating influences and results, the impure and unworthy will be eliminated and thus the first step will be taken towards putting moving pictures in their right place.

On another page we print two communications in reference to the poster. One writer pillories the sensational poster; the other deprecates the slovenly manner in which both good and bad posters are displayed on some theater fronts. We have a striking example of this on our own "Moving Picture Row" between Broadway and University place. To the plaints referred to we add still another—that of displaying posters having no reference to the picture advertised. A flagrant example recently noticed was a poster showing a man holding a dagger in a threatening attitude over some men seated at a table. This was used to advertise Selig's industrial film, "Opening an Oyster." On asking the exhibitor where the poster applied, he said: "The men at the table are supposed to be eating oysters!" It seems to us that the film manufacturers have the right to prohibit the use of any posters other than those which are supplied by or have been approved by themselves.

The withdrawal of "Kinemacolor" after a long and highly successful season at the Palace Theater, London, may be taken by an appreciative public as being only the first step towards a more ambitious presentation of the Urban-Smith art of natural color kinematography in London in the not distant future. It had long been agreed that it was impossible within the limits of a twenty-minute "turn" to do justice to the aim and scope of so fascinating a subject as life-motion scenes in Nature's veritable hues; but the future arrangements, when announced in the press, will, it is believed, be deemed worthy of this popularized science by which knowledge is presented attractively, simply and chromatically.

Congratulations to the genial Tom Quill, of moving picture poster fame, on the birth recently of a son.

The Sentiment of the Picture.

By Thomas Bedding, F.R.P.S.

I wonder how many of my readers feel the picture; think the picture, first, last and all the time; breakfast; lunch; dine with the picture; sleep with the picture; dream of the picture. In other words, are sincere picture men with a sentimental interest in it. Enthusiasts in other callings so immerse themselves therein, that they are regarded, more or less, as zealots or cranks. Let me illustrate what I mean. In the world of sport, when a man catches the golf disease he places the cure of, or therefor, outside the sphere of practicality. He has the golf sentiment. Sentiment, as we all know, whether it applies to love, war, or other pre-occupations of this life, takes possession of man even to his marrow. I do not know that this is a strongly orthodox definition of what sentiment is, but anybody who is an enthusiast and who happens to read these lines, will, I am sure, understand it.

Sentiment, therefore, is one of the causes of, or instigations to, success. Unless you catch the sentiment of that of which you are in pursuit, success can never come to you in the most thorough and satisfactory manner. Success without the propelling motive of sentiment can only at best be perfunctory. If I had not got the sentiment of the scribe thoroughly well soaked into me, I'll be hanged if I should be such a highly successful scribe as I am; eh, friends?

The sentiment of the picture does not seem to be so rife in the moving picture field, as I for one would like to see it. It is rare indeed that you meet anybody associated with this branch of work who seems to love the picture for itself—another definition of sentiment. Many of those who are engaged in the commercial production of moving pictures, in their renting, and in their exhibition, have no sentimental feeling towards the picture whatsoever. For aught they care the picture might be brick or bread, butter or beer, tobacco or beef. Mere commodities for making money. Amongst those who are making pictures right here in this country I can pick out some who are possessed by the sentiment of the picture. I can also pick out those who have no sentiment towards it. In the former case success seems to, nay, is, rewarding their efforts. In the latter, whilst success is temporarily attending their commercial exploitation of the picture as marketable goods, it is as sure as the rising of to-morrow's sun that that success is not likely to continue indefinitely.

The latter class are not picture men in the proper sense of the term. That is to say, they have no love for the picture as such; they have not studied its genesis; they are indifferent as to what is to become of it, so long as for the time being they are making money out of it. I should be considered horribly personal no doubt if I took the last number of the MOVING PICTURE WORLD, ran through the list of advertisers who make pictures, separated them under two heads; picture men, and non-picture men. It would surprise the reader to learn how few, according to my definition, would come under the former heading.

I may be wrong, I may be drawing too fine a distinction, I may conceivably be regarded as entirely a sentimental idiot in this matter. Even so, I feel that I am right. Even so, I feel that any man who has charge of the moving picture manufacturing business must, in order to succeed, love the picture for what it is, namely, a beautiful combination of technique and artistry. By artistry I mean pictorial composition, good staging, good acting, good producing, and all the rest of it. I am often chided for my use of uncommon words, but "artistry" is the only word that occurs at the moment as conveying my meaning and entirely fitting the requirements of a concise definition. A man who has the sentiment of the picture will, I imagine, act pretty much in this manner. As he walks along the streets of a crowded city, say New York, he will find himself pausing, watching a group of people or the movement of life generally and saying to himself: "Gee, what a fine picture that would look on the screen." Or, again, he might find himself in the country looking upon the landscape, and would mentally remark: "That would be a fine setting for a picture." Or he might see an old house; a beautiful interior; he might be regarding a specially fine piece of acting either on the stage or off—the uppermost sentiment would be: How well that would look in a picture. Or, again, some particular tone or color in art or nature would strike him; a moonlight effect, a sunset, an effect of tones, or contrast of light and shade. Here, again, your true picture man would find himself saying: That is the sort of stuff I would like to get in my pictures.

Equally so, if, or when, he looks at the great paintings or engravings in the shop windows or galleries, he would say to himself: "That is how I would like my picture to look." In fact, to shorten this little disquisition, your true picture man would live in, by, and for the picture. In so doing assuredly he would at least make an artistic and technical success of his work, the sale of which would then become a matter of business in the proper hands. You see, reader, I myself am one of those who love the picture for itself, and for what it is and must be. Just the same I used to love ordinary photography through which I ploughed from the wet collodion stage to the pictorial stage. All through this phase of my life I *felt* photography, I had the sentiment of it. It took possession of me to the exclusion of a great deal else in life. The result was that, so far as it went, I made a success of it, just as, of course, other men have also made successes of it.

Now comes another phase in my life, which has all the charm of novelty and freshness. I have something of the feeling of the missionary in persuading or endeavoring to persuade picture men, so-called and self-styled, that there is more in the moving picture than they seem to be aware of. More, that is, than a mere haphazard photograph, carelessly developed and giving a black and white positive of a haphazard subject, haphazardly treated. As I feel in this matter, so does the educated public feel. At present the educated public, and by educated public I mean people of some culture and intelligence, is not seriously treating the moving picture to any large extent, because, generally speaking, the moving picture makers are themselves not treating the moving picture seriously—they have not got the sentiment of it. But if they will get the sentiment, then the public will, I am sure, rise to the occasion and look upon the picture as it looks upon other manifestations of graphic art, such as painting, etching, pencil and pen drawings.

The moving picture maker who is thoroughly imbued with the sentiment of his subject will not send out a picture, unless it is a work of art. *"O si sic omnes."*

Washington and the Picture.

By A Correspondent.

[The author of the appended article is a well-known authority on photographic art and has had some acquaintance with moving picture matters. While not necessarily indorsing his strictures, yet we feel that they are deserving of publication in our columns, inasmuch, as they represent the views of an educated man quite competent to pass an opinion. The WORLD is never indifferent to competent opinion from outside sources, on the picture and the method of its exhibition, as by giving space to the views of educated people on this matter, we feel that we are furthering the cause of picture progress.—Ed.]

The two most remarkable things to be found in the City of Washington, as far as motion pictures are concerned, are the facts that you have to hunt the city over with a fine tooth comb to find a really high-class picture, and the exhibition of licensed and independent film under the same roof, in the Arcade.

The first statement will draw down the wrath of every owner and operator on my devoted, if anonymous, head, but while anything but a motion picture expert, I know enough of the game to know that the more expert the jury called in to confute me, the more positive my vindication. There are, now and then, good pictures, in this city, but the general rule is a dancing one which is trying on the eyes, poor business for the man who permits it and a libel on the company which made the film.

For instance, and to be particular. There is a syndicate or trust or combination, or other business arrangement, whereby four of the down town picture theaters are run under one management. These are the Pickwick, the Palace, the Colonial and the Cosmos.

Leaving the Cosmos out of the question for the time being, it being a vaudeville and picture house, and confining attention to the three exclusively picture houses of this group, it will be found that, if one starts at the Palace, goes next to the Pickwick and ends at the Colonial, a crescendo scale of picture jumpiness is presented. The picture jumps up and down and it jumps sidewise, and as all the pictures are small rather than oversize, one is led to wonder why the management, which boasts loudly on its program that nothing has been left undone to make these the most attractive shows in the city, doesn't pay a little more attention to mechanics and less to appearances! No, I refuse to say, not knowing, whether the fault is in the operator, the films or the machines. But as all three houses have jumping pictures, as all three show the best films from the leading manufacturers, one is inclined to think it is the machines, which either need repair or scraping.

Ventilation is good in all three of these houses. Decoration is quiet and pleasing. Seats are comfortable, aisles are broad and the shows, if short (two reels) are the best quality—Biograph, Selig, Pathe, etc., and new stuff —no rainy old film. But to see a magnificent Biograph, example of all that is best in photography in the moving picture, wiggling around on the screen like a picture with St. Vitus dance is disgusting.

This condition one finds all too generally here, where the bulk of the patronage comes from Washington people who, probably, never saw any better pictures elsewhere. Anything goes. The picture can jump, it can be skated through so fast that people walking, run, and people, running, gallop. I saw a cracked condenser—or rather, its image, at the Palace. Anything goes. Get 'em in, rush 'em through, get 'em out again. Rents are high, time is fleeting, houses small, if they don't fill up and empty, faster than normal, there isn't a big enough dividend. Yet this syndicate plumes itself upon the attractiveness of its houses.

As for the Arcade. The Arcade is the result of clever politics of the Capital Traction Company, which runs half the street cars in this city. They had a large, substantial, handsome car barn at 14th and Park Road—top o' the hill in Mt. Pleasant, residence section.

New subdivisions and more money in prospect forced the railway to extend the 14th street line two miles further out. Result, one new car barn, and one old one, no good to any one. So the company persuaded certain men with more money than brains to buy the building and remodel it for an amusement resort. There was to be "millions in it" though any sane person knows you can't run an amusement resort of top heavy size in an uptown residence neighborhood. However, they tried it. Among other attractions—and the only one which didn't promptly starve to death, was the Arcade moving picture theater—to many minds, one of the most attractive in Washington—so attractive, in fact, that it is jammed every night, all the evening, in spite of the fact that one must enter the building, walk up stairs and down a long hall. When you arrive, however, you will find a real little theater, unusually attractive because it is without decoration entirely. The plaster modelling of the proscenium arch, and the white panels on the walls are their own decorations, which have given the place the nickname of the "White Theater."

Here, on what is alleged to be the Corona Screen, you will find one new and two old releases nightly—three full reels for a nickel. Projected well, they are, too, although lately, since some stockholders have taken to relieving the operator—cause, unknown, but probably because he wanted a vacation and "any one can turn the crank, you know"—there have been sundry long waits and some impatience on the part of the audience. But the picture usually stands reasonably still and is seldom run through too fast. It is a great place for women and children and one is bound to say in justice to the management that objectionable films are never shown.

Now comes the funny part. Upstairs, still another flight, is a huge room, called the ball room, run as a dance hall, of the entirely respectable variety, during the winter. Here, if you please, are now a couple of hundred folding chairs, although the regulations of this city distinctly provide for chairs fastened down, a screen which would give a third-rate east side show the creeps to look at, an iron box with what seems to be a fifth hand projection machine in it, doing its little best to make the independent releases worse than they really are.

Downstairs the alleged Corona screen is streaky and spotty—two more coats of paint are needed on it, badly. But it is a dream of perfection compared to the screen upstairs, when it isn't so wrinkled that one absolutely cannot read projected print, is so smeared up with aluminum or other metallic paint as to put into the picture lights and shades which never were on sea or land.

As for jumping around—never was there a grasshopper which had anything on these pictures. Poor Imp. Poor Bison. Poor New York Motion Picture Co.! Some of the films they put out are—well not quite in the class of Biograph, Essanay, Selig, Kalem, don't you know? And when you put an idiotic story on a poor screen, through the medium of badly underdone and overcooked photographs, with a machine which jumps around a foot or more at a jump, why you don't get a very good entertainment for your nickel.

The result, of course, is that there are never more than fifty people sitting around, and wishing they hadn't come!

Now, then, are these two shows, under one roof, one over the other, run by the same people? If they are, isn't the Independent outfit putting one over on the licensed manufacturers?

No, I don't *know* a thing about it. I do know that the man who is apparently manager of the downstairs theater—the "White Theater"—and who is a clerk in the Pension Office in the day time, told me twice, on two different occasions, that the show upstairs and his show were "under one management." If it is, its a mighty poor management, for the overflow alone from the "White Theater" would pay the upstairs show, if they only put on a decent show.

Now, gently, Mr. Independent. I don't accuse you of all the fault. Sometimes you put out a reasonably well-taken film with a first-class story. More often you don't, but that is another tale. But the best of films wouldn't pay in a place where they jump so you can't read them or see expressions, and upon a screen which isn't fit even for song slides—and that is saying something!

With a good film service, a new screen—and plain white cloth would be a vast improvement over this—a new machine or some new parts, an operator who wouldn't "skate 'em through" too fast and a little advertising, this show could be made to pay.

One cannot well leave this Arcade mix up without paying one's respects to the two pianists. Downstairs we hear the same old thing night after night. Upstairs we have a player who can improvise, and who does so, to great effect, especially during a comedy, as, for instance, the Itala Cannon Duel, which is a near-funny film capable of being played to with quite a good deal of effect, by a good pianist. One can't help saying, either, that there is an alleged string band around the corner taking care of a roof garden, also part of the Arcade, and that if you don't like to listen to the good pianist, you can listen to the strings—or you can listen to both at the same time—an ear to each. It must be discouraging to play to a picture under such conditions but then, it probably pays just the same as if there were no band thrown in to worry the player.

As for the films—well, criticism of films is a thankless job and profits no one, much. Yet there is so much which ought to be different, which isn't. I saw a picture, which was an Indian drama, in which an archery contest takes place. The toy bows used by these Indians were guaranteed not to hurt their arms with the strain, and the lady-like way they all shot, reminded one of the old archery clubs and the beginners. It apparently never occurred to the producing manager that there might be a right and a wrong way to shoot a bow and arrow or that any one would see anything incongruous in a toy bow in the hands of a stalwart Indian brave.

There was a Western drama, capable of much effect if it had been handled well. And I grant that, for studio scenery, they made a success of it, but alternating scenes in the suburbs about Philadelphia and labeled "out west" and painted backgrounds with salt all over the place for snow does not make for reality. One is inclined to hope that this, and several other offenders, will abandon the studio for outdoor scenes, as have the biggest and best of the producers. They don't mix, and pictures which don't mix cannot tell a connected story, no matter how good the idea of the story may be.

And, Oh, these actors—these too much actors! In an effort to portray without words, they are overdoing the pantomime. No man in his sober senses, falling in love at first sight, grips his stomach and yanks at himself—nor does he lift his shoulders as high as they can go and drop them a foot to express despondency. The average pretty girl, when you tell her you are in love with her, doesn't squint first heavenward, then at the floor and try to swallow the bosom of her gown. "Breathing impassioned fire down the back of her neck" was exploded as a means of lovemaking in the old tank drama. Why, Mr. Producer, sanction it now? We can't have words in a motion picture—all the more reason for some pretense at naturalness in the acting.

As for the actor or actress who frankly gestures to the camera—!

Well! Its my debut to this audience, and I haven't written any thing pleasant about any one. But having seen real projection, and real entertainment, in other cities, in motion picture houses, I want to see it in my home town. Perhaps if I can stir up a little hornet's nest, I may get it—at least as much of it as is contained in a machine which doesn't jump a ten-foot picture any more than did that at Coney Island jump the forty-foot picture of the fight.

And speaking of the fight—no, space is all gone. They won't let us have the fight here, anyway—unless some motion picture theater owner goes to court about it and make the commissioners show cause as to how and by what right they interdicted it. It's strange it hasn't been done, but there is always hope, some manager will wake up, whether to the way he is being "done" by the commissioners of the District, the way his operator is spoiling his trade or the way his house could be improved with a little business advice.

Bad as things may be, there is always hope. Let us, then keep on hoping—it doesn't cost anything!

PICTURES TO TEACH THE MUTES.

At the Mutes' World's Convention, Colorado Springs, Col., August 6-13, plans were discussed for utilizing the moving picture in providing educational and religious instruction as well as entertainment. A fund was raised for starting the project and providing for special lectures by Prof. E. M. Gallaudet, president of the College for the Deaf, at Washington, D. C. These lectures will be filmed and distributed all over the world.

A GOOD LECTURE.

The lecture on the "Pilgrim Fathers," which has been heard at Keith & Proctor's Fourteenth Street Theater this week deserves more than the usual meed of praise. Very many confuse the Pilgrims with the Puritans. Indeed, so thorough a student of American history as Theodore Roosevelt did that upon one important occasion. It is well, therefore, that a popular lecture upon this topic has been prepared and is now being delivered to audiences.

The slides, too, are excellent, giving many illustrations of scenes connected with the Pilgrims not commonly known, together with excellent reproductions of some of the greatest paintings of striking episodes in the life of these pioneers.

To point out that Provincetown and not Plymouth was the original landing place is in the interest of accuracy in historical research and work. Indeed, the whole lecture deserves credit for its excellence. The mechanical work on the slides is of the best. Some of the reproductions being from different subjects that are remarkably well done.

PICTURE PERSONALITIES

MISS MILLER.

As our readers know we are always glad to include in our gallery of picture personalities, examples drawn from the fair sex. Under the refining influences of women the picture is bound to advance yet further in public favor. Miss Miller is an Australian cousin. She is the daughter of that Mr. Miller, who is the Melbourne partner of our friend, Mr. T. J. West, the picture king: the largest exhibitor in the world, whom we included in our gallery of Picture Personalities last May. Having spent some fourteen months in London, studying the picture in its business aspects, Miss Miller is now on her way home to Melbourne, Australia, for the purpose of taking an active part in the business there. The young lady is a great traveler. She has been in many parts of the world and has gathered up a varied and valuable store of experience. She is not particularly impressed by the somewhat perfunctory manner in which the picture is treated in New York City. But then, nobody is. She is, however, to visit Chicago where she may have cause to modify and maybe change her opinion as to the way things are done there.

Miss Miller confirms what was said by Mr. West and several other Australian visitors, who have come to the office of the MOVING PICTURE WORLD, during this year, in that the picture at the Antipodes is shown in the most dignified manner to the accompaniment of beautiful music. The result is that in Australia the picture show is patronized by the best classes of people, who are exceedingly fond of American subjects. The American picture or rather the American-made picture apparently leads all the rest.

Our fair visitor is bright, alert, vivacious and intelligent. Being still very young, the world (the moving picture world) is all before her, where to choose. We have no doubt that on her return to her native land the experiences she has gained on her travels will enable her to play a leading part as one of Australia's foremost picture women.

MR. H. G. PLIMPTON.

It is said that the hour brings the man. In other words that there is no crisis in life without the man being at hand to settle it. In the picture end of the Edison Manufacturing Company's business, the hour brought the man in the person of Mr. H. G. Plimpton, some eighteen months ago, when he took charge of the great studio out in the Bronx, where most of the Edison negatives are made and where all of them are developed. Concurrently with Mr. Plimpton's appearance on the scene, in the capacity of manager of the negative branch of the Edison Company, many people shook their heads. Human nature is too prone to shake its head at unknown, untried men. But from the moment we met Mr. Plimpton, we never faltered in our opinion, that he would succeed in his self-declared object: that of making the Edison moving picture the best in the world. So he has. The other day when we were out at the Bronx studio, we congratulated our victim, whose portrait is given on this page, on having become a thorough "film man," for good and all.

It is sufficient to summarize the record of the Edison Company's progress during Mr. Plimpton's short managerial career up in the Bronx, to gain a sight of the work in which he has borne a part. An Edison picture to-day in our eyes is faultless in technique. Then, again, it is clean, convincing and, as a rule, cheerful in theme. Of course, you cannot assure that in the moving picture drama the sombre aspects of life shall be avoided. Life is a matter of lights and shadows, ups and downs, contrast and changes. If you essay to depict the drama of life on a moving picture screen, it is inevitable that you must show some of the shadows as well as some of the lights. But you need not unduly dwell upon the morbid, the melancholy and the morose. You can point the moral that, after all, life, when properly lived, is not half a bad thing in its way. You can avoid the prurient, the

salacious and the *risque* in your picture stories. That's what the Edison Company is doing to-day. Other manufacturers, we regret to observe, are vacillating between the sombre and the slightly suggestive. Not so the Edison Company, whose policy stands for brightness and cleanliness, as witness that exceedingly dainty little "Alice in Wonderland" picture, which we saw up in the Bronx the other day.

A hundred and fifty scenarios a week pass under Mr. Plimpton's eyes. Roughly, about 2 per cent. of these productions are suitable for use. Most scenarios submitted to the film makers, are as we know by actual experience, painfully amateurish things. Can it be wondered, therefore, that the Edison Company have sought the assistance of such tried and practiced hands as those of Rex Beach, Richard Harding Davis, C. F. Townsend, Carolyn Wells ond others. Having for many years suffered under the persecutions of the illiterate amateur scribler, we are surprised that all the other manufacturers don't follow the lead of the Edison Company in this respect and turn down the stupid outside scenario writer. Of course, as opposed to this idea, is the suggestion that it is the duty of, or to the interest of, the film maker to try and discover new talent. All sorts of equally absurd things are said about scenarios, their writers and readers. New talent discovers itself. Film makers are not philanthropists. They know what they want and buy what they want. That's all that's to it.

It is trite to say that the Edison dramatic staff is one of the finest in the world and that the name of Pilar Morin will ever be honorably associated with recent Edison work. It is hard to conjecture what direction the future policy of the Edison Company will take in picture making. Time alone can settle this. But of the nature of that policy there can be no doubt. For Mr. Plimpton talks quality and talks it sincerely, with an understanding of what quality really means, namely, technical and artistic quality. It amuses us at times to hear picture men talk and write quality without knowing the meaning of this much abused word. It is the merest truth to say that the subject of the portrait on this page, thoroughly understands what quality means in the moving picture. He is determined to have the Edison picture qualitatively unexcelled and pleasingly varied in theme and treatment. The prevalence of a similar spirit throughout the business would materially advance it in public esteem.

PRIZE FIGHT PICTURES LEGAL.

The anxiously awaited opinion of the law advisers of Governor Hughes is now issued and fully reprinted herewith so that our readers may know it in detail:

Albany, August 20.—The Attorney-General, in a decision made to-day, holds that exhibitions of the Jeffries-Johnson fight scenes films do not offend public decency in the sense in which those words are used in the Penal Code, and that they do not constitute an immoral exhibition or show.

"If, however," says the opinion, "such exhibitions, as a matter of fact, tended to arouse race prejudice or to instigate any considerable number of persons to deeds of violence, they would, of course, become public nuisances as endangering the comfort, repose and safety of the community and would be violative of the penal law.

"I have not overlooked the public policy of this State as declared in Section 1710 of the penal law, prohibiting the holding of prize fights within this State, nor those decisions in several other States in which it is held that the giving of a prize fight could not be enjoined on the ground that it is a public nuisance. But, in my opinion, there is a difference in the effect upon spectators of an actual prize fight and the mere visual representation of such a contest."

In the first place it will be readily seen that the opinion first given by Mayor Gaynor is fully justified, with two such sane and safe men like the Mayor of New York City and the Governor of New York State, the opinion of many self-constituted and inflated authorities bursts like a bubble. The most marvelous duplicity of the New York Journal in bringing this anti-prize fight to a head now gets an unenviable exposure. Editor Brisbane must feel this "body blow" for thrice last week he published the statement that Governor Hughes had "condemned the fight pictures," a statement as equally deceitful as the "great mass meeting" in Cooper Union, when in a building holding several thousands only about three hundred people were present and the whole "demonstration" a "fizzle."

The editorial, "The Journal's fight against the prize fight pictures supported by Governor Hughes," will now have to go in the waste paper basket and the unmasked hypocrite will have to look for some other "virtue" to parade before the public. It is worth while recording that in addition to its many ways of advertising the actual fight at Reno, the Journal of July 3 advised its readers who happened to be at Coney Island on the Fourth that they had made special arrangements to keep a continuous bulletin in "Dreamland" so that the progress of the fight might be minutely followed.

Now that prize fighting is being universally tabooed, the Journal is making campaign capital out of it, so that in the event of any effective legislation they can claim the credit for it. Although now the question is practically settled, suffice it to say that if prize fighting seemed popular the Journal would be the first to champion its cause.

There are two points in the Attorney-General's decision worthy of note; first, that no evil results have followed the showing of the pictures, no "race prejudice" has been aroused and "no acts of violence incited." It is also worthy of note that not the least of the evils predicted by the moral agitators has occurred, to say nothing of the greater evils they affirmed would overrun the land. In the second place the Attorney-General differentiates between "a visual representation" and the actual contest; precisely that statment was made in an article on the pictures in thesecolumns when it was shown that the exhibition of the pictures did not provoke more than ordinary enthusiasm. The outcome of this "hue and cry" shows plainly that there are sufficient laws to deal with such necessities as they arise, and further, that judicious executive officers are at the head of affairs and "the country is safe." Moral agitators are a nuisance; the clergy and the church must always be listened to and respected; the views of their representative men must have weight, but irresponsible little known critics should learn that if they jump into the limelight they incur the suspicion of being "notoriety seekers" and before they are aware "calamity howlers," even if backed or supported in any way by a newspaper gives them neither standing nor authority. Now that their "words have fallen to the ground" and "none of those things happened" which they predicted, it becomes a question at this moment if the quiet public judgment has not dealt with this picture question better than the self-appointed censors and judges; at any rate the matter seems to be evolving itself in a most satisfactory manner.

PICTURES IN SMALL TOWNS.

Sometimes when one sits in the New York theaters and sees really meritorious pictures pass without the slightest indication of appreciation one wonders where the emotions of the people can be. Frequently New York audiences will not display any emotion, no matter how good the picture is, or what it represents.

The writer dropped into a show in a small town the other night just to see what they were doing there. The first picture on the program was "The Russian Spy." The projecting apparatus was so far superior to that usually employed in a small town that it deserves special commendation. This picture ran perfectly steady. Much of the way not the slightest tremor could be detected. It was given the closest attention throughout, and at the end, when the firing squad, which is about to shoot the girl, was driven away there was hearty applause. Perhaps they could be pardoned for not enthusing much over the picture as a whole. It is rather gloomy, yet has sufficient excuse for existence in the information it conveys.

The next was "Tropical Java" (Urban-Eclipse), a very fine piece of scenic work. Considering the difficulty of the subject it is a really remarkable photograph. The writer heard Burton Holmes lecture on Java, with slides and motion pictures, and this film so far surpasses his that there is no comparison. This picture was watched in its turn with close attention.

Then came a song. The less said about that the better. It was not in any sense an addition to the program and could as well be left out. A good song would be an addition, but this was not worth the time it took from the program.

Then came the Vitagraph's lively comedy, "Twa Hieland Laddies." The writer first saw this funny picture in New York and despite its humor there was not a smile, much less a laugh. But here there was a roar from the time they entered the recruiting station and signed the rolls until they marched in front, the pride of the regiment. And without doubt the audience would have stood for it again.

The fourth reel was Lubin's "Adopted Daughter." There was a good deal of sympathy expressed for the unfortunate girl and much rejoicing ensued when she was finally taken away from her cruel foster parents.

The program consisted of these four reels and a song for 10 cents, and the theater is packed from its opening at 3 o'clock in the afternoon until 11 o'clock at night. Some of the time even standing room is at a premium. The proprietor has the exclusive license in a town of over 15,000 people. Others have applied, but have been refused. The town would stand one more good theater. It is a community where the best people go and only the best show would pay at all.

The proprietor is increasing his revenue some by throwing the pictures of candidates for local offices on the screen. It is a good means of advertising for them and helps out his revenue at the same time. I might add that The Moving Picture World is a regular and welcome visitor to this theater.

B. H. A.

THOSE POSTERS.

Considerable comment has been made of late through various channels in regard to the use of posters by moving picture exhibitors, and in a great many instances the scathing criticism directed toward them has not been undeserved. It is an undeniable fact that posters are an excellent advertising medium, but, like every other advertising medium, they must be used with judgment. Yes, and sincerity as well. Sincere publicity is never devoid of results but if a man is making a statement in his advertising which he himself does not believe, how long does he suppose any one else will believe it? And that is just what the exhibitor is doing who hangs out a poster describing or portraying a scene from one film and then exhibits another; or still worse, shows a poster that has no connection with any film whatsoever. When your patrons fail to see the connection between the posters and the film you are displaying they will not make any audible comment, but nine cases out of ten they will make a mental note of it, and thereafter you may as well hang your posters in your cellar, for they will have just as much effect there as in your lobby.

I am not trying to discourage the use of posters; on the contrary, am heartily in favor of them and especially during the approaching Fall and Winter months. In a very short time the regular theaters will open their doors for the season and naturally their offerings will attract many of the regular patrons of the moving picture theater. And right now the exhibitor should be hard at work devising ways and means to successfully meet this competition by advertising.

Perhaps you have considered the use of posters, but the recent criticisms have made you rather undecided as to just how and when to use them. Here is where I want to give you a bit of well meant advice: "Use posters, but use them judiciously." First of all, don't use a poster that has no connection with the film you are running. For your own sake, and for the sake of the business, don't. Don't paste or tack the posters on your sign board in front of the theater and then chalk a half dozen lines around it, describing the poster. If the poster is of any value at all pictorially it will tell its own story quicker and more effectively than any fifty lines you can chalk around it. As to the use of posters pasted on canvas and hung up like a banner in front of a side show you surely need no instruction, for they are positively hideous to say the least. There is only one effective way to advertise with the aid of posters and that is to buy a neat, suitable frame, place it on an easel in your lobby or some attractive show window of a store, if you can get permission to do so, and place within this frame the posters that faithfully portray scenes of the film which you are advertising. Change them for every release, and above all, keep them clean. Perhaps when you read the last sentence you will say to yourself, "that all sounds very well, but it is impossible for my exchange sends me posters that are already soiled and I must use them or not at all." Nothing of the sort. Perhaps you are one of the many that have been paying the exchanges for the use of posters, which you return with the film, and which are used time and time again by other exhibitors. If you are, it's about time you are changing your methods. Don't pay rental for the use of any poster, but, if you feel that you must get your posters through your exchange, buy them outright. Don't rent a poster that has mud and dirt from seven different States spattered over it before it reaches you. No wonder the use of posters has been criticised.

Posters can be purchased singly from most any agency for ten cents apiece, or from the film manufacturers. All the manufacturers have a plan whereby you can receive posters for twelve different releases for a very nominal sum, and these posters are usually sent to you a week in advance of the release. The latest innovation of the manufacturers is that they are having posters made direct from one of the scenes of the film, or from the original photos, and are printed in four colors instead of two as heretofore. The manufacturers must purchase these posters in large quantities, so as to be able to procure a low price, and when they are sold to you at the price they are the manufacturers are not making a profit; on the contrary, when the cost of mailing, etc., is taken into consideration, they are not so much as "breaking even." And they are well aware of it, yet they realize that by supplying you with artistic posters, instead of cheap, gaudy stock lithos, that they will be benefited in the long run, and it is a foregone conclusion that you will be.

When a manufacturer is spending hundreds of dollars a week so as to be able to supply you with posters, and at such a low cost to you, it appears to me that the most reasonable thing for you, Mr. Exhibitor, is to buy the posters direct. Work in conjunction with the manufacturers through your exchange and you can do more for the moving picture business than all the written suggestions ever could. The manufacturers are doing all in their power to keep the pictures free from criticism, so it's up to you to do the same with your advertising methods. In concluding I wish to repeat, when you use posters, use real posters, place them in a frame, keep them clean; and instead of drawing criticism, you will find that they will invite the dimes to your cash drawer.

AN ONLOOKER.

[In connection with "Onlooker's" remarks anent the poster, we publish the following letter from an exhibitor as it contains a hint to manufacturers; or at least their publicity agents. We have, ourselves, often felt regret that the most sensational scene was often selected to posterize a film, and the imagination was often drawn upon by the artist if the picture was not sensational enough. We are glad to know that exhibitors, for whose use these posters are intended, agree with us.—Eds. M. P. W.]

Sandusky, Ohio, August 22, 1910.

Moving Picture World:

Dear Sirs—I would like a small space in your paper about the lithograph banners that are being sent out by the film makers. If they wish to build up the business it is about time they pay some attention to getting out banners that will appeal to the ladies and children, instead of the blood-curdling scenes where they are holding up knives that a crime has been committed with, and many others that have no meaning. I could name numbers of them if I wished. I enclose a poster of a film put on the market a few days ago and will ask you if you think it a fit banner to draw ladies and children? Yours truly,

CHAS. REARK,

THE POSTER.

Somebody asks: "What is an operator's license?" Go and try to get one and find out. Many hardships have been worked out by rather a stringent enforcement of the naturalization regulations, but that cannot be helped. The examiners say: "We abide by the law."

* * *

It seems ridiculous, though, that a young man who does not know how to prove that his father was a citizen of the country should be forced out of the building by a policeman who could not stand the same test.

* * *

The Attorney-General of the State of New York has decided that there is no law prohibiting the exhibition of the Jeffries-Johnson fight pictures. This is what the unfortunate Mayor Gaynor decided with the endorsement of the Corporation Counsel and the practical declaration of Governor Hughes. I am interested in so far as the pictures are concerned. I have claimed from the beginning that any interference would be illegal. One right start was made and that was the stopping of the Kauffman-Lang affair. I really do not know that any attempt would have been made to take pictures of the fight, but I do know that no one was allowed to take the pictures and then be "squeezed."

* * *

The Jeffries-Johnson pictures have not been the failure many people suppose. Some hundreds of dollars have been gathered by the promoters; and not a few dollars have been paid in under the cover of society by some people who have tried, or pretended, to point out the brutalities of the affair.

* * *

The popular claim appears to be in favor of the elimination of fights of the fistic variety from the moving pictures. Let the popular voice reign, but let it be heard at the time of the announcements of fights—and not after.

* * *

I thought of one thing the other day: How is it that 6,000,000 people are supposed to combat the exhibition of the fight pictures and yet the railroads of the country, controlled by the same people, reaped the harvest from the original event? There are one of two conjectures in this: either the very people who protest against the pictures condoned the original act, or they were asleep. All the world loves a fighter and the same world hates a hypocrite.

* * *

I see the fight pictures have been running in a theater on Fourteenth street for the past two weeks and the equilibrium of the universe has not been disturbed. They have also been shown in other parts of the city and many other parts of the country with the same result. Idiocy seems to have given way to fair play. The worst the cranks can say about the fight now is that it was "tame." To prove the consistency of the opposition I quote the following from the Saint Samuel's Almanac:

"In fact there was no objection to their showing the fight pictures and they might as well have invited all of New York society to see them." Quite a change in sentiment, isn't it?

Present indications go to prove that the Paramount Film Company made no mistake in opening a branch office in Washington, D. C. Their advent in the Capitol City has certainly caused a stir among the exhibitors and stronger efforts are being made by the licensed exchanges to hold their trade than ever before. The first house to show the Independent goods of the Paramount Company was the Majestic Theater (1,500 seats) on Pennsylvania avenue. The manager of this theater was very pleasantly surprised and remarked that he did not know the Independents had such good pictures. General Manager Bernstein of the Paramount Company states that as soon as business warrants it, the Washington office will buy the entire output of the Independent manufacturers.

ADVERTISING FOR THE EXHIBITOR.

In advertising his theater, the exhibitor generally finds himself restricted to the use of three or four mediums, and naturally, on account of their limited number, these mediums must be worked to their fullest extent and in the best manner possible. The three mediums most in use are newspapers, posters, and handbills or dodgers. Each of these three has its advantages and disadvantages, and each, in so far as results are concerned, is in a class by itself.

Take newspaper advertising, for instance; in the medium and small sized cities and towns (I might add here that this article is principally for the exhibitor in these towns) the newspaper is an excellent advertising medium, but it is safe to state that the newspaper ad. of your theater will be read mostly by women and children. A good patronage to cater to, but how about the busy man who doesn't care to read the newspaper ads.? Yes, you have your posters in your lobby prominently displayed where every passerby can see them, and they speak for themselves. True enough, but everybody in your city does not pass by the lobby of your theater; and to reach the people who neither read your newspaper ads. or pass your theater, is where the handbill or dodger gets in its work.

When used once or twice a week, and especially for advertising a special program, as a result getter the handbill can't be beat. Take, for example, a manufacturing town. A few boys placed at the exits of a factory at quitting time can place your dodgers in the hands of hundreds of men who never see your newspaper ads. or posters, and you can feel assured that 90 per cent. of them will read the dodger word for word.

Now you are arguing with yourself again, something like this: "They cost too much"; "I can't write the copy for a good bill"; "ought to have cuts to illustrate the text, and I can't get them." Well, this time your arguments are all for naught, for once more the film manufacturers, for your especial benefit and for the good of the business in general, have arranged all the details, so that now, whenever you want handbills or dodgers, they are quickly available, and at a very reasonable price. Arrangements have been made with Hennegan & Co., Cincinnati, Ohio, whereby dodgers can be obtained for any release. These dodgers obviate the necessity of your writing copy or furnishing cuts, for this house illustrates every handbill or dodger with cuts appropriate to the text, and they describe the releases in an attractive and interesting manner.

The Hennegan Company is furnishing a very suitable and convenient size, 8 x 11 inch, 4-page (5½ x 8 inch) handbill, for the ridiculously low price of $2.00 per thousand for the first thousand, and $1.75 per thousand thereafter. All you need to do is send the money, stating for which release you desire to use the printing, and they will be in your hands, with name of your theater, date, etc., printed on first page, ready for distribution in about the time you would ordinarily take to plan a bill. These heralds are carefully gotten up, nicely illustrated, and well written by an advertising man who has had long experience in the show business. When you want to advertise with handbills or dodgers, try this new idea, and the chances are that once more you'll feel grateful to the manufacturers for their solicitousness of the moving picture business and the welfare of the exhibitors. As for results, they are sure to come.

This firm has also inaugurated a new idea, which is proving quite profitable to the exhibitors fortunate enough to use same. For each association release, they print one-sheets in the largest possible type (12 to 30-inch letters) the name of the subject and manufacturer. This gives the exhibitor an opportunity to use two styles of posters with each reel, and many of them prefer the large type poster to the lithographs now being furnished. They sell these at four cents each. Many theaters are using these one-sheets in the center of a nicely bordered three-sheet board with good results. The Magnetic Film Service Company are distributing these to their customers, and they are delighted with the results.

THE SALES MANAGER OF THE POWERS MACHINE.

H. B. COLES.

The picture business has many phases, the study of each and every one of which enables one to form an opinion on the condition of things. For example, there is the projector end of matters. H. B. Coles, the esteemed representative of the Nicholas Power Company, has recently returned from a long trip to the Far West, in the interests of his company, and those, of course, of the Power's Cameragraph. Mr. Coles reports a most successful trip, from a business point of view. This was only to be expected when one realizes what a beautiful piece of projection mechanism the Power's Cameragraph is. In the course of a long and interesting talk with Mr. Coles we learned that the picture outlook all over the country is exceedingly brilliant. The picture men have recently had a good time and are putting their houses in order for the Fall season. So far from there being any diminution of public interest in the picture, it was Mr. Coles' experience, wherever he went, that it was on the increase, as evidenced by the prosperous condition of the exchanges and theaters. There is a general tendency, in his experience, to pay closer attention to good projection. The exhibitors more and more realize that they must show a good picture; and that in order to show a good picture an efficient projector in competent hands is essential. Hence the great success Mr. Coles met with the Power's Cameragraph on his trip, which extended through practically every State in the Union, enabling him to see, in his own words, "something of his own country." In such able hands as those of Mr. Coles the Power's Cameragraph is bound to acquire added popularity by having its many valuable features lucidly and convincingly explained and demonstrated.

Of exceedingly timely interest to exhibitors all over the country is a news item to the effect that the Levi Co., Inc., makers of slides at 24 Union Square, New York City, have made special arrangements with the American Press Association whereby they will reproduce on slides all events of special interest. They will have slides in a few days of Col. Roosevelt's Western trip that will be of great interest to exhibitors everywhere. Slides are now ready representing some of the incidents in the attempted assassination of the Mayor of New York and of the recent celebration at Provincetown, Mass. We believe that these slides will be a welcome addition to the programs of all picture houses, showing as they will incidents of general interest from week to week as they appear in the public press.

UNCONSCIOUS HEROISM (Pathe).

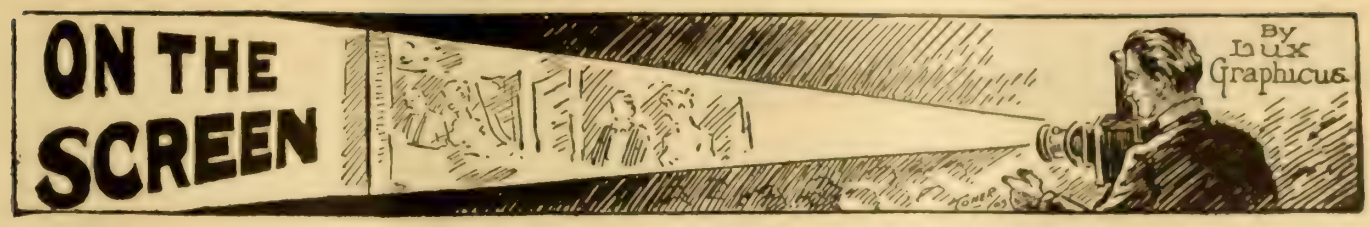
The higher development of moving picture art is exemplified to a marked degree in this Pathe film of early release. The story which is unfolded is almost without plot. It is just a pathetic little story of a boy who, during the famous siege of Paris, stole out of the city and crossed the enemy's lines to procure a bottle of milk for his ailing baby brother. The brave youth is captured by the Prussian guards and brought before the colonel, who spares him because he has children of his own at home, and the boy is gallantly escorted in safety beyond the Prussian lines. But Fate is unkind and almost at the gates of Paris he is shot by his own countrymen, but the mistake is discovered and the wounded boy has the satisfaction of fulfilling his mission.

Simple though the story is, it has been worked up with true artistic skill. The play has the master touch of genius and the various emotions are so well acted that subtitles are hardly needed to understand it. This is the kind of picture play that is going to hold the attention of the public, and we are glad to see that Pathe Freres, who are so adept at the mechanical end of matters, are going in for this kind of play. We hope to see more of them.

THE HUNGRY VICTIMS OF THE SIEGE.
Scene from "Unconscious Heroism" (Pathe).

NEWS FROM HOME.
Scene from "Unconscious Heroism" (Pathe).

THE BOY HERO IN THE PRUSSIAN CAMP.
Scene from "Unconscious Heroism" (Pathe).



"No man is infallible," said the late Professor Jowett of Oxford, one of the greatest scholars and pedants of last century, "not even the youngest of us." Infallibility is the prerogative of only one man on earth and that in respect of faith and morals. And of course when we come down to the practical aspect of things, he is governed in his decisions by a college or committee of Cardinals, educated ecclesiastics and men of the world, competent by their training and knowledge to give decisions and opinions upon questions of faith or morals. This is a rough and ready definition of Papal infallibility.

"Holy smokes," said a friend to whom I was talking in this vein the other night, "what on earth has this got to do with the moving picture!" Certainly, at first blush, not much. But, as I always take the readers of this page absolutely into my confidence and tell them exactly what passes in my mind from week to week, I feel sure that though they may be somewhat mystified by my opening paragraph, they will have the persuasion that it leads up to something of vital interest in connection with the business and the exhibition of the picture.

* * *

Where lies infallibility, in deciding what is right and proper in the moving picture for public exhibition? In the People's Institute Board of Censorship, in the Chicago Censorship, amongst the clergy, the magistracy, or the press or the philanthropic, benevolent and humanitarian societies—are these the custodians of infallibility in respect of the morality of the moving picture? Where, in short, shall we turn for a universally respected decision, as to what is right and what is wrong, in the way of moving pictures for public exhibition?.

* * *

Bother it all, Pat Powers! It's you who have forced me into this highly casuistical strain of thought! But it is not even a case of casuistry. Theologians may say that it is one of morality. Anyhow, it is the picture of the handsome lady on page 480 in last week's Moving Picture World that causes me to write as I am writing now. The girl in high boots, tights, bare arms and neck is certainly a very shapely figure—in the characteristic vernacular of the time, "She is a peach." And to think that she is to meander in this attenuated stage garb through several hundred feet of film, for the edification, the amusement, or something else, whatever you may like to imagine, of hundreds of thousands of moving picture theater goers!

* * *

Of course in real life burlesque queens don't walk about in stage costume. In real life burlesque queens are very unromantic persons indeed; rather vulgar people, living on beef and beer, and being not too particularly refined. Stage life, circus life, and all the rest of it are not conducive to the exhibition of the finer attributes of human nature. These people are just players, and in playing for a livelihood they are apt to forget that after all they are only just mere men and women. So it has come to pass that players—that is, stage folk—have always been in a class by themselves, ever since the time when Shakespeare and his companions started the business, and William himself wrote the immortal lines beginning, "All the world's a stage."

* * *

I was half-way through these paragraphs when an exhibitor friend called upon me, and strongly objected to the production of pictures in which kissing prominently figured. He thought that in the interests of the older people who go to the theaters, the kissing pictures should be eliminated. "Younger people don't understand kissing!" he said. Don't they though! And so do the old ones, in my experience. Here is the question suggested by my friend's observation: Where is the line to be drawn? There is nothing wrong **per se** in kissing, therefore there cannot be anything wrong in its representation on the moving picture screen. But evidently a line **has** to be drawn in the subject matter of these pictures. Where **shall** it be drawn, and who is to draw it? That's the question.

Meanwhile, Mr. Powers' burlesque young lady is immortalized on film. Of course she wouldn't walk down Broadway, New York City, in that garb. If she did, she would be promptly held by a New York cop, you bet! But if it be wrong for her to appear in that guise in the street, is it right for her to appear in a similar guise on the screen, before hundreds of thousands of eyes? I dare say that, as in most affairs of life, much is to be said on both sides.

* * *

One of these days we may have Mr. Anthony Comstock invading the moving picture theater and objecting to such pictures as this of the Powers burlesque queen. I don't object. I don't object to the young lady, Diana, right on top of the building in Madison Square, within rifle shot of this building. Some people do, however. They would go along Thirty-fourth street or Twenty-third street, and clothe the young lady in the latest fashionable garments of womankind. That is **their** method of drawing the line. In other words, in their view of things there is no line to be drawn. They simply say that beauty adorned is adorned the most. Of course, as my educated readers know, in the original line the word reads "unadorned."

* * *

I write these paragraphs because the tendency among film makers is to rely upon the portrayal of female beauty, more or less adorned or unadorned, for the success of their pictures. But they can't be too particular in drawing the line. A large volume of public sentiment is still against the pictures. The makers of these films cannot be too particular in their treatment of the female form divine. That which is permissible on the ordinary stage is apparently not yet permissible on the moving picture stage, otherwise we shouldn't have a Board of Censorship for the moving pictures. There is no Board of Censors for the ordinary stage; the result is that the Broadway theaters of New York City can, if they like, put on any number of pieces which are just so many "leg shows"—troops of girls just about as scantily dressed as they well can be. Are we drifting towards the same sort of thing in the moving pictures? If so, where is the line to be drawn and who is to draw it? Will somebody tell me?

RACES ACROSS COUNTRY, BUT BEATEN BY DEATH.

Chas. O. Baumann, of the "Bison" Company, Hurries from California to Bedside of Dying Child.

More pathetic than any scene ever depicted in the picture films of his company was the experience of Charles O. Baumann, secretary and treasurer of the New York Motion Picture Company, who lost in a race with Death across the continent to reach the bedside of his boy Frank, who died on Sunday, August 21.

Mr. Baumann, as we have announced, was in Los Angeles with the "Bison" stock company. The boy had been ailing prior to his departure, but the family physician advised Mr Baumann that in his opinion no serious complications could be expected. Mr. Baumann had only been in California a few days, however, before an unlooked for change for the worse took place in the child's condition.

Telegraphic advice to this effect reached Mr. Baumann on Friday, August 19, and he immediately boarded the California Limited and began the race for home. He reached Chicago Monday noon and arrived in New York on the Twentieth Century Tuesday morning. But Death won and Mr. Baumann can not be consoled with the messages of sympathy that poured in from his many friends.

Mr. Baumann was exceedingly fond of his son, who was fourteen years of age. The interment took place on Thursday. Many beautiful floral pieces were received from sympathetic friends, a great number of whom were present at the funeral.

The Editors of the Moving Picture World take this opportunity of extending to Mr. Baumann and his bereaved family their heartfelt sympathy and that of his many other friends on this sorrowful occasion.

"Willie" (Selig).—He started West at the instance of the girl's father to grow up with the country, as green a tenderfoot as was ever welcomed by the appreciative cowboys. But he acquires knowledge rapidly, and shortly he makes it so interesting for his companions that they quite agree that he is one of them. Then he goes home and claims the girl.

"The Count that Counted" (Essanay).—A lively love story, illustrating the resourcefulness of a reporter and how it was turned to good purpose. The old millionaire, who objected to the reporter, was duped into accepting a supposed count as a son-in-law, and great was his surprise to discover that the reporter had outwitted him after all. This comedy is diverting because it is lively. Human nature, the most interesting of all subjects, is apparent all through it, and the result will meet with the approval of motion picture lovers without distinction. A good comedy, full of life, is to be commended always. And in this instance the actors have risen to the occasion and produced something of unusual merit.

"The Perversity of Fate" (Kalem).—Unquestionably this tale will appeal to many because they will see in it a repetition of facts which have come under their own observation. While love is more often requited than otherwise, there are still very many instances where true hearts go through life bearing a burden they can never escape. Here is one illustration. Dramatically the story is told and the actors work it out sympathetically and earnestly, developing emotion as they proceed. Few can see the picture without being stirred to the heart by the story itself and the suggestions which flow from it. Maybe the suggestions, the recognition of such a possibility, really appeal more strongly than any other feature. Be that as it may, the audience showed clearly that this film struck a responsive chord in the bosoms of most of them and they sympathized with both when they discovered how fate had cheated them.

"A Cheyenne Brave" (Pathe).—An Indian love story with a long chase through picturesque scenery as one feature and a duel between two Indians for another. But the girl's lover wins and, entering their canoe again, they depart for the land of the brave's people. Some interest attaches to a love story of this character because it is a type of the heart stories of all men, but the principal attraction of this story is the beautiful outdoor scenery, so well photographed and reproduced. The story may be needed to afford a reason for the long canoe journey, but there is little in it which appeals strongly to critics of love stories. Beautiful scenery is always interesting, and since the great outdoors became so popular such pictures attract increasing attention.

"The Rival Serenaders" (Urban).—A comedy representing difficulties when rival serenaders take a hand in entertaining. It contains some interesting situations and develops some good comedy features.

"Paris, Seen from the Eiffel Tower" (Urban).—An excellent piece of photography, giving a good idea of how the city of Paris looks from above. The work is clearly done and the operator made the most of his opportunities. While views of cities taken from a height like this are little more than maps, there is a certain fascination that attaches to such views largely, perhaps, because it causes a repetition of the sensations experienced when one is looking down from a considerable elevation. To have Paris at one's feet is sufficiently unusual to be novel. When the work is as admirably done as it is in this instance the attraction is greatly increased.

"When We Were in Our Teens" (Biograph).—A lesson in diplomacy, taught in a humorous way and proving beyond a reasonable doubt that the one who is not diplomatic speedily loses all his hopes in present happiness, or in possibilities for the future. The moral is, if a moral can be said to be concealed about the person of this entertaining picture, do not criticise a girl's paintings, or biscuits, or anything else she does if you want to stand in with her. Having impressed, with some degree of force, this important fact upon the minds of a large number of people, this film may be declared to have proved its right to existence.

"An Old Story With a New Ending" (Biograph).—Often the interest of a story increases in direct ratio with the unexpected features that develop. Here is an old story, so old that it has been hoary with age for lo, these many years. Yet by switching the ending it is given a fresh zest which makes its retelling funny instead of a matter of mourning as it might have been in less capable hands. The girl's note in the overalls seemed all straight, but he didn't exactly expect the information that the girl wanted a man who could afford something beside 47-cent pants. It is an evidence that the girl was sensible and well worth winning. Moreover, it developed a new feature in story termini that should be useful to others who may at some time desire to purloin or repeat an ancient yarn.

"Shorty at the Shore" (Lubin).—All sorts of chases from subways to balloons have been developed by motion picture producers, and each one has some individual comic feature that makes it interesting and laughable. But it has remained for Lubin to reproduce a chase in a roller chair on the boardwalk at Atlantic City which offers novel and extremely laughable features. Shorty, the poor and abused gardener, gets his vacation, through a clever hoax, but when the deception is discovered trouble begins, and only for the episode of the roll chair Shorty's situation would have been perilous. The comedy is bright and sparkling and should prove an attractive addition to any program.

"Her Winning Way" (Melies).—A comedy which has all the dash and go which are usually inseparable from a comedy produced by this house. It might, perhaps, be said that suggestions are concealed in the obvious humor which might be discouraging to those who come under the spell of a similar winning way. Of course observations of this character may be altogether superfluous, yet they may, under certain circumstances, be more or less poignant.

"Human Hearts" (Selig).—A drama in which the Selig players have seized the opportunity and have developed a notable film. The very name is suggestive and the film itself fully sustains whatever emotions may have been suggested by the name. Probably the human heart is the least understood of all created things, and this picture plays upon the emotions with a sincerity and force which cannot be resisted.

"How the Squire Was Captured" (Edison).—A sparkling comedy full of humorous situations. It relates how the old squire, seriously smitten with a pretty girl, is unable to get her, but he is consoled with a maiden aunt of uncertain age. The laughable manner in which the squire is taken bodily into camp will supply entertainment for a pleasant half hour. The story is well told and admirably photographed, and the picture is replete with the numerous complicated and funny situations which contribute to its attractiveness.

"Bumptious Takes Up Automobiling" (Edison).—The story of Bumptious has been entertainingly told in his various escapades. The latest is a worthy addition to the lively series. The latest and funniest adventures of the stout and self-important gentleman are too good to be described. The picture must be seen to acquire an adequate conception of what he does and what happens to him. Suffice it to say, after this picture is seen there will be a vast change in your opinion of the sport of automobiling.

"A Short Lived Triumph" (Pathe).—A comedy which effectively tells the story of one who believed himself sufficiently sure of his ground to prevent difficulties. However, as is graphically shown, his triumph is short lived and his experiences furnish a good laugh for any audience. The comedy is well told and the acting is satisfactory.

"The Eriks" (Pathe).—A comedy in which the actors have entered sufficiently into the spirit of the occasion to make it interesting and funny. Some of the situations develop exceptionally good humorous conditions, while others are only less so. The film successfully accomplishes its purpose and raises the laughter of the audience. It could scarcely perform any better service.

"True to His Trust" (Kalem).—A historic frontier story which details the experiences of a baby with Blackfoot raiders. Like others of the Kalem films which have depicted exciting episodes that might have occurred in any frontier settlement, the picture will thrill with its tensity, yet it has practically nothing of the dime novel order about it. There is an earnestness of purpose in the leading characters which makes them seem real personages and holds the interest of the audience throughout the film. The melodramatic plays some part in the development of the plot, but it is not so marked as in some of the frontier pictures and the introduction of the baby adds immensely to its interest. The play introduces a new type of Indian and the audience is treated to an exhibition of Blackfeet. These Indian characters are quite the best features of this series of Kalem films, though this by no means belittles the importance of the story upon which the exhibition is strung.

The reproduction of disappearing Indian life is an important historic work which deserves encouragement.

"Running Fire" (Kalem).—A short, snappy comedy which will set them laughing. Less than 200 feet long this film has more fun packed into it than many so-called comedies five times as long. What is the use of explaining it? Better see for yourself. Or, if you ordered without seeing it, you would not be badly cheated if you didn't like it. Your audience will.

"The Sorrows of the Unfaithful" (Biograph).—It is not often that this company presents a picture of the character of this one. Insanity, murder, self-destruction are not pleasant features to contemplate even though they are presented with extraordinary dramatic power. Unfaithfulness is presented in what is probably its true light, and while its consequences are not always so tragic, they are serious enough in all cases to make them abhorrent. One death, perhaps two, in this picture was due to haste. While the picture teaches the disaster that follows unfaithfulness, it also teaches the dangers of haste. Explanations are often possible in cases of this sort and had one man investigated before he acted there might have been two deaths less. On the other hand, while the film clearly lays the blame on the girl, there are those who will say that she had a right to change, that no wedding ceremony had been performed and that she had a right to renounce her vows if she chose. The picture raises a nice question in ethics which can scarcely be satisfactorily answered without careful consideration, and then opinions will differ. The views in the picturesque old fishing village and the sea are well worth seeing.

"Cowboy Chivarly" (Lubin).—A cowboy's bravery in Indian fighting is used as a contrast for the athletic prowess of a tenderfoot with good effect. The dramatic situations are built up around a girl. Possibly Percy, the tenderfoot, would have got the girl if the Indians hadn't appeared. But, unfortunately, Percy's experience with Indians was limited and it is scarcely to be wondered at that he showed what is commonly called the white feather. Now enter the cowboy who knows all about Indians; and the chances he has to show how brave he is places him in high esteem with the girl again. Percy redeems himself, still he fails to get the girl. The story abounds in thrills and interesting situations and is acted with the usual snap of the Lubin players while the photography assist in making the film attractive.

"A Miscalculation" (Pathe).—A possible result of a miscalculation in astronomical observations. Following the erudite professor's lead his friends disposed of their belongings and made merry while awaiting the destruction of the earth by the comet. But the catastrophe did not occur and because his information came on crossed wires and was badly mixed he gets a vigorous drubbing.

"Butter Making in Normandy" (Pathe).—An industrial picture presenting in a graphic way how butter is made and prepared for the consumer in Normandy. Those familiar with butter making in this country, either in dairies or at the individual creamery, will be interested to note the somewhat different methods of manipulation. Those who are not familiar with the process anywhere will be interested because it shows the process of preparation of an important article of food. The photography is clear and some of the dairy maids are good to look upon.

"Dora Thorne" (Selig).—Bertha M. Clay's love story on the screen. Undoubtedly this film will be popular. Many thousands, perhaps, who have read the story will want to see the picture. Others may be interested to know how an earl's son, despite strenuous opposition, finally succeeds in marrying the gardener's daughter. For those who have thrilled and wept over the unfortunate love affairs of this couple here is an adequate reproduction that will make the story seem more vital. The actors enter into it with sympathy and they perform their parts with discretion. As a means of entertainment this picture will serve its purpose; but unlike some work done by Selig this has nothing permanent about it, and the end leaves no impression beyond the questionable emotion engendered by a love story of this type.

"Refusing a Mansion" (Gaumont).—How and why the mansion is refused is entertainingly told in the picture. Acted with the energy which characterizes the Gaumont Company and admirably photographed, the picture supplies sufficient entertainment to justify its existence. The question of why is answered and the audience is somewhat disposed to agree with the situation.

"Buying a Mother-in-Law" (Gaumont).—A novel way, perhaps, to obtain a mother-in-law, though maybe more have obtained them this way than is generally known. Anyhow, here is a clear presentation of such a case. Whether the price was too much, or not, is a question which might well be decided to suit each individual. Some would probably say one thing and some would say another, but the fact remains that many will say that to buy one at any price is a needless expenditure of money, or anything else that has value.

"The Shepherd's Dog" (Pathe).—An interesting picture in which a dog plays an important and altogether excellent part. Usually in a film of this type the interest centers in what the animal does, and this is no exception to the rule. Animal intelligence is always interesting, whether exhibited in the films or elsewhere, and such a picture is certain to be popular. Everyone is interested as soon as the picture appears and this interest never wanes until it ends.

"A School in New Guinea" (Pathe).—That they have schools in New Guinea may be a revelation. That they can be brought to the doors of those whose conception of the country is practically a blank, excepting that it is a region of savagery, is more interesting. The presence of schools argues improvement and that is an important feature. Meantime interesting bits of life and scenery are shown and one acquires a reasonably accurate idea of what life is among the natives of that far and little known land. The motion picture has here performed its most important function. It has conveyed useful information in an entertaining manner.

"Under the Old Apple Tree" (Vitagraph).—A comedy which seems to prove that many unexpected things can happen under the old apple tree. Whether or not all these did happen under such a tree is beside the question. The energy of the Vitagraph actors has developed a picture which has entertaining and novel situations and have worked it out to the logical conclusions with much sympathy. Meanwhile it is a comedy which keeps the audience laughing a considerable portion of the time. It is, therefore, of use and deserves the long run it will probably get.

"Love and the Law" (Edison).—A scene from "David Copperfield," by Charles Dickens. It is the well remembered incident of the hypothecated bonds which Uriah Heep expected to use to force Agnes to marry him. The story is closely followed and the actors have interpreted their parts with intelligence and discretion. It seems needless to go over the story, David Copperfield is known to every reader of English literature and probably a majority of those who see this film have rejoiced over the discomfiture of Uriah Heep and the happiness of David and Agnes. The staging and costuming of the play seem to represent the Dickens' story with as much accuracy as can reasonably be expected now. It is a difficult matter to stage a scene of this character so it will meet the objections of all captious critics. But perhaps if the work is done as well as this it will be sufficient to satisfy most who will see it. Moreover, it will make the characters in this story who have been loved or detested, as the case may be, living entities, endowed with intelligence and the power of voluntary action. In this instance the work has not only been done with care, but it has been accompanied by an appreciation of the really important features which are not always noticeable in an elaborate picture of this character.

"Neighbors, or Yvonne's Sacrifice" (Gaumont).—The title gives no hint of what the picture really is, a love story in which mother and daughter are rivals and the mother wins. Neither the acting or the story are particularly strong. The girl's grief is the best bit of acting in the piece, and that possesses no particular merit to raise it above the commonplace. The picture is scarcely worthy of the house that stands sponsor for it.

"Four Little Tailors" (Gaumont).—A humorous skit depicting the effort of four tailors to win the hand of the master's daughter when he promises to give her to the one most proficient in his business. The love story gives a touch of life to some good trick photography. One sews without a thread, the second sews without a needle and the third sews the wing of a fly. The fourth merely does well what a tailor should do and gets the girl, putting the seal of approval upon the man who does his work well.

"The Three Cherry Pits" (Vitagraph).—A duelling story with the death left out. The interest in this picture is greatly increased by the excellent character studies of the dignified old gentleman and his unique way of returning three cherry pits thrown at him by three thoughtless youths. He teaches two of them a salutary lesson and forgives the third because, as he puts it, his honor does not demand that he take life. There is all the tense interest connected with the duel, with the gruesome death scenes left out, a feature upon which the producing company deserves commendation. The imagination can supply anything required without the

necessity of laying one or more victims dead at the feet of the audience. The closing scene, where the veteran falls back dead with the words of forgiveness upon his lips is strong, and as the party of men turn reverently away, one is sensibly impressed by the dignity of actual worth as distinguished from the ephemeral popularity of the moment

"Take Me Out to the Ball Game" (Essanay).—A lively travesty on the passion for baseball which actuates so many devotees of the sport now. Not always, however, will a man become so excited that he forgets to take his wife home, leaving her on the bleachers to find her way home as best she can. Probably the innovation of having bull pups chase umpires all over the grounds will not become popular, particularly with the luckless umpires, but in this instance it adds another feature of fun to a film already overflowing with it. Then comes the finale, which starts with a family row, but ends in peace and happiness at home. Blinks is undoubtedly benefited by his outing, though it must be confessed that his nervous condition borders on collapse at a number of stages of the progress of the story.

"The Romany Wife" (Kalem).—This firm has produced some satisfactory gypsy pictures before, but none, perhaps, comparable to this. The melodramatic features which frequently mar gypsy pictures are omitted and up to the time the young woman leaves the band actual gypsies posed for the film. The scenes are realistic and interesting. They are not imaginary, but are reproductions of what occurred in a gypsy camp. The romance, which supplies the heart interest, is woven around the girl's wedding with a farmer, her longing for her old life, and her final return to her husband. The story is well balanced and the actors have performed their parts with sympathy and appreciation of the dramatic possibilities of the situations. The photography is equally commendable, and the mechanical work on the film has been well done.

"The Troubles of a Policeman" (Pathe).—A funny story of Clancy, whose experience with a boy gang, the members of which persisted in shooting craps on his beat, constitute a warning to all men who are seeking appointment. And what happens to Clancy, as he faithfully attempts to perform his duty, is a series of adventures which combine the most devilish torments the genus gamin can devise. And it ends in a climax of exasperation when Clancy dives into the Hudson to rescue a boy from drowning, only to discover that the boy can swim better than he and gets out first.

"Scenes in Norway" (Pathe).—Carefully selected and well photographed scenes in Norway, affording some good views of the country and interpreting the life of that interesting locality so accurately that a good idea is given of how they live there. The scenes presented include a variety of pictures, country, city and personal. The operator selected his viewpoints with care and the resulting pictures are satisfactory representations of the land and the people.

"Shipbuilding in Toulson, France" (Urban).—An industrial subject, representing the importing shipbuilding yards of this town in France. All the operations about the construction of vessels is carefully presented, and one may look at this picture and see a vessel grow before one's eyes. The activities presented are interesting, showing how the work of construction is carried on, and what is required in performing it. As an adequate representation of an important industry this film is a success.

INDEPENDENT.

"The Count of Noaccount" (Atlas).—A lively comedy depicting the attempt of a barber to palm himself off as a count and his success until a late arrival exposes his masquerading. Then what the girls did to him would take pages to relate, but the most original thing was to treat him to a coat of jam and feathers, the jam serving in the absence of tar. Maybe this example could be followed with profit by other girls who are deceived by counts, bogus and otherwise.

"Why Dad Was Held Up" (Nestor).—A lively film presenting the methods adopted by a young man whose father objected to his choice. There was a fake holdup that looked to the uninitiated like the real thing, and when the girl who rescued him turned out to be the son's fiancee the father could not sufficiently express his admiration. The result was his consent to the marriage and a substantial check as a sort of basis for future fortunes.

"Shanghaied" (Defender).—It is a brutal custom to force men on board ships against their will and compel them to work before the mast on long voyages. It was common in the past. It has not been altogether stopped yet. This picture represents how it was done in some instances and shows clearly the brutality and utter heartlessness of it all. Dramatic because it presents a subject that represents suffering, the film is rather a record than a drama. Of it, possibly, the old observation is true that real life is the most dramatic of all. The Defender people have done well in bringing a matter of this sort so graphically and convincingly before many thousand people who otherwise would scarcely understand its meaning.

"Carmen" (Film d'Art).—A sumptuous reproduction of this fascinating and dramatic piece. The leading actress portrays the cold and cruel heartlessness of the beautiful cigar maker with appreciation and discretion. The Don Jose is well done, too. Staging and costuming are quite in harmony with the popular conception of the opera. Indeed, the producer has evidently employed the best talent procurable and has brought out a film which is notable, if, indeed, a film portraying a theme of this kind can be notable. Not once, but many times, the enchantress has appeared on the screen. Each rendition has possessed certain attractive features not produced by others. This picture is singularly well balanced dramatically and its mechanical perfection can scarcely be questioned. It is well worth seeing, even if one has seen all previous Carmens. Well done the opera never tires, and good reproductions on the films will never weary. The story contains so much of the weaknesses of humanity that it will be always popular.

"The Senator's Double" (Imp).—To have one man take the place of another and deliver an important speech is a novel sensation upon which to base a picture. That it was successfully carried out adds to the interest. But to add a love story seems to be offering more than one's money's worth. Mourning and pain have vanished. The senate chamber and its ambitions disappear, and the hearts are filled with love and tenderness as only Cupid can make possible.

"Only a Bunch of Flowers" (Lux).—Yes, this picture is undoubtedly a transcript of life. Perhaps it is too nearly accurate. One becomes uncomfortable under its influence since it suggests possibilities which almost everyone would prefer to thrust far away. Disaster, death, grief. Often enough they follow in a never ceasing train. A faithful reproduction arouses unpleasant emotions and one wishes it were possible to think that such things do not occur. Yet they do and here is a reproduction that might well be taken from life.

"That Typist Again" (Lux).—Whether this is intended as an attack on typists or is a travesty upon the way some women act does not appear. However, when his wife suddenly descends upon his establishment bent on mischief one of his male clerks dons woman's clothes and saves the day.

"The Redman's Persecution" (Bison).—An illustration of how the Indians' land has been taken from them by United States soldiers ordering them to move further onward when the land was wanted by white men. The arrest, imprisonment and escape of the chief are well managed. The war dance at the camp is a revelation to many who have never seen anything of the sort (though it seems a bit weak in places) and the final order to move are important features of the picture. The principal point of interest is the implied persecution of the Indians in ordering them away unjustly. It is a tale which will bear constant repeating. The people of this country cannot know it any too well.

"She Stoops to Conquer" (Thanhouser).—Goldsmith's well known comedy put upon the films. Opinions may differ as to whether it is an artistic triumph or not, but the fact remains that the actors have interpreted the parts with reasonable accuracy. It is so seldom that this comedy is seen in these times that comparatively few are familiar with it. However, it is well known that Goldsmith's work was once popular and occasionally a company is found that stages it now. Perhaps the mere fact that it is here adequately shown will be of benefit since it will encourage a reperusal of the play. The characters of Hardcastle, Kate and Marlow are admirably done and seem to correctly interpret the original. The staging and costuming are in harmony with the play and reproduce the scenery of the time depicted with accuracy. The usefulness of a work of this sort does not end with the presentation of the play itself. There is an educational value in it which includes the costuming and the reproduction of the surroundings of the time. These are so unfamiliar now that they afford not a little addition to the interest and pleasure of such a film. The work has been done so well that the company deserves commendation for undertaking the task. It is not an easy matter to reproduce a play of this character and when it is well done the company performing it deserves praise.

"The Firemen of Cairo" (Eclair).—A film that not only conveys information concerning an Egyptian fire department, but shows a fire in progress and a daring rescue. How people do things elsewhere in the world is always interesting, and it is impossible to escape the fascination of these thrilling rescues. And when a picture of this sort is as satisfactorily produced as this one is, much pleasure is the result of seeing it. The photography is good, considering the difficulty of the subject, and a good impression is given of the methods of Egyptian fire fighters.

"The Taming of Jane" (Imp).—If men understood women, which they never will, this film would possess no interest. But here is depicted a wild girl, a tomboy, who delights in bothering her lover, even though he uses somewhat vigorous measures in his wooing. Finally it takes her father to help in the taming process. It is accomplished by making her believe that she has shot her lover. The wedding ceremony follows. The picture is a characteristic study of more than ordinary interest, aside from being a lively film with numerous interesting situations.

"The Gang Leader's Reform" (Yankee).—A story of the reform of an East Side gang leader through imprisonment that is chiefly interesting in its depiction of certain conditions that are apparently inseparable from crowded city life. The story itself is no more nor less than could be told of others, many of whom, perhaps, have plied their calling unmolested. What becomes of the bully is scarcely of interest, excepting as it represents unfortunate social conditions and their consequences. The suggestions contained in the picture are numerous, not the least of which is the one that the police might stop all the plug ugly business if they chose. To those unfamiliar with New York the film will bring a new view of certain features of life there. Those who know the city will see it in a reproduction of incidents illustrative of its worst phases.

"A Woman's Power" (Powers).—A love story woven around a fake stock deal which purports to show that a man cannot, provided he is in love with a girl, entrap her father into parting with his cash for stock which is worthless. Of course the comedy climax adds a peculiar flavor to the story when the boy brings in the note that confidently asserts that no woman is worth $2,000. That is a point upon which considerable disagreement would exist. The hero of this tale is quite content to follow the straight and narrow road, more especially when it leads him into the arms of his beloved. Some of the scenery is picturesque, particularly the river views where a portion of the love making occurs.

"The Mascot of Company D" (Bison).—A frontier picture depicting United States army life so realistically that some of the scenes make one shudder. There are camp scenes, marching scenes, Indian scenes, the public degradation of a soldier who has broken some military law, the stealing of a child by the Indians and his thrilling rescue and the extermination of a band of Indians by the soldiers so realistic that one seems to be looking upon the actual combat. If action is wanted, plenty of it is crowded into this film. No lover of wild Western tales, with their multiplied horrors could find any fault with this combination of sizzling incidents.

"The Gunsmith" (Powers).—A dramatic film which illustrates the power of a child. It is hard to have one's savings stolen; it is harder to have one's sweetheart die of a broken heart, and there is something inexpressibly sweet in being at last able to revenge one's self for all these wrongs. But here enters the child, and before the murderous object is accomplished the little one's mute pleadings are sufficient to stem the tide of long pent passion and the avenger drops his pistol and silently leaves the room. That last scene is a strong one. There is something about it that goes straight to the heart and involuntarily a suspicious moisture gathers about the eyelids. If sympathy had been with one man, it changes, and is equally strong for the other, and there is a sigh of relief when the man with the pistol leaves the house.

"The Deceivers" (Powers).—A lively comedy representing the possibilities that reside in artificial makeups calculated to deceive. Both the woman and the man in this picture resorted to artificial means to increase their good looks, and while there was some consternation when the deceit was discovered they finally sensibly decide that neither has anything on the other and conclude to proceed with the arrangements for the wedding.

"A Dainty Politician" (Thanhouser).—Apparently someone connected with this house has learned something of ward politics, and the methods of controlling a convention are very clearly and bluntly stated. It isn't always possible to expose such plots as this one was exposed, but it would be a good thing if it could be done. Maybe this film will have its influence in showing people what is sometimes done and have a beneficial effect. The situations are dramatically worked out and the interest never flags from the beginning to the end. The love story adds a certain degree of interest to the picture and the development of the plot is strengthened by the young people's love making.

"A Fatal Vengeance" (Ambrosio).—The eternal triangle again, two women and one man, a picture which serves to emphasize the folly of wrongdoing and should impress upon those who see it the oft repeated admonition that the consequences of folly almost invariably return to inflict themselves upon those responsible for the wrong act. A woman deliberately plots vengeance, and when her actions lead to a duel she dramatically rushes between the combatants and receives one of the bullets in her own body. These stories seem old, yet it is almost impossible to escape from the same old plots. Human life contains much of sameness in its manifestations and difficulty is experienced in developing new plots. The difference exists in the way they are worked out. This one may teach an important lesson dramatically, but the way it is worked out is not altogether pleasing.

"Fricot's Itching Powder" (Ambrosio).—A rough-house comedy, purporting to represent the antics of a man dosed with itching powder. The belaboring administered by his wife and her mother soothe the maddening discomfort and he submits to it without a murmur, well pleased that he could escape so readily.

"The Tale of the Hot Dog" (Atlas).—A humorous exposition of the ubiquitous hot dog and what happened to a man who worked a job lot of wursts upon unthinking and unsuspecting itinerant dealers. They all made the discovery at about the same time that they had been swindled. Then began one of those long and lively chases, ending in a punishment to fit the crime. The unfortunate and altogether too greedy vendor was forced to eat all but one of his ancient canines. The remaining one was what killed the cat. What more horrible punishment could be devised?

"A Bully's Waterloo" (Atlas).—Almost everyone will see this picture with much grim satisfaction. Everyone has seen the bully. He is always present, and always displaying his troublesome personality to the best advantage to himself. Here is a typical specimen, making trouble for and abusing everyone smaller and weaker than himself. One day one of those ladylike young men who sell ribbons, etc., wandered into town. There was an encounter. The little man ripped his glove, burst a button off his shirt, and disarranged his hair. The bully? Oh, he vacated, and so far as visible evidences go he is still running. Somebody should have informed the little man who the bully was so he wouldn't have ruined that glove. This story has real human interest in it and induces a sense of exultation that the bully is at last cowed.

"In the Black Hills" (Nestor).—The triangle gets a bad wrench in this film and its three sides are extended to four. An innocent wife and an innocent man suspected and accused of a wrong they never committed and the attempted suicide of the wife prevented through a wild race between an automobile and the train under which the wife would be ground to pieces. But it was accomplished, and a hysterically happy quartet proceeded home more slowly than they came. Melodramatic in the extreme, the film has the merit of lively action and ability to hold the unflagging interest of the audience. The race is thrilling and keeps the interest keyed up to a high pitch. And one's sympathies go out to the unfortunate wife who was made the unwilling victim of incriminating circumstances.

"The Sewing Girl" (Powers).—A dog carries away a wallet and a poor sewing girl is accused of the theft. But the wallet is found and the owner arrives in time to prevent the unfortunate girl's arrest. It is not a great picture. Indeed, it falls far short of the standard set by Powers heretofore. The characters perform the parts they have well enough, but the parts themselves are not strong and amount to very little. The mechanical work is, perhaps, good enough, but aside from that there is little to attract attention.

"The Girl Reporter" (Thanhauser).—A love story with the scenes laid in a newspaper office, and requiring some clever detective work on the part of the girl. Anyhow she succeeds in clearing her sweetheart of false accusations and places the blame where it belongs, on the shoulders of his former employer.

OPERATORS' COLUMN.

Questions and Answers.—Conducted by F. H. Richardson.

Salt Lake City Operators (Some of Them) Defended.—Salt Lake City (Bob Worthen) writes as follows: "Friend Richardson—Just a few words in regard to a 'Red Hot One on Salt Lake' that appeared in your column some time ago. I have been a reader of your paper and column for the last two years and await its arrival each week. While I will admit that there are a few crank butchers here who learned their business turning a grindstone and were taken by some of the cheap managers from the ranks of the 'Knights of the Broom and Dustpan' and placed in an operating room at $12 per-haps, still there are also some first-class men who know the business from A to Z. If there are any better projected pictures anywhere than those shown at the Luna, the Casino and the La Vista theaters, I will have to be shown. The operators at the above houses are all married men who have been in the business for a number of years and have held down their present jobs for two years that I know of. They did all their own wiring and installing of machines, so they must be capable men, otherwise they would not be able to do such things. They do not have to take their machines to a repair shop to have a pin put in or a take-up belt tightened, like some would-be operators around this town. The kind friend who judged all Salt Lake City operators by the two he mentioned had better drop around to a show where they employ a good operator at $25 per week, not $8 and $12. Also, Friend Richardson, if you ever visit Salt Lake City again, you will see a different town than you did in 1889. There are no 'white poles down the center of our wide, shady streets,' and all the streets are nicely paved. With best wishes for the World and the Operators' Column, I remain,

"BOB NORTHEN."

Glad to hear from you, Salt Lake, and to know that things are not so bad as was set forth in the letter referred to. I've no doubt but that the houses you name, Friend Worthen, are putting up a good performance, as you say. It is a pity all the houses don't follow suit. Maybe you have done away with the poles and paved the streets, but I'll bet you haven't cut down your ten-acre city blocks! Let us hear from you again.

Small Bootn.—Claremore, Okla., writes: "Being a constant reader of the World, I find various complaints of Eastern operators, or supposed to be, regarding small booths, lack of supplies and wages. I think this is generally the fault of the operator himself. I have a 5x5x7 steel booth, one door and three small openings. The very smallness of this booth makes everything convenient to the hand. In case of accident during performance I lose no time in running around booth looking for tools. No need of room for visitors. Have always had a sufficiency of supplies and have never been asked if I had eaten the carbons. I can account for this in that I have always tried to give the manager what he wanted, a good, clear, steady picture, thereby pleasing the public. As to wages, I have always been able to get what was right, and every other operator can do the same, and have no knock coming."

Claremore probably means all right and writes according to his experience. But it is a moral certainty that his experience is limited to shows in small towns, where the show, except possibly one or two days a week, runs only in the evening. Your 5x5x7 booth would not suit me at all, Claremore. Imagine being cooped up in that sort of a box from 11 A. M. to 5 P. M., or from 5 P. M. to 11.30 P. M.! Because the room is large it by no means follows that the operator will have to hunt around for tools If he is the right sort his tools will all be arranged in convenient racks where he can lay his hand on anything wanted with his eyes shut. The "no visitors" and "excellence of projection" portions of your letter I can most heartily commend. In fact, I cannot commend either of those two propositions, particularly the latter, too strongly. It would be most interesting to know what Claremore is satisfied with in the matter of salary. Possibly **his** ideas might not be the ideas of other men.

Peculiar Things.—Canton, Mo., writes: "The Column is the very first thing I read when the World comes. When you roast some operators I take it as a helping hand. I dont get sore like James Garvin, of Jersey City, and a few others. Keep it up! I don't think that your slats are in any great danger, do you? I have considerable trouble with fuses blowing. This house is not a large one and they have plain fuse wire (40 amp.) instead of cartridge fuses. Fuse block is about three feet above the meter, which is only 20 amp. I have to use 45 to 50 amperes at the arc in order to get a good picture and after running about an hour and a half the fuses start to blow. I am afraid to use heavier ampere fuse wire for fear of burning out the meter. What would you advise? I also have considerable trouble with my back condenser breaking. I eliminate all drafts as much as possible, and do not get them too tight in the mount, but they break in spite of ——. Light controlling device is a Fort Wayne Compensarc, 20-40-60, 60-cycle; throw is about sixty feet."

Friend Canton, I cannot quite reconcile your statements. You say you pull from 45 to 50 amperes at the arc and then inform me that your Compensarc has 20, 40 and 60 ampere contacts. Does this mean that you are running on the 60 contact and using resistance wire in series with the arc? That would be the only way to get "40 to 50" from that particular Compensarc. Again, you say you have in 40-ampere fuses and they start to blow after a time, though the meter is but 20 amperes. Gee! I should think you **would** be afraid to fuse any higher. Even though you count the amperage after passing the transformer (Compensarc), the meter is overloaded, and if your fuses are ahead of the Compensarc you have something more than a 100 per cent. overload on the meter. I cannot advise without more accurate information, Canton. It would seem, however, that in any event your meter is smaller than it should be. As to the condenser breakage: Unless local laws prohibit it, try leaving back of lamp house open, also plenty of ventilation at its top, even raising the top hood slightly, but avoid all drafts which will strike the lamp house directly. Have plenty of ventilation in the condenser casing also. If obliged to keep lamp house shut (there is no more danger of setting fire to anything through having the back of the lamp house open than there is of setting fire to the Mississippi River with a match), then be sure the ventilation at top of lamp house is open and free from accumulation of ash. If there is not much ventilation in lamp house, have very little in condensing casing. It is extremely difficult to tell what causes condensing lenses to break sometimes. Send more accurate information about the other matter and I will see what I can do for you.

Coupon Tickets.—Vicksburg, Miss., writes: "Where can I get roll tickets with a stay-over coupon attached to each ticket? I saw something of the kind in use when I was in Cleveland last Spring. It was a sort of double roll, a stay-over coupon being attached to each ticket, with perforation between. Aside from this they were the regular numbered roll ticket. Are they expensive?"

Yes, Vicksburg, there is such a roll ticket as you describe and you can get them of the Selig Polyscope Company, Chicago, Ill. They are comparatively expensive, being either twenty or forty cents per roll of 2,000, I have forgotten which. There are doubtless other companies and many exchanges handling them, but the Selig Company is the only one I personally know of.

Various Things.—Blaine Day, Sherman, Tex., writes: "If some of the operators would get down to a little hard studying and put their heads to work instead of poking them out of the operating room to flirt with peroxide blondes there would very soon be a marked improvement in projection as a whole. I like the girls as well as any one, **but** the operating room is not a 'garden of love,' but a place for work, and nothing but work. Take a day off when you want to flirt with the girls, blondes or otherwise! Study won't hurt anyone. You cannot learn it all in a day, a month, or a lifetime, for that matter, but you can soon learn to materially improve your work. In my opinion an operator should be at least 21 years of age and able to pass a thorough examination. If the film exchanges would wake up and take hold of the operator problem it would better conditions in a short while. Personally I would like to see exchanges furnish all the operators, the taking of service from an exchange obliging the exhibitor to hire the exchange operator also. Certainly the exchange would only have operators who would know their business, since otherwise the exchanges' own stock would suffer. I thoroughly agree with you that it was an outrage to run a sprocket such as is shown on poge 302, August 6 issue, but too many managers there are who insist on the machine continuing to grind until it is literally ready to fall apart from lack of repairs. Exchanges would serve their own interests if they would cut off service from managers who do not keep their machines in proper repair."

Neighbor Day continues, describing the house he works in at length. It seems an exceptionally well equipped plant. As to the exchanges furnishing operators it would, I believe, remedy **one** fault in that the operators could be made to take better care of films, **but** it would make for bad work in other directions. Then, too, it would be utterly unjust and impossible, making operators a race of homeless nomads, since the job would change every time the manager changed service, and that is quite often with some of them. The suggestion that the exchange require the machine to be kept in good condition is excellent. The only trouble with that is the fact that the exchanges won't do it.

Setting Intermittent.—Pennsylvania (town suppressed), asks how to tighten the intermittent movement of the Standard machine.

The star shaft of the Standard runs in eccentric bushings, just the same as does the Powers No. 5, of which you have one also, except that the Standard bushings are longer. Look in at the end of the star shaft and you will see what I mean. Turn these bushings slightly and the star will tighten or loosen in relation to the cam wheel, according to which way the bushing is turned.

Washington.—A letter from Washington, D. C., indicates very bad conditions in the Capitol City. There are fifty-seven picture shows there, says the correspondent, and out of them but eight or ten may be considered first-class. In the rest the projection is miserable, much of the operating being done by eight and twelve-dollar a week men. The Pickwick, Circle, Empress, Colonial, Plaza, Metropolitan, Mealows (?) and Navy (?) are given as the good houses. The ? marks question the names, which I could scarcely make out. Guess I got them right.

Sorry, Washington, to hear such bad reports from City Beautiful. But allow me to say that if you have even eight houses in fifty-seven in which projection is really first-class, in all that term implies, you have a much better showing than has the average city. **Very much** better. In all New York I have found not one single house wherein nothing is left to be desired and only one in which perfection is even approached—in projection I mean.

Overlooked.—In a letter from McAdoo, Pa., which evidently was mislaid, the question is asked: "Rosedale, Miss., complains that a certain make of film does not run well. I am troubled exactly the same way and would like to know if the make that bothers me is the same Rosedale has complained of. ——— is the one with me."

No, that is not the film Rosedale complained of.

Old Lamps.—Durango, Colorado, asks: "What makes some of my incandescent lights burn dim while others right beside them on the same wires are white and brilliant? What recourse have I when a booking agency sends me acts which are absolutely rotten? I am so far from Denver that getting acts is costly; moreover, it takes time, but I have had some people sent here who were simply awful and it hurts my business, of course. Seems to me there ought to be some remedy."

As to the lamps, the dimness of some of them is no doubt caused by the fact that they are old lamps which have reached the limit of their usefulness. The average life of the incandescent lamp is placed at 800 hours of actual use, but long before this limit is reached it begins to lose its brilliancy and burns red and dim. It then actually consumes more current than it did when new, but gives far less light. Old lamps are poor economy. When they begin to burn red throw them away and install new ones. It will pay you, particularly if you are operating on meter current. As to the vaudeville: Yes, it really does seem as though you ought to have some recourse in damages, but such is not the case. The only thing you can do is close the acts and do without until new ones arrive. BUT you can get more, and maybe better, film service and cut out the vaudeville entirely. That will bring Mr. Booking Agent to time, if anything will, and secure you better treatment when you resume taking acts—provided you ever should do so once you have given the Silent a fair show!

The School Idea.—By actual count I have sixty-nine letters from union operators (members of operators' unions), some from New York, Boston, Chicago and nearly every large city in the union, either strongly commending the Operator's School idea or commenting on it favorably. These men are taking the right view. The average operator can see but ONE thing in the school, viz.: it will make more operators, with consequent tendency to wage reduction. IT WILL DO NOTHING OF THE SORT, at least not for a long, long time to come. As has been pointed out time, time, time and again, there is not in this country to-day one operator to every ten jobs. Operators, union and otherwise, might as well wake up to the fact that one of two things is going to happen, viz.: either there has got to be a material improvement in projection, and a very material one, too, or the moving picture theater business will suffer a gradual decline. BETTER OPERATORS OR LESS THEATERS is the writing on the wall. The school is not and was not designed for the novice. It is and was brought into being with the idea that the crank-turner would be but too glad of the opportunity to perfect himself in his chosen calling. Let the operator himself, already possessed of a considerable fund of practical knowledge, take the school course, and when he is through he need have no fear of the school man, as such. There are too many of the men who occupy a dog-in-the-manger attitude. They have not the knowledge requisite to do good work themselves and strenuously object to anyone else learning. The writer has, aside from the letters spoken of, received quite a few threatening ones setting forth what the writers "would do" if he did not cease lecturing at the Taylor School; also he is informed that one union has made threats of dire consequences. For such vaporings he cares less than nothing—considerably less. He is engaged in an endeavor to elevate the business of operating and intends to keep right on until something is accomplished. If the old operators wake up and get busy, well and good; if not, then they will gradually find themselves superseded by men who **are** willing to learn and make themselves able to produce "the goods" on the screen.

Seat Space.—Fort Smith, Ark., writes: "Will you kindly tell me how far my seat-rows should be apart? I am remodeling and have had some argument as to the proper distance between rows of seats."

Thirty-two inches from chair back to chair back is most excellent. That is the Chicago legal requirement and it is as good a rule as could be followed. If your rows are too close together it will seriously inconvenience your audience and render them more or less uncomfortable, which means lost business. If, on the other hand, the rows are unnecessarily far apart, there is loss of valuable space. Thirty-two inches is just right, all things considered.

MOVING PICTURES IN RUSSIA.

A representative of The Moving Picture World submits the following items of general interest in regard to the moving picture industry in Rushia, that immense country of the Czar. While the exhibition of the moving picture there is only in its infancy, it has, however, made a very substantial and promising beginning. The theaters are mostly small but give a great deal of attention to the exhibition of the pictures, using sound effects and, in a few of the larger and better class houses, an orchestra to add to their effectiveness. In fact, greater care in this respect and better results are seen than in the majority of American moving picture theaters. The moving picture theater in Russia confines itself to pictures and vaudeville is never attempted. Neither do they know anything of the song slides, which are so popular with us. The pictures are only changed once a week and are all of foreign make, chiefly French. The price of admission is about one-third the charge of the regular theater and commences at about fifteen cents of the lowest price being charged for the front seats nearest the our money; each theater having a scale of three or four prices, screen. The patrons are chiefly of the middle and higher class. It would seem that many of our American subjects would please a Russian audience, and The Moving Picture World believes that there should be a good opening here for our film manufacturers. In Russia the moving picture would seem to have one of its greatest opportunities for the enlightenment and education of the population of this vast empire, and in this respect the moving picture is a universal language known and read by all men. What a stupendous educational lever the moving picture may become not only in Russia but in the Mohammedan countries which border it on the South and West. Pictures of American life and habits and of representative scenes in the life of peoples in other more highly civilized countries should have an incalculable and immediate effect on the thought, habits and lives of these less favored because less enlightened

THE "IMP" MOVES.

The Independent Moving Pictures Company, producers of "Imp" films, moved this week to their new quarters at 102 West 101st street, Manhattan. It did not take many months for this concern to outgrow premises that were at first thought too big. The large floor space and improved equipment should enable the "Imp" and his satellites to give us even better films than ever before.

Nestor Films

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY — **Bayonne, N. J., U. S. A.**

WEDNESDAY IS NESTOR DAY

Wanted!!!

Names and addresses of EXHIBITORS EVERYWHERE for NESTOR'S Largest, Best and Most Comprehensive MAILING LIST

Write Now

if you are not getting NESTOR'S BULLETINS. They cost you nothing and may be the MEANS of INCREASING YOUR BUSINESS

RELEASED WEDNESDAY, AUGUST 31st, 1910

THE BLAZED TRAIL

989 Feet Long AND a THRILL in Every Sixteenth of an Inch

Beautiful Posters Free with all NESTOR FILMS

Scene from "THE BLAZED TRAIL"

The Blazed Trail

WILL BLAZE YOUR WAY TO SUCCESS

EXHIBITORS:

"THE BLAZED TRAIL" is a FILM of UNUSUAL INTEREST that will bear REPEATING, and you'll DO WELL to BEGIN DEMANDING IT NOW! On the opposite page we publish a LIST OF ENCHANGES BUYING NESTOR FILMS, anyone of which will gladly supply you with your wants. If your EXCHANGE is not on NESTOR'S LIST, you have the POWER to put him there. Get after him, and DON'T REST until you've succeeded in placing him among PROGRESSIVE EXCHANGES—then you'll have FILMS THAT WIN INSTANT POPULARITY WHEREVER SHOWN.

"THE BLAZED TRAIL" abounds with EXCELLENT ACTING, MASTERFUL STAGING and MATCHLESS PHOTOGRAPHY. **GET IT!** ROUGH-HOUSE FOR IT if you must.

Sold Through MOTION PICTURE DISTRIBUTING & SALES CO., 111 East 14th St., NEW YORK CITY

COMPLETE LIST OF

Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ALLEN AMUSEMENT CO.	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	132 Boylston St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WAGNER FILM & AMUSEMENT CO.	208 North 9th St., St. Louis, Mo.
WICHITA FILM & SUPPLY CO.	Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

NESTOR FILMS are sold through the SALES CO., 111 East 14th St., New York City

BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

Chicago Notes.

On September 5, 1910, the offices of The Moving Picture World will move to enlarged quarters at 160 Washington street (Post Building), Suite 307. Telephone Main 3145.

The Moving Picture World having recognized that Chicago is the Western center for motion picture interests, decided to enlarge its offices and open them as headquarters to all manufacturers, renters, exhibitors visiting Chicago, where they will find a general bureau of information, desks and stationery to write their letters, catalogues, trade papers, photos, views, samples, etc. Everything free to the friends of The Moving Picture World and a courteous welcome at hand.

We are pleased to observe that the Lubin films are rapidly gaining in popularity throughout the West, and many exhibitors who heretofore would not show a Lubin are now asking for them. At the Orpheum Theater Lubin's "Shorty at the Shore" was well received and proved to be a regular scream.

Mr. Clark, of Rockford, Ill., paid a visit to the Windy City this week, and expressed himself as being well satisfied with the business done during the Summer months. Although his theater has a very simple "store front," Mr. Clark claims to have the best patronage of any exhibitor in his city, and he attributes his success to the quality of his pictures and the manner in which he exhibits them. According to his statement, the Mirror Screen with which he has equipped his theater, is worth more to him than the most elaborate lobby.

Among other Chicago visitors were Mr. Bommerschein, proprietor of the Lyric, at Streator; W. E. Soles, Vaudette Theater, Woodstock, and Mr. Sullivan, of Elgin, Ill.

Mr. Pyle, the very popular manager of the Standard Film Exchange, has resigned his position with that company and is now enjoying a well-earned vacation. Upon his return he intends to re-enter the film business, but is as yet undecided as to which particular branch he will take up.

The Essanay Manufacturing Company's genial manager, Mr. Kennedy, has resigned his position with that firm.

The decision of the judge on the fight pictures is still pending. Aaron Jones and Geo. K. Spoor, owners of the Illinois rights, exhibited the pictures at the Hughes Theater, on Madison street, just outside the city limits, and notwithstanding the distance, the films were shown to capacity houses, as the incessant talk of the newspapers has freely advertised the fight pictures, and perhaps more effectively

The Filmlogue Company of America, 315 Dearborn street, Chicago, Ill., is putting on the market a new patented frame which should be considered by any exhibitor having at heart the good of his business. The frame is a folding device, with hinges and locks, made of solid brass and protected by a heavy French plate glass. The interior of the frame is made into a sort of cushion on which composition letters, of different sizes, colors and styles are placed in rotation to form the words needed for the program or announcement. By closing the frame, the heavy glass presses the letters on the cushion and holds them firmly in place, from which they cannot be jarred. It is the most practical and the neatest sign offered, and anyone knowing his A B C can make the daily program in a few minutes. The same frame can be used for posters, photos or any other such advertising matters. The frame can be made to hang on the walls of the lobby or placed on easels and as it is ornamental it is sure to enhance the beauty of any modern lobby. The programing of the show is good policy, as it stimulates the interest of its patrons.

Miss M. A. Perrin, the talented instructress of the Filmlogue Company of America, left Sunday evening for California, her home State, on business for the above named company. We wish her a very pleasant trip and a safe return.

J. C. K.

AMONG THE SHOWS.

Along Lincoln avenue up as far north as Addison street there are six theaters, two of which are independent houses, the others featuring license realeases. The first in line is that owned by Mr. Geo. I. Wiley and known as Wiley's Theater. The seating capacity here is some 280 and all seats are so arranged as to give an excellent view of the screen from any position in the house. Mr. Wiley's program on the Sabbath is composed of historical and other educational pictures. On week days Mr. Wiley runs the regular releases of the licensed manufacturers.

About a block or two farther north lies Hydns' Theater. Mr. Hynds is the manager of this little house, which has a seating capacity of about 200, running licensed pictures. The Hynds' Theater, as the others, are not imposing structures, but they serve the purpose, giving a good exhibition of pictures and are all well equipped with fans and other means of artificial hot weather comforts.

The American Theater pays more attention to vaudeville than to pictures, but the two independent reels are well projected and much care is exercised in the presentation. Mr. Yost is the manager of this house and has a fine family patronage to draw from. His house is always packed to the last of the 600 seats and everything is provided for the comfort of his patrons. This is the only house along Lincoln avenue that has a pretentious front and lobby.

The Royal Theater, located at Belmont and Lincoln avenues, is a large picture house for this neighborhood. The seating capacity here is 940. A unique advertising novelty used by this house is a border of the trade-marks of the licensed manufacturers running around the outside of the building in addition to the many posters displayed in the lobby and on racks outside. J. L. Lederer, the manager of the Royal, has certainly built up a wonderful patronage and deserves much credit for his many novel schemes for publicity.

CORRECTION.

It is a rather hard task to keep in touch with the doings of all the moving picture theaters of a big city like Chicago, as changes are taking place daily.

When I prepared the notes on the Swanson Theater, the house was then in the hands of a receiver and everything was conducted on the cheapest scale, a rather poor policy, as, if the house had been properly managed the results would have been more satisfactory to the owners and creditors.

I am pleased to state that the receivership has been dissolved and that Mr. Mitchell, the manager, is now putting the house on its feet and intends to regain for it the old well-known reputation.

No more old licensed junk is shown, but only the cream from the independent manufacturers. Frames and easels for the posters have been purchased and Mr. Mitchell hopes to have installed by the end of the week his new $400 electric signs, and early in September the painters and decorators will get busy renovating the whole front and lobby.

Our best wishes are with Mr. Mitchell and we will be pleased to visit the place when the alterations are completed.

J. M. B.

SOUVENIRS.

On a five-cent admission you cannot give much of a souvenir, and people are becoming more or less tired of cheap little novelties. When the admission is five cents a good plan would be to give a coupon, and upon presentation of a certain number the person receives a premium. For instance, say that with each five-cent admission you give a coupon valued at two cents, when the person has accumulated 50 of them he or she would be entitled to a premium valued at $1, but which would only cost you about 50 cents. This plan would cost you one cent on each admission, while the customer would be receiving a two-cent value. Takita, Ogawa & Co., 166 Lake street, Chicago, have a fine collection of Japanese tea sets, rich vases, etc., real ornaments for the home, that can be bought very reasonably and exchanged for coupons in the above manner. An exhibitor can buy from this firm a set of 12 Japanese cups and saucers for $1, which could be given as a prize to the holder of 100 coupons. When a lady has saved about 50 coupons, she will be very anxious to get the remaining 50, and by asking her neighbors and friends to save them for her she will unconsciously be advertising your theater very effectively.

THE PIPE ORGAN.

We have always advocated and encouraged good music for motion pictures, as we believed and since have been gratified with the proofs from all over the country, that appropriate music enhances the value of the pictures. A poor actor, who cannot recite his part with the proper expressions, kills a play. It is the same with motion pictures, as they are silent, bad music kills the sentiments, while good sound effects bring out the impressions.

While encouraging appropriate music, we have already condemned the use of the pipe organ.

A pipe organ is a very good instrument and can be used

with a certain advantage in a few pictures, but as we have not enough of these religious films, it seems to us that the excessive cost of a pipe organ could be used to a better advantage. The Orpheum Theater of Chicago, considered the first house in the country for good music, has an organ, but it is a simple parlor organ placed next to the piano and used only for scenes calling for religious music. The Orpheum is devoting the monetary difference between a pipe organ and a parlor organ to the purchase of a larger assortment of traps for sound effects, and have now the most complete orchestra for a moving picture theater.

The pipe organ is sold to certain exhibitors as an advertisement or a drawing card, but we are not sure if the investment is a very profitable one, as, while many persons enjoy the soft notes pealed by a pipe organ, they also object to hear religious music played to accompany wild Western scenes, fights, murders, etc.

I do not wish to discredit the value of the pipe organ, but on Monday night when I left the Orpheum to visit the Alcazar, I failed to see where the pipe organ was drawing any extra patronage. The Alcazar with its pipe organ, its five-cent admission, had less patrons than the Orpheum with its ten-cent admission.

On Monday evening, August 22, I visited the Alcazar on Madison street, Chicago, and they played the pipe organ during the exhibition of the Selig film "Dora Thorne." It was very painful to hear the sweet notes of the pipe organ during the scene of jealousy, or when a lover fired a bullet at his rival, or while the two rivals were fighting, or again when the girl tried to commit suicide.

The pipe organ manufacturers have done their best for years to give to their instrument the tones of the celestial voices; it then seems out of place to use the church musical instrument, the instrument calling for peace on earth and good will, to accompany scenes depicting some of our social evils.

The pipe organ is a very fine instrument and can be made an attraction, but in this case it should be used for only certain scenes or to give music during the intermission.

The cocoanut shells when well worked give a very good effect of the trotting of horses, but a picture would be ruined if the drummer was to work his cocoanut shells from beginning to end. It is the same with the pipe organ; while it is delicious to hear in a religious scene, it is tiresome and out of place when played the whole length of the film.

A plain parlor organ will do your work just the same and use the extra money to complete your stock of traps so as to have sound effects for every scene of the picture. Lyman Howe made a fortune and is still the most popular exhibitor of motion pictures because he made it a study to give the best appropriate music and sound effects with the pictures. If Lyman Howe had abused the use of a pipe organ, he would be out of business by this time. J. M. B.

The Roby Theatre, an unpretentious little house on the west side of Chicago, has one notable feature that is well worth due mention. Over the front lobby is a beautiful art glass dome, which when illuminated at night presents a most unique and attractive sight.

A LIBEL ON THE BUSINESS.

The young man, who in the "Georgian," published at Atlanta, Ga., takes the moving pictures under his juvenile wing, should be removed from his desk forthwith, if our contemporary wishes to retain whatever reputation it may possess for common sense and editorial poise. In the issue of the "Georgian" for Thursday, July 7, the writer in question, who rejoices in the name of Percy H. Whiting, chuckles over the prohibition of the Jeffries-Johnson pictures in Atlanta, and then goes on to say: "The pictures that are sometimes shown in Atlanta are calculated to bring a blush to the most hardened cheek, to offer suggestions that demoralize young men, to tend to lead young women astray, and to make the work of the white slaver easy." There is more to the same effect which we will not insult our readers by quoting. It hardly needs the assurance of an exhibiting friend of The Moving Picture World at Atlanta to convince us that the quotation we give is an abominable libel on the business. Such pictures as the man Whiting refers to are not made by any reputable manufacturer, and are not shown by any exhibitor who has the best interests of the business at heart. Our exhibiting correspondent says: "The shows here in Atlanta are very high class, and we receive all the first run films and the very best of everything." We hope the "Georgian" will take notice of our rebuke and not allow its columns to be again used by these vicious libels on the moving pictures.

Eclair Films

NONE BETTER MADE

For September 5th

A TWO-SUBJECT REEL

The Little Blind Girl

625 FEET

A soul-stirring drama of woman's love and sacrifice—thrilling—impelling—abounding in pathos!

The Lost Chance

400 FEET

As funny as a circus—a real mirth provoker!

CINES FILMS

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground. —vigorous—realistic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

POSTERS FREE

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.

CHICAGO: 35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

READY SEPTEMBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

Published by
MOVING PICTURE WORLD
125 East 23rd St., New York

MANAGERS AND OPERATORS Don't Fail to Get —a Copy of—

NOTES FOR OPERATORS

Containing a volume of valuable information for Operators and Managers, condensed so you can see at a glance just what you want to know and which will eliminate 90 per cent. of your trouble. Without question the biggest lot of information you ever got for your money. Just the thing to fill that vacant spot in the projecting cab. Practical information that will give you the desired results on the screen. The value of this information to managers will be fully appreciated when they are called upon to do a turn in the cab. Highly recommended by experienced operators, a gold mine for the beginner, and first aid to the manager in emergency. All for the small sum of 20 cents, in stamps or silver, while they last.

J. W. BUICKEROOD,
131 West Twenty-fourth Street, New York City.

Correspondence.

A POPULAR CHICAGO THEATER.

Chicago, Ill., August 12, 1910.

Editor Moving Picture World:

Dear Sir.—One of the most enjoyable moving picture entertainments I ever had the pleasure of attending was last evening at the Orchard Theater, a very handsome house, on North avenue. In fact, I might say here that my friends and self find the Orchard the most satisfactory place in the city, not excepting the larger loop district houses, at which to see recent releases of the best manufacturers.

The house is clean, well ventilated and comfortable—in perfect order. While the capacity of 500 is always taxed to the utmost, the audiences, though of almost every nationality, are most well behaved and thoroughly enjoy the entertainments.

Last evening we had the usual three reels of film, one educational subject by Pathe Freres, one drama by the Vitagraph, and the Biograph release.

While standing outside the theater, in the rapidly increasing crowd awaiting an opportunity to enter, we heard unusual prolonged applause and cheers. As this took place during the running of the last reel, I determined to watch for the cause of such spontaneous approbation.

Need I say it was found in the Biograph's "A Salutary Lesson," occasioned by the scene where the life saver dashes through the surf to the rescue of the little girl, who, having strayed across the bay when the tide was out, awakens from a nap to find herself cut off from shore by the rapidly rising waters? Not since the Biograph's "Leather Stocking" have I seen an audience so wrought up by a moving picture.

The Orchard offers no vaudeville, but one must concede that the popularity of the place, evidenced every day by the waiting lines at the entrance, is proof positive that vaudeville is not a necessary adjunct of the moving picture theater.

Good music is a feature at the Orchard. A permanent singer, a pleasing baritone, adds materially to the program with his illustrated songs.

A fine screen, a competent operator and the best of recent releases, assures clear pictures—while the manner in which the Orchard is conducted and the unvarying courtesy and thoughtfulness of all the people connected therewith, makes it one of the most attractive moving picture theaters in Chicago.

O. DE PRE.

"WHY VAUDEVILLE WAS CALLED UPON."

Chicago, Ill., August 25, 1910.

Editors Moving Picture World:

Dear Sirs:—In answer to the article by Mr. C. W. Lawford, "Why Vaudeville Was Called Upon," published in your issue of August 27, I wish to state that vaudeville was called upon, because the motion picture industry had (and has still) too many exhibitors with a very poor knowledge of moving pictures, like Mr. Lawford, if he believes what he writes.

Mr. Lawford is wrong when he says that two years ago a party would say to another: "Let us go down to the moving pictures," and that to-day said party does not mention motion pictures, but vaudeville, and even asks: "How were the acts?" If we were to take a census of the motion picture theaters of two years ago and of to-day, we would find that at the very least 50 per cent. of the houses have thrown out vaudeville to show pictures only. In Chicago, in the district of the loop, we count ten motion picture houses. Two years ago they were all showing vaudeville. To-day one house, the Bijou, has discarded the pictures to stick to cheap vaudeville. Another house shows both vaudeville and pictures, while the balance of eight places show pictures only. The Gilmore, the Washington, the Senate, the Bell, the Garfield, the Elite, the Janet, the Orchard and many more of the Chicago houses have abandoned vaudeville. In the Windy City alone three-quarters of the houses are showing pictures only, so it is safe to say that fifty per cent. of the moving picture theaters of the United States have paid dearly for the folly of cheap vaudeville and have returned to the more sensible way of showing good pictures only. I have found that Detroit, Wilmington, Toledo, Cincinnati, Chester, Pittsburg, Baltimore, Indianapolis, Milwaukee and many other towns have followed the war against cheap vaudeville.

How can Mr. Lawford say that folks do not mention any more motion pictures when cheap vaudeville is dying out?

Mr. Lawford says; "To answer these questions intelligently and to appreciate the full meaning and value of such answers requires a deal of study and observation in the gentle art of human nature, both by the writer and his many readers. Speaking for the writer, eighteen years of experience before, and dealing with, that most fickle animal the public, I, unegotistically assume the responsibility for the answers, while you, as the reader, must exercise what intelligence God has seen fit to give you, together with your own knowledge acquired."

I do not see that it requires a deal of study and observation or eighteen years of experience, and as our friend Lawford tells me, as a reader, to exercise what intelligence God gave me, I am going to use such intelligence to show where Lawford is wrong.

Mr. Lawford says; "They easily tire of sameness, of stereotyped ways, abhorring ancient customs and continually demanding progress."

As all the manufacturers and renters will testify that the films after having made the tour of the circuit are not wanted, that repeaters are refused, the motion pictures cannot be accused of sameness, etc. On another hand, we know of vaudeville actors who have played the same parts for years. In a theater films are changed daily, while vaudeville is changed only twice a week, so the vaudeville should be accused of sameness and not the motion pictures.

I have seen vaudeville for thirty-five years of my life, in America, in London and in Paris. I have seen practically the same thing during these long years: An Irish jig—the fat German in a dialogue with an Irishman—very nearly the same songs—same dances—same trapeze acts—same instrument players—same jokes, etc.

On the other hand, I have followed the motion pictures for five years; every year it is something new, yes, every month, every week, every day, I see something new in the cinematographic theaters.

The wonderful stage founded by Moliere is a mere toy to motion pictures, at least at the point of view of Mr. Lawford, regarding ancient customs and asking for novelties. Most of the plays are staged from past centuries, and there is not a playhouse in the world able to give the realistic effects obtained by the moving pictures. The "Bear Hunting in Russia" by the Great Northern Film Company was a master production that no theater can show in the same manner. Yes, the stage of Drury Lane of London is large enough to paint a forest on canvas, but not the real woods of Russia and no real bears.

How about the "Logging" of the Essanay Film Manufacturing Company? Can you find a playhouse to show such a novelty, educational as well as interesting—the logs carried by the rivers through dams, etc.? Could a regular theater show us the waters of the river rushing down when the dams are opened? In this Essanay film we have not the old customs of Louis XIV. or of Louis XV., we have novelties; we have the customs of the New World; we are shown these woodmen who are so little known to the world in general.

Could a theater give us so much of a novelty and yet instructive lesson as "The Fly Pest" of Gaumont, "The Acrobatic Fly," etc.?

I have spent over thirty-five years of my life touring Europe and America, reading books and newspapers, listening to lectures, and all this with comparatively a very meagre general knowledge of this wide world. In less than five years the motion pictures have gratified my desire of knowing more of our planet, from East to West and from South to North. The motion pictures took me in every clime of this globe, showed me the different people, the different customs, showed me the ocean, the lakes, the rivers, the waterfalls, the mountains, the glaciers, the valleys, the fields, the farms, the villages, the towns, the big cities, the universal development of navigation, the steamers, the warships, even the canoe of the Indian, the railroads, the automobiles, the airships, telegraphy, wireless, telephone, etc. The motion pictures took me in clinic rooms where I saw some of the most remarkable surgical operations, took me in the offices, in the industrial plants, in the mills, in the factories, in the laboratories, where I witnessed some wonderful experiments, etc. And all this for the modest sum of five or ten cents, without having to spend days and months in railroads cars. The motion pictures showed me how tea, cotton, coffee, cocoa, etc., were cultivated and prepared for our general comfort. Well, the program is entirely too long to be enumerated in these lines, and the best I can say is "that motion pictures are the best encyclopedia ever offered to this world."

With such a list of novelties, of varieties, of originalities, I do not understand Mr. Lawford when he tells us that motion picture are flat, lack novelty, and require a stupid jig or a foolish Irish-German act to make them acceptable. The stage, with several centuries of experience, has been unable to show us the truth, as all that is shown in a playhouse is pure imagination, nothing novel, nothing original. It is a composition prepared by a playwright, a mere fiction; staged and acted by men and women who make it a business to be

unnatural, while the settings are painted on canvas from mere illusions, created by artists who never saw the scenes they try to depict.

Yet Mr. Lawford tells us that the stage giving only a very poor idea of nature does not need vaudeville as a drawing card, while the motion pictures, showing us on the screen real nature in its magnificence, must have vaudeville acts of the most silly character to draw in the crowds. In other words, Mr. Lawford in making such a statement seems to say that with our great educational system we are getting more dumb than ever and cannot understand the lessons taught us by motion pictures.

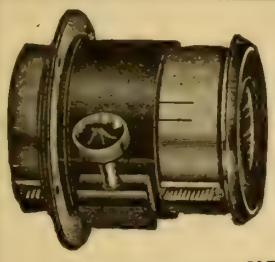
I have not the pleasure to know Mr. Lawford, but I can safely say that the inhabitants of the United States would have been very sorry if the exhibitors had replaced the admirable film of Gaumont called "The Poetry of the Waters" by a foolish Irish-German act. Yes, this "Poetry of the Waters" shows us the real ocean better than we can see it at Atlantic City, and the "Trawler Fishing in a Hurricane," also by Gaumont, shows us real boats tossed on high waves, real waves, waves that I had the pleasure to witness on a very stormy trip through the English channel, waves surpassing all imagination. Was it not a novelty for spectators to see on the screen boats nearly disappearing under such waves and waves surrounding the boats as high as mountains? I wish I had more time to quote more of these films as Selig, Pathe, Biograph, Essanay, Vitagraph, Eclair, Ambrosio, and many other manufacturers have shown us, novelties and originalities that cannot be duplicated on the stage, no matter the talent and experience of the managers.

To tell the truth, the cheap vaudeville was called upon by the pushcart men in the business in their ridiculous competition. That ilk did not look at the great opportunity before them; all they saw was a chance to beat out of business the legitimate showman, and so they adopted the cheap vaudeville, believing that if they could give a big program for little money, they would ruin their competitors. This time the pushcart man got his reward; he has been forced out of the game and to-day the honest and experienced showman is master of the situation, consequently cheap vaudeville is gradually expulsed from the moving picture theaters.

I do not claim a long experience. I talk from plain facts, and as I said, if we were to take a census of the moving picture theaters, we would see that at the present writing fifty per cent. of the houses have abandoned cheap vaudeville, to devote all their attention to good pictures, and we can predict that before another year vaudeville will be entirely banished, that vaudeville will be restored to the regular playhouses and the pictures will leave the vaudeville theaters. This reform is possible and will be accomplished now that the better classes are taking to motion pictures.

JOHN M. BRADLET.

Attorney-General O'Malley holds that exhibitions of the Jeffries-Johnson fight pictures are not a violation of the penal law of the State. Well, do the investors who were damaged by the crusade against them collect damages from the cranks or from the State?—Evening Telegram.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

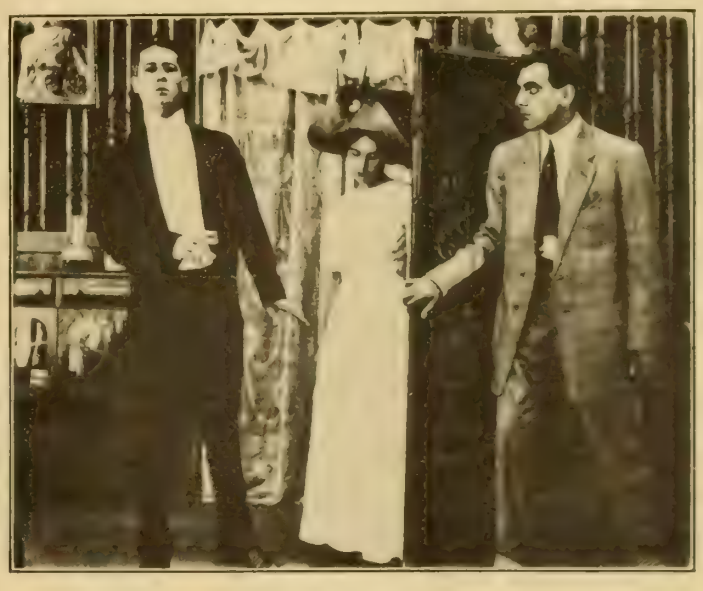
CHAMPION FILMS.

The bold statement of the Champion Film Company that it would stop at no expense to make Champion films the best that the camera and art can produce seems about to be realized. This concern has only issued nine to date but each one has been better than its predecessor. Talented actors, elaborate staging, and good cinematographic plays a determination to succeed from a commercial standpoint is bound to make good as Champion is making good.

THE RICH MAN'S SISTER SPURNS THE YOUNG WIFE
Scene from "His Indian Bride" (Champion).

POWERS PICTURE PLAYS

are becoming more and more popular with the exhibitor. The stories of this week's releases are all interesting episodes of daily life and portrayed by skilled actors. Particularly welcome to the exhibitor is the two-reel one Tuesday reel and the issue of September 6 is a lively comedy "The Inconstant," and a very pretty love story, "The Girl Next Door."



THEY DISCOVER HELEN BEHIND THE SCREEN.
Scene from "The Mariner Idol" (Powers Picture Plays).

FILM STUDIO **Negatives** made to order at half regular rates
Titles made to order 8c. per foot
PERFORATING, PRINTING, DEVELOPING
DONE FOR THE TRADE
SPECIAL 100 Feet of Trailer Send in Your Own Design **$6.00**
GUNBY BROS. :: Studio :: Whitestone, N. Y.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released August 29th, 1910

THE MODERN PRODIGAL

A Story in Symbolism Showing the Egotism of Youth

What young man is there who has not during his adolescence promised for himself a great future, and how many examples have we not of the calamitous result of this ominous self-esteem. This Biograph subject teaches a lesson to young men, who leave their homes, with the know-it-all mien to set the world ablaze with their cleverness. Compare them as the tallow candle with the arc light—bright and luminous in their own sphere, but apparently snuffed out in proximity with the arc. The young man of this story leaves his country home exclaiming as he points city ward: "There, mother, is my sphere; there will I turn the world over." It is the same with him as it was with the son of old who was glad to get back and feed even among his father's swine. There has never been a more powerful sermon than this picture.

Approximate Length, 992 Feet

Released September 1st, 1910

THE AFFAIR OF AN EGG

A romantic country maiden writes a love message on an egg. The egg is served, and the young man before whom it is placed, seeks the writer. He finds her a spinster of uncertain age. The reason—egg has been in cold storage for more than twenty years.

Approximate Length, 295 Feet

MUGGSY BECOMES A HERO

Poor Muggsy gets into trouble again but as usual comes out of it with flying colors. He is about to see Mabel home from church when the pastor asks that he accompany two spinsters who had been accosted by tramps on their way to church. Muggsy performs the office of escort, meets the tramps and though he comes out of the mixup slightly disfigured, he lays the two tramps out.

Approximate Length, 693 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, August 29.

Biograph—The Modern Prodigal (Dr.).....992
Lubin—The Stronger Sex (Dr.).....990
Pathe—Memento of the Past (Dr.).....636
Pathe—Kids Will Be Kids (Com.).....361
Selig—The Emigrant 995

Tuesday, August 30.

Edison—From Tyranny to Liberty (Dr.).....975
Gaumont—The Shepherd and the Maid (Dr.)....706
Gaumont—Ancient Castles of Austria (Scenic)...299
Vitagraph—Jean and the Calico Doll (Dr.).....970

Wednesday, August 31.

Essanay—You Stole My Purse (Com.).....475
Essanay—Who's Who (Com.).....525
Kalem—A Game with Fame (Dr.).....975
Pathe—Advertising for a Wife (Com.).....915
Urban—Buying a Beard (Com.).....495
Urban—A Cruise in the Mediterranean (Sc.)....420

Thursday, September 1.

Biograph—The Affair of an Egg (Dr.).....295
Biograph—Muggsy Becomes a Hero (Dr.).....693
Lubin—The Man Who Died (Dr.).....990
Melies—Won in the Fifth (Dr.).....950
Selig—The Road to Richmond (Dr.).....1000

Friday, September 2.

Edison—The Man Who Learned (Dr.).....990
Pathe—Saved from Ruin (Dr.).....682
Pathe—Deer Hunting in Celebes Islands (Sc.)..302
Kalem—White Man's Money the Indian's Curse.980
Vitagraph—A Life for a Life (Dr.).....995

Saturday, September 3.

Essanay—The Millionaire and the Ranch Girl...987
Gaumont—Unrequited Love (Dr.).....584
Gaumont—Calino Takes New Lodgings (Com.)..427
Pathe—Maggie Hoolihan Gets a Job (Com.)....930
Vitagraph—The Wrong Box (Com.).....985

Mr. Exhibitor

The house that tells the Truth !

Funny isn't it ?

We are not buying a thousaud reels a week,—but we ARE buying Enough to supply Any customer that we Agree to Supply with the Best to be Had.

Why not write us to-day before you forget it.

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building
DAYTON, OHIO

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Sterecopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

STORIES OF THE FILMS

BIOGRAPH COMPANY.

THE MODERN PRODIGAL.—Egotism is the most dangerous quality man can cultivate, for it makes us overconfident of our strength of purpose. Self-esteem is a fault that rarely goes unpunished. How few of us realize what weaklings we are without the guiding hand of the Great Master of all. In the opening of this subject we find the callow youth as he points towards the city's spires, exclaiming to his dear old mother "Mother, there in the big city is my sphere. There will I turn the world over." Off he goes cityward, ambitious and presumptuous, and perhaps we may add reckless. Alas, the city's whirl is quite a change from the simple quiet life in the country and the youth falls a victim to the snares that beset the unsophisticated. After a bitter experience, he returns, and in symbolism we show him in the raiment of sin—a convict's suit. Approaching his old home, he sees there in front of the door the old chair in which sat his mother on the day of his departure. What a difference! On that day there shone the sunshine of hope; to-day, the clouds of despair. As he regards himself in his prison garb, he utters that penitential cry of the ancient prodigal, "I am no more worthy to be called thy son." Turning away, he staggers about exhausted to the pigsty, where he eats ravenously the husks upon which the swine feed. At this point we show the other side—the watchful father and his son. The father is the sheriff and has just received the notice of a convict's escape and a reward offered for his capture, the poor convict, meanwhile, being hounded from place to place by the pursuing guards. The sheriff's young son yields to temptation and is guilty of stealing apples and then lies about it. For this the father chastises him, so in the spirit of rebellion, he goes swimming with his playmates. Here he is guilty of disobedience and is made to suffer. Going beyond his depth, he is carried by the swift running current into the rapids. The boy's drowning seems inevitable, but the cries of his companions are heard by the fugitive, who is hiding in the bushes by the side of the stream, and at the risk of his life and liberty he plunges into the seething torrent and drags the child to safety just as the father rushes up, having been informed of the child's peril. Here is an awkward situation. He is torn by conflicting inclinations. As father of the rescued boy, he owes the fugitive an immeasurable debt of gratitude, but as sheriff it is his duty to arrest the convict. Here is where duty is unreasonable. However, there is no compromise where duty is concerned, and he is forced to perform it, odious though it be. At his home he leaves the prisoner in charge of his wife while he gets his carriage. The mother allowing maternal love to guide her feelings, feigns sleep that the prisoner may escape with a suit of civilian clothes, and return to his own despairing mother. As the poor unfortunate approaches his home, his mother, stretching forth her hands, exclaims: "My son was dead and is alive again; he was lost, and is found."

THE AFFAIR OF AN EGG.—Have you ever when you ordered "medium boiled in the shell," anticipated that these same hen products may hatch out a delightful romance? No? Well, here is an occasion of a near-romance—"near" because it was a trifle side-tracked. A romantic rustic maiden, while gathering the fruit of the nests for market, conceived the bright idea of sending a tender missive with her name and address on one of the eggs, relying upon Cupid delivering it to the affined one. But Cupid fell asleep at the switch, and the next we see of the egg is when it is served at a restaurant to a young man. Espying the writing thereon, he at once repairs to the address given. At this address he meets an old maid of fifty, fondling a cat. To his query she answers that the lady in question resides here and that she is the lady. No, this is not possible for the lady he asks for is the one whose name is written on the egg. Here is where the romance is scrambled, for she tells him that she wrote that when she was a girl many years ago. You see the poor maiden knew nothing of cold storage where the egg had reposed all those years.

MUGGSY BECOMES A HERO.—When we left Muggsy in our last subject he had just redeemed himself with his sweetheart Mabel. Hence it is that when Mabel is requested by mamma to accompany her to the church meeting, she sends him a note asking him to meet her after service and he may walk home with her. Muggsy is there on time all right, but fate conspires again. The sisters Frost, two spinsters, on their way to church, were accosted by a couple of burly tramps who frightened the poor old ladies so that they were afraid to make the return trip unaccompanied. So the pastor asks that some of the men escort them. Poor Muggsy is hooked, much to his chagrin, and when the trio reach the deserted part of the road the tramps again appear. Muggsy assures the ladies of his protection, so to fear not. This declaration the tramps regard as a joke. Well the affair is on, and although Muggsy next appears in a torn, dishevelled condition his opponents have to be carried bodily to the cooler—both knocked out. Mabel is justly proud of her Muggsy.

EDISON MFG. CO.

THE MAN WHO LEARNED. The first scene shows the milking of the cows in the old, careless way, the milkers with unwashed hands and the cows just as they come from the pastures. Even the pails, beyond the casual scalding or washing out, are not in very perfect condition. A young man, the son-in-law of the proprietor of the old-fashioned dairy goods farm, protests against these conditions and against the poor pasturage the cows have. His father-in-law rather objects to the criticism of methods which have the sanction of precedent. He has carried on the business for thirty years in the same way and sees no sense in the new-fangled ideas. The quarrel grows in the kitchen of the farm house where an untidy maid is using dirty towels to wipe the cans, and finally reaches a climax when the younger man points out the shipping of the milk in an open wagon in the broiling sun without ice or protection. The father-in-law invites him to stop his criticism or leave the old farm. The young man accepts the latter invitation, and taking with him his young wife and baby, the latter the idol of the old man's heart, he goes away. The old man is obstinate even in the face of this separation.

City conditions and living do not agree with the little grandson and in a short time the child falls ill. The doctor is called in and rather shakes his head at the child's condition. Then we see the young mother on the street. She notices a sign which reads: "Old-Fashioned Dairy Goods." It recalls the old farm and the milk, and she thinks that possibly some would be good for the sick baby. She gets a pail from the storekeeper, and he ladles out from the open can some of the milk which she takes back to the little apartment. It doesn't seem any too clean being ladled out in this way, so she strains it and then feeling sure that it is all right gives it to the child.

And then the next scene shows us that the little one's condition is critical. The doctor, after asking what food has been given the child, makes a brief test and discovers that the milk is lacking in quality and not sanitary, and is probably responsible for the child's serious condition.

News of the child's illness then reaches the farm, and the old man, fairly beside himself with anxiety, forgets his quarrel, and packing up his things hurries off to the city. Arriving there he pushes past the anxious father, kisses the mother and bends over the bed of the little grandson. Then he demands of the doctor the cause of the child's illness. The doctor tells him it is the milk. The grandfather turns angrily upon the father with a demand to know why such milk was given the child. Of course, there is only one answer—the milk came from the old man's own farm and is a result of his unsanitary methods. The child's illness is directly traceable to his own obstinacy and carelessness and his unwillingness to learn modern ways. And then, at the hour of the crisis when the child must either live or pass away, the old man realizes his fault, and he kneels in thankfulness when the child's life is finally spared.

He returns to the old farm, and a little later the convalescent baby gets a characteristic note from "grandpa," inviting him to come and bring his father and mother with him to see some new things at the farm. The father refuses to go, but the mother takes the baby and we next see them back in the old kitchen, which is now clean and kept by a tidy maid, the slovenly one having transformed herself. Then follow successive scenes about the farm in which the cows have beautiful new pastures of picturesque value, rich in tall grass and running brooks. And in the dairy the milking is all done by white-suited men, whose hands have been carefully inspected, and the cows are sprayed, cleaned with vacuum cleaners, brushed and washed before the milking. The milk is never handled at all, but after being poured into the cans is sent on a trolley across to the strainer. From there it goes to the cooling machine and is bottled by another ingenious machine, which puts the caps on without the touch of a human hand. Even the bottles are cleaned and sterilized by machinery. Everything is white and clean and sanitary, and, as the mother writes, even the little grandson approves of the changes.

The picture ends with the coming of the young man, the baby's father, and with his recognition that the old man's apology has taken the best possible form. A reunited family brings the story to a close and shows us a healthy baby and a happy outcome of all the trials and troubles.

THE BIG SCOOP.—This film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter on one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for himself he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw and Jim is summarily discharged by him.

We see Connor's home life. His wife and little girl are very fond of him, and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged she does not show as much anxiety over that fact as over his condition. The next day [illegible] to his proper senses and at the [illegible] his wife promises to give up drink. Having made this resolution, he calls on the city editor and asks to be reinstated. Thinking that [illegible] old story repeated, the editor refuses to put Jim back to work. Connors appeals to the managing editor, it is useless as he stands by his subordinate.

In a dejected mood Connors leaves the office. He strolls down to the business streets of New York and in an aimless sort of way reaches the banking section, hoping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a cafe eating a light repast, when he overhears two men evidently bankers discussing in an earnest way some startling [illegible]. As they rise to leave the place one of them loses a paper containing a set of figures, and, after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resulting follows the men from the cafe and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance, and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window.

The lateness of the hour and the anxiety of the men make him feel certain that he is on the trail of a big "scoop." His reporter's instinct makes him positive of it. He therefore determines to get into the bank in some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs him that he has a document which belongs to the gentlemen who have just entered, and the watchman brings him into the bank.

In the upper room meanwhile the directors, the treasurer, the cashier and several officers of the bank are in consultation with the State examiner, who is examining the standing of the bank and the condition of its affairs with a view to suspending the business. Connors is ushered into this room, and the cashier and president are greatly relieved at finding the figures which they have lost. The excitement attendant upon the discussion of these very figures makes every one in the room lose sight of Connors. He realizes that his stay must be short, and he thinks rapidly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a pen holder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the 'phone in operation. Replacing the trumpet, which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out, and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors becoming graciously insistent he finally consents.

As the watchman proceeds on his rounds through the bank Connors hears what is going on in the room above, particularly what is said by the bank examiner, and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank on the following morning at 10 o'clock. Adjusting the switchboard so that he can call the central office Connors rings up the office of the paper from which he has just been discharged and tells them he has a big "scoop" and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office where it causes great excitement for the reason that it is within twenty minutes of the hour at which the paper must go to press. A heated argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour, and rather belittles the idea of Connors having a "scoop." Jerry Smith supports his friend in the matter, and the question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of 1 o'clock to arrive at the office.

We now follow Jim Connors in his effort to get to the reporters' room on time. Flash scenes between the room and the action of Jim on the street make a very exciting story. Jim wins in the race and secures the big "scoop" for his paper. The night city editor and the managing editor are both present when he breathlessly announces the news which their paper alone will cast abroad in the early hours of that very morning.

Jim accepts the congratulations of his fellows but declines their proffered hospitality, and goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim has again fallen from grace. She has given way to sleep, and her head is reclining on the table when Jim enters the room. She is at first doubtful when startled from her sleep, but the glad tidings which Jim gleefully imparts to her awakens her to a full realization of the welcome fact that her husband has "made good" in more ways than one.

KALEM FILMS

A GAME WITH FAME

Issued Wednesday, August 31st **Length, 975 Feet**

AN EMOTIONAL DRAMA

In this refined story Kalem Company presents its players in an ambitious effort that we believe will be thoroughly enjoyed and appreciated by our host of motion picture friends.

A TALE OF EVERYDAY LIFE

WHITE MAN'S MONEY THE INDIAN CURSE

Issued Friday, September 2nd **Length, 980 feet**

A CANADIAN INDIAN STORY

An Indian portrayal made with genuine Indians, telling the oft told tale of conflict between the white man and the aborigine. Full of action, of the thrilling, but refined kind.

If you want ALL the business that is coming to you, book

KALEM INDIAN STORIES

Is your theatre on our mailing list? If not, send address for advance bulletins

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Wilson's Gummed Letters

GUMMED LETTERS CLEAN EASY CHEAP

BIJOU PROGRAM

MAKE YOUR OWN SIGNS

WHITE GUMMED LETTERS ON BLACK BOARD

BLACK GUMMED LETTERS ON WHITE BOARD

MADE ONLY BY

THE TABLET AND TICKET CO.

San Francisco Chicago New York

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.

ASHLAND, OHIO

EDISON RELEASES

Released September 6th

THE BIG SCOOP

A Story of a Metropolitan Newspaper

A most unusual story dealing with the peremptory closing of a big Trust Company. How the midnight conference was overheard by a clever reporter and how he scored "The Big Scoop," getting himself back into favor, are told with never a moment's lapse in interest. The newspaper scenes are copied from life.

Approximate Length, 1,000 Feet

Released Septemebr 9th

ALICE'S ADVENTURES IN WONDERLAND

A treat for young and old. The fanciful creations familiar to us from our own childhood are brought to life on the screen. Dear little Alice, beloved by thousands, is shown with all her strange acquaintances. All the quaint humor and spirit of the original illustrations have been retained.

Approximate Length, 995 Feet

Release of Sept. 13th, A GREAT COMEDY BY ROY NORTON—"THE GREAT SECRET" a film of unusual merit

The "KINETOGRAM" is free to the asking. **Use A.B.C. POSTERS. They are a great help**

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.
90 Webster Ave., CHICAGO, ILL.

ALICE'S ADVENTURES IN WONDERLAND. Alice and her big sister are sitting on the side of a hill overlooking the lake, the big sister busy with her book. Before long we see the little girl's eyes grow heavy and she readily begins to see things, the first being the rabbit. Alice's friend and guide in her travels. We see him take a watch out of his waistcoat pocket, look at it and then hurry on. Alice starts to her feet as it evidently flashes through her mind that she has never before seen a rabbit with either a waistcoat pocket or a watch to take out of it, and burning with curiosity she runs across the fields after it just in time to see it pop down a large rabbit hole under the hedge. In another minute Alice goes in after it, never once considering how in the world she can get out again.

Then the scene shifts and we see her falling down the rabbit hole. Either it is very deep or she falls very slowly, for she has plenty of time to look about her as she falls down, down, down. She wonders how many miles she has fallen and thinks she must be getting somewhere near the center of the earth. Then suddenly she falls into a mysterious hall with doors all around it. The doors are all locked and when Alice goes all the way down one side and up the other, trying every door, she realizes that she cannot get out of the hall.

Suddenly then she comes upon the little three-legged glass table with nothing on it but a tiny key. She tries the key in all the doors of the hall, but alas! either there are no locks on the doors, or they are too small or too large. Then she notices a little door about fifteen inches high at the bottom of one of the big ones, tries the little golden key, and to her great delight it fits the lock. She opens the door and looks out through its passage into the loveliest little garden ever. She longs to get out of the dark hall, to wander among those beds of bright flowers and those cool fountains, but she cannot even get her head through the doorway.

Next we see her close the door and, returning to the table, lay the key on it. And then she discovers a mysterious bottle which bears the words "Drink Me." When she has taken a drink from the bottle she finds herself growing smaller and smaller, shutting up like a telescope. When she is ten inches high she can go through the little door, but now the key is high above her head on the table. The effect of Alice's change in size is very happily carried out and conveys the illusion perfectly.

Next we see her eat the wonderful cake which makes her grow tall enough so that she can get the key again. But then she does not stop growing, but keeps on until she fills the entire hall and begins to cry with grief at her inability to stop. She cries a whole pool of tears and incontinently tumbles into it. We see her splashing about and then crawling out of the pool as dry as if water were not wet at all. Then the rabbit reappears, very tiny compared to Alice now and passes her, disappearing down the end of the hall. He leaves a little fan behind him, which Alice picks up and which has the same effect as the wonderful liquid in the bottle. She begins to grow small again and finally is able to pass through the little door into the beautiful garden.

Then follows the scene with the enormous puppy, who looks down at her with large, round eyes and seems to try to play with her. She is so tiny beside the puppy that he looks like an elephant. She takes up a stick to play with him and is almost sorry when he runs away and leaves her. She should have liked teaching him tricks very much, if she had only been the right size to do it.

Then she wanders on until she comes upon a little house about four feet high. While she stands looking at it and wondering what to do next a footman in livery suddenly comes out of the woods. She judges him a footman only because he is in livery; otherwise, judging from his face, she would call him a fish. He raps loudly at the door, which is opened by another footman in livery, with a round face and large eyes like a frog, and both footmen bow ceremoniously. The fish footman begins by producing from under his arm a great letter, an invitation from the Queen to the Duchess, after delivering which both footmen bow low and the fish man disappears into the woods, while the other sits down on the ground near the door staring stupidly into the sky.

At this moment the door of the house opens and a large plate comes skimming out straight at the footman's head. It just grazes his nose and breaks to pieces against one of the trees behind him. It is followed by several others which narrowly miss him, and Alice decides that she must go into the house and find out what it's all about. The little door leads right into a large kitchen full of smoke from one end to the other. The Duchess sits on a three-legged stool nursing the baby. The cook is leaning over the fire stirring a large cauldron which seems to be full of soup, and there certainly seems to be too much pepper in the soup for they all sneeze as the cook flourishes the pepper pot. In fact, the only people in the room that don't sneeze are the cook and the large cat which is sitting on the hearth, grinning from ear to ear. It is Alice's first meeting with the Cheshire cat. Then suddenly the cook sets to work throwing everything within her reach at the Duchess and the baby—fire irons, dishes, saucepans and plates. The Duchess takes no notice of them even when they hit her, and the baby howls so much that it is impossible to say whether the blows hurt it or not. Then the Duchess gets up, throws the baby to Alice and dances off.

Then we see Alice carry the baby out into the woods which she suddenly realizes that some change has come over it. She looks down at it as nobody ever has less than a pig. She feels that it would be quite absurd for her to carry it any farther, so she sets the little creature down and is quite relieved to see it trot away quietly into the woods. It has hardly disappeared from the scene when the Cheshire cat dimly appears upon the limb of a tree and smiles down at Alice. While Alice is talking to it the cat disappears and reappears again, which is very disconcerting to her.

In the next scene Alice has come to the home of the March Hare. There is a table set out under the tree, and the March Hare and the Hatter are having tea at it, a Dormouse sitting between them fast asleep. The other two are using it as a cushion, resting their elbows on it and talking over its head. The table is a large one but the three are all crowded together in one corner. They tell her that there is no room for Alice, but she indignantly tells them that there is room and sits down in a large armchair at one end of the table. It certainly is a mad tea party, for they drop everything into the teapot and soon we see the Hatter take out his watch and look at it anxiously, shaking it now and then and holding it to his ear. Then we see him put butter in the works and indicate no when Alice protests that it is the best butter obtainable. As this fails to make the watch go, he dips it into his cup of tea and finally ends by putting it in the teapot. This is too much for Alice and she beats a retreat. The last she sees of the three, the March Hare and the Hatter are putting the Dormouse into the teapot after the watch.

Then comes the garden of roses and the croquet grounds of the King and Queen of Hearts where we are introduced to their majesties and to the Knave with the family of Heart children. This scene is followed by a banquet at which the dastardly Knave steals the tarts and gets away with them, as told in the familiar rhyme. Although Alice is the only one to see him, she refuses to tell, even when summoned to the trial, which takes place in the next scene.

The first witness is the Mad Hatter, who nervously bites a piece out of his tea cup when called upon to testify and takes off his shoes instead of his hat in respect to their majesties. The cook with her pepper box is another witness. She makes them sneeze but refuses to give any valuable evidence. Then comes Alice, the last witness, who angers their majesties by her refusal to convict the Knave, and who protests at the idea of sentencing him without going through the formality of finishing the trial. She braves the angry Queen, who can plainly be seen ordering Alice's head cut off. Then, as in the book, Alice indicates that she doesn't care for them and that she knows that they are nothing but a pack of cards; at which sign the whole pack rises into the air, the people changing to real cards and coming flying down upon her and about her head. She tries to beat them off and in so doing wakes herself up to find herself again upon the hillside with the big sister gently brushing away the dead leaves that have fluttered down on to her face.

ESSANAY FILM MFG. CO.

THE MILLIONAIRE AND THE RANCH GIRL.—Nellie Blair and her father, an invalid, are in hard circumstances, due to the long illness of the latter. They have mortgaged their ranch and the mortgage is held by a young millionaire in a distant city, a local agent, however, representing him. Howell the agent, an unscrupulous and crafty schemer, loves Nellie, and having proposed to her unsuccessfully, finally resolves to make use of the mortgage which he, by law, may foreclose at any time.

Howell calls on the old man and insists on being paid. Blair deplores his lack of funds and begs for more time. Howell leaves, finally, with a half way promise to let the matter stand for a few days, and on his way back to town encounters Nellie. He again presses his suit, but she scorns him, and when he turns on her with blazing eyes, showing her the mortgage and threatening her with the loss of her home, she brands him a coward and hurries away sobbing.

Some few days later Milton Rodd, the young millionaire, in his office in the city, receives word from Howell explaining in highly exaggerated terms the flat refusal of Blair to pay the mortgage. Rodd immediately writes Howell and in the body of the letter orders him to collect the mortgage, but adds a significant postscript to the effect: "But if they are financially unable to meet this, give them all the time they desire."

This letter plays an important part in Howell's campaign for the girl's hand, and presents a strong situation in the story. The crafty agent tears off the postscript and presents to Blair merely the body of the letter, which orders the agent to evict Blair and his daughter upon refusal to pay.

The next day the old man and his daughter are evicted, and are forced to take up their abode in a tent. Howell again comes on the scene with his promises and temptations, but Nellie orders him away.

Milton Rodd at this time suffers a breakdown from overwork, and is advised by his physician to go to the country for a rest. Having heard of the eviction of the Blairs, he resolves to make the

[illegible] dating [illegible]

[illegible] Nellie [illegible]

[illegible] Rodd. Nellie [illegible]

[illegible] Rodd [illegible]

[illegible] that Rodd was not on the square.

He enters the whole world [illegible] Blair, [illegible] to produce the letter and [illegible] the [illegible] Rodd [illegible] Howell leaves the girl confessing her [illegible] It is only too evident that [illegible]

A DOG ON BUSINESS. [illegible]

[illegible] upon a scale [illegible]

[illegible] Rover." [illegible]

[illegible] Rover." Mrs. Dogonyon, 22 [illegible]

[illegible] and "Wonder" [illegible]

[illegible] Dogs start immediately. [illegible] and reads the sign with interest. [illegible] forced turtles back to his corner, [illegible] and hurries back to the puppet box. [illegible] of the law is easily roped in, pays the fine for the dog and marches off to claim the reward.

Wonder expects his little game will [illegible] or more pedestrians among whom are a [illegible] pretty girls, a baker, a banker, a sport, [illegible] tramps escaped, and a wandering Jew. When he has sold out he resolves to go around to 22 Spring street and watch the fun.

It is not long before the crowd arrives, scores of them, each dragging a pup and each confident of receiving the reward.

Imagine the crowd's dismay when they find that 22 is the number of an empty house!

The finish of the film is fast and furious. When the hungry bull pup, purchased by the Jew, seizes him by the seat of the trousers and refuses to let go.

KALEM CO.

WHITE MAN'S MONEY, THE RED MAN'S CURSE. The story is supposed to be located with an Indian tribe so situated in reference to the whites that they have become more or less affected by the white man's ways.

Two young bucks have made the usual Indian offers for the daughter of the chief but [illegible] is not influenced by horses and robes and wants his daughter paid for in white man's money. The two Indian suitors naturally start out to get it. Their efforts result in the death of one and the failing of the other.

The story is a study of the influence of the whites upon the redskins and the caveats attached to details makes the picture of historical value.

A GAME WITH FAME. It is the story of a young woman living in a country town who is so ambitious for a literary career that she forsakes her lover and her family and goes to the city to take a position on a magazine. Her work catches on immediately and she quickly secures a position of considerable importance in the Bohemian life of the big city. In the excitement of her successful career she utterly forgets the folks she left at home. Even her lover is overlooked in the excitement of the game and she becomes betrothed to a man of the world who is interested in her for her position rather than her personality. In the meantime the girl's eyes have been giving out and she becomes practically blind. New York specialists give up her case as useless and in her distress all her Bohemian friends desert her, even her new found fiance. She is then compelled to return to the country home, expecting that her own people will have no use left for her, but she meets with open arms instead of rebuffs and very quickly learns that [illegible] real lovers were the best after all.

LUBIN MFG. CO.

THE STRONGER SEX. Laura Jackson [illegible] an orphan comes to the city to obtain employment, but finds employers unsympathetic and discovers that it is almost impossible for a woman to make a living wage. Her funds are getting low when a contrast between the two buildings in front of an employment agency impresses her. A male stenographer is offered fifteen dollars per week, but three. With her small savings she purchases a complete outfit and as her own designs are worth to obtain employment. Her time apparently is not favor, and she not only quickly secures employment, but she wins the love of the [illegible] employer and is forced to disclose her secret to the girl. The bookkeeper is jealous of the [illegible] employer's love for the new clerk and seeks to

BIO CARBONS

When We Began Advertising

BIO CARBONS

we prepared for an **enormous** demand.

We **knew** it could not fail to come.

We had placed samples in the hands of competent operators in every State in the Union asking them to make a fair unbiased report.

In not one single case did the result fail to justify every claim we made.

Every operator reported better pictures, more light and longer burning life than he had EVER obtained from any other carbon.

We then placed the carbon on the market with the result that to-day the enormous demand for BIO carbons has absorbed the entire output of our factories for the next thirty days, in addition to our large stock.

We have reserved a few hundred thousand to take care of you who were late in "waking up."

We will give preference to **sample orders**, and will fill all sample orders for 50 5-8 x 6 in. cored carbons at $1.50 as advertised.

Write your name here **to-day** if you want to try BIO Carbons this month.

.....

Charles L. Kiewert Co.

NEW YORK	39 Cortlandt Street
PITTSBURG	421 Frick Building
MILWAUKEE	114-116 Huron Street
SAN FRANCISCO	195-197 Fremont Street

TRY THIS TO-DAY

NEW POSTERS and HERALDS for Each Association Release

Four Page Herald 8½ x 11 inches, nicely illustrated, well written, special for each release, with your name, date, etc., on first page. 1000 for $2.00; Additional 1000, $1.75.

One-sheet Posters, with name of subject in large letters (12 to 30 inch type,) at four cents each. By mail, one cent extra.

HENNEGAN & CO.

Moving Picture Printing :: **Cincinnati, O.**

BROKE A BAT

Batting at success with poor film service. Use our big stick to hit the ball. A Safe hit in every reel, every reel a real hit. Score in detail at the close of each night in the BOX OFFICE. A Good night's rest for Managers using our service.

SUNNY SOUTH FILM COMPANY

ARTHUR LUCAS, General Manager

ATLANTA, GA. **"Rhodes Bld'g"**

"AGFA"

FILM CEMENT

Send for a trial bottle of this NEW CEMENT, and convince yourself of its adhesive qualities.

"AGFA" CEMENT will splice either INFLAMMABLE or NON-INFLAMMABLE Film, with the same rapidity and lasting effects.

2 Oz. Bottle	25c.
1 Lb. Bottle	$1.50

BERLIN ANILINE WORKS

213 Water Street

New York

obtain his dismissal by concealing some bills in the boy's pocket and reporting his loss. But the stenographer has overseen the action and sets matters straight. Desperate at discovery the bookkeeper aims a blow at his rival that fells Laura to the floor, and in her excitement the stenographer discloses the secret of her sex. Laura is sent to the hospital with concussion of the brain, but makes rapid recovery and returns to her position, now in the proper garments of her sex, to become a member of the firm through marriage with its head.

THE MAN WHO DIED. James Jardine is wealthy, but he would willingly give his money to regain his health, though the best surgeons have pronounced his paralysis incurable. William Jardine, his graceless brother, comes as a self-invited guest and usurps to himself the rights of the household, and even comes to regard James as an intruder. He is rather well pleased when it is believed that the helpless man has rolled into the lake, and takes complete possession of his legacy. But James Jardine was not drowned. As he sat in his wheel chair a couple of automobilists, with alcoholic kindliness, decided to give the invalid a ride, and in raising him to put him into the car they knocked the chair into the lake. Soon they tired of their company and unceremoniously dumped him beside the road, where he is found by Dr. Griggs. Griggs tells Jardine that his paralysis is curable, and while the treatment is being given Jardine gives no hint to his brother. Love comes with health and Alice Griggs goes with him as his bride when he returns home. He is not a welcome visitor when he arrives, for Bill is riotously enjoying himself with some of his boon companions, and does not relish being turned out of the house with but a small allowance. But James is mindful of the many insults and annoyances and the time of reckoning has come.

GAUMONT.
(George Kleine.)

YVONNE'S SACRIFICE.—Yvonne, a fair maiden, and her widowed mother find lodging in cosy rooms among the middle class dwellers of Paris and soon become well acquainted with the people of the neighborhood.

Mother and daughter both fall in love with an elderly gentleman living in the apartments next to their's, but unfortunately for Yvonne, it is her mother whom the elderly gentleman loves. After we watch the progress of the courtship as carried on in several beautiful nooks of that great city the mother writes telling her daughter that she has made up her mind to marry her neighbor. Yvonne is overcome with grief and after a time makes up her mind to leave them and spend the rest of her life in a convent. After writing a short note of farewell to her mother we see her bravely packing up her few treasures and leaving the home.

FOUR LITTLE TAILORS.—The opening scene is in a tailor's shop, showing the four assistants more or less in love with their employer's daughter. After some time, the tailor says he will give his daughter to the one who shows himself to be the cleverest. Some very amusing incidents follow.

In keen competition we see them all trying to perform the most difficult tasks, in order to win the much-cherished reward. They attempt to sew without thread, and without a needle, and also to sew the wing of a fly. The last man, however, fulfills the desired tasks, and is duly accepted by the daughter.

The various feats accomplished during the contest are clever examples of trick photography. The sewing without thread and without needle are both shown greatly magnified.

"The man who leaves fancy devices and useless tricks alone, sticking to his trade, wins the bride," is the moral tacked to this story.

THE VOW; OR, JEPHTHAH'S DAUGHTER.—Jephthah, the ninth judge of the Israelites, a natural son of Gilead, of the tribe of Manasseh, was expelled from his home by his brothers, at the death of his father, on account of his illegitimate birth. He withdrew to the land of Tob, where he became the chief of a band of brigands. Later on, when the Israelites resolved to oppose the Ammonites, they invited Jephthah to become their commander. He accepted the invitation on condition that he should remain their ruler if he defeated the Ammonites. When setting forth against the enemy, Jephthah, who perhaps feared that the Lord would not favor him on account of his past, made a solemn vow to the Lord that if he returned victorious he would offer up for a burnt offering whatsoever first "came forth from the doors of his house" to meet him. When Jephthah's daughter, an only child, heard of her father's victory and return she rushed to meet him and was the first person to "come forth from Jephthah's house."

IN THE PYRENEES.—A combination of scenic and spectacular subjects most unusually and originally set forth.

Romantic scenes on the banks of mountain streams revealing fresh beauties of majestic nature at every turn.

The chiseling and modeling of rain and frost continuously presented in wonderful arched and fantastic designs.

Nestling among the trees at the foot of great hills are the picturesque huts of peasants and ruins of old castles.

A film which makes the audience wish it were of greater length.

THE SHEPHERD AND THE MAID.—A party of tourists go mountaineering one morning, and a lady of their number becomes separated from the others and falls down a cliff, without, however, any serious injury. Her cries are heard by a mountain shepherd, who, guided by the sound of her voice, finds her. He informs her father, and takes the girl back to the house at which she lives. The shepherd receives their thanks, but he has conceived a great liking for the young lady, which is returned. The separation proves unhappy for both. The last scene is forty years afterwards. They have not forgotten their parting and the vision of their one kiss rises before their eyes.

ANCIENT CASTLES OF AUSTRIA.—From Modling to Hinterbruhl by electric railway—a few moments' ride among a strange assembly of natural scenes immediately contrasted with works of a commercial nature. Castle of the Duke of Leichtenstein, a magnificent structure suggestive of the days of romantic knighthood; it is situated on a high cliff above a beautiful valley. Ruins of an old castle on a steep hillside overlooking a silver stream which flows between forest-covered banks. The Black Tower, another famous landmark of this vicinity; now only a few imperfect arches mark the place where once grandees and ladies fair were wont to gather.

URBAN-ECLIPSE.
(George Kleine.)

ESCAPE OF THE ROYALISTS.—Croche, a revolutionary spy, surprises a party of noblemen, who are planning flight. Overhearing their arrangements, he follows them unseen to the seashore. The beautiful daughter of a Revolutionist gives her jewels to the fugitives to assist their escape. Failing to arrest either of the men Croche seizes the girl, compelling a young officer to take her as prisoner to a neighboring inn. Impressed by her beauty, the officer assists her to escape.

Followed by a crowd of excited Revolutionists, Croche gives chase, captures the girl and drags her to prison. Her protector tells his story to the chief of police, imploring him to grant her freedom. He obtains a signed pardon, and permission to marry his protege. Returning to the prison, Croche finds our hero leading forth his captive in triumph.

BUYING A BEAR.—A happy party of holiday seekers get into a street brawl with a flower seller and consequently are taken in charge and trotted off to the police station. Owing to the absence of the chief inspector release is refused them under any pretext.

Shortly afterwards, some traveling showmen, accompanied by a bear, are brought in for the inspection of their papers. On learning the nature of the newcomers' calling, the friends offer a good sum for the exchange of costumes in order to get out of their predicament. The papers being found in order, they are duly set free, accompanied by the bear.

All would have gone well if the bear had behaved, but finding himself in strange hands he starts having high jinks of his own. Finally, the police once again interfere, and finding that the bear has imbibed rather too freely, procure a barrow on which he is taken without friends to the station.

On full explanation, the bear is restored to his original owners, who, after being severely rebuked, are set at liberty.

G. MELIES.

THE ROMANCE OF CIRCLE RANCH.—Getting his laundry from the Chinaman, "Honest Jim" spruces himself up in preparation to make a call on "Bess," with whom he is in love. Calling at Circle Ranch, her home, he finds Jack Rance making overtures to her father for "Bess'" hand. She greets Jim pleasantly, but she dislikes Jack; there is something about him which is distasteful to her and when her father intercedes for him she leaves the porch and hurries into the house.

She does not have to wait very long to see "Jim" and "Jack" in their true colors and make a choice between the two. The clergyman of the ranch settlement and the surrounding country comes to the post office where a crowd of cowboys are gathered to receive their mail. Jack approaches him saying, "Dance, d—n you, dance!" The minister refuses and Jack shoots a revolver at his feet and the godly man is obliged to do the light fantastic to the great amusement of the rest of the boys.

The next victim of the bully's pranks is the Chinese laundryman, whom Jack taunts, kicking over his basket of laundry, and, when the "chink" resents the insult, Jack makes a lunge at him which is intercepted by "Honest Jim," who knocks the bully down. Bess is a witness of these doings and then and there selects the better man.

Jack receives a letter announcing that he has won out in a claim for a mine and is now a rich man. At once he goes to Bess' father, shows him the letter. The father calls Bess in the room and Jack shows her the letter. She throws it upon the floor in disgust. Bess tells her father that she has made up her mind and will marry Jim. He tells her he will not consent to the match, she must marry Jack; then commands her to go to her room.

She decides to elope with Jim, sees the Chinaman passing the window and gives him a note telling Jim to meet her at the three-mile turn of the road, bring a clergyman and they will get married despite every opposition. The note is delivered. Jim gets "Sam Sung" to go for the clergyman. Glad to get square with Jack for his chastisement, Sam and the clergyman are only too glad to offer their services to the happy pair. All hands meet at the appointed place, the ceremony is nearly completed when Jack and Bess' father, who have discovered the girl's flight, are seen approaching in hot pursuit.

The eloping party jump on their horses and the marriage is consummated by the minister as they are riding at full gallop. The ride is a hot one and full of excitement. You can't help urging the horses on and you find yourself moving up and down with the motion of their pace; it is some ride, you must admit. When the horses are brought to a halt the father and Jack learn that Jim and Bess are one. The father, after all, is not displeased, forgives his daughter, welcomes Jim as his son-in-law while Jack slinks off, vanquished and smarting under the derisive laugh of the Chinaman and the smile of satisfaction beaming from the placid features of the parson.

WON IN THE FIFTH.—He has fought his last fight and the prize-ring will know the old pugilist no more. Knocked out by an organic disease, he is in a bad way not only physically but financially. He has an interesting daughter, a bright boy and a good wife who are well thought of by the people of the neighborhood in which they live, among whom is a young minister.

The doctor who attends the old boxer sees that nothing but a complete change to some warmer climate will benefit the patient and also recognizes that under the circumstances the change would be impossible unless someone comes to his assistance with the necessary money to defray the expense. The physician writes a note to the young clergyman telling him of his diagnosis of the case and his conclusions.

The young divine hastens to see the sick man. On his way he passes a theater in front of which there is this announcement: "$500 will be given to any middleweight who will meet the middleweight champion, Denny Dooley, and last five rounds; bout immediately after regular performance tonight." An idea comes to the minister, who has been a noted college athlete: If the worst comes to the worst, he will meet the champion and try to win the five hundred dollars and give them to the old pugilist to defray the expense of sending him away for treatment to some health resort.

Changing his general appearance, laying aside the evidences of his calling, the young man attends the show that evening and impatiently awaits the appearance of Denny Dooley. The manager announces the champion middleweight and makes the five hundred dollar offer to anyone who will meet him and last five rounds. The minister steps on the stage and says he would like to try. The contest begins and the first round is an even break. Round after round is fought; in the third the minister gets warmed up, shows his class, and in the fifth round gets one over on the jaw of his opponent, knocking him out, winning the bout and the five hundred dollars. The next day he goes to the sick man's home, presents him with the money, thus giving his friend a chance for health and life and gaining the gratitude of the family as well as the hand and heart of the daughter.

PATHE FRERES.

MEMENTO OF THE PAST.—The apple of her father's eye, the brightest thing her mother knows, little Violet's sudden illness and death are a shock to her parents that created sad havoc in their lives. Their love and tenderness for their child was their sheet anchor, and without her the sweetness of life is changed into bitterness and gall. He drowns his misery in drink while she shrives with her needle. Weary of the life, the woman at length decides to leave her husband. She is packing up a few articles of clothing when the man enters with a sneer on his lips and a jeer in his voice to mock at her. He makes no attempt to stay her until the sight of a toy, the doll which Violet had clasped in her arms as she lay dying, gives birth to another violent quarrel. Both claim this last memento of their child, and both clutch desperately at it, hate in their two faces drawn close together in the struggle, cruel malice and resentment betokened in their whole attitude—a pitiful sight indeed until the tension is suddenly and spontaneously broken by a sob, as the memory of their child touches some forgotten spring in the minds of both, making the hard faces to relax, the clutching fingers to straighten, and the lines of the mouth to soften, as husband and wife, with a sudden cry for mutual sympathy and forbearance, cling to each other in a close embrace.

KIDS WILL BE KIDS.—Dick and Lucy are cautioned by their parents, who are about to go out, to do their lessons and be good children. The two youngsters promise and open their books before them. The door, however, has scarcely shut, before they have commenced a series of somersaults, jumps and other startling acrobatic feats, which continue uninterruptedly until a ring is heard at the door. The parents have returned and when they enter the room they find the children with their heads buried in their books, hard at work at their studies.

ADVERTISING FOR A WIFE.—Louis Conroy thought when he inherited his father's comfortable fortune and took a little apartment of his own,

WATCH FOR IT

The Appeal of the Prairie

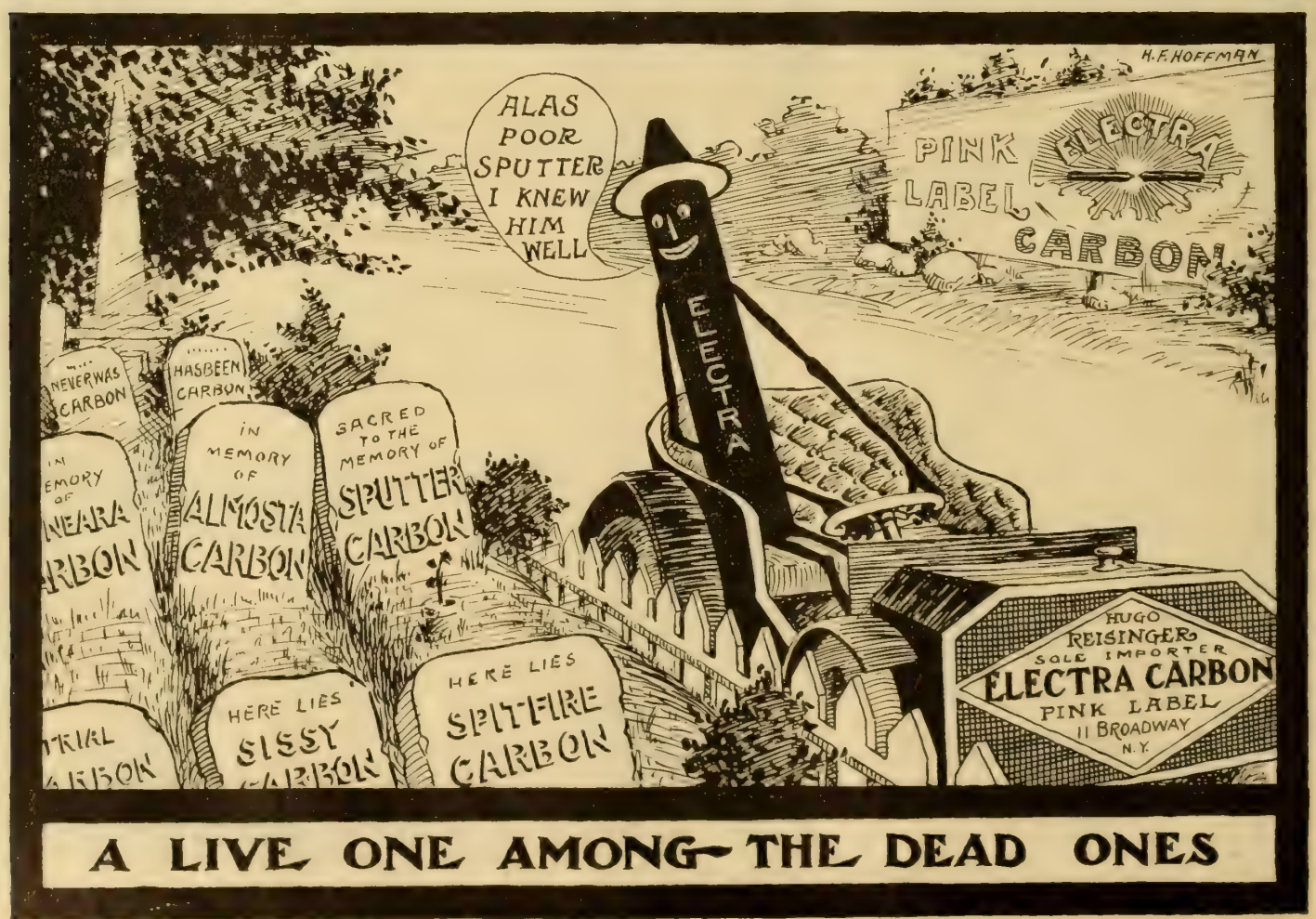
To Be Released September 10th

A Pathé Indian picture that forms a fitting sequel to the others of this series

NEW YORK
41 West 25th Street

PATHÉ FRÈRÉS

CHICAGO
35 Randolph St.



A LIVE ONE AMONG THE DEAD ONES

that he had everything that he could [illegible]. But he was soon disillusioned, and found that he needed a wife to complete his happiness. Louis was a man of action, and the idea no sooner occurred to him, than he had written and taken to the local newspaper for insertion an ad stating that applicants for the position of wife to a handsome, rich young man should apply the following day. Time, on his way home it caused him to ponder when he saw a family of six boys, but they passed on their way quickly. Next day Jerome avenue was astir. All sorts and kinds of women were making for the Conroy apartment. Louis got a glimpse of them from the window, that was enough for him, and after a moment's thought he discovered a way to get rid of the surging mass of applicants. He burnt some cork and colored his hands and face. Entering his parlor, he asked for the first to be shown in. She did not at first see his face, but when she did, what an uproar there was. She rushed out and told the mob waiting outside that it was a colored man that had advertised, and the way they left that house would have done credit to a rat pursued by a terrier. One colored woman remained, however, and she was now shown in and was delighted to find his visage to be jet black. Falling on him and kissing him, she noticed that white appeared where she kissed him, and his trickery being thus exposed she left after administering a few blows of no gentle character. Mary, the maid, ascertaining that he had been unable to select a wife, came to the conclusion that it was up to her, so, disguising herself in a cloak and heavy veil, she entered the parlor. Louis was at once attracted by her pretty figure, and when she fetched his pipe and lit a match for him, he came to the conclusion that he had obtained the right girl. When he discovered who she was, it did not alter his opinion and he gave her the ring he had purchased in anticipation of getting engaged to someone that day.

SAVED FROM RUIN. John Mortimer is staying with his wife, Marian, and her sister Beatrice at Monte Carlo, and is fast ruining himself at the gambling tables. Claud Charlton is a great admirer of Marian, and one day, seeing her husband lose his fortune at the Casino, he despatches a note to her that if she will meet him he will advance her husband sufficient to set him on his feet. Beatrice, who has noticed Claud's attitude towards her sister, is suspicious when the note comes by messenger, and opens it. Heartbroken at learning of her brother-in-law's misfortune, she decides to keep the appointment herself. At the appointed time, heavily veiled, she meets Claud, but a gust of wind allows her partially concealed face to be seen, and Claud, greatly surprised, hears the whole story. He is generous hearted enough to reassure the trembling girl, and advances Mortimer the money for the sake of one whom he says he has found to be an angel in disguise and whom he decides to marry.

MAGGIE HOOLIHAN GETS A JOB.—Maggie Hoolihan, fresh landed from Ellis Island, having just come over from one of the little villages in the remote west of Ireland, was anxious to immediately commence to make her fortune, so she applied at Mr. Jinks' house in Jersey City for a job as maid. Having a very strong recommendation from the priest of her native village, she was soon installed in this position. While the family are out she incidentally brushes Jinks' coat with the carpet sweeper and drops it in the street. This attracts the attention of Officer Clancy, who, looking up, sees her fresh rosy cheeks. It does not take him long to make up his mind to go in, and the two soon become fast friends, and Maggie invites him to stay to supper. This was her undoing, for the Jinks family returns, find Clancy and Maggie sitting in the parlor eating the succulent meal that they had returned to partake of, and it took but a few moments for Jinks to throw them both out. Clancy then uses his influence to get Maggie a job, and takes her first to a laundry, where she soon has to leave in a hurry when she hurts another employee with her hot iron and also ruins some very fancy lingerie. Thinking to keep her under his own eye, he next gets the captain of the precinct to give her a job as scrubwoman at the station house, but when she unlocks the cell doors and allows the prisoners to escape, it is easy to see that this is not her sphere. Finally Clancy decides to marry her and to give her a permanent job for life, and he accordingly takes her to his home and introduces her to his children, only ten in all not counting the dog. Here she settles down and looking after this family keeps her busy while she leaves it to Clancy to get together the fortune she hoped to make.

SELIG POLYSCOPE CO.

THE EMIGRANT.—"The Emigrant" will be offered with the hope and the confidence that it will serve as another strong "friend maker" for the Diamond S trade mark. In this picture Selig has gone to the steerage of a trans-Atlantic liner to take up the first threads of his story. He follows a party of emigrants to Chicago, where they are being unloaded from a railroad train and sent to their respective destinations. One of their number wearing an identification card in his hat which bears the information that he is "L. Jacoby going to Omaha, Neb.," becomes confused and is lost in the crowd.

Realizing that he is alone—a stranger in a strange land, and being unable to make himself understood by word of mouth, he wanders through the city until by chances to meet a stranger who will stop long enough to read his card and put him on his way. The stranger is kind. He travels gives him his last few dollars to pay for transportation to Omaha. He is taken to an overheard railway and shoved aboard the train.

He turns to thank his benefactor and finds himself alone, speeding over the city in an "L" train with his new found friend and his money gone. We meet him again at the "L" terminus. Heartsick and weary, he takes up his aimless wandering; he is attacked and injured by a gang of street hoodlums when two good Samaritans, in the persons of a big-hearted Irishwoman and her son, take him, wounded and bleeding, into their home, where they nurse him back to health and give him his first insight into true Americanism.

He has become a good and respected citizen of our United States, adversity has set a heavy hand upon his Irish benefactress and her son. He repays them in a way that will make you glad.

VITAGRAPH COMPANY.

A LIFE FOR A LIFE. A strange attachment, akin to love, has been formed by a convict for a rat which he has caught and tamed and of which he has grown very fond. It is the only living thing he cares for and which cares for him, and in the solitude of his cell the companionship of the rodent gives the poor fellow a great deal of comfort and pleasure.

One of the keepers of the prison sees the prisoner playing with the rat, rushes into the cell, dashes the animal to the floor and kills it. The convict seizes the keeper by the throat, strangles and almost kills him. He is brought before the warden and placed in solitary confinement.

A visiting clergyman, a friend of the warden, is escorted through the prison, in company with the warden's wife and child. When they enter the cell of the convict placed in solitary confinement they find him morose and sullen, grieving over the loss of his friend and companion and the injustice of the whole human race. The clergyman speaks to him kindly and the warden's little daughter sympathizes with him, while her mother looks at him with pity.

His heart is somewhat mellowed by these evidences of consideration, and when the clergyman visits his cell the second time, by permission of the warden, the whole spirit of the man seems to have undergone a change and his huge frame is convulsed in tears that seem to wash out and purify his soul. He seems a changed being, and soon the warden makes him a "trusty" and gives him the care of his garden and freedom of the prison grounds. While caring for the flowers he [illegible] the warden's little [illegible] and [illegible] and [illegible] and

LICENSED RELEASES.

BIOGRAPH.

July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693

EDISON CO.

July 15—How Bumptious Papered the Parlor (Com.) 320
July 18—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990

ESSANAY FILM CO.

July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....
Aug. 31—You Stole My Purse (Com.).....475
Aug. 31—Who's Who (Com.).....525
Sept. 3—The Millionaire and the Ranch Girl...987

KALEM CO.

July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975

LUBIN MFG. CO.

June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....850
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990

GAUMONT.

G. Kleine.

Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrensees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427

URBAN-ECLIPSE.

G. Kleine.

July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420

G. MELIES.

July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 2—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950

PATHE FREERES.

Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....690
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....354
Aug. 29—Memento of the Past (Dr.).....636
Aug. 29—Kids Will Be Kids (Com.).....361
Aug. 31—Advertising for a Wife (Com.).....915
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).362
Sept. 3—Maggie Hoolihan Gets a Job (Com.)...930

SELIG POLYSCOPE CO.

July 18—The Phoenix (Dr.).....1000
July 21—Mazeppa (Dr.) 995
July 25—A Mad Dog Scare 600
July 25—A Sleep-Walking Cure (Com.).....310
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 5—The New Moving Picture Operator (C.)

VITAGRAPH COMPANY.

July 15—Her Uncle's Will (Dr.).....995
July 16—A Broken Symphony (Dr.).....993
July 19—Twa Hieland Lads (Com.).....888
July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985

BY SPECIAL ARRANGEMENT with the **American Press Association** we will reproduce on slides all events of special interest to the world. Every enterprising exhibitor should place a standing order, as the price is within reach of all. With each set flaming display posters are given free.

TEDDY ROOSEVELT'S WESTERN TOUR We are covering this trip and will release the first set of slides within 10 days. Place your order now.

"THE CELEBRATION IN HONOR OF THE LANDING OF THE PILGRIMS, AT PROVINCETOWN, MASS.," August 6, 1910. The set covers the event and is of great educational value, with speeches by President Taft, Senator Lodge and Governor Draper.

"THE CAPTURE OF DR. CRIPPEN BY WIRELESS." We are the only concern placing this subject on the market.

"THE ATTEMPTED ASSASSINATION OF MAYOR GAYNOR. "The most graphic and stirring pictures of this affair. Showing Presiden and Senora Montt of Chili with Mayor Gaynor before the shooting.

"THE JEFFERIES-JOHNSON FIGHT PICTURES." The finest on the market.

Full Description on Every Slide

LEVI COMPANY, Inc., 24 UNION SQUARE, NEW YORK, U. S. A.

Each set complete. Price $6 00 per set. Posters FREE. Cash with order or C. O. D. only. Write for our big slide catalogue.

CLASSIFIED ADVERTISING.

WANTED to rent, with privilege of buying, motion picture theater, or will buy outright. Am fully responsible. State full particulars in first letter. A. G. McENTEE, 115 Cady St., Rochester, N. Y.

WANTED to buy Moving Picture Theater in one of the smaller towns in the Northwest. Send fullest particulars in first letter. FRANK K. JONES, Operator, Dubuque, Iowa.

WANTED—A Power's Head, No. 5, regardless of condition if complete. Address, BOX 307, Sidney, N. Y.

WANTED—100 Second-hand Chairs. Must be cheap and in good shape. State particulars and lowest price. W. R. SUTTON, Casino, Bath, N. Y.

WANTED—Motion Picture Camera, new or second-hand; first-class condition; reasonable in price. HAMILTON, 1028 Fairmount St., Washington, D. C.

THEATERS FOR SALE.

FOR SALE Paying Theater, centrally located in Syracuse. Owner going to California. Address, SYRACUSE, care Moving Picture World.

FOR SALE—Moving Picture Theater in city of 100,000 population, within 100 miles of New York. Doing good business. Owner leaving city. Address, ELECTRIC, care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—A quantity of Negatives—Foreign and American. Address, NEGATIVES, care Moving Picture World.

FOR SALE—One Lubin Moving Picture Machine, complete, $60.00; one Universal Edison Machine Mechanism, only $30.00. Both in A-1 running order. Address, MANAGER, Majestic, Mayville, Wis.

FOR SALE—250 Opera Chairs, cheap. Apply DREAMLAND THEATER, Syracuse, N. Y.

FOR SALE—High grade electric Piano, like new, $225.00. S. W. CORWIN, Richmond, Indiana.

HELP WANTED.

WANTED—Combination Piano Player and Singer. References as to ability. Male or female. Must play for vaudeville. State salary. GEM THEATER, Kalamazoo, Mich.

WANTED—First class Moving Picture Producer capable of handling Western subjects. Give full particulars. PRODUCER, care Moving Picture World.

SITUATION WANTED.

WANTED by reliable young man, position as Vocalist and Manager of Motion Picture or 10c. Vaudeville Theater. Ten years' vocal and two years' theatrical experience. Good appearance; no bad habits; excellent, well trained voice. Wife is splendid non-union pianist. Open October 15, 1910. Good chance to secure good singer and permanent money making fixture. H. E. B., care Moving Picture World.

AT LIBERTY—First class Moving Picture Operator or Manager. All-round man; four years' experience; best reference; not afraid to hustle. Electrician, repairman. Sober and steady. Address, OPERATOR, 440 So. East St., Carlisle, Pa.

OPERATOR wants steady position in Jersey City, Hoboken or vicinity of New York City where license is not required. Experienced, with A-1 reference from first-class theater. Is good piano player. Has 1910 card but is not yet citizen. Address, SCHJERBECK, 29 West 14th St., New York City.

AT LIBERTY—Licensed experienced operator and wife. A-1 pianist. Best references. Address EXPERIENCE, care Moving Picture World.

WANT GOOD COMEDY? BOOK THIS

RELEASE OF WEDNESDAY, AUGUST 31

"YOU STOLE MY PURSE" ABOUT 475 FEET | **"WHO'S WHO"** ABOUT 525 FEET

A reel of exceptionally clever comedy with the usual snap and life, characteristic of the Essanay product. GET THE POSTER.

This Week's Saturday Western Offering

RELEASE OF SATURDAY, SEPTEMBER 3

Scene from "The Millionaire and the Ranch Girl"

—THE—
MILLIONAIRE
—AND THE—
RANCH GIRL

A story of deep heart interest. A rascally land agent endeavors to force a young girl to marry him by foreclosing a mortgage on their ranch. The owner of the mortgage, a young Eastern capitalist, learns the true state of affairs, makes amends and wins the girl.

LENGTH, APPROX. 987 FT.

"Take Me Out to the Ball Game" Released Wednesday, Aug. 24, is making a tremendous hit. Don't miss this big feature picture! ::

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St. | 435 N. Clark St. CHICAGO, ILL. | BERLIN 35 Friederich Str.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

"The Road To Richmond"

Release Date, Sept. 1st
Length about 1000 Ft.
CODE RICHMOND

SELIG'S Great Colonial Picture. A Stirring War Drama told amidst the cannon's roar.

SELIG SUBLIME SUPERIOR
In Historical and War Pictures

"The Sargent" A great picture of the Yosemite Valley.

2 ON 1

Release Date, Sept. 5th
Length about 1000 Ft.
CODE WORD HANDS

"Led By Little Hands"

A Pastoral Idyl—of "the sweetest story ever told," showing paternal love and devotion. On the same reel with a Comedy Scream entitled

"The New Moving Picture Operator"

Selig Polyscope Co. CHICAGO, U.S.A. 45-47-49 Randolph Street

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

LEWIS M. SWAAB
338 Spruce St., Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 506 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Moving Picture Machines

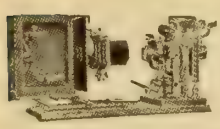
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

SONG SLIDES for SALE
$1.00 PER SET AND UP

FILMS for SALE
$5.00 PER SET AND UP

J. FRISH, 138 E. 14th St., New York



For Sale—1,000 ft. reels film, $5 to $25; Edison, Power's, Lubin machines, $35 to $60; new, $100; Professional Stereopticon, $20; Sprocket Wheels, $1.50; odd Slides, 5c; sets, $1.00.

For Rent—6,000 ft. film, $6; 12,000 ft. $12, one shipment. Will buy machines, film, tents.

H. DAVIS - - - Watertown, Wis.

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

BLANK LEADERS
In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Power's Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

REELS

We have 25,000 reels ready for delivery, with fine hubs and screws. Knocked down. Price is right. Good. A No. 1.

SAMUEL STERN
Manufacturer of Moving Picture Supplies
109 N. Tenth St., Philadelphia, Pa.

SONG SLIDES FOR RENT

5c. PER SET PER DAY

HUDSON FILM CO.
188 East 14th St., N. Y. City

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

Independent Film Stories.

SALES COMPANY FILM D'ART.

THE MINISTER'S SPEECH. How the eloquent words of a statesman came nearly being destined solely for the ear of a hobby horse is laughingly depicted in this subject. The carefully prepared speech is rehearsed, and the manuscript, among other papers, set upon the table, where it attracts the attention of the minister's little son, who utilizes it into a cocked hat for his hobby horse. The minister, in evening dress, gathers up his papers hurriedly, jumps into his automobile and arrives into the Chamber of Deputies, where he is received as the guest of honor. He makes a few introductory remarks, meanwhile rummaging around for his speech. To his horror, it is not there, and he rises precipitately, rushes home in his auto, and after a frantic search finds the treasured manuscript bedecking the hobby horse. He then goes to the hall, delivers the speech and covers himself with glory.

CONSCIENCE OF A CHILD.—A prowler, entering a handsome residence, is looking about for portable booty, when he discovers a little girl asleep on a divan. Quietly he purloins money and jewelry. The child awakes, and while surprised at seeing the man, is unafraid; and her little heart touched by the haggard appearance of the intruder, she brings forth bread and wine, which the poor unfortunate, driven into wrongdoing through privation rather than desire, hungrily stows away. While he is eating and drinking the child is overcome by sleep, and, touched by her innocence and purity, the man gently lays her on the divan, kisses her, and replacing the articles he had intended stealing, exits, resolved to lead a better life.

NEW YORK MOTION PICTURE CO.

BISON

DAN, THE ARIZONA SCOUT.—Dan, a typical Western scout, handsome and dashing, loved an Indian princess who reciprocated his affection. He is horrified to behold her in the distance endeavoring to rebuff the too ardent suit of an enamored chief. In backing away she falls over the cliff. Plunging the spurs into his horse's flanks, Dan dashes madly to the scene, and finds her huddled in a moaning heap. Tenderly he ministers to her, places her on his steed and leads her away to her camp, where she recites to her father, brothers and assembled braves the incidents that have befallen. Dan is welcomed, and the Indians resume their interrupted duties and sports. Later Dan and his sweetheart are enjoying a ride together when her disappointed suitor at the head of a hostile band attacks him. A terrific struggle ensues, but Dan is overpowered and left unconscious while the princess is carried away. When Dan comes to his senses he starts in pursuit, and under cover of the night overpowers her guardian, mounts her on his horse in front of him and gallops away, hotly pursued by the Indians. An exciting chase follows and as the lovers seem to be doomed to capture the princess' warriors are met and the tables turned. Dan marries his sweetheart, and the Indians indulge in a joyous dance.

THE NIGHT RUSTLERS.—A Chinese cook spies upon two rustlers, who discover and bind him to a tree by the roadside. The horse of the night herder is then stolen and the entire herd of cattle rustled away. The herder awakes and starts in pursuit on foot. Nearly dying of thirst, he falls unconscious within a few feet of water. The rancher's daughter finds the Chinaman the next morning and releases him; the alarm is given, the cowboys start in pursuit, accompanied by the girl, who is in love with the night herder, and a brilliant display of horsemanship is given. The night herder is found and the girl stops and revives him while the boys sweep down upon the rustlers, who are captured and turned over to the sheriff. The last scene shows the herder and the girl sitting on the bars of the corral, where he is shyly making love. Her father and mother come on the scene and the latter is shocked, but her husband pantomimically persuades her to leave the lovers in peace.

AMBROSIO

THE FISHERMAN'S CRIME.—John Burk, a former sea captain, has dissipated his savings and is forced to become a fisherman. A debtor calls and notifies him that he shall force the sale of Burk's cottage unless the debt is paid. Burk notes that the man carries a heavy purse, and plans to secure it. The man must cross the river on the ferry, and Burk runs ahead, invites the ferryman into a saloon and plies him with liquor till he is intoxicated. Disguising himself, he takes the place of the ferryman, and when the debtor arrives he is unsuspicious. Midway across the stream he attacks his passenger, robs him and throws him overboard. To divert suspicion he places the empty wallet at the side of the ferryman, who is slumbering on the bank. The latter is arrested and the circumstantial evidence against him indicates his conviction, when Burk, in a fit of remorse, confesses to the police.

TWEEDLE DUM'S FORGED BANKNOTE.—Tweedle Dum succumbs to the great temptation of a banknote of large denomination and steals it from the hand of a man who is holding it loosely. After ordering a lordly feast he is informed by the waiter, who is a detective, that the note is counterfeit. In a panic he escapes and flies down the street, where in his frantic haste he encounters all kinds of amusing mishaps. The face of the gallus detective is always appearing before him, and he is almost distracted when he comes upon a boy who is distributing the banknotes, which are printing but clever advertisements. He falls into the wash and in the melee both are badly punished.

CHAMPION.

HIS INDIAN BRIDE. Harvey Kingston falls in love with and marries a beautiful Indian girl, despite the bitter opposition of his family, bringing her to his home in New York. His proud and angry mother plans a mock reception. She invites all her friends and prepares them with knives, hatchets forks and other kitchen implements and at the entrance of the young couple, gives the signal, and they all begin a war dance about the astonished and trembling groom and bride. The father, bowed by the cruelty of the situation and the wonderful beauty and innate refinement of his Indian daughter-in-law, intervenes in his wife's malicious result and orders the guests from the house. He then acknowledges the union of his son and the Indian girl and compels his wife and daughter to do likewise. Because of the bitterness of his mother and sister toward his wife, Kingston furnishes an establishment of his own and duly installs his young bride therein. His family visits him at times, and the Indian girl often visits her father-in-law. The worth of the Indian girl is made apparent from the first, and when she jeopardizes her own unsullied reputation to save that of her husband's sister, whom she discovers in an intrigue, she keeps the secret even when, led by circumstances, the husband suspects her. Again when she telegraphs her brother to bring on sufficient money to New York to save the elder Kingston from financial ruin, she is once more suspected by her husband; and still she will not speak. She also forbids the father to tell. She yearns for a love that trusts. Urged on by his mother and sister, he openly accuses his faithful young wife, and she, without a word of accusation against him, nor of vindication for herself, goes back with her brother to her Indian home. Conscience smitten, his sister confesses her part in the intrigue, and even his mother relents, and they all assist him eagerly when he prepares to go after his wife. A good wife will always open her arms to a penitent husband, especially when that husband kneels before her and kisses the hem of her skirt. That is what Harvey Kingston did, and so would you and any honest man do the same. And his Indian bride took him back.

NESTOR

THE BLAZED TRAIL.—Again he had been refused, and this time George Martins knew it was final. If only Nellie could have trusted him—the cowboy felt sure it would make another man of him, that he could turn over a new page, so even Nellie Arnold would be proud of him.

These gloomy thoughts gave him no excuse for beating his horse, at least so thought the girl's brother, Frank, who at once took the disappointed suitor to task. The result was a quarrel, which might have ended rather seriously for George had Nellie not interfered and sent her brother about his business, while the cowboy rode away, and thence out of the State.

A year passed. Nellie in the meantime had married Jack Saunders and gone with him to his father's ranch, not far from where George Martins had settled. George follows Saunders from a bank and stealing from the house a large sum of money rides rapidly away.

It was this very speed that attracted the attention of Nellie as she rode up to find her husband's parents in wild consternation at the theft. A bag of oats, however, gave her an idea. Her pony, she felt sure, would be able to keep the stranger in sight, and by blazing each turn of the road with oats, the boys could easily follow, capture the thief and get back her husband's money—so, snatching up the oats, she darted after him. Ere the third turn in the road was reached, however, George had observed that he was being followed. Dismounting behind the bushes, he held his gun in readiness for his pursuer; but, as she dashed up, he was dumfounded to behold his old sweetheart. Quickly Nellie told him of her marriage to Jack Saunders, and implored him for his own sake to give her the money, so she might save him from the posse by blazing his way back to the ranch. Humbly and gratefully he complied with her request and hastened off in the opposite direction, while Nellie, true to her promise, led the boys back to their starting point, where, by showing her husband the recovered money, she prevailed upon him to abandon further pursuit.

ECLAIR.

THE LOST CHANCE.—The hero of this farcical story is a convict whom we first see as he laboriously creeps into the mattress of his hard cell bed. Shortly afterwards two wardens enter and not noticing the presence of the prisoner, hang the mattress across the window sill to air. It slips out, and falls on several other mattresses. The wardens rush out, but too late to seize the prisoner, who adroitly slips out of their way through the fanlight of a baker's shop, into a [illegible] though. It happens that at this moment the Mayor [illegible] and [illegible] the [illegible] of the cell, and [illegible] a [illegible] the [illegible] with [illegible] [illegible] and [illegible] a [illegible] [illegible] [illegible]

Every once in a while, somebody or something makes a hit. That's the time we hear congratulations. THE CHAMPION FILM CO. has had considerable congratulatory comment lately, because we have made several hits that were almost crashes. Our batting average is 1000.

Wednesday September 7th Wednesday

"His Indian Bride"

Beautiful in Story. Perfect in Photography Full of Action

The white man and the red have often exchanged shots, but rarely have a white man's and a red maid's hearts been pierced by the arrow of the relentless marksman Cupid. An unusual tale of an unusual love, unusually well told. YOU will love the dusky, dark-haired maid yourself.

INSIST UPON GETTING IT FROM YOUR EXCHANGE

Have You Run ? — Don't Miss Them !

The Cowboy and the Easterner
The Sheriff and His Son
The Cowboy's Pledge
Hermit of the Rockies
Spitfire
The Cowboy and the Squaw
Romance of an Anvil
The Abernathy Kids

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

27 Lexington Avenue, New York, U. S. A

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

WIRE WRITE CALL

Michigan Film & Supply Co.

1106-7 Union Trust Building
DETROIT, MICHIGAN

—FOR A GOOD—

Independent Service

The Largest Independent Exchange between New York and Chicago

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass**

have succeeded but for the interference of his companion fisherman. But sad to relate the devil protects his own, for when Wall forces the cur to prove his statement or have his worthless carcass fed to the fishes, he allows full play to his imagination and tells Wall a story that would arouse jealousy in the most calm of men. How our eyes deceive us circumstantial evidence has made thousands of innocent appear guilty, and so it was when John following the advice of his false friend, spies upon his wife and finds her in the arms of the man he rescued from a watery grave. Broken hearted, Wall drives his wife and her supposed lover from his home.

His wife being seen in the arms of the yachtsman was due to her meeting with an accident. A misstep wrenched her ankle and in falling she was caught in the arms of the yachtsman. Generations of Puritanical blood flowed in the veins of this unreasoning husband, and the letters of explanation sent him by the misjudged wife were destroyed unopened.

With the spirit that martyrs are made of, this suffering wife never lost courage, strong in the knowledge of her innocence she continued to write to her husband in the hopes that eventually justice would be done her. Refusing the help of the man who had innocently been instrumental in her separation from all she held dear, she supported herself by her needle and led a blameless life.

The mills of the gods grind slow but sure and justice will not be denied—for the mother makes a final appeal and sends it to the daughter, who must now be old enough to understand and able to influence her father. That no time is lost in begging the wife and mother to return and that she received the welcome request with gratification and thanks to God is a foregone conclusion.

ATLAS.

THE SNORER. New York hotels are not noted for their modest rates and the action of the guests of the one our snorer selected for his abode, in bodily ejecting him for disturbing their slumber, was surely excusable and warranted in view of the facts. A turkish bath was his next place for attack—he got his bath, and to use a popular expression of the day, he got the goat of his fellow bathers

But how is a stranger to know that the public parks are used as a resting place for our guardians of the peace and that their meditations must not be disturbed under penalty of the law. Lawbreakers must suffer the consequences of their misdeeds and Snorer was promptly arrested for disturbing the peace. But innocence is mighty and right will prevail and after a short incarceration Snorer was promptly discharged—the entire reserves in the station house participating, assisted by the captain and lieutenant. If any one of them missed getting a good punch or kick in on our Snorer, it was purely an oversight. Some kindly and well meaning citizen not knowing the enormity of Snorer's past offenses, assisted him to the hospital. There his cuts and bruises were ably dressed and treated and as rest is an important factor in the recovery of one's health, the Snorer was introduced to the comforts of a nice sleep-compelling bed, much to his gratification. Mistakes will happen and the doctor had diagnosed his case incorrectly. His trouble lay in his respiratory organs—and this was not that kind of a hospital, therefore Mr. Snorer was firmly if not gently forced to seek proper treatment. So interested were the inmates in his case that each and every one of them assisted in his departure. In fact, several were so thoughtful they volunteered the use of their crutches—which they were obliged to throw after the late patient. Snorer's haste being great. We are told there is no rest on this earth for the weary. Snorer after his many recent experiences quite agreed with the statement. However, every cloud has a silver lining and A Snorer bethought himself of that ancient and comforting motto, "Requiestant in peace," and a happy thought occurred to him. Where do we all at last find rest? Why in the cemetery of course, and thereto our exhausted hero hied himself, but the departed ones arose in their wrath and drove the interloper from their rightful domain.

THANHOUSER COMPANY.

AN ASSISTED ELOPEMENT.—Glade and Sears are next door neighbors, and old friends. Glade has a daughter, while Sears has a son. The young people have never met, being away at school while the old folks have been cementing their friendship. As the two men own adjoining places, they believe that the best thing for the younger people to do is to get married. So they try to bring this about.

Gladys Glade and Charlie Sears meet on the train while they are returning home and start a flirtation. Perhaps they would have married in the end, if the old folks had not "butted in." As it is, they lose all interest in each other

Then the fathers try another tack. They decide to be bitter enemies in public, hoping that opposition will bring the children together. The new plan works like a charm, and Gladys and Charlie, realizing their parents' shortcomings, decide to elope. They do so, much to the satisfaction of Glade and Sears

A FRESH START. Jim, an expert chauffeur, is discharged from a garage, for insobriety. Penniless and being unable to obtain a new situation, he takes to the road, a common tramp. At one house where he applies for food, he is harshly refused and is about to turn away and try his luck elsewhere, when little Marie, the daughter of the house comes to his assistance and orders the butler to at once give him the food he requires. She also picks a rose for him from the garden

Jim strolls into a nearby park and sits on a bench to enjoy his lunch. He is about to take a drink from the ever present flask, which he takes from his pocket, when the sight of the rose, which the sweet faced little girl gave him, inspires him with a desire to reform. He throws the flask from him, and refreshed by the lunch, he starts out with a new ambition to face the world.

Little Marie also visits the park with her parents. While viewing the wonderful Zoo it contains she is seen and recognized by Jim. While admiring the little girl and viewing her enjoyment over the wonders of the Zoo, Jim notices that two evil looking men are apparently shadowing the little one and her parents. Jim's suspicions are aroused, and he determines to watch closely the actions of the mysterious pair. He finds that they have arranged with a chauffeur to assist in carrying off little Marie and holding her for a ransom. Seizing an opportune moment, Jim forces the plotting chauffeur to turn over his auto, and disguised in the other man's coat, cap and goggles, he calmly awaits the conspirators.

When the two wicked men return, after having successfully enticed Marie away from her parents, they give the driver of their auto directions as to where to drive. Jim simply nods assent and drives quickly off, but instead of taking them to the destination they directed, he lands them safe at the police station, where they are quickly taken into custody. Here Marie is united to her parents, whom she easily persuades to offer her rescuer a life position.

POWERS CO.

THE MATINEE IDOL.—After searching unsuccessfully all morning, George Tremaine, an actor out of employment, falls asleep on a park bench. He is rescued from the clutches of a policeman by Mrs. Durand, a wealthy society woman, who moved by his destitute appearance gives him money. Ten years later Tremaine has become highly successful in his art and is a matinee idol and a courted pet of society. Helen Durand, a beautiful stage struck amateur actress, becomes madly infatuated with him and writes him a letter, begging him to make an appointment. She also encloses her photograph. Tremaine, struck by the beauty of her face, invites her to call, promising that if she shows talent to give her a chance. Helen arrives and in a very amusing scene attempts to act. Tremaine's valet announces some gentlemen callers and Tremaine, not wishing the girl to meet any men while in his place, tells her to hide behind a screen until the men leave. Among the callers is Walter Hawley, the fiance of Helen. The men have several drinks when one discovers the girl behind the screen. Before Tremaine can interfere the screen is pulled aside, but luckily Helen turns her back and Hawley does not recognize her.

Tremaine denounces the men for their impertinence and requests them to leave the room and they do so. Helen comes out frightened and ashamed and is about to leave when Hawley returns to apologize for the actions of his friends. He sees Helen and is about to fight when she explains that it is her fault alone. Hawley takes Helen home and tells her parents of her folly. Mr. Durand grabs his cane and prepares to go to give Tremaine a thrashing. His wife follows and enters Tremaine's room in time to prevent a fight between her husband and the actor. Tremaine recognizes in Mrs. Durand the kind lady who years previous had saved him from hunger and arrest. He expresses his regret and promises that he will cure the girl of her infatuation for him. The next evening Mrs. Durand gives a dinner to which Tremaine is invited. After dinner he pretends to be very drunk and acts in a disgraceful

[illegible] Helen [illegible]

THE GIRL NEXT DOOR. [illegible] the Landlords. While [illegible] Lillian, a beautiful [illegible] Lillian and points out [illegible] the attention of Grandville a [illegible] Lillian a lending [illegible] A bond between the two men [illegible] Grandville, visiting [illegible] Grandville, she comes to the [illegible] to bid him goodbye, but when [illegible] accidentally the portrait of herself that [illegible] has painted from memory, she tears up [illegible] Grandville's proposal and the lovers are happily [illegible]

THE INCONSTANT.—Charlie Chase is [illegible] Who loves ladies and many of them. Mrs. [illegible] is a beautiful widow with two lovely daughters, Carrie and Susie. Charlie meets Carrie and falls desperately in love with her, proposes and is accepted. Then he meets Susie. He decides that he likes Susie very much and he is caught flirting with her by Carrie, who breaks her engagement with him. Susie accepts Charlie and they are very happy until the charming widow mother [illegible] on the scene. All off with Susie, Charlie [illegible] love with mother and then follows a series of comical situations.

CAPITOL FILM CO.

THE MESSENGER BOY'S SWEETHEART.—Nell, a little city waif, is selling papers on a street corner. She begs of Mr Livingston to buy a paper. He pushes her roughly aside and her papers are scattered on the sidewalk. Dick a messenger boy, happens on the scene, picks up Nell's papers and in his boyish way tries to [illegible] her

We next find Mr. Livingston at the home of Edith Travers, a wealthy society girl. He professes his love for Edith, but she refuses [illegible]

A little later we find Livingston in need of ready money. He conceives the idea of [illegible]

HERE IT IS

TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.

Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co.

MANUFACTURERS AND SALES AGENTS
564 and 572 W. Randolph St. CHICAGO

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Aug. 1—The Soldier's Honor 635
Aug. 4—She Surveys Her Son-in-law.....410
Aug. 8—The Buried Man of Tebessa (Dr.).....677
Aug. 8—Competition of the Police and Guard Dogs (Scenic) 258
Aug. 15—The Colonel's Boot (Com.).....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo.....350
Aug. 29—Fantastic Furniture (Com.) 503
Aug. 29—An Unexpected Servant (Com.) 437
Sept. 5—The Little Blind Girl (Dr.).....625
Sept. 5—The Last Chance (Com.).....400
Sept. 12—The Sacking of Rome (Dr.).....800

GREAT NORTHERN FILM COMPANY.

July 26—The Prodigal Son (Dr.) .....
July 26—The Stolen Policeman (Com.).....410
July 29—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. —The Little Drummer Boy (Dr.).....
Sept. —Fabian Hunting Rats (Com.).....

"IMP."

June 28—Game for Two.....998
July 4—Fallen Idol 1000
July 7—Call of Circus 997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....

LUX FILMS.

July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.) 468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Tyrist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....350
Sept. 1—A Selfish Man's Lesson (Dr.).....603

NESTOR FILM COMPANY.

July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989

NEW YORK MOTION PICTURE CO. ("Bison.")

July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution 970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1060

ITALA. (By N. Y. M. P. Co.)

July 19—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangle foot 750
July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolscreed in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust. 382
Sept. 3—The Vestal 1000

AMBROSIO. (By N. Y. M. P. Co.)

July 27—The Room of the Secret.....1000
Aug. 3—The Glove 800
Aug. 3—Frioot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 570
Aug. 24—Frioot's Itching Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297

POWERS PICTURE PLAYS.

July 30—A Little Confederate (Dr.).....
July 9—The Abyss 965
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....

THANHOUSER COMPANY.

July 12—The Lucky Shot (Dr.) 1000
July 15—The Converted Deacon (Dr.) 1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000

SALES CO.—FILM D'ART.

July 7—Jemmy 805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500

DEFENDER FILM CO.

July 8—The Girl Strike Leader (Dr.).....1000
July 15—A Bridegroom's Mishaps.....
July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000

YANKEE FILM COMPANY.

June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900

ATLAS FILM COMPANY.

July 6—That Little German Band.....640
—Police Maneuver.....200
July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Shorer (Com.).....952

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

I Have Exclusive Agency
FOR
Simpson's Solar Screen
IN NORTH AND SOUTH CAROLINA, FLORIDA AND GEORGIA

It is the best screen on earth, I use it in my Grand Theatre, I burn 14—10 C.P. Lights while my picture is on the screen, and I tell you that

You Never Saw a Better Picture

I know if it's good enough for me it's good enough for you.

Demonstration Given at My Theatre
if you want to outdo your competitor get a Solar Screen, those interested address

MONTGOMERY
The Moving Picture Man
Grand Theatre, Jacksonville, Fla.

Edith a note, signing the name of her brother, who is out of town, telling her that he has returned in trouble, and for her to send at once all the money she has to a deserted house on a lonely country road.

He comes to her home in advance of the note to see how his scheme works. Edith is in great distress on reading the note and phones for a messenger. Dick is sent to answer her call. She gives him the money to take to the directed spot.

Little Nell, on passing Edith's home selling her daily papers, sees Livingston hurrying away in his auto, suspects something is wrong, and climbing on the back of the auto rides away. Dick is speeding along the country road when he is overtaken by Livingston in his auto. The auto collides with the messenger boy and Dick is thrown to the ground unconscious. Nell still clinging to the auto. Livingston takes the money from the messenger, puts it in his overcoat pocket, placing the coat on the rear seat of his auto, and as he speeds away little Nell jumps from the car, taking Livingston's coat with her. Dick revives and Nell gives him the money. They return to Edith's home with it. Dick and Nell by this time have fallen in love with each other, and five years later show them coming from the little church around the corner happily married.

IMP

YOU SAVED MY LIFE.—An actor in action that is not all acting is rather a remarkable sight, and when he loves both on the stage and off simultaneously, and when he is observed making love to the make-believe sweetheart on the stage, by the real, sure enough sweetheart who does not understand that love making in a play is only play, and very far removed from the sacred course of true devotion, there is quite a healthy complication. A young leading actor saves a youth's life, by catching him just in time to save him from what might reasonably be a fatal fall over a precipice, and to reward him the young man promises to intercede with the father of the girl who causes the actor chap sundry heart throbs and a little soul-anguish. But all good intentions do not materialize—and the young man fails in his ambassadorial mission. The Summer comes on, and to fill in the time the actor decides to apply for a position in a moving picture studio. While he is making the eternal vow to a girl in the scene, he is detected by his sweetheart, and is renounced forever. In still another scene, his friend whose life he had saved discovers him tied to a tree, soon to be burned to death. He borrows a shotgun and starts to shoot everybody to save his friend from what purports to be a horrible death. After the excitment subsides, the actor explains that he is simply posing for the pictures. Things commence to go right again, as things do when they tire of going wrong. It appears that the father's refusal to consent to his daughter's marriage is based on the fact that the girl has an older and ugly sister, who is unable to secure a lover or a husband; so as a reward for having saved his life, the young man offers to marry the sister, so that the actor can marry "the sister's" sister. The wedding bells send forth a double peal, and four that are but two face this crazy old world for better or for worse, 'till death do them part.

A SISTER'S SACRIFICE.—The old tale of youth to youth, the answer of young blood to young blood's call, however often re-enacted, is ever fresh and appealing. Gay, silver-toned, light-headed and light-footed youth was never meant to mate with hoary senility, and never does as long as the right of the things of men prevail. One who has seen the Spring and the Summer and even part of the Autumn, the blear harbinger of the dismal Winter fast approaching—fade and join the mighty caravan of the dead months that make the past, one who has long quaffed the world's bowl of transient joy and its accompanying sorrow loves a young girl, and loving her reveals the sad irony of things, as of old. Her brother is in financial difficulties, and agrees to repay a large sum of money within a few days. Just at this time the old man's son arrives home from a journey, and at their first meeting falls in love with the maid in the manner of one strong with the pulse and throb of life, and the lust of Spring. The old man goes away on a vacation, but he has previously made a proposal to the girl whereby her brother's prospects may be redeemed. The girl comes to the old man's house to accept the proposal, providing he gives her ten thousand dollars to pay her brother's debts. The son receives the girl and the message, and decides to fulfill his father's promise. Suddenly the brother discovers that his sister is about to sacrifice her life for his sake, and determines to stop the marriage. Upon his arrival the sister tells him she is not sacrificing her life, but really loves—the young man—and the ceremony takes place, and the old truism that youth shall be given to youth is once more borne out.

LUX FILMS.

A SELFISH MAN'S LESSON.—How Thomas Arnold was cured of his great selfishness by a dream is dramatically told in this film. After refusing aid to his nephew, who is in distress, the latter's wife and child needing food and clothing, he enjoys a sumptuous dinner and falls asleep to dream that he himself is in poverty and realizes the pangs of hunger, etc. Awakening to find that it is only a dream, he determines to make amends and goes to offer hospitality to those who are in distress.

AUNT TABITHA'S MONKEY.—Aunt and her pet monkey, Toto, are rudely awakened from their hitherto peaceful existence by unruly neighbors whose noises are too much for the weak nerves of the monk. Complaints to the housekeeper are without avail and only serve to rouse the ire of the young people who are responsible for the trouble. For a "lark" these mischievous youngsters resolve to dislodge the monkey from his high estate and place one of their number in the room to impersonate the ape. The amusing incidents that follow are irresistibly funny and are well worth seeing.

GREAT NORTHERN.

THE LITTLE DRUMMER BOY.—A little drummer boy wandering from camp gets into the hands of the enemy. He is asked where Napoleon's army is located, but proudly answers that a French soldier is never a traitor. The commander, admiring the boy's pluck, questions him no further. The boy tries to escape, but is caught and brought back again. He hears the officers discussing a plan of attack, and rushes across the camp to a trumpeter, who is sleeping. Seizing a bugle he blows an alarm, which prepares Napoleon's troops for the attack. The little drummer boy, however, is shot. He sees his Emperor, salutes him and falls dead. Bareheaded, Napoleon stoops over the boy and with his own hands places a medal for the highest award of bravery on the breast of the brave boy.

DEFENDER

GREAT MARSHALL JEWEL CASE.—Crime cannot be imbedded so deep in the nature or heart that kindness and a helping hand cannot eradicate it. No obstacle, though it be as huge as Olympia, can be a bar to the onward battle for a better life, if the aspiration is inspired by love. So it is with until she is as proficient as her teacher; a willing [illegible] surrounded from childhood with vice and crime; taught the finer arts of the underworld tool of her father, who is one of the greatest criminals of his time, until kindness and love awaken the good that has never had a chance to develop in her nature. She battles with the inherent tendency toward evil, becomes master of her mind and turns from a life of crime forever. An act of kindness shown her has changed the whole nature of the girl, and she casts to the wind the training of her childhood. Dick Starr, Ruth's father, reading in the daily paper that Broker Marshall will exhibit the family jewels, his wedding gift to his handsome bride-to-be, exclaims in the most assuring tones that the jewels will be his by morning. He immediately plans the robbery, in which Ruth, against her will, must play the most prominent part. Under protest and threat, she is led to the Marshall mansion at midnight by her father and his confederate, and forced to enter through a porch window, and rob the safe. The jewels are there; Ruth brings them out for inspection, and their brilliancy so dazzles her that the peril of the situation is completely forgotten. Broker Marshall, having been disturbed in slumber by the noise downstairs, enters to find Ruth still in bewilderment at the fascinating jewels. Seizing the revolver Ruth had laid on the table, Marshall surprises her and goes to the 'phone to inform the police, but hesitates, and on second thought decides to pardon Ruth and offer her the opportunity to reform. She kneels, kisses his hand, and begs forgiveness. Leaving the mansion, she meets her father (Dick Starr) and his accomplice waiting for the jewels. The disappointment so wraughts her father that in his anger he commands the girl to be gone forever. The accomplice pleads in the girl's behalf, and is answered by a punch that fells him. Things happen fast. It is discovered that the jewels were stolen even after Ruth was detected. It develops that the theft was committed by Marshall's prospective brother-in-law, who had first seen the gems at the family exhibition. The bride-to-be, when informed that the jewels are gone, breaks the engagement, and Marshall, dejected and morose as a result of the unhappy trend of events, goes away for a while. The months join the dead past and a year speeds by. Then one day Marshall, searching for food and drink after a strenuous ride on the trail in a wild part of the country, stops at a shanty and once again sees Ruth, and his aching heart goes out to her. Their griefs and woes are forgotten in their mutual love, and a great peace steals into their hearts.

THAT LETTER FROM TEDDY.—Women have often deceived men, and letters have often deceived them. But sometimes a note will deceive a man into believing that his spouse is deceiving him, and then, of course, the last act is an apology—on his part. A young benedict, upon leaving home in the morning, observes a messenger boy hand a note to his wife, and his thoughts at once become troubled. Upon a pretext of having forgotten something, he returns to the house, and while his wife is searching for the missing article, he peruses the note, which purports to come from a lover, telling that he will be there that morning, and signed, "Lovingly, Teddy." After that he [illegible] intention of going [illegible] and [illegible] to the house adjacent to the [illegible] meet [illegible] with a [illegible] [illegible] [illegible]

LUX FILMS

The World's Best—Bar None

Released September 1st

Aunt Tabitha's Monkey

Length, 350 Feet

An irresistibly funny comedy, well worth seeing. And on same reel.

The Selfish Man's Lesson

Length, 603 Feet

A Drama with a moral that will appeal to the better instincts of everyone in your audience.

Five Colored Lithos With Each Reel

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Put Your Trust in the Shield

Exhibitors desiring a FIRST-CLASS

INDEPENDENT FILM SERVICE

Write us, tell us your business needs. Ask our help, and get a quick response. American Standard and Motiograph Machines.

FILM CO UNITED

Bio Carbons and Supplies.

United Film Company

ONE—FIRST STREET

'Phone Nine-Eight-Nine

TROY, N. Y.

FOR SALE

Moving Picture Camera Outfit

Two moving picture cameras with Bausch and Lomb Zeiss Tessar lens F 4.5; twenty extra three hundred foot film boxes; one step printer; one panorama tripod head and tripod; ten thousand feet perforated positive film and ten thousand feet perforated negative film. Entire outfit is entirely new, cost $2,500. **Price, $1,500.**

Address OUTFIT

Box 226, Madison Square P. O., .·. New York City

WE BUILD Electric Signs

ONE OF OUR SPECIALTIES

Portable Box Offices

.. FOR ..

THEATRES AND PICTURE HOUSES

Wired complete, ready for lighting. Cathedral glass dome, marble or wood base, any size, any style

STRAUSS & COMPANY

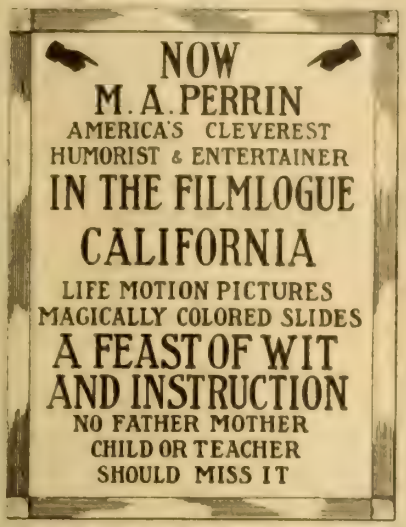
(INCORPORATED)

The Largest Builders of ELECTRIC SIGNS in the World

440-442 West 42nd Street, New York

Write for Estimate and Catalogue

This Sign Signifies Success



(This cut shows a sign made in a few minutes.)

With interchangeable imported composition block letters program can be changed in a few minutes. Same frame can be used for posters, etc.
It is bound in brass, protected by glass, durable in construction and is a ornament to the

THEATRE LOBBY

Economical and serviceable.
Write for information.

Filmlogue Company of America
315 Dearborn Street Chicago, Ill.

Wanted for Standard Theatre

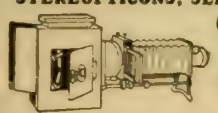
Perth, Ontario, Canada.

Pianist that can sing the illustrated songs or pianist that can transpose.

Write R. W. Marks, Marks Bros. Co. Perth, Ontario, Canada.

MOVING PICTURE MACHINES

STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

NEW SLIDES

For the Following Songs—JUST OUT

"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.
Silver Bell.
Back to the Bleechers for Mine.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.

WHY: Because we fill all orders promptly. his is no fake ad. We deliver the goods. r y us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

ll work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

NEW INDEPENDENT FILM SERVICE

Atlas
Bison
Champion
Defender
Eclair
Film D'Art

FILMS FOR RENT

"VERIBEST SERVICE"

MATTOON FILM SERVICE COMPANY
WRITE OR WIRE FOR TERMS
L. H. RICHARDS, Manager

MACHINES and SUPPLIES

Great Northern
Imp
Nestor
Powers
Thanhouser
Yankee

1809 BROADWAY - - - - - - - - - MATTOON, ILL.

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

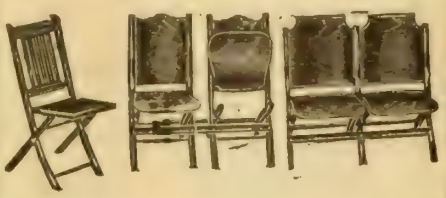
315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

Souvenir Special

75c Doz. **75c Doz.**

After-dinner cup and saucer, thin transparent Japanese china. Give the cup at one performance, and then announce that the saucer to match will be given at the next souvenir performance. This keeps them coming. By continued patronage, they can secure a set of six or a dozen. Absolutely the best item ever used to boost matinee attendance. Very special at $9.00 per gross; 2 per cent. for cash. All C. O. D. orders must be accompanied by part cash.

Our illustrated catalog lists many other good souvenirs, also the best and biggest line of Japanese vases, etc., ever shown. It's FREE.

Takito, Ogawa & Co.
166 E. Lake St., Chicago, Ill.

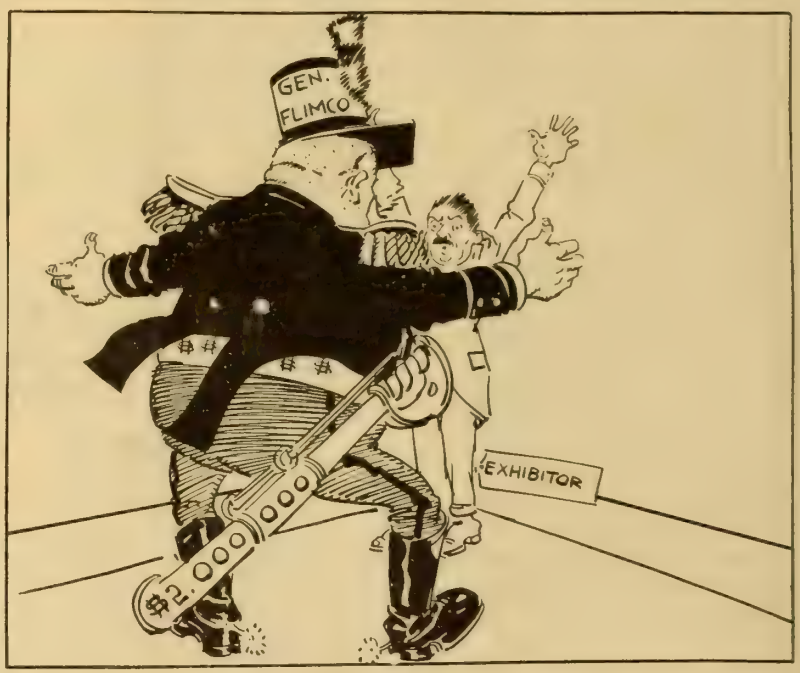
Direct Importers and Manufacturers of Japanese Goods.

Wanted to Buy.

300 Reels of Film—Association or Independent—Must be in good condition. Send lists.

N. M. 62 - Care Moving Picture World

Don't Let Him Corner You!



I'm not publishing these cartoons to amuse you. I'm trying to show you, by pictures, what some of you won't take the trouble to read in words. I tell you your future is threatened, and badly threatened. What makes you so self-satisfied? What makes you think Gen. Flimco won't gobble up your theatre? If he can gobble up big exchanges and turn the former exchange-owners into knee-bending, servile, boot-licking hired help, why can't he grab your theatre, put in his own cashier and make you split receipts "fifty and fifty." If you have paid $104 in advance for a year's royalty, it would be better to kiss that money good-bye right now and turn independent rather than continue to make it easy for the trust to rule your roost. Don't wait till you are cornered. Don't expect the independents to rush to your assistance if you don't show some desire to help yourself NOW WHILE YOU'VE GOT THE CHANCE! For the love of safety, wake up! ! !

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE
Headquarters: 196-198 Lake St., Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

My Minneapolis office knows of a first-class moving picture theatre for sale. Write my Minneapolis manager.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	-	-	-	-	$1.25	20,000	-	-	-	-	$4.60	50,000	-	-	-	-	$7.50
10,000	-	-	-	-	2.50	25,000	-	-	-	-	5.50	100,000	-	-	-	-	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

PROCLAMATION

TO THE EXHIBITORS:

SWANSON CRAWFORD FILM CO.

THE **4** GREATEST EXCHANGES OF THE WEST NOW **1**

SWANSON CRAWFORD FILM CO.

COMPOSED OF
Swanson St. Louis Film Co.
Western Film Exchange
O. T. Crawford Film Exchange
Wagner Film & Amusement Co.

COMPOSED OF
Swanson St. Louis Film Co.
Western Film Exchange
O. T. Crawford Film Exchange
Wagner Film & Amusement Co.

SOME FACTS:

We are the biggest film rental concern in the world.

We buy three to five prints of all the leading brands on the market—18 in number.

We get about eight-five new reels weekly.

We can better take care of you than any exchange in the world.

How can you afford to get your film service elsewhere?

Do you realize how much this gigantic consolidation benefits you if we supply your service?

We have ten thousand reels to start!

Think it over! Come off the anxious seat! Get the

SERVICE THAT'LL KEEP YOU SMILING!

PLENTY OF FILM
PROPERLY SELECTED
PROMPTLY DELIVERED

SWANSON-CRAWFORD :: FILM COMPANY ::
200-202-204 N. 7th St. Cor. Pine
ST. LOUIS, MO.

PICTURES OF MERIT
PRICE RIGHT
PERFECT ORGANIZATION

THE LARGEST FILM RENTAL BUREAU IN THE WORLD

Patent Mirror Screen
MOTION PHOTOGRAPHY

The most wonderful innovation in the amusement producing world is Motion Photography, however it has gone through many hard struggles before reaching that state of preeminent perfection. It has been the cry of the audience. **"Yes the picture is good, but I am compelled to strain my eyes to see it,"** or **"The theatre is so dark when the pictures are on that I cannot see to find a seat**. or **"The details are not brought out plain enough,"** or **"If a person could see the expression of the face in the picture, it would unfold the story better,"** that all of these very vital defects were not conductive to comfort and pleasure one should expect when seeking entertainment at a place of amusement.

Many cities have taken up this question.. How can the Picture theatres be better lighted; it is not good for the moral conditions to have our younger people in a place that is pitch dark during a performance.

ALL OF THE ABOVE HAS BEEN ANSWERED! The eyes are not strained, but instead are rested The theatre is not dark—one can see a vacant seat on the farther side of the house. The details are so vividly stereoscopic that one can hardly realize that it is a picture, it looks so real. One can readily follow the story, as the expression of the face, the movement of the lips, the light of the eye, in fact one is looking at living, breathing, expressive reproductions taken from life and reproduced just as life is itself.

Agents and Salesmen for the "Mirror Screen." HOOVER HOLTON, Sales Manager, Shelbyville, Ind.

TUCK & MANNING, 406 Gaiety Theatre Building
New York City
H. T. PEEBLES, 26 Gaston Building, Dallas, Texas
CHAS. SNODGRASS, Colonial Theatre, Wichita, Kansas
H. F. BRYAN, Room 367, 160 Washington Street
Chicago, Ill.
J. A. REMBUSCH, Santa Maria, Cal.
ST. LOUIS SUPPLY CO. Benoist Building, St. Louis, Mo.
F. P. BLOOMFIELD, Muncie, Ind.
H. W. GOODHUE, 402 Westminster Street
Providence, R. I.
P. P. CRAFT, 416 Ninth Street, Washington, D. C.

Beware of infringements of patents or trade mark. Mirror Screens are only made by us at Shelbyville, under U. S. patent No. 937,550 (Oct. 19, 1909), Canadian patent No. 123,310 (Jan. 18, 1910.) Exhibitors who buy or manufacture any infringement of these patents will be prosecuted to the full extent of the law.

Motion Picture Screen Co. SHELBYVILLE INDIANA

WE ARE NOT RENTERS

but the largest Film Dealers in the World of Independent and Association Films. We have **IMP, BISON, THANHOUSER** and other makes on hand. Write for Complete List.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West — Broadway and 17th Street — New York City

A PARAMOUNT SERVICE

Brand New Independent Goods ONLY **Positively No Junk**

CROWDED HOUSES **THOROUGH SATISFACTION** **FINANCIAL SUCCESS**

PARAMOUNT FILM COMPANY

428 9th Street, N. W.
WASHINGTON, D.C.

61 West 14th Street
NEW YORK

1188 Main Street
BRIDGEPORT

The KINEMACOLOR
PROJECTOR AND FILMS

Present More Beauty Than the World's Famous Art Galleries

The pictures are Living Realities secured by the agency of light, which produces all the colors of Nature without hand or machine painting or stenciling.

The leading theatre in every town and city is offered the opportunity of presenting this "New Attraction."

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstations at Allentown, Pa., or at our New York Office, 516 5th Ave., corner 43d St.

Ever marching on to a sure and certain Victory, YANKEE FILMS have Conquered Adverse Conditions; Weathered the Storms of Competition and today stand—Unchallenged.

The Best Liked Films in the World

RELEASED MONDAY SEPT. 5th

Next Big Issue

JUDGE YE NOT IN HASTE

Length About 900 Feet. Elegant Posters Free

Hasty judgment has bee the cause of untold misery and suffering in every walk of life.
This great picture tells t story of a human viper who came into the sanctity of a home and almost ruined the lives of a happy tw in.
An Impressive Theme, beautifully told in Twenty Startling and Original Scenes.

YANKS REIGN SUPREME

All Legitimate and Progressive Exchanges Handle Them.

SEE LIST OF PREVIOUS FEATURES IN THIS JOURNAL

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WIRE YOUR ORDER TO THE SALES CO. Telephone 6170 Madison Square

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 6

Chew-Chew Land

A FAIRY STORY THAT HAS REAL HEART INTEREST—One that the grown-ups will like as well as the "kiddies." Approximate length, 600 ft.

A Rough Weather Courtship

A DELIGHTFUL COMEDY ON SHIPBOARD. This is the real thing and shows how the captain won the lady. Approximate length, 400 ft.

FOR RELEASE FRIDAY, SEPTEMBER 9

HOW SHE WON HIM

A LOVE DRAMA of the real Vitagraph kind, showing that love will find a way. Approximate length, 980 ft.

Scene from "HOW SHE WON HIM"

FOR RELEASE SATURDAY, SEPT. 10

THE THREE OF THEM

A HUMAN HEART STORY. How the longing of a childless couple found its fulfilment. Approximate length, 985 ft.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 11. September 10, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WHICH IS INCORPORATED WITH THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

BASEBALL, THAT'S ALL!!

A Three Bagger and Home Run Comedy That Will Set the "Fans" a-Howling. Length, 950 Feet.

Released SEPTEMBER 8, 1910

IN THE MISSION SHADOWS

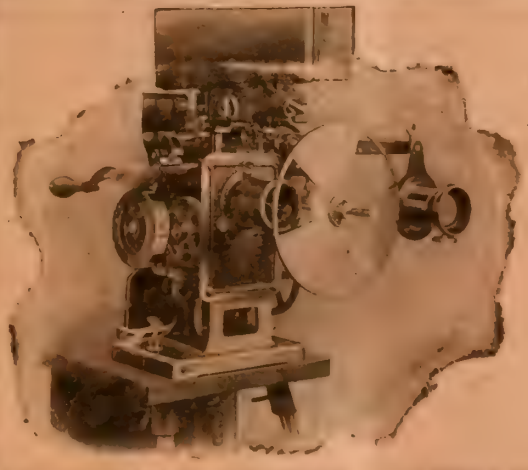
Another Melies Western Drama With a Clergyman as Peacemaker. The Usual Melies Quality and Exceptional Acting. Length, 950 Feet.

Released SEPTEMBER 15, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6

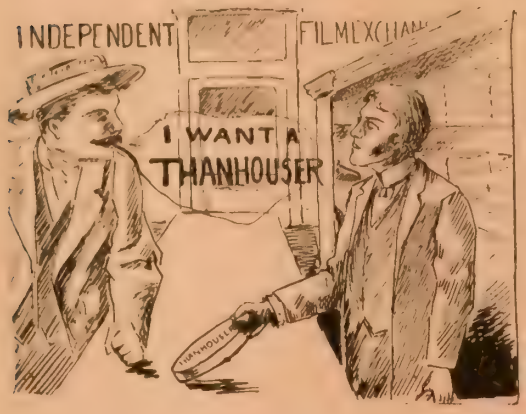
WRITE TO-DAY FOR CATALOG "G"—JUST OUT.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOVING PICTURE MACHINES

VITAGRAPH

The Thanhouser 2-A-Week



Say "THANHOUSER"

To the Exchange Man and You'll Get

An Original Story of Modern City Life Told a la Thanhouser.

MOTHER

is a great, stirring knock-out of a feature, abounding in heart-interest and swimming in heart-throbs—Thanhouser heart-throbs. WATCH YOUR AUDIENCE RESPOND TO ITS APPEAL! Said appeal is big enough to tumble over the emotional patron and make even the indifferent feel that a GOOD motion picture is GOOD TO LOOK AT, after all, Appeal to ALL your patrons with this wonder-subject!

RELEASED TUESDAY, SEPT. 6th

App. Length 1000 ft. No. 140. Code Word, Mother.

Scene from
"MOTHER"

Scene from
"THE DOCTOR'S CARRIAGE"

RELEASED FRIDAY, SEPT. 9th

One Pure Reel of Heart Throbs!

The Doctor's Carriage

serves as an admirable vehicle for the Thanhouser players and, advertised a bit, makes an admirable drawing card for your house. We want you to book it now. This is the play that WAS WRITTEN ESPECIALLY FOR "THE THANHOUSER KID" and you can wager she appears at her best in it. That's why we're so emphatic in advising you to get it while it's new.

App. Length 1000 ft. No. 141. Code Word, Carriage.

GET THE THANHOUSER NEWS

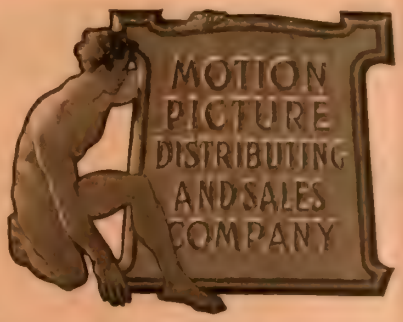
"THE EXHIBITOR'S GUIDE"

Sent FREE OF CHARGE to all who can show connection with the Moving Picture Business. Drop a Card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!



STOP!!!

AND CONSIDER why the exhibitor's interest lies with our own!!!

Every manufacturer in the Sales Company is striving for highest quality because his sales depend upon the demand for his film.

The Independent exchange is free to buy what the exhibitors demand. There is no whip used, and no conspiracy to compel the exhibitor to use any particular make.

Competitive worth rules. That is why the quality of Independent film has shown such remarkable improvement, and why it will continue to grow better and better. You can pick out the FINEST PROGRAM IN THE WORLD today from our releases.

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, August 31st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 132 Boylston St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
W. H. Swanson St. Louis Film Co., 200 North 7th St., St. Louis.
Wagner Film & Amusement Co., 208 North 9th St., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, Seneca and Pearl Sts., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Southern Film Exchange, 17 Opera Place, Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 445 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

BIO CARBONS

SOLD ON MERIT

Every BIO Carbon is sold by its own light on the screen.

The superiority of the BIO Carbon is so plainly evident, either to the casual observer or to the critical operator, that a trial **always** brings an order.

Only a carbon of **quality** can stand a competitive test.

The BIO Carbon is a step **forward.**

It is made for **progressive** users.

Get in line.

Send us your check for $1.50 **today** for 50 5/8 in. x 6 in. Cored BIO Carbons (for A. C. or D. C.)

Write your name here to-day if you want to try BIO Carbons this month.

Your Name.....

Charles L. Kiewert Co.

NEW YORK - - - - - - 39 Cortlandt Street
PITTSBURG - - - - - - 421 Frick Building
MILWAUKEE - - - - - - 114-116 Huron Street
SAN FRANCISCO - - - - 195-197 Fremont Street

What's the Use

Of claiming a machine is the best if good reasons cannot be given?

HAS IT OCCURRED TO YOU

that the above is the common practice? When

THE REASONS WHY

are not produced, it's safe to say that there are none that are real.

We claim that the

Motiograph is the Best Machine

BECAUSE

IT PROJECTS

The Brightest Pictures
The Sharpest Pictures
The Steadiest Pictures and Flickerless Pictures

IT WILL

Outwear Any Other Machine
It Is Heavy Enough
It Is Not Too Heavy
It Is Light Running
It Does Not Tire the Operator

IT HAS

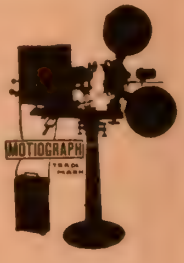
The Only Dependable Safety Shutter
Interchangeable Parts That Fit
Oil Chamber for Star and Cam
Dust Proof Gear Enclosure
Quick Take Down Feature
Big Wide Open Lamp House
Mammoth No-Stick No-Slip Arc Lamp

and many other special features.

The Motiograph Catalog for 1910 is very complete and it

WILL TELL YOU WHY

The Motiograph is the Best Machine



Write for Catalog Today.

Manufactured and Jobbed by

Enterprise Optical Mfg. Co.

564-572 W. Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG, Agt. New York City
J. F. BROCKLISS, Agt. London, Paris, Berlin

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY; A "BISON"
WEDNESDAY; "AMBROSIO"
FRIDAY; A "BISON"
SATURDAY: "ITALA"

2 WESTERN REELS 2

DEMAND THEM!

Western Justice

A faithful portrayal of far western life before the days of the railroad, when a man's life depended upon his trusty horse and the theft of an equine was a capital crime. See the maddened flight of the terror stricken thief, the hurricane pursuit by the ranchers and the solemnity of early western justice.

Released Tuesday, Sept. 6th

A True Indian Brave

Imbibing too freely, two cowboys boisterously force their attentions upon a pretty Indian maid. Her vigorous resentment arouses anger and the interference of her redskin sweetheart results in a conflict in which the cowboys are badly worsted. Their companions, innocent of the cause, pursue the lovers and are about to deal harshly with them when the sobered and crestfallen cowboys admit their fault and secure the release of the Indians.

Released Friday, Sept. 9th

2 WESTERN REELS 2

FEATURE THEM!

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 7th
"THE CAPRICE OF A DAME"
"FRICOT HAS LOST HIS COLLAR STUD"

"ITALA" RELEASE—SATURDAY, SEPT. 10th
"A THIEF WELL RECEIVED"
"MR. COWARD"

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturer of "Bison" Life Motion Pictures

LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City
PHONE 980-1-2 Stuyvesant Cable Address: Nosib

Eclair Films

FINEST ON THE MARKET

For September 12th

Between Duty and Honor

820 FEET

One of the most magnificent films ever produced—photographically and otherwise! A masterpiece as to plot, execution, etc., and a perfect marvel of beauty in every respect.

Cines Films

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground—vigorous—realistic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

POSTERS FREE

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

SAFE HIT

A line drive to centerfield, is always safe, to connect with the Sunny South Film Co., is a HOME RUN in the game of success, to Exhibitors requiring a high class service.

No Grand Stand Plays We Deliver the Goods

SUNNY SOUTH FILM COMPANY

ARTHUR LUCAS, General Manager
"Rhodes Bld'g" ATLANTA, GA.

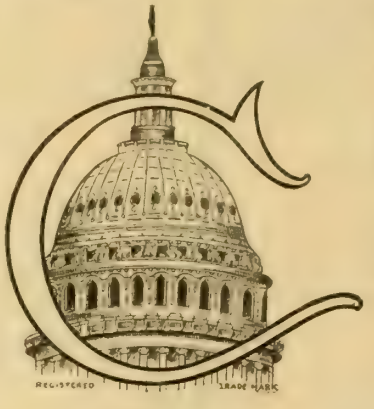
Here We Are Again

QUALITY

THE

Messenger Boy's Sweetheart

September 10th, 1910



QUALITY

Round Trip $5.98

A side splitting Comedy showing Uncle Hiram's troubles in his visit to the Nation's Capitol.

September 17th, 1910

EXCHANGES: A Scenic Laugh—Get in Line for It

SOLD THROUGH

The **Motion Picture Distributing & Sales Company**

Capitol Film Co., Washington, D. C.

FILM D'ART

Released Thursday, September 15th

"The Temptation of Sam Bottler"

An episode of the race track, in which the crack jockey, Sam Bottler, is trapped into an iniquitous plot by the dishonest bookmakers, but at the last moment repudiates the tempters and rides his mount to victory in a thrilling, sensational drive, winning a fortune for his employer and honest reward for himself. Exhibitors should book this film at once.

SPLENDIDLY TINTED AND TONED

(Approx. Length 1000 Ft.)

Motion Picture Distributing and Sales Company

SOLE AGENTS

111 E. 14th St. NEW YORK

LUX FILMS

The World's Best—Bar None

Released September 8th

Two of a kind on one reel. A pair of Comedies that you really should get for this week's program.

Ma-in-Law as a Statue

Length, 439 Feet

The Booby's Dream

Length. 383 Feet

Will send your audiences away in the best of humor.

Five Colored Lithos With Each Reel

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

And How They Howl "Two-On-One Aint Fair"

Manufacturers who make long subjects to the limit of a reel claim ATLAS FILMS are taking an unfair advantage. The "Green Monster" is abroad in the land and we have been warned to Give Less for the Money, but we've gone too far to "back-water" now and our original policy of Excessive Liberality Must Continue.

Now watch them imitate us.

2-ON-1 AGAIN THIS WEEK 2-ON-1

A Pair of Sorrow Assassins Hooked Up Tandem.

ISSUED WEDNESDAY, SEPT. 14th

No. 1

ANIMATED POWDERS

Approx. 450 Ft.

No. 2

MONKEY-SHINES

Approx. 500 Ft.

One tells the story of a marvelous powder and its laughable effect on various classes and temperaments. **The other** tells all about the giant Chimpanzee which escaped from a Coney Island menagerie and stampeded an army of men and women.

BOTH GUARANTEED TO CRACK A SOUR FACE TO TEARS

LOOK FOR LIST OF BACK ISSUES. **MAKE "ATLAS-WEDNESDAY" YOUR WEEKLY "FUN-FEST."**

ATLAS FILM CO.

10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

QUALITY POWERS QUALITY PICTURE QUALITY PLAYS

Perfect Photography Professional Producers Pleasing Plots

READ SOME MORE OPINIONS

Your pictures are great I never miss any of them.
DELPHI, IND.
NEW LYRIC

Your leading man is a wonder and your pictures are the best made.
ROCHESTER, N. Y.
H. SPERO

Our pictures are "Business Builders" for others, let them help you.

Feature Release, Saturday, Sept. 10

For the Girl's Sake

Love, duty, heroism, all mingled together in a great play.

Released Tuesday, Sept. 13

2 ON 1 **The Tell Tale Perfume** / **A Day of Pleasure** 2 ON 1

Our "Split Reel" containing a Drama and Comedy is making host of friends.

Does your exchange supply "Powers Picture Plays"? All exchanges that look after the interest of their patrons do. If yours don't we will cheerfully tell you one that will.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

We are mailing Lobby Display Cards, are you getting them? If not lets hear from you.

GREAT NORTHERN

Stands for Quality!

RELEASE FOR SATURDAY, SEPTEMBER 3rd

The Little Drummer Boy

A thrilling feature production depicting the heroism and patriotism of a boy-soldier. A well acted story on one of the Napoleonic Wars.

Fabian Hunting Rats

Our friend Fabian has a new experience which is exceedingly laughter-provking.

RELEASE FOR SEPTEMBER 10th

ROBINSON CRUSOE

SEASON'S BIGGEST HIT

THE REAL STORY. **BOOK IT AT ONCE!**

A true and vivid representation of Daniel De Foe's world famous story.

THE GREAT NORTHERN FILM Is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EXTRA! THE SCOOP... TRIUMPHANT

After weeks of waiting and wondering, the Ever-Progressive, ever-watchful "YANK" **Scores** again. This time produces AN INTERNATIONAL FILM SENSATION

CAPTURED BY WIRELESS

LENGTH ABOUT 1000 FEET

Date of Issue in All Exchanges Monday, Sept. 12

Scene from "CAPTURED BY WIRELESS"

20 Great Thriller Scenes 20

Every detail of the world-wide hunt for a noted criminal and his Typist-accomplice is clearly and vividly shown. A real wireless equipment on board a real Ocean Greyhonnd is but one of Twenty Superb Scenes. **Read the Story in this Week's WORLD.**

Your Exchange Can Get This Film by Wire
The Sales Co. Will Fill Orders in Rotation

Important: Exhibitors Attention

You can convince yourself of the Power of YANKEE FILMS as business builders by going to your renter and asking to see a sample. If he refuses, or makes excuses, write us; we'll frankly tell you the reason.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO. **Telephone 6170 Madison Square**

— THE —
CHAMPION
TRADE-MARK

is a Guarantee of Perfect Photography, Excellent Staging, and Spicy Western and Indian Stories.

Release of WEDNESDAY, September 14th

"A WILD GOOSE CHASE"

APPROXIMATE LENGTH, 930 FEET

A Novel Western Comedy bubbling with FUN and MIRTH

The story tells of a Western Girl who meets the opposition of her father in a matrimonial adventure. She loves a fellow but her father wants her to marry another. She plans an elopement and leads her father and all those opposed to her in a merry chase. She eludes them all by sending letters which takes the father and his favored suitor away. While they are gone the girl and her lover are married. When the others return they realize they were stung. The funny and comical scenes during the elopement are laugh provoking side splitters.

PAST FEATURE RELEASES

Sept. 7th HIS INDIAN BRIDE
Aug. 31st THE COWBOY AND THE EASTERNER
24th THE SHERIFF AND HIS SON
17th A COWBOY'S PLEDGE
10th HERMIT OF THE ROCKIES
3rd SPITFIRE
July 27th COWBOY AND THE SQUAW
20th ROMANCE OF AN ANVIL
13th ABERNATHY KIDS

Have You Had Them ?

Champion Film Co.

MARK M. DINTENFASS, General Manager

GENERAL OFFICES:

12 East 15th Street, New York, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

WANTED

An Athletic Instructor

Apply, Thursday, Sept. 8th to your Exchange for the

REAL VISIBILITY RAISER REEL

WANTED:
AN ATHLETIC INSTRUCTOR

Take a Tip: If Your Lungs Are Weak See This Picture ! Don't

An Anti-Grouch Tonic, Even Your Mother-in-law Will Look Pleasant After Seeing It.

COWBOY'S COURTSHIPS

A faint hearted Cowboy woos and wins the girl of his heart, with the assistance of a "Guide Book to the Lovelorn," when suddenly the book upon which the success of his ardent appeal depends is stolen.

OH ME! OH MY!

WELL, SEE THE PICTURES

2 Subjects on 1 That Will Make You 1 for the Doctor

DEFENDER FILM CO.

101 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

Three Hundred Miles of Race Track Ruthlessly Ripped Up

RECORDS AND AUTOMOBILES SMASHED

Elgin National Trophy Race, Elgin, Ill., Aug. 26-27

FOUR CLASSIC EVENTS

SEE THIS

CHICAGO MOTOR CLUB

TO WHOM IT MAY CONCERN:

This is to certify that the exclusive privilege to take moving pictures of Elgin Nation Trophy Road Races, August 26 and 27th. at Elgin, Illinois has been purchased by the AMERICAN MOTOR RACING PICTURE COMPANY. This privilege is absolutely exclusive and under no possible circumstances will any other moving picture be permitted.

The militia guarding the course, vested with police authority, will enforce the exclusiveness of this privilege, and any unlicensed attempt on the part of any one else to take moving pictures will result in confiscation of machine and destruction of films.

The privilege granted the AMERICAN MOTOR RACING PICTURE COMPANY is positively exclusive in the fullest meaning of the word.

D. Beecroft
Referee.

August Twenty-fourth, 1910

Henry R. Hill
Commanding Officer 5th Reg. I.N.G.

The Greatest Feature Film Produced

EVERY INCH A THRILLER
THE MOST EXCITING MOTOR RACE EVER RAN IN THIS COUNTRY ∴ ∴

A NATIONAL EVENT

Showing Oldfield, Livingston, Grant, Robertson, Kulick, Buck, Harroun, Greiner, Matson, Monson and other drivers of International fame who have made auto riding the sensational sport of this or any other age. ∴ ∴

See these dare-devils incarnate, who love their lives the same as you and I, skirting the borderland of eternity with their roaring, fiend-like motors, shaking dice with death and laughing into the face of destruction at every turn, because red-blooded men perform red-blooded feats; never before in the history of the world were performances of such wild, wicked recklessness enacted.

The Skids, Smash Ups and Spills Are There

THIS FEATURE IS AVAILABLE FOR EVERY EXCHANGE MAN WANTING A LONG-CONTINUED DEMAND FILM. EXHIBITORS, BOOK THIS FEATURE EARLY

RELEASE DATE SEPTEMBER 10th—Length, 1,000 Feet

Price, $125.00

Twenty-five dollars must accompany order. Balance C.O.D. Three-color posters free. Prompt deliveries guaranteed

AMERICAN MOTOR RACING PICTURE CO.

330 EAST THIRTY-FIFTH STREET - - - CHICAGO, ILL.

The appearance of this ad in this paper is a guarantee of our reliability

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 SEPTEMBER 10, 1910 No. 11

Summary of the Week.

Spirit Photography and the Picture 564
The Wordless Play and the Silent Drama 565
Pictorialism and the Picture 566
Cherry Kearton and His Work 567
An Esthetic Tragedy—"Jephthah's Daughter" 568
Variety and Originality 569
Liberty—Its Application to the Picture 570
Notes from Washington, D. C. 570
"Man-About-Town" on the Exhibitor and the Exchange 571
A Notable Kalem Indian Picture 572
"Lux Graphicus" on Films that Please the Young 573
Comments on the Films 574
Some Notable Coming Productions 576-577
Operators' Column, by F. H. Richardson 578
Chicago Notes, by John M. Bradlet 583
Correspondence: Who Called Upon Vaudeville—The Music and the Show—The Picture in Washington.. 584
Among the Exhibitors 593

Consolidation of Rental Interests.

Recent changes in the rental situation at St. Louis, Mo., have led to the formation of the Swanson-Crawford Film Company, of 200 North Seventh street, St. Louis. The new combination includes the St. Louis Film Company, the Western Film Exchange, the O. T. Crawford Film Company and the Wagner Film and Amusement Company, resulting in the formation of probably the largest Independent film rental company in the country. Thus, in this connection, Independent exhibitors may fully rely upon a service of exceptional size, influence and equipment. The company announces that they are buying from three to five prints of all the leading Independent brands of film on the market—eighteen in number. This puts them in the position of buying about eighty-five new reels weekly. The company also announces that it has 10,000 reels to start with.

The combination of the Swanson-Crawford-Western-Wagner exchanges is a master stroke of diplomacy and expediency and gives to the St. Louis exhibitor an exchange with more buying capacity and more available reels than any other in the country. The Missourian is credited with a "show me" prudence in regard to innovations, but after the decisive step towards concentration by the General Film Company it did not take long for diplomat Swanson to convince his business associates that combination and not competition was the life of business. Now the Missourian can "show us" a thing or two. St. Louis is reputed to be more of a picture center than any city of its size. It has many fine picture theaters that represent large investments. Now with a film service from only two large corporations competing on quality, St. Louis exhibitors can be assured of an adequate service and absolute freedom from conflicting programs. It is an ideal money-making condition for the exhibitor as well as the exchange and we understand that the exhibitors are highly satisfied with the conditions and the prospects.

This amalgamation of four great exchanges of the West is an event of considerable importance to the Independent side of the business, and should do a vast deal towards promoting the success of Independent pictures in St. Louis and the surrounding district. The company intend, we believe, to have an Eastern office in New York City. Meanwhile, we want to congratulate the moving spirits of the concern for the promptness with which they have faced a difficult situation. The rental side of the Independent business has naturally been weak for some time past, and now that it has been strengthened by the formation of the Swanson-Crawford Film Company, it should give films of reputable, high-class Independent manufacturers, a chance of finding their way into the hands of exhibitors, and thence to the inspection of the public.

There is only one more combination needed to more satisfactorily promote the picture possibilities in the South. That is a pooling of interests or corporation taking in the Morgan Exchange, of Kansas City; the Bijou Film and Amusement Company, of Kansas City; the Texas Film Exchange, Dallas, Texas; the Dixie Film Company, Louisiana; the Sunny South Film Exchange, Atlanta, Ga., and possibly the Cincinnati Film Exchange, Cincinnati, Ohio. As long ago as April, 1908, we predicted, nay advised a combination on the lines of the General Film Company as a solution of the film service problem. It really is a natural evolution of the business. We are now glad to see that the Independent forces are not averse to profiting from the example set by the business sagacity of their competitors and we again predict that as soon as other sections of the country note the benefits of combination or cooperation as exemplified in St. Louis and Boston, other centers of film distribution will follow suit.

Spirit Photography and the Picture.

A Neglected Branch of the Industry.

Professor William James died the other day. The Professor, like many other learned men of science, was interested in occultism. He believed, as many other men of science do, that the spirits of the departed revisit the glimses of the moon, and manifest themselves in some way or other to the living. Thousands of people all over the world believe the same thing, which is roughly the basis of what is known as spiritualism. "There is no death," says the well-known line; "what seems so is transition"—a very comfortable doctrine which we desire to treat with all reverence and respect. It is not for us in this place to discuss such a matter at any length.

Now, for very many years what is known as spiritualism has been intimately associated with photography; that is, photography of the stationary kind. For the last quarter of a century or more it has been sought to prove by the agency of the photographic plate that, unlike Mr. James J. Jeffries, the pugilist, people did "come back." That is to say, the spirits of the departed, assuming something like the kind of corporeal existence they had when they were living, came back to earth, and though not visible to the human eye, could be photographed through a photographic lens on to a sensitive plate. We have many of these alleged spirit photographs in our possession. Frankly, they are just clever fakes or frauds produced by double exposure or combination printing, or some other trick of the skilful photographer in league with the media to dupe the believer in spiritualism into thinking that he really has got a photograph of his dear departed in the spiritual form. This sort of thing is going on in New York City and other parts of the world at this very moment.

We do not want to pursue this matter at length, but as we perceive that there is a recrudescence of interest in spirit photography, we thought that some aspects of the matter suggested by the moving picture might illumine in these pages. Last year this time, we may remark, there was an outbreak of interest in New York City in spirit photography, and we had the opportunity, in another publication, of nailing down the fraud and the lie, for such it is. What we desire to ask is: What are the spirit photographers about that they are neglecting the moving picture in their business? The sensitive media on rollable celluloid is the same as on plates, namely, bromide of silver, therefore the spirit forms are just as capable of impressing themselves in a moving picture camera as on films or plates in an ordinary camera. Spirits, we know, or rather are told, float round about us. We have seen stationary photographs of alleged angel forms floating in the atmosphere. These would make very nice moving pictures. We must confess that in the stationary photographs of these spirits we have found field for much disappointment. They do not show the "life," the actuality, that we should like to see in the image of a spirit. They look very flat and unreal. But, consider now, what a great power the moving picture camera would be to the spirit photographer! He could show every movement of the dear creature, as he or it came into the room. There would be its entrance, its movements round the living being, for these spirits generally attach themselves to living persons. Then there would be all its movements in the presence of the living sitter. Finally, as the spirit takes its departure back to spirit land, its ghostly movements could be followed by the camera and the film. Realism! We should just think so! And then, when you make a positive and put it in your projector! How magnificent, how awe-inspiring to see on the screen a moving picture of these visitors from the other world—angels, children, dead-and-gone relatives, celebrities of the past hundreds of years—for the spiritualists claim that Napoleon, Julius Cæsar, John Knox, and most of the great figures of history come back to us—how wonderful it would be to see on the moving picture screen, in a five-cent theater, these truly wonderful films! Fancy by the aid of spiritualistic media working right here in New York City, to be able to put our relatives who have gone before us, and the great personages of history, on the moving picture screen. The mind reels at the prospect!

So let our spirit photographic friends get real busy. The ordinary spirit photograph, it is true, is believed in by many, yet there exists incredulity or skepticism in the minds of those who refuse to be misled by these alleged manifestations of false and spurious science. For we need hardly assure the reader that the pictures of spirits, so-called, coming back to us convince no level-headed and sensible person. If even there were such things as spirits round about us, it has not been demonstrated that bromide of silver is sufficiently sensitive as to be able to photograph them. In other words, spirit photography is a fraud and an imposture.

We are writing this article, of course, chiefly, as our French friends say, *pour rire*. Nevertheless, we have some serious object in putting these ideas on record. The spirit photographers, in fine, have overlooked the moving picture camera as an agency for carrying out their malpractices. We are not inciting them to take up this kind of work; we are only surprised they have not done so. For all that, as there is little in the current annals of moving picture or photographic work that escapes our observation, should it ever result that the spirit photograph ever appears in moving picture form, we should have something to say on the subject. Meanwhile, dear Professor James, why don't you redeem your promise and reappear to your sorrowing friends or send a message to them? A number of our spirit photographic friends who have gone, promised us that after they had left this vale of tears they would reappear to us in the form of psychic images on our plates or films. We have taken many hundreds of negatives since those promises were made and their promises are still unredeemed. Perhaps this is because we are too materialistic; not sufficiently sympathetic or sensitive; or not on a sufficiently high plane of what-do-you-call-it? We know not, reader. Do you?

The "Agfa" products are so well and favorably known to the trade that the mere announcement of Agfa Film Cement should be sufficient. The dyes, developing agents and other tried chemicals of this concern are fully described in the "Agfa" Handbook of photographic information which is obtainable, price 50 cents, from the Berlin Aniline Works, 213 Water street, New York City.

Renew your subscription to the Moving Picture World, $2.00.
The BEST for moving picture news.
The BEST for licensed and independent film lists.
The BEST for advertisements. $2.00 per year.

The Worldless Play and the Silent Drama.

Second (and Concluding) Article.

By Thomas Bedding, F.R.P.S.

In the Moving Picture World of August 13, we traced the historical connection between the wordless play and the silent drama. We pointed out that the first-named, which is a play performed by living people who do not speak, but depend upon action entirely for their interpretation of the plot, might be regarded as the precursor of the moving picture, which is a photograph of people enacting a wordless play. Clearly, then, the moving picture, to our minds, is the logical development of the wordless play.

Until recently the wordless play, or pantomime, has fallen somewhat into desuetude. The whirligig of time, however, has brought its revenges. The taste of the public for the silent drama, or moving picture, seems to have led to a revival of public interest in wordless plays. In other parlance, people having got so much habituated to silent moving pictures, have been prepared or educated up to receive with the greatest favor revivals of wordless plays performed by living people, such as were at one time popular.

When we last wrote, we drew attention to the fact that Mme. Pilar-Morin and her own specially trained company were to present the wordless play of *L'Enfant Prodigue* before the most fashionable audience in America at Bar Harbor, Maine. The play was duly produced accompanied by suitable music. It will interest our readers to know that it was a triumphant success. Fourteen curtain calls greeted Pilar-Morin. There were speeches, congratulations galore, and altogether the occasion was indeed a great one for the wordless play. It had "come back."

The "New York Times" last Sunday observed that "moving and talking pictures will never supplant opera and drama in its natural form. They may greatly increase the demand for musical and dramatic art by cultivating the taste of the multitude. That is something worth doing." That something has been done and is being done. We have all along contended that the moving picture was a tremendously educative force—educating the masses of the people up to the acceptance of, the insistence upon, and the understanding of, well-written, well-acted plays. The moving picture, in fact, has taught the public the value of action in the play, the value of a plot, the value of a clear story. We have not the smallest doubt that it was practically due to the educational effect of the moving picture that the Bar Harbor experiment of *L'Enfant Prodigue* was such a conspicuous success. Here you have a play in which there is not a word uttered. It is action, action, action all the time. Evidently the moving picture not merely improves the taste of the masses, but also that of the classes.

We said in our August 13 article that we should watch the result of this experiment at Bar Harbor with great interest. We are still in the same mood of interest and expectancy. On Friday, September 9, next, *L'Enfant Prodigue* is to be presented at the Liberty Theater, Forty-second street, New York City, by Pilar-Morin and the company which offered the play to the Bar Harbor audience. Thus the New York public will have an opportunity of studying the highest form of wordless play or silent drama acting. We should like to see a great attendance of moving picture people at this performance. We should like to see picture producers and moving picture actors and actresses present in great numbers. They will probably learn something from the presentation of a piece which has been in daily preparation for a period of over ten weeks, before it was offered to the public. We had an opportunity of seeing its final rehearsal. We had never before seen such highly artistic and finished acting; such perfect interpretations of an author's meaning; such an effective demonstration of "silent drama" acting.

The revival of *L'Enfant Prodigue* will assuredly give rise to the renascence of the wordless play. In our former article we enumerated several of these plays: the Pierrots; La Poupee; the great ballets such as we have at the New York Hippodrome. All these are wordless plays, in that complete reliance for getting the effect desired at "over the footlights" is placed upon action, and action only. The voice does not help the performer in the elucidation of the story and plot. It is all pure pantomime. If such a revival comes about its influence can clearly be traced to the work of Pilar-Morin and her well-trained and gifted associates. Frankly, we should like to see these wordless plays "catch on." For if they are popular we think they will have a favorable reflex action on the moving picture, inasmuch as manufacturers and producers will probably have to respond to a public desire for the very highest class of acting.

It cannot be pretended that in all cases the moving pictures that are issued in such large numbers from the manufactories depict the very best acting. Too often the "acting" is of an amateurish character. The wordless actor or actress is himself or herself placed right in front of the public and is therefore himself or herself instantly judged by his or her bad or good acting. In the moving picture, of course, you only have the actors' or actresses' photographs. For all that, the average moving picture audience is just as critical of the photographic performer as of the real one. They are as appreciative or as depreciative as occasion calls for. The public, in short, are unerring judges of acting. They know the good from the bad and seldom mistake the one for the other. In *L'Enfant Prodigue*, on September 9, the public will see some of the finest acting in the world. We hope the play will be filmed, so that it may stand as an object-lesson of what acting in a moving picture should be.

L'Enfant Prodigue is only a six-part play. Besides Pilar-Morin herself, Miss Nelly Grant, who is in the cast, is a well-known moving picture actress, and so is Mr. H. Scarborough. The two remaining characters are filled by a well-known actor and actress. There are three scenes in the play, which is supposed to be enacted in France, let us say a hundred or so years ago. We may regard it as a Gallic version of the Biblical story, "The Prodigal Son." In the French version Pierrot, Jr., quits his home for the sake of a girl who throws him over for a rich baron. Then the saddened boy returns home to be disowned by his parents. He, however, redeems himself in their eyes by enlisting in the French army. The curtain falls on a little scene showing the young soldier waving the French tricolor. This is the barest outline of the plot which is unfolded in three acts. Wormser's beautiful music accompanies each and every action and movement in the play.

Pictorialism and the Picture.

A Biograph Pastoral.

Last week there was printed in our columns an article on the sentiment of the picture. We gave a definition of what sentiment is in regard to the subject. Sentiment, briefly described, is simply feeling. It was reasoned out that the successful maker of moving pictures must necessarily have the sentiment of the picture strongly developed. He must, in short, feel the picture. In other words, feeling, artistic, pictorial quality must distinguish his picture. From the sentiment of the picture to the pictorialism of the picture is only a short step. Indeed, we go so far as to say that sentiment and pictorialism are convertible terms: one thing means the other. Your picture maker, whether in stationary or moving picture photography, clearly feels the sentiment of the result shown in his work.

The more attentive of our readers know by this that we are always on the alert to exalt the pictorial aspect of the moving picture. In the MOVING PICTURE WORLD of June 25 we published an article headed "The Qualitative Picture: The Influence of the French School of Picture Making." This article, we are pleased to learn, attracted widespread attention, and has set many of the manufacturers, especially those new in the game, to considering what a moving *picture* is or should be, in contradistinction to the mere moving picture *photograph*.

The two things, as we have pointed out over and over again, are by no means identical. A photograph may be just a photograph: that is, a cartographical transcript of the original, or in simpler words, a mere map; or it may be a picture; that is to say, it complies with the definite laws of composition, balance, and all the rest of the elements that go to make up a picture of any kind. These are the elements that we desire to see in the moving picture. Fortunately, here and there, they are becoming increasingly perceptible.

In order to illustrate what we mean by pictorialism in the moving picture (if we may use a somewhat tautological term), we have chosen almost at random from a forthcoming Biograph release entitled "A Summer Idyl" a few enlargements from parts of the film. These are reproduced in this article. Here, it seems to us, as we look on these prints, that the photographer and his associates in the production of the work must have felt the sentiment of the picture. The result is that we have a series of very charming little rustic studies, quite naturalistic in effect, full of atmosphere and, above all things, of simplicity. There is, it will be perceived, a noticeable absence of staginess and theatricality. We

"A Summer Idyl" Biograph
The Artist Meets the Young Shepherdess.

"A Summer Idyl" Biograph
He Seeks and Obtains Employment on the Farm.

who write this are not unfamiliar with farm life. Moreover, we have made many photographs of such subjects. Had we made the photographs illustrated in this Biograph release, then we should have felt that we had produced something pictorial.

The stage director is an important personage around any film manufacturing plant, but the day is not far distant when the art director will also collaborate in the production. The position may not—evidently does not—exist in the majority of instances; but it will have to be created and filled by competent men.

The Biograph Company is noted for its great attention to the selection of its subjects. Millions of people throughout the world have got to look upon the Biograph picture as in a class by itself. Its technique is uniformly good. These illustrations show the Biograph picture in a somewhat new aspect; that is to say, they are a departure from refined comedy *a la mode* which is associated with the company's reputation. Never, in our experience, is anything so restful to the eye in a moving picture house as a pictorial nature subject such as is illustrated on this page. Around us as we write this article are a number of photographs: portraits, groups, and the like. But upon one photograph in particular we never tire of gazing. We mean a simple plowing scene, and in this Biograph picture we have a similar theme pictorially treated. Such a subject in a moving picture theater always arrests attention. We remember how, last December, when the Kinemacolor subjects were shown at Madison Square Garden, the loudest applause was given for a scene from farm life. All this goes to prove that in making pictorial subjects from outdoor life the film makers have an almost inexhaustible stock to draw from and which never fail to please audiences.

It is not alone the artistic quality of the pictured scenes in this Biograph film that appeals to us. Besides being satisfying to the eye, they are instructive to the mind. The opportunity has been seized upon to represent the various duties of the up-to-date and prosperous farmer in a way that is refreshing and educational to the city dweller; and not only to the city man, but the pictures will convey new ideas to other less favored tillers of the soil. It might even be classed as an educational film.

The web of interest which connects the varying scenes in "A Summer Idyl" is a story so simple that it would

"A SUMMER IDYL" Biograph

INTERESTING SCENES OF FARM LIFE WITH CUPID IN ATTENDANCE.

hardly have appealed to the average producer. A city man of Bohemian proclivities is rejected by the coquettish woman of his choice. He hikes to the country to forget his sorrow and meets and falls in love with the daughter of a well-to-do farmer. To continue his wooing he seeks and obtains employment on the farm, and here the photographer shows us many interesting views of farm life, with Cupid in attendance. But the city girl relents and learning her lover's address sends him a coy note which brings him back to the city's whirl. And for the happiness of the plain country lass and her old granddad it was perhaps just as well.

The unusual ending, with no broken hearts and no remorse, is rather a novelty in such pictured stories, but it seems all the more real in that it is just what we would think would be the most natural thing to happen. Which is another point in favor of this true to life picture of the emotions and occupations of mankind.

Cherry Kearton and His Work.

The World Famous Moving Picture Photographer of Animals Visits New York.

The last time we met Cherry Kearton, some nine years ago, was in the office of the renowned photographic optician, the late T. R. Dallmeyer, in London Dallmeyer, the prince of good fellows, and the then head of the old established optical house which bore. and still bears, his name, always took a strong personal interest in the special needs of scientific photographers At that time, Kearton, with his brother Richard, was reaping fame in the photography of natural history subjects. Rare birds, animals, insects, fishes and the like were the things he photographed. No difficulty was too great; no time too long; no position too ordinarily inaccessible for the intrepid Keartons. To swing down the face of a cliff with the angry waters tossing on the rocks hundreds of feet below, to point the camera at a bird in its nest, was quite an ordinary thing for these men to do. In fact, they are probably the most daring and intrepid photographers of the time. Both brothers are honored by the personal friendship of Colonel Roosevelt, who just before vacating the Presidential chair, invited Richard Kearton to the White House at Washington. Now, he is in friendly converse with Cherry Kearton, who at the moment is in this country on a short business visit. Colonel Roosevelt, as all the world knows, abhors the "nature fakir" and the photography of "nature fakes." The Keartons stand for pure unfaked photographs of natural history subjects All their work has been naturalistic, viz.: true to nature. That is why Colonel Roosevelt, good man, likes these men.

Then, Cherry Kearton was in Africa when Mr. Roosevelt was going through his memorable shooting experiences. He made many moving pictures of the Colonel and his adventures. These and others were shown in

this country a few months ago. The transition of Cherry Kearton from stationary photography to moving picture photography was, of course, inevitable. And when we came across his name in this connection some time ago, we were glad. Here in this city we have a small collection of the Kearton's' natural history books, illustrated by their photographs. They make fascinating reading. But it was only the other day that we saw one of Kearton's moving pictures, although for the last few years he has been doing some splendid work with the moving picture camera in Africa and elsewhere. This picture was the pursuit and the slaughter of a lion by the Masai, an African tribe. Here you see the king of animals being hunted and speared to death. In the last scene of all he puts up a fight, but he is no match for the spear-armed savages. Kearton took this moving picture of the killing of a lion, when he was suffering from fever and had been foodless for several days.

The moving picture photographer in Africa runs just as much risk as a sportsman armed with a rifle. One lion bit a piece off the corner of Kearton's camera and then (fortunately) got away. Kearton has photographed most of the fauna of East Africa, including hippopotami and other fearful wild things. He was accompanied by a little fox terrier, who showed that he had no more fear of a lion than a cat has of a mouse. We are not going to spoil Kearton's story of his African wanderings. He has written a book, to which Colonel Roosevelt kindly supplies the introduction. The book purports to be written by the fox terrier. This is a novel idea and will probably succeed.

Mr. Kearton's immediate mission in this country is to supervise the preparation for exhibition of some African moving pictures which he did for Buffalo Jones recently. Later on, he is to go to India to make moving pictures of the fauna of that amazing land of adventure. These pictures will probably be seen on the moving picture screen in due course, probably through the agency of the Selig Polyscope Company.

The moving picture work which Kearton undertakes is not of the usual studio kind. He does not confine his efforts to the "peaceful State" of New Jersey, or to recording the movements of the bucking broncho from a respectable distance out in the West. He faces danger, lives among it and apparently thrives on it. Fever, hunger, discomfort, the slaughter of savage animals: these are the conditions under which Kearton does his work. But he is absolutely fearless. He graduated by taking photographs neck deep in water, or down the face of a precipitous cliff. All this was good training for moving picture work in the African jungles. Kearton survives all this so well that he will probably go on to the end of the chapter where danger lies. For once the "call of the East" gets hold of a man, he is lost to the charms of Broadway and the London Strand.

What would you think of a flashlight photograph of an active lion a few feet from you? This is one of the little performances which Kearton is proud of. We have seen the print. It was so good that we coveted the possession of one. We have it.

Cherry Kearton is quite young. He is forty, and looks thirty. He is full of enthusiasm for hazardous moving picture work. A specimen of the breezy, unaffected Englishman prepared to go anywhere and do anything if his heart is in the work. We wish him success in his future endeavors.

On his return from the West, Colonel Roosevelt is to make an inspection of Mr. Kearton's latest African films. These are to be shown, we believe, at a special function of the New York Press Club within the next few days.

An Esthetic Tragedy.

By Louis Reeves Harrison.

Whoever selected the scenes of "Jepthah's Daughter" (Gaumont) has the esthetic faculty developed to an extraordinary degree.

The theme of the play is well known. The whole history of Jepthah is given in Judges xi.-xii. He was a judge and chieftain who went forth against the Ammonites vowing a burnt offering of whatever came forth from his house to meet him if he returned victorious, and the first to come was his only child. She bravely consents, and the vow is fulfilled. It is a very noble tragedy, large enough for grand opera, and it is handled in strict accordance with the philosophy of good taste. One scene after another of resplendent beauty is flashed upon the screen until it is filled to overflowing. There are so many, and they are so varied, gorgeous interiors, palaces, pavilions, streets, temples, exquisite lake vistas and flowering woodlands, that one deeply regrets the space limitations. It is an epicurean feast for anyone having a sense of the beautiful and it seemed to me that the crowning glory of the picture was the sombre scene shown where the victim of a father's hasty vow is being rowed back from the mountains where she has passed two months' respite in prayer. In the distance is the sable mountain lifting its head against the dying sunlight, typifying the situation—the light of this young life is about to be extinguished—and in the foreground is the slowly moving boat bringing the victim. One can see her fluttering robes of death as she occasionally appears, a powerful stimulus to the imagination.

I confess that these ancient religious rites arouse a feeling of repulsion, the fanatical belief in sacrificing the lives of innocents is morally symbolic without conveying a lesson. Another Jepthah has just won a great victory on the Cotton Exchange, cleaning up some ten millions of dollars in a short time. Within easy reach of his commiseration are thousands of suffering women and children, some of them dying from lack of food and fresh air. What percentage of his ten millions will they get? The high priests of the modern Jepthah are disheartening misfortune and withering want. The altars of human vanity still run red with the blood of innocents.

I am not very much in sympathy with these plays of other days, except when their historical value contains a living idea; we are too busy with our own problems. But, whenever a picture play has some great merit, I am only too glad to appreciate what well deserves praise.

Infinite pains were taken in setting this Gaumont tragedy, not only tremendous labor in presenting such a brilliant spectacle, but a quality of selective taste was shown that entitles it to high rank among such productions. So far as exquisite selective taste is concerned, the pictured story of Jepthah's daughter is in the front rank, the very first and foremost of the file. I cannot, at this moment, recall any that surpass it in scenic loveliness and strict adherence to the doctrine of taste. In that respect it may be pronounced a masterpiece.

Better than the immediate effect of such a production is the light it throws on the landscape of motion picture possibilities. Each one of the scenes is a thing of beauty, slightly marred by too much theatrical effect, too much strutting on the part of actors, too much bandy-legged super with the wooden spear, and this scenic beauty is in no place inappropriate. A particular spot seemed to have been chosen for the central action, for the grand painting, and the miniatures are all in agreement with it, each exactly suitable for its purpose. Therein lies the secret of success in setting a pictured play. The

elusive quality of the *mis en scene* is harmony. The Gaumont tragedy has it, but most of our own lack it.

In referring to French acting, complaining of its artificiality, I am not directing my remarks to this particular play, but embrace nearly all I have seen. I have lived too long in France and associated too closely with French people not to know that Paris is the home of the dramatic art, and nearly every man, woman and child in the gay capital is a born actor. That is the trouble with them. Acting has become traditional, transmitted from age to age, regulated by accepted models, so conventional that Rostand was needed to shake the old edifice to its foundations and show his own people that they must keep pace with the times.

American motion picture actors are more inclined to independence. The French are natural actors, the Americans natural men and women.

A few of our actors in moving pictures have no equals in France. As to the actresses, the French women are remarkable for their elegance, for grace of movement, for sharp intensity and for exquisite taste in costuming.

The American women in the pictured scenes are superior in natural beauty, and—I am speaking of the best—have that delightful personality which reaches out into the hearts of spectators. The French women are charming. The American women are lovable.

The interiors as well as the exteriors of the Gaumont picture are beyond comparison with our own. That is the case with nearly all French interiors. I am not referring to actual interiors in French homes. You may roam the world and find none equal to those of Fifth avenue and Newport, and the American woman is a born decorator of her home. In these picture plays, the French give attention to minute details while our producers slam on a lot of stage furniture very unlike the real thing and neglect the little graces that give a room the restful spirit of home life.

The acting in this particular play is above the average. The roles of Jepthah and his daughter are well assigned. The former is played with great dignity and the latter with grace, feeling and delicate appreciation of the exacting role. There is little or no opportunity for the minor characters, but they are grouped in tremendous masses and with great skill.

"Jepthah's Daughter" is an important step in the evolution of the silent drama.

Variety and Originality.

By W. S. Beckwalter.

The qualities of variety and originality are essential to the continued success of the moving picture. Variety, it has been said, is the spice of life, and of course there cannot be any variety without originality. It cannot be said truthfully that the moving picture has of late been suffering from an excess of these desirable qualities. From more than one exhibitor comes the sad plaint that there is a sameness, a monotony in subjects, distinctly harmful to the moving picture in its aspiration to popular favor. With a profound appreciation of the splendid services which, almost without exception, the associated manufacturers have rendered to the moving picture, it must be admitted that the grievance of the exhibitor is not without foundation. Now that the moving picture, it is to be hoped, has finally parted company with its humbler companions of old, the penny arcade, the merry-go-round and the dance hall, and is finding its way into the favor of wider and better circles, more will be demanded of it than ever before, especially in the matter of variety and originality. From my own observations and from the experiences of exhibitors who have spoken to me on the subject, I am inclined to believe that the fault lies in equal division between the domestic and foreign film makers. I think we see altogether too much of the French policeman and his "brother-in-arms," the Paris cop. Now there is no doubt about it, the "gendarme" is everlastingly funny to the Frenchmen, and justly so. The subtle, volatile wit of Paris loves to laugh at anything or anybody with pretensions to seriousness. The "gendarme" has been the target of the French humorist, cartoonist and paragrapher for centuries. He abounds in comic opera, which, indeed, would scarcely be complete without its French edition of Foxy Quiller. This fine French wit, alas, has never been imported into this country, and I fear it could never live on our soil. The exhibitor who depends for his prosperity on the public cannot be expected to educate the American people to the height of this "funny policeman" business at his own expense, not, at any rate, with the film rentals now prevailing.

Another platitude which could be easily dispensed with is the cheap melodrama, and here our American film makers are more to blame than our Gallic friends. I am under no delusions in this respect. Cheap melodrama, to be sure, is as unassailable an institution as pie in Boston or scrapple in Philadelphia, but there are "temples of art" where this sort of thing is specialized to the furthest limit, where villains in fearful dress suits are handcuffed at the end of the last act and the hero squeezes the blushing bride to his arms. Why render this "take-back-your-gold" variety of the cheap drama into moving pictures? No one is disposed to deny that a great deal of virtue resides in factory girls, laundresses, blacksmiths, etc., etc., and the everlasting demonstration of it on the stage of the moving picture is apt to get tiresome.

The chase, the mother-in-law joke, the mischievous boy, "comedies" with displays of lingerie or bodily deformity as chief features are entitled to a vacation, which may begin at once and last forever. If the moving picture cannot outgrow all this stupidity, old and stale as it now is, it cannot hope to expand into wider and more ambitious fields. Of this kind the public will indeed get tired, but of the pictures that show variety and originality and do not assume that man is but a badly finished monkey the public will get tired only when human nature ceases to delight in the theater.

A splendid beginning has been made, the associated film makers being especially entitled to credit, though one or two of the independent concerns have also shown a tendency in the right direction. There should be no lagging or turning back.

Everybody in the moving picture industry knows which company turns out the most popular films to-day. And what is the cause of this success? The company has been bold and daring enough to crack the time-worn moulds labeled "drama" or "comedy" and to cast moulds of its own. It has given us men, women and children as they lived in the past or now live in the present, instead of a lot of old threadbare stage dummies. Any path but the old and trodden one is good. Originality is desirable at almost any price. Imitation is the bane of the industry, the annoyance of the exhibitor and the exchange, and, as the Irishman said, "the most successful imitation is the worst failure."

John Pelzer, the popular sales manager of the Edison Manufacturing Company, started out on a business trip on September 1 to cover the principal cities as far west as Omaha. His itinerary covers twenty cities and the exhibitors and exchanges therein will all receive a call from the Edison representative, who is one of the best posted men in the business.

LIBERTY.

Looking through the window of the room in which the writer sits penning his thoughts for readers of the Moving Picture World, he is compelled to behold Bartholdi's Statue of Liberty silhouetted against the sky by day, and bearing her beacon light torch by night. With this emblem ever before him, his readers in these pages need never fear that his writings will lack in "freedom's true ring." In the last issue of The World, Lux Graphicus asks for a definition of "Infallible." He asks a hard question. I wish, too, he might have asked the meaning of "Liberty." An answer thereto would make easier the purpose I have in view in expressing a few thoughts under this head.

It is often helpful to find out anything in a **positive,** by proving what it is not in a strong **negative.** Under this rule we learn that liberty is not license. There was a time when the "riff-raff" of certain parts of Europe, hearing that America was a "Free Country" governed by "Liberty" which in their blind ignorance they supposed to be license, hurried to the "Land of the Free" in droves; Anarchists, Nihilists, Black Hands and everything else; for in America could they not "do as you please"? For a time they made matters interesting in many countries and in many ways; at least one King in Europe and one President in America fell as victims to this misguided interpretation of "Liberty." The best positive definition of "Liberty" the writer knows, came to him in a very peculiar way. Two men were fighting when one accidentally hit an innocent passer-by on the nose; the latter retaliated by administering a severe punishment upon the fighter, who claimed immunity in this being a "free country." "Yes," replied the victim, "but I will have you know that 'the freedom of your fist ends where my nose begins.'"

Truth in a nutshell! Liberty is "our rights," and our rights cease where the next man's rights begin, and vice-versa; whereas license respects no man's rights. Here, if you please, Lux Graphicus, is one—yet incomplete—definition of "Infallible": The man who knows and practices true liberty is infallible.

But what has this to do with moving pictures? Simply this, that the careful use and observance of the true principles of liberty are those which in the majority of instances will solve many vexatious problems and answer many questions. We all know that even as "men rush where angels fear to tread" and as "undesirable citizens" rushed to these shores, so many "undesirables" rushed into the moving picture business and by their undue "License" wrought much evil. But true "Liberty" established herself in the moving picture business and they were thwarted; as a result there is a marked growth of development within and toleration without the realm of the moving picture profession and better results in every way are the daily experiences of both makers, exhibitors and the public.

Liberty promises contentment and enjoyment, with the cultivation of the highest virtues and the education of the people; where there is no liberty there is ignorance; where the light of liberty sheds her benign rays, there education and culture are the illuminating forces of light.

At the dedication of the above named famous statue the orator of the day said: "When Franklin drew the lightning from the clouds he little dreamed that in the evolution of science his discovery would illuminate the torch of 'Liberty' enlightening the world." This was only twenty-four years ago, and to-day in the further "evolution of science" we have that same light shining the liberty-giving knowledge daily to millions of people by its use when concentrated in moving picture power. We are aiming high; Liberty is our **watchword** and Liberty our **inspiration,** and when we have reached her zenith we shall be infallible.

NOTES FROM WASHINGTON, D. C.

A. J. Brylawski, who operates a chain of motion picture houses in Washington, is always doing something to place his theaters to the fore. His latest movement is the introduction of an organ accompaniment at the Colonial, which with the piano makes very beautiful music. He has succeeded in securing two of our best organists, so there is no lack of the artistic. These are Armand Gumprecht, formerly organist of St. Patrick's Church, and Edward Robinson, of Mount Vernon Church. This new departure in the line of music has been attracting additional crowds to the Colonial. Good and appropriate music is a strong point in Mr. Brylawski's management. He maintains at the Cosmos the largest orchestra to be found at any of the moving picture houses. This is under the direction of John B. Bovello, who gives artistic finish to the selections rendered as well as to the excerpts that accompany the various themes of a picture play. It was just the other day that Mr. Bovello made no less than twelve changes in the course of a motion drama, each strain fitting in beautifully with the emotions of the story. This harmonious effect has been the talk of the town.

The Lyman H. Howe travelogues at the Columbia Theater drew large crowds. "Roosevelt in Egypt" was one of the chief attractions of the program on Sunday night, especially now that the Colonel is creating such a stir in politics in our own country. "Paris Before and During the Flood" was especially interesting and depicted the French capital in peaceful and turbulent scenes. Mr. Howe has certainly a passion for water scenes and he is also aware of the fascination that such scenes have upon the audience, for he never loses an opportunity of throwing upon his screen, lakes, rivers, cascades, falls, and the ever-changing ocean. The swish and splash sounds which accompany these pictures make them most realistic.

A theater here that has solved the problem of lighting the house during the display of its pictures, without destroying the clearness of the pictures upon the screen, is the Plaza. By the use of subdued colors over the electric bulbs, the lights are kept burning all the time and there is no conflict with the light from the operating machine. The theater is therefore not thrown into the darkness practiced by most managers during the exhibition of pictures. The music at this theater also adds to its attractions. W. H.

THE EMIGRANT.

An Excellent Selig Comedy.

It would have gladdened Selig's heart if he had heard the uproarious applause awarded to this clever comedy in Keith's Theater. Usually the audiences at this house are most phlegmatic and rarely applaud the finest specimens of photography or acting. We often feel disappointed at this theater as the spectators seem so unappreciative. The story of "The Emigrant" starts out in a pathetic vein, relieved here and there by a touch of comedy; the development is adroitly worked out by sharp contrasts of comedy and pathos and the climax is a bit of brilliant comedy. We noticed several people sitting near us who laughed until the tears ran down their cheeks. As a sample of the kind of film that is in most demand we point to "The Emigrant" and congratulate the producer.

THE SIMPSON SOLAR SCREEN.

Seeing one of these screens in use for the first time this week at the Comet Theater, we were surprised at the effect. While the side and ceiling lights were brilliant enough to enable us to read a newspaper, the picture on the screen was perfectly clear. In fact, it seemed less tiresome to the eyes than where almost total darkness makes the work of the eye more arduous. The proprietor of the Comet was enthusiastic over his purchase and said that the screen was well worth the little extra cost. The agitation by the authorities in several cities to light up the theater will be easily complied with if a screen is installed that permits the house lights being turned on. At present we know of only two that will do this—the Mirror Screen, and Simpson's Solar Screen.

HAVE CAPTURED THE MASSES AND CLASSES.

After a very quiet Summer season the theaters are again taking on new life, and by the first of the coming week will all be open for business. This Summer has seen a rich harvest for the motion picture and vaudeville theaters, and although several new ones have recently opened all have done excellent business.

Motion pictures have captured the masses and also the classes. It is difficult to hire a man to work at any great distance from a picture theater for fear a new film will be put on and he will not see it. Vaudeville is a good second. In the meantime the legitimate suffers.

NEW EDISON TITLES.

Beginning with "Alice's Adventures in Wonderland," released September 9, and on each subsequent release, Edison films will be shown with an entirely new form of title. The main title and each sub-title will be enclosed in a simple but very characteristic frame so that an Edison film can be recognized at any stage of its showing. Criticism has been made in the past that because of their inconspicuous titles it was difficult for anyone not in the trade to distinguish an Edison picture. With the new style of title it will take the public but a very short time to become familiar with the design and thus always recognize the picture as an Edison.

The leaves are fast falling from the trees of Summer pastimes and they will soon present a stark and bare appearance. People are returning from the Summer resorts in larger number for such an early period than for many years. It has been an "off" season and amusement managers both at the seaside and in the mountains complain of unsatisfactory business. The moving picture people, who are looked upon as the most striking human thermometers of success and failure, are among the most sincere mourners. All agree that the weather has been responsible for the conditions. There has been but little real Summer and when there was a likely looking period the heat was so intense that the people would not think of going into buildings or under tents to see pictures. Rainy days have also been numerous and such weather in the country is a hard knock to the pictures. In the cities rainy and stormy weather frequently prove a benefit to the picture theaters, especially in cases of sudden storms and where nickelodeons have quite a transient patronage. The people will run into the places for shelter and consider the nickel or dime left at the box office, money well spent, as they keep dry and find pleasing entertainment while waiting for the storm to blow over. Not so in the Summer resorts. When dark clouds are hovering the people cling to the shelter of their homes and the hotels, and the picture houses do not figure as sheltering places as in the cities. Taking the country as a whole there were less moving picture places by from 30 to 40 per cent. at the Summer resorts this season than there were a year ago and there was almost a similar percentage of more places in the cities that kept open throughout the season than were open last Summer. This is attributed to many reasons, notably that the Summer was late in opening, that the weather in the city was, with but few exceptions, quite mild, and many owners of houses had their places fitted up since last year for Summer business.

Re-openings of the city picture houses have been quite brisk during the past week, particularly in New York City. The number of new places is large and the approaching Fall will show a surprising increase in picture houses over the list of any preceding year. It is also noticeable that many theatrical men who either entirely, or in part, control or conduct regular show houses are opening picture theaters to be conducted entirely independent of their other holdings.

Much interest is evinced in the outcome of the approaching season. Some predict that vaudeville will be more prominently than ever identified with the picture houses. Others contend that, aside from the large theaters that have turned to the picture field but have retained a sufficient amount of vaudeville to relieve the monotony, as they call it, vaudeville will be more limited than last season. The performers, however, are looking forward to a good season. Many agencies are now in existence which make a specialty of gathering vaudeville talent for moving picture houses and their managers are responsible for the glowing hopes entertained by the people who do the vaudeville turns. We will soon see who has best defined the situation. After the first Monday of September New York City will have almost its full quota of amusement places in operation.

Here is a letter I received this week:

"Man-About-Town: To settle a discussion will you kindly express your opinion as to whether the General Films Company, which is absorbing the licensed film exchanges, is doing so because the number of exhibitors is growing less and a plan of gradual consolidation has been framed to meet the conditions?"

After receiving this letter I went out on a tour of investigation in quarters where the kind of information required to answer the correspondent could be found. I cannot see that the conditions spoken of exist. There has really been no decrease in the number of exhibitors. I do not know that there has been made public by the General Films Company a declaration of its policies. Nearly all of what has been said or published regarding them has in the main sprung from conjecture and such is the case at the present time. It is no easy matter to form an idea of what the company referred to intends doing by what it has done, nor can anything of a prospective nature be gleaned to aid in forming the idea. I feel confident in stating this: Consolidation does not seem to be the objective point at this time. All the acquired exchanges in Philadelphia and in New York City, with one exception, are still doing business at the old stands. I have in mind two places where consolidations were effected (in Rochester and Chicago), and from what I can learn in connection with them the conditions existing in the respective exchanges forced consolidation. By this I mean that a struggle in competition was going on and the revenues were not near what they should be on the capital invested and the time and labor spent; and I am reliably informed the change was welcomed by all the exchanges concerned.

It has been pointed out that the General Films Company clearly showed its hand in St. Louis, where two exchanges went out of existence and a third one was created to take their places. Many are laboring under a mistaken idea of the St. Louis situation because they think the licensed exchange now in existence there is controlled by the General Films Company. How this false idea took root is quite plain. The present exchange is owned by the Yale people, the same company that operates an exchange in Kansas City, Mo. That exchange is now controlled by the General Films Company. The St. Louis exchange is not and its operation is entirely independent of the Kansas City place. The facts as I have been able to glean them are that the Motion Picture Patents Company cancelled the licenses of two exchanges in St. Louis, charging violation of rules under the contracts. This left the city without a licensed exchange and immediately afterward the Yale Company applied for and was granted a license. It is therefore clear that the two former exchanges were not absorbed and had no successor, the Yale exchange being an entirely new venture, and as the General Films Company does not own it, or control it, the matter really has no bearing in support of the consolidation discussion.

I will agree with many others that the handwriting on the wall indicates a gradual consolidation of exchanges in many quarters, but I am convinced that some time must elapse before it can be accomplished. Anyone acquainted with the film exchange business knows the task involved in properly conducting a film exchange having considerable business and the gigantic task involved in merging with that business the operations of one or more other exchanges. It may be an easy matter to consolidate exchanges, but the great task is in systemizing, regulating and properly conducting the affairs after the consolidation has been effected. It is not a matter of days or weeks, but months—and many of them.

One of the most popular film exchange managers in the East was J. A. Willis. Some time ago he managed the Kleine Optical exchange in New Orleans, La., and when George Kleine sold out that exchange Mr. Willis was transferred to New York City, where he managed Mr. Kleine's exchange there. I visited that place a few days ago and expected to see the usual beaming countenance of Mr. Willis and get a grasp from his ever welcoming hand, but I was doomed to disappointment. I found the gentleman had again pulled up stakes and departed. This time he struck out for the West. He has gone to Cincinnati, Ohio, to manage an exchange there controlled by the General Films Company. I am informed that the change is in the nature of a personal advancement for the worthy gentleman. I take this occasion to express the hope that it is. Mr. Willis is an indefatigable worker, sincere and conscientious, and has the happy faculty of making friendships quickly and retaining them. His position in the New York exchange is now occupied by Mr. Hancock, Mr. Willis' former assistant. He is a young man of much promise and is said to be managing the exchange with flattering success.

Well, here is to the opening of the Fall and Winter season, that it may be fully as successful as it promises to be, and at its close may the croakers who are continually bemoaning the wane of the moving pictures be so effectually squelched by the results that they will welcome oblivion and stay there.

"THE CONSPIRACY OF PONTIAC" Kalem

This impressive picture shows Chief Pontiac inciting the other chiefs and warriors to revolt. They plan an attack on the city of Detroit under cover of a flag of truce. But their treacherous plot is revealed to the commander of the fort by an Indian girl whom he had befriended. The Indians attempt the massacre, but are surprised and defeated. The Kalem people have taken the synopsis of this spectacular play from Francis Parkman's "History of the Indian Wars"; therefore the film is an important addition to the historical and educational usefulness of the picture. It will be issued on September 23rd, and we believe it to be the finest and most spectacular Indian subject the Kalem people have yet produced.

THE COMET AND THE SOLAR SCREEN.

As a relief from the combination programs in the Fourteenth street houses I entered one evening the Comet, an all-picture show, on Third avenue, near Twelfth street. Inspection of the front prepared me for some, but not all, of the varying emotions experienced within—but of that later. The Comet draws its patronage from the East Side tenement district. When I entered it, it was filled with men, women and children, and I had to wait my turn for a seat. Meanwhile I observed many attractive features. The aisles are wide, and the seats comfortable. An exit corridor is partitioned off from the auditorium which allows patrons to depart without interfering with the vision of others. The ventilating system is excellent, and although the house was crowded, the atmosphere was agreeable. This was further purified by an obliging usher who meandered up and down the aisles spraying them with some sweet scented liquid. Most noticeable was the amount of diffused light throughout the auditorium. Seated about the middle of the hall I found that I could comfortably read a page of the "Moving Picture World." Yet, with all this illumination, the picture on the screen was brilliant. The brilliancy was due to the fact that a Simpson Solar Screen was in use. Now this Solar Screen seems to us to have one great drawback: its brightness reveals the blemishes of junk films to a most alarming extent—for this is what was running as we took our seat. It was a Vitagraph picture. I knew this because of the Eagle trademark. This was followed by a Selig similarly identified. But, talk about your junk! They must have been at least two years old, and so scratched and patched that it was hardly possible to tell what the picture was about. Surely the exchange that furnishes such miserable junk to any exhibitor deserves the severest censure. There is no excuse whatever for the toleration of such example of greed and carelessness. The two junk films were followed by a Powers picture play: "Her Private Secretary." This was about a week old and photographically showed up well on the screen. The story was clean and well acted and received the applause of the audience, as also did an Itala comedy which followed. Then came another junk reel, and we sought out the manager to learn that the service was two Independent reels of a week old and three commercials. Now the proprietor would be money in pocket if he would discard those commercial reels and substitute a third reel, if he must have it, of Independent film.

"Backward, turn backward, oh, Time in your flight; make me a child again, just for to-night!" If I had as many dollars in my pocket as times that this refrain of an old-time ballad runs through my head in the course of my moving picture experiences, I should be a wealthy man, I should, with a swell automobile and an aeroplane. I would invite all my friends to a corking good dinner at the Cafe Martin, Broadway and Madison Square—my favorite eating place in little old New York, when I am not broke. But, as I am mostly broke, me for the Cafe Des Enfants: Child's, to wit! I saw the other day that the President of the United States told the world what he would do if he had an income of $5,000,000 a year. Well, I told you what I would do if I had a similar sum. Without exaggeration I would have that annual income if each of my aspirations to be a child again were represented by one dollar.

* * *

The desire to be young again was never so strong upon me as the other day when I sat and watched an old friend of mine on the screen: Robinson Crusoe. Lor' bless me! How my mind went back to the days when I sat in my little attic at home following Mr. Crusoe's adventures on the desert island. What an impression that book made on me; what an impression it has made upon the minds of many millions of other children. I would give something to revert to the frame of mind when the printed book has all the charm of romance; when the unreal is real, when right always triumphs over might, vice is vanquished, virtue victorious, beauty rewards the brave and everybody lives happily ever afterwards!

* * *

"Life is sweet," it is said, "at two and twenty." It may not be sweet at twelve; but it is trusting; it is trustful; it is all credulous. Why, there is hardly a man Jack of us who at twelve did not believe that Robinson Crusoe actually met with the adventures which Defoe describes. Millions of children are believing the same thing this moment. Let them go on believing. It is well to have a few illusions, preferably in life's early stages. Mine began to disappear somewhere in the early twenties, when the same Robinson Crusoe was transferred to the British stage. What I saw was not a bit like the book. Robinson was generally an opulent young woman in pink fleshings, and Friday was the funny man. The stern verisimilitude of the story has never been treated on the British stage. Poor Robinson was generally a pantomime or a burlesque hero. So away went all the illusions of boyhood.

* * *

I was disappointed in one omission from the Great Northern film. This was the well-known scene in the book where Robinson comes across some mysterious footprints in the sands. These he subsequently identifies, if I remember aright, as belonging to the man Friday. In the pantomimes, operas, etc., that have been built around the story of Robinson, this was always made a great feature. Never mind, the picture will surely please the children all over the country. When you do that, as I have pointed out before, you are making the staunchest possible adherents of the moving picture theater. And now, by a forced association of ideas, comes Buffalo Bill, another idol of youth to be perpetuated, I hope, on the moving picture screen.

* * *

Oh! Blow it! Twenty-four years have passed since I saw Colonel Cody and his troupe in London. Life was sweet, then, at two and twenty! The Colonel was the rage of London. And after this long span of years, I find him still the rage of America, beloved by young and old, especially the young. I am pleased to learn that the Colonel and his troupe have been filmed by my friend Craft. Three reels of the Buffalo Bill-Pawnee Bill Wild West shows, with Indians, cowboys, cowgirls, Mexicans, Cossacks and hundreds of horsemen in their great riding exhibitions, are to be shown on the moving picture screen. State rights for these films are available and I hope they will be taken up all over the country for a long time to come.

Subjects such as these are of perennial interest, especially to the young. We read much of the pernicious influence of the dime novel. After all, the dime novel is not half so bad as it is represented to be. It ventilates a love of daring and adventure in the minds of the young. Were it not that boys' minds are fed with a love of adventure by books, there would be very little real adventure in the world. The profession of the sea is largely recruited by means of books, and I can quite imagine that a study of these Buffalo Bill pictures will implant a love of adventure, horsemanship and the like in many a youthful mind. So that, strictly as recruiting agencies for a love of outdoor life, of the horse and of personal bravery, the influence of these pictures is not to be despised.

* * *

Colonel Cody has certainly had a great career. I was interested in reading in "The Billboard" an authentic account of it by Frank Winch, who is in a position to tell the world the truth about the adventurous Colonel's life. The Colonel is a fine figure of a man and is by way of being something of a universal hero, with nothing derogatory to his name. There is not a boy in the land who does not know of him by reputation. There is probably not a boy in the land who would not be delighted to see the pictures of him and his troupe on the moving picture screen. I hope every boy will.

* * *

So, as I have said, I wish I were a boy again so that I could enter into the spirit of these pictures with all a boy's zest. For the boy is not troubled with any considerations of probability, verisimilitude, truthfulness or the like. His young mind is not confused or perplexed by doubts as to whether the thing written or shown really happened or did not happen. To him Colonel Cody is an immortal hero, and he is not allowed to associate the Colonel's name with sordid matters of commercialism, age, retirement, State rights and the like. Happy boy, happy in your simplicity, enthusiasm and ignorance! Long live Robinson Crusoe! Long live Colonel Cody! "Backward, turn backward, oh, Time in your flight; make me a child again, just for to-night!"

WILL MAKE MOVING PICTURES OF BRAIN.

"We are to take moving pictures of the brain at work. This will be the next step in scientific development, and it will mean mercy and proper treatment for so-called criminals and justice for self-willed criminals. To the normal man it will bring more than any prophecy, for it will determine his capacity for education and will show him the boundary at which he should stop.

"Soon we will be able to know the histology of the brain and modify it by a standard which may be easily established. Then we need have no more foot-free fools or supereducated car conductors."

This is a statement made by Dr. Max Baff, psychologist, of Clark University, Worcester, Mass.

The discovery of this great solution of the problem of crime, education and matrimony is due to experiments that have just been concluded by a body of earnest investigators, who have combined the Roentgen ray, or X-ray, with the cinematograph and have found they can take moving pictures of the internal organs of the living human body.

Will Test Criminals.

"We shall be able to decide with the addition of enlarged moving pictures of the brain, whether or not the miserable person squirming in a cell on a charge of murder is really fit to be freed on the ground of irresponsibility," declares Dr. Baff. "If we have the X-ray and the tamillamicroscopia, which my friends in Buenos Ayres are perfecting, we shall be able to codify the histology of the mind.

"In other words, once we have known the movements of the brain when the cells are magnified 5,000 times, we shall know something of how and why certain offspring of certain couples are imbecile, while certain couples of similar cases produce children of worth."

"The Modern Prodigal" (Biograph).—A modern application of the old story of the prodigal son, representing a young man of these times going to the city, there to fall a victim to its alluring snares. Escaping in prison garb, he seeks his home, and, like the prodigal of old, eats ravenously the husks which are thrown to the swine. He saves the sheriff's child from drowning, but the sheriff does his duty and arrests him. However, the sheriff's wife, yielding to her maternal instincts, allows him to escape and return to his own mother. For dramatic reasons, perhaps, it is well not to quarrel with the author for putting the onus of the young man's downfall upon the city. It had to be placed somewhere, yet is hardly fair to thus again brand the city as a region of crime and a home of criminals.

"The Stronger Sex" (Lubin).—Whether this film is intended to call attention to the disparity in wages paid men and women for the same work, or whether it is intended as a criticism upon the way men manage their business, does not appear from the film itself. But it does both very effectively. There are some dramatic incidents, notably the one where the sex of the stenographer is disclosed. But aside from these points the picture does not rise above the usual Lubin quality.

"Memento of the Past" (Pathe).—The most striking feature in this picture is the facial expressions which betoken such malignity and hate on the part of both husband and wife. The story of disagreement is not new; and the fact that a child's toy brings them together again has been many times repeated; but the acting here is unusual, and the control of the facial expressions is remarkable. Then comes the relaxation, the return to sanity and the sweeping away of the past and its bitterness. It can all be read in the two faces and is as graphic as it would be if the spoken words could be heard.

"Kids Will Be Kids" (Pathe).—Yes, kids will be kids, and perhaps the operator has reproduced a scene which is common in more than one home, or will be before long. Not all children perform such marvels of acrobatic agility, but they probably do leave their tasks as soon as authority is removed.

"The Emigrant" (Selig).—While not all emigrants receive the treatment accorded the hero of this tale, undoubtedly some do, and perhaps this film will exert an influence in their behalf which will be beneficial to all alike. The scenes in the steerage are well worth seeing, and the method of sending them across the continent will be recognized as accurate by those who have seen it done many times. For those in the country, away from the big centers where these emigrants congregate, this picture will be a revelation. Perhaps they have never realized the actual cruelties to which these emigrants are subjected many times. If not, here is a faithful transcript of the story. The heart interest, supplied by the benevolent Irishwoman and her son, who act as Good Samaritans, helps hold the attention. It is a film well worth while.

"The Deputy's Love" (Essanay).—Not all men are so smitten with the pretty girls they find performing criminal acts that they manage to evade making arrests. In this instance the deputy runs his quarry to earth, and when he discovers that the girl he loves is implicated in a stage hold-up he arrests her and takes her away along with her brother. If these pictures exert any effect, such as has been charged, an ending of this sort will correct. There is no encouragement to commit crime when it ends with the criminals apprehended and on the way to prison. It takes nothing from the interest of the picture to do this and the influence upon the audience is better. If those who might commit a crime that promised immunity can be taught that they are likely to be caught and punished the picture will have a salutary effect.

"The Vow; or, Jephthah's Daughter" (Gaumont).—A representation of the old Bible story of Jephthah's daughter.

Different individuals will have different ideas regarding the adequacy of the pictures here presented; yet, it seems but fair to say that they are of more than average merit and present a reasonably accurate and full interpretation. At any rate, the story is plain from the pictures. Whether the costuming and action are accurate are matters which can be determined only by long study of the records of the life of that day. Sometimes experts disagree on these points, hence it is practically impossible for laymen to decide. So far as is commonly understood, however, this picture seems to present the story of an incident in the history of ancient Israel with sufficient accuracy to make it understood. The mechanical work has been done with care and the picture promises to be more than ordinarily popular. In the amount of elaborate work done upon it, and in ambitious purpose it clearly ranks as the best film of the week.

"In the Pyrenees" (Gaumont).—A satisfactory reproduction of scenery in some of the most picturesque portions of these picturesque mountains. Like most of the Gaumont outdoor work this has been done with intelligence and discretion, with an artist's perceptions fully exercised in the selection of viewpoints. When well done, mountain scenery makes an attractive picture, and the success of this one is evidence of the appreciation of the audience.

"The Castaway's Return" (Pathe).—A picturesque story of a lapse of memory and how it was brought back to a mariner who had been long shipwrecked on a barren island. The re-setting of the home as it was when he left it brings about the desired result. Many changes have been rung upon this lapse of memory; and this one is no better nor worse than the ones which have preceded.

"How Jack Won His Bride" (Pathe).—A reproduction of humorous scenes arising from the discovery of a serum that changes white people to black. It works successfully when administered to a rival and the objecting parents and the lovers seize this obvious advantage to marry.

"Rose Leaves" (Vitagraph).—A pretty story of rose petals and their influence upon a girl's life. In babyhood, in young womanhood, when temptations beset, the shower of rose petals is used with good effect. She not only breaks away from evil companions because of a shower of rose petals, but it changes a young man's life. There is a gentle pathos about the picture which appeals strongly to one's emotions, and as the scenes succeed each other similar occurrences come before one and add interest to the film. It is one of those simple domestic pictures, representing the triumph of virtue in a difficult situation. Such pictures always please, and this, acted with the ability usually displayed by the Vitagraph players, is rather better than the common lot.

"The Valet's Vindication" (Edison).—Not every valet who undertook to redeem his wasted fortunes by renting his employer's apartment would escape as easily as this one. But perhaps not every valet would be an unwitting agent of Cupid in opening a love match. While the picture hasn't much in it beyond a little entertainment and a certain degree of humor developed through unexpected situations, it is, after all, reasonably satisfactory. The staging and photography are both in harmony with the subject and are well done. The closing scene, with the valet forgiven and installed as a sort of guardian angel over the new home, is a species of mild climax to an entertaining film.

"The Lovers' Well" (Pathe).—A pretty love story, involving a young soldier, a pretty girl and a Hallowe'en charm of looking in a well to see a lover's face. There is almost an estrangement, but happily it is averted and the young couple are apparently in a fair way to be happy ever after.

"The Canadian Moonshiners" (Kalem).—Perhaps this title is slightly misleading, since moonshining, as it exists in the South, is unknown in Canada. What this really refers to is the sale of whiskey illegally. The title explains it sufficiently, however, for all practical purposes. The main feature is this sale and its effects upon the Indians. The mounted police are well presented and the typical Canadian scenery is faithfully reproduced. The picture presents a story full of spirit and the mechanical work is well done—so well, that one has practically no criticism to offer regarding it. The picture presents a reasonably accurate impression of the country and

some phases of its life, even though it may be presented in a somewhat melodramatic manner.

"The Men Haters' Club" (Vitagraph).—A lively bit of comedy representing a party of girls who attempt to go camping without a man. All sorts of difficulties beset them, from spiders to tramps, and they are at length quite willing to cease their men-hating proclivities and permit the boys to help them out. And here Cupid comes into his own again as the different couples plainly enough indicate. It must have been in the air, for the angular old maid is approached by a farmer, and they, too, kindle anew the flickering spark of love. The discomfiture of the girls when troubles come is amusing and the inference to be drawn from the picture is very consoling to mere men.

"The Shepherd and the Maid" (Gaumont).—A love story which has considerable gloom, since the lovers, made so through an accident, are shortly after separated and for forty years do not see each other. If love be true, so long a separation must have caused pain to both. The story contains no particular point, and beyond the fact that they were true to each other it possesses little interest.

"Ancient Castles of Austria" (Gaumont).—A film of picturesque reproductions of these beautiful ruins. In most instances scarcely anything beyond a mere semblance remains; but they enrich the landscape and add to its attractions, partly by their beauty and partly by their association with a storied past.

"Jean and the Calico Doll" (Vitagraph).—A dog story which has much interest, as all such stories do. The intelligence of animals makes a good picture at any time, and when it is utilized in rescuing life, as this one is, the interest is measurably increased. Apart from the virtual rescue of the injured child by the dog the film contains no striking characteristics. The misplaced money, the false accusation and the child wandering away to find her brother are all interesting features, but they are in reality but incidents upon which to base the intelligence of the dog.

"You Stole My Purse" (Essanay).—A lively comedy, with plenty of snap and go to it, the usual characteristics of the Essanay house. It is short, a good fault, since it is often impossible to spread a comedy over a long film and keep it up to the standard. Short and snappy pictures like this are better, and success is predicted for this particular film.

"Who's Who" (Essanay).—A short comedy, filled with all the life and animation which usually characterize the Essanay work. It is always important to discover "Who's Who," and here the whole thing is depicted so graphically and in such a funny way that one may not choose but pay attention.

"The Game with Fame" (Kalem).—A picture which may set many thinking. It is so easy when fortune favors and success seems assured to forget the homely, old-fashioned associates of one's younger days. But frequently when misfortunes overtake one it is the old loves, after all, that are true, and the old hearts to whom one may turn in trouble. And this picture, which depicts an episode of that type, details this fact in human experience dramatically enough to make it seem real. It is easy to play a game with fame, and lose, as this girl lost; but not all who lose are fortunate enough to have the old friends to whom they can turn for comfort. A picture like this sets one thinking, since it is based upon facts that are intimately connected with the ilves of practically all people.

"Advertising for a Wife" (Pathe).—A comedy based upon the supposition that a wealthy young man advertised for a wife. The miscellaneous collection of women who answered the advertisement would have done credit to a curiosity shop. But he got rid of them by a ruse that worked successfully, and finally selected his maid.

"Buying a Bear" (Urban).—A humorous story, telling how some young fellows, locked up for some offense, buy a bear and change costumes with some showmen to escape from their predicament. If the bear had not drank too much and begun to cut high jinks himself, all would have gone well. But he got into trouble and was trundled away to the station house in a barrow. The film is entertaining, but is not especially strong.

"A Cruise in the Mediterranean" (Urban).—An outdoor picture which will rank with the excellent ones Urban has produced heretofore. A cruise in the Mediterranean is well worth while and when one is brought to one's fireside, almost, it is all the better. Like all the work of the Urban producers in outdoor photography, this film is remarkably attractive, and one obtains a reasonably accurate idea of what the historic Mediterranean is like. The mechanical work has been done with exceptional care and the reproduction is remarkable for its fidelity to the original.

INDEPENDENT.

"Fantastic Furniture" (Lelair).—A humorous skit depicting the adventures of a young couple upon returning home from dinner to find their furniture bewitched. Not until it begins to walk away do they realize that it is necessary to undertake to prevent it, and then begins a chase which results disastrously for those unfortunate enough to be in the way.

"The Widow" (Imp).—Not all widows are like the one here shown, but unquestionably men have always suffered somewhat at widows' hands. The vigorous drubbing which comes to these two suitors is rough, but funny, and their luckless plight when the woman hurshes with them is sufficient to excite the risibilities of almost anyone. In other words, like the pilot who undertakes to investigate the mysteries of buzz saw operation, these two gay sprouts get what is coming to them, and depart, vowing vengeance upon the fair instigator of their discomfiture.

"Who Killed John Dare?" (Yankee).—An excellent illustration of the possibilities for error which exist in circumstantial evidence. Three men were suspected of this crime but after careful work it was conclusively shown that he was killed by a peculiar accident. Any one of the three might have been condemned for the murder, but fortunately detective work of no mean order prevented such a consummation. The picture has a peculiar interest, due to these features, and the story is stronger as it advances until the denouement, which furnishes a fitting close to a somewhat notable film.

"Foolshead in the Lion's Cage" (Itala).—Here is Foolshead in a new situation. He is seen in a lion's cage, and the complications which arise are humorous enough and thrilling enough to satisfy the most exacting. Foolshead is productive of much sport, and in this situation he develops some new funny stunts. The lions are apparently more surprised than Foolshead.

"Kit Carson" (Bison).—Whether this is intended to represent an actual scene in the life of Kit Carson does not appear clearly; but at any rate a picturesquely attired scout performs superhuman deeds in saving a party of settlers from an attack by Indians. All the features of the old-time frontier story are present. The surrounding band of whooping redskins, showering arrows into the stockade; the settlers' wives and children loading the guns for the men, and the scout all alone riding at a terrific pace for help; and the arrival of the reinforcements in time to save the settlers from annihilation. It is thrilling and contains sufficient excitement for half a dozen pictures. Few films representing Western scenes have been so filled with the stirring scenes which are popularly supposed to have occurred there.

"The Latch Key" (Thanhouser).—A little domestic mix-up which supplies entertainment without taxing one's mental capacity to assimilate. The best part of it is the chagrin of the stenographer when she discovers her appalling mistake. The story ends there without a suspicion of anybody falling in love with anybody else, a restraint which will be duly appreciated.

"Dan, the Arizona Scout" (Bison).—An Indian story with a slightly changed setting. It is no worse than the others, and better than some. There is some furious riding and when the Indian bands meet, a hot fight. But the novelty of this type of picture is wearing off. No more in the case of the Bison product than others. Indian pictures are interesting chiefly because of the novelty they develop. But this type is no longer novel. Pictures which graphically represent actual life scenes and customs are still as popular as ever; but stealing women, furious riding and sanguinary conflicts are practically the same always. It is time that a change was introduced in this class of pictures.

"The Burlesque Queen" (Powers).—A comedy intended for light amusement during the hot season and it amply performs its purpose. The picture is admirably done and is sufficiently funny to justify its existence.

"The Horseshoer's Girl" (Powers).—Another hot weather comedy, having no other purpose than the amusement of the audience. It presents no troublesome social question, and offers no suggestion for the correction of abuses. It is comedy, and comedy only.

"An Assisted Elopement" (Thanhouser).—Possibly more than one elopement has been similarly assisted. At any rate, as soon as the young folks felt opposition they decided to elope, much to the satisfaction of the elders in the game. The picture is high-class comedy and the acting is so true to life that no great stretch of the imagination is required to make the personages seem real.

"A Society Sinner" (Great Northern).—Adapted from Bernstein's well-known story, "The Thief." The subject is one of merit, and the actors are all prominent in their profession. The result is a picture certain to please. It is better than the long list of almost meaningless films which have been put out during the past few years. It tells a good story, and tells it admirably, a necessary qualification for a successful film.

"Fabian's Hollow Tooth" (Great Northern).—A comedy in which this famous comedian appears to unusually good advantage. The action on the screen appears almost too realistic for comfort. It is too reminiscent for those who may have suffered similarly in the past.

"The Fisherman's Crime" (Ambrosio).—A much too clear and detailed picture of a robbery and murder, and the means taken to fasten the crime upon an innocent man. There is altogether too much reason for the many criticisms of motion pictures in this respect. While a majority of people would understand that this is only a picture, like a story; but others see it acted so graphically and seem to think it is the reproduction of something that actually occurred. There are enough tragedies and enough dramatic subjects without reproducing petty murders and robberies of this type, which may exert an injurious influence upon weak minds.

"Tweedle Dum's Forged Bank Note" (Ambrosio).—A rough-house comedy, representing the mad and destructive career of a man who attempts to pass a bank note of large denomination, but is informed it is counterfeit. He upsets everything in his path and creates a general disturbance before he overcomes his fright.

"The Cowboy and the Easterner" (Champion).—A comedy calculated to magnify the bravery of a cowboy at the expense of an Eastern man. The story is a variation of the love stories in which Eastern girls and cowboys are interested, worked out with some change in details. The cowboy in this instance saves the girl from a fake bear, from which the Eastern man incontinently flees, and after that, of course, his chances disappear quite as rapidly as he did himself. Yes, the story serves to while away a few minutes, but it offers nothing further. There is no display of heroism. It has no tense dramatic climax. It is merely a pleasant story, offering a bit of diversion, without including anything approaching instruction or dramatic interest.

"The Blazed Trail" (Nestor).—A cowboy story of a blazed trail that led to and away from a thief. One dislikes to criticise films upon which producers have spent time and money. But the output of cowboy pictures has become too large. They are made to represent any sort of scene, relying upon the picturesque features of cowboy life to carry the picture, no matter how weak the story may be. While no fault can be found with this picture as a picture, the fact remains that it is one of many. Film after film is released, with cowboys as the principal attraction and no strength or dramatic purpose to the story. Producers should exert themselves in other directions and obtain scenarios that have some claim to interest aside from a sombrero hat and a horse that can run.

ROBINSON CRUSOE.

A COMING GREAT NORTHERN HEADLINER.

When we saw some weeks ago that the Great Northern Company were about to release a picture on the subject of "Robinson Crusoe," we made a mental note to go and specially see it before it was issued. We were curious to see what a company of Danish actors working in Denmark would make of Defoe's immortal story. Daniel Defoe, an English writer, we would tell the reader, was the author of "Robinson Crusoe," familiar more or less to children all over the world. The story of the lonely castaway, who meets with so many adventures on his desert island, is variously dealt with in the entertainment world of Great Britain. Infallibly at Christmas time it figures in the form of a pantomime at probably a dozen theaters throughout the country. It has formed the subject of comic opera, burlesque, songs—you may regard it, in fact, as a kind of "Rip Van Winkle," which has also been turned into play, opera, burlesque, etc.

There must be wonderfully enterprising and conscientious producers out in Denmark, for as we sat and watched this film, we were amazed at its verisimilitude. Denmark is not a tropical country, and yet when Robinson Crusoe arrived on his desert isle, there were all the indications and appearances of tropicals, vegetation and the like. This splendid film follows the story very closely. The lad leaves home, goes to sea, is shipwrecked, cast upon an island, builds himself a home and apparels himself in accordance with the book, tames his little colony of animals (such nice animals, too), falls in with Friday, disperses a horrible band of cannibals, befriends some pearl fishers, and finally is shipped home safe and sound, in company with his faithful Friday, to the arms of his old father. On the island Robinson wears the traditional garb of the many stage Robinsons we have seen, the cannibals are very savage, ugly persons, and the whole story is worked out, it seems to us, with such great conviction and probableness that we have no doubt that the Great Northern "Robinson Crusoe" will be popular with myriads of young people throughout this country and with many oldsters like ourselves. At the opening of the Fall season, we desire specially to commend the Great Northern Company for the timeliness of this release. It should boost up their business enormously.

On the same occasion when we inspected "Robinson Crusoe," we were vastly interested also in a Great Northern film called "Danish Cavalry." This is a film showing the exercises of three or four hundred Danish cavalrymen mounted on some superb horses. These horses were put through all sorts of exciting movements, culminating in some ocean antics in which both men and beasts had to swim. Aside of its military aspects the element of danger was not absent from this film, which was of beautiful photographic quality, showing, by the way, some of the best rapid movement work that we have seen in a moving picture. The picture, in fact, reminded us very much of the famous Italian cavalry subject. We only regret that this Great Northern subject was not much longer, for it was such a superb study of smart soldiers and fine horses showing off their best points in difficult drills. We are confident that wherever this film is shown it will create the liveliest interest and be exceedingly popular. We congratulate the Great Northern Company on the marked excellence of these releases.

BUFFALO BILL PICTURES.

That there is a merry war on in the film game may be evidenced from the fact of contention over the Buffalo Bill Wild West pictures. There are two kinds—Carl Goldenberg offers a set of pictures and along comes Pat Powers of moving picture fame (needless to say that Mr. Goldenberg, until very recently, was for years prominently identified with Pathe Freres).

Mr. Goldenberg offers a set of slide pictures taken while the Wild West-Far East was at Madison Square Garden and afterwards on the road. Every picture is colored and each shows some scene in action. Mr. Goldenberg was fortunate enough to catch Col. Cody with the camera in many unique positions—none of which have ever been reproduced in print. The set numbers twenty-five slides and range the entire show from beginning to end.

From the opening to finish the interest is maintained. Every detail stands out clearly; there are pictures of bucking bronchos, the attack on the stage coach, the greatest of Indian pictures showing Iron Tail, chief of the Ogallola Sioux and many other Indians who at one time fought Buffalo Bill.

These pictures were not taken hurriedly; out of nearly six hundred negatives used, these were selected as being the best—those really showing the great Wild West as it really is. From start to finish the interest is never permitted to lag—always something doing—something of particular interest.

Mr. Goldenberg is quite sure that the slide pictures will be a sensational hit—every one shows action and each is taken with particular care to please the patrons of moving picture theaters.

There are only two chances to see Buffalo Bill—if he has played your city he will never come back and if he hasn't here is the best way to witness the performance, away from the dust and excitement. In the twenty-five slides that Mr. Goldenberg puts out you will see the entire show just as it is playing to-day.

EDISON NOTES.

The climax of "The Great Secret," the full reel comedy by Roy Norton to be released September 13, is said to be one of the biggest laugh-winners ever filmed.

* * *

"Bumptious as a Fireman" will be released on September 16, and "Bumptious Plays Baseball," on October 7. The titles suggest the possibilities of each.

* * *

The first of the long expected Canadian pictures, done by a portion of the Edison stock company in the Canadian Northwest, will be released on September 20. In addition

to telling a strong, interesting, dramatic story, the film, "An Unselfish Love," gives a clear idea of the marvelous farming possibilities of that country. Two more Canadian pictures will be released in the near future, one of them involving the Northwest Royal Mounted Police. These pictures were produced with the co-operation of the Canadian Pacific Railroad Company.

* * *

"Over Mountain Passes," to be released September 27, and "Chuncho Indians of the Amazon River, Peru," on October 14, are scenic and industrial films, respectively, taken by special operators sent to the Andes Mountains for the purpose.

* * *

"Ononko's Vow," a Colonial tale of the celebrated Deerfield (Mass.) massacres, will be released on September 30. This film has excited immense interest because of the elaborate manner in which it was produced. Some of the scenes were taken last Winter when three feet of snow lay on the ground, while other scenes were photographed at the height of the present Summer season when the foliage was both luxurious and abundant.

VITAGRAPH NOTES.

Down at Manhasset Beach on the dunes of Long Island Sound there is a company of actors and actresses in scenes of plays grave and gay, including some of the most beautiful surfs lashing the rockbound coast or graceful waves quietly lapping the white sandy beaches; stirring rescues by daring swimmers and exciting speed-breaking dashes of launch and motor boats to the help of the foundering sailboats or the escaping villains, the very things that make a moving picture a work of art and lend brilliancy and variety to the photography. You can readily guess what company it is when you see the fleet of motor boats, launches and sails flying the "V"; it's the Vitagraph Company and you can rely upon it they will soon set before us a feast of Summer idyls and seaside dreams. They started on their final Summer campaign last Tuesday and the caravan of automobiles that started from the studio with supplies and company made quite a long and attractive procession.

Victor Smith, cashier of the Vitagraph, with his family, will start for Southern California on September 16 to visit his father and brothers, who live in that section of the country.

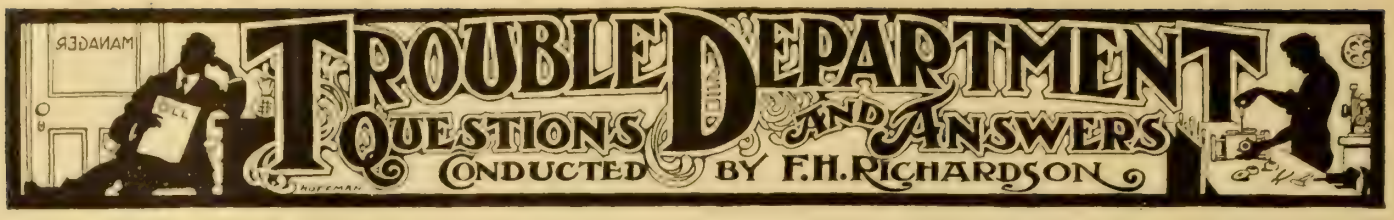
Walter McAdams, who has been with the Vitagraph Company for some years, has started in business for himself in the theatrical district on upper Broadway with a full line of costumes, "make-ups" and other theatrical accessories.

ESSANAY'S BASEBALL COMEDY MADE BIG HIT.

The Essanay Company's baseball comedy picture, "Take Me Out to the Ball Game," has proven one of the most successful comedy pictures that this firm has turned out in many months, and this is saying a great deal for the company whose comedy product is attracting so much favorable attention. Letters from exhibitors all over the country have been received and all speak in a complimentary way about the picture. S. I. Levine, of the Orpheum Theater, one of Chicago's largest motion picture theaters, spoke very highly of the baseball picture. "It is the best comedy we have had in many, many months," he said. "It is pretty hard to wake up a 9 o'clock audience, but we had them laughing all morning. The ladies seemed to like the picture particularly, and during the afternoon, when the house is chiefly composed of ladies and children, the house was in a continuous uproar all through the picture. We have had many requests to show the picture again and will repeat it within the next week or so. We show all the Essanay films and always find them good."

A SELIG MASTERPIECE OF SCENIC MAGNIFICENCE AND ACTION.

Scenes from "The Sergeant," a great military romance of the West, made in the wonderful Yosemite Valley by the Selig Polyscope Company. Apart from the dramatic element, the scenic beauties of this film will make it doubly interesting to those who have never visited the awe-inspiring region of the Valley of the Yosemite.



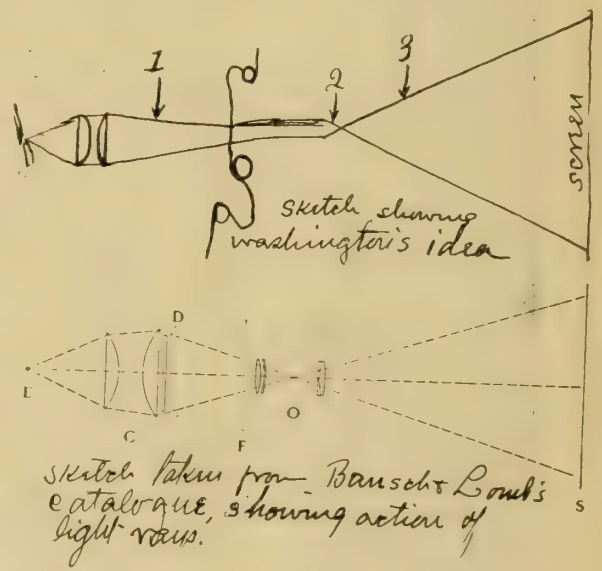
Testing.—Chicago, Ill., asks: "When my lamp is grounded how can I ascertain from which arm the current is escaping or if it be from neither arm?"

Attach a short wire to either binding post of an incandescent lamp socket and insert therein a four candle power lamp of, if possible, somewhat lower voltage than that of your circuit. Throw in the operating switch, but don't light the arc lamp. Now touch the end of one of your test lamp wires to one arm of the lamp near the carbon, first cleaning a spot on the metal with a file so that there will be good contact. Now touch the rack bars or base of the lamp with the end of the other wire and if your lamp lights the leakage is on the other arm. If it does not light, try it on the other arm the same way and if it lights the leak is on the arm first tried. If it lights on neither, then the ground is elsewhere. This is not an absolutely certain test, however, since it is possible that the lamp will be grounded through slight deposit of carbon dust, which will not convey sufficient current to affect the filament of even a small lamp. A more sure test is to (while the lamp is cold) turn on the current, insulate yourself on a wooden stool or rubber mat, and touch one finger to the carbon arm near the carbon and another finger to the lamp rack bars or base. If you feel a shock the ground is on the other arm of the lamp. The lamp house itself must be insulated from the ground, of course, to make these tests effective.

From Canada.—Regina, Sask., Canada, writes: "I have gained many useful hints from The Column and will now join the ranks of the seekers after knowledge, to the extent of a couple of questions. We have No. 4 service wires into the theater and have 83 sixteen candle power incandescent lights burning all the time, in addition to the arc. I believe this affects the projection light, as I have noticed that when we switch off seventy lights towards the end of the last show the light on the screen is improved. Have an Edison rheostat, 40-ampere capacity, and it is back to its lowest contact. Carbons burn steadily thus, but if we put the rheostat contact on full the light sputters and is hard to control. Have just put in a new No. 6 asbestos covered cable to the lamp and it is an improvement. Have alternating current, 60 cycle, 110 volt. Machine is an Edison and, though I say it myself, in excellent condition. My pictures very seldom jump out of frame. How far should cone of lamp house be from aperture? Mine is 8¾ inches. If it is moved I get dark shadow in center of picture. Can you advise me where I can get a good book on electricity—one suitable for an operator? Regina has a population of 15,000; has three theaters and two more opening shortly. The Empire, where I am operating, is the largest, seating 300. What does size of condenser, 6½, 7½, etc., mean? Am waiting anxiously for the handbook. Kindly let me know if there is an operators' union I can join."

Eighty-three 16 candle power 110-volt lamps will consume approximately 48 amperes of current. You are not quite clear as to the rheostat, but I assume it to deliver 40 amperes when all the resistance possible is cut out and that you are using it with all the coils in. As the Edison people put out more than one type of rheostat it is impossible for me to know just what you are pulling on the projection arc, but in-as-much as it is impossible to get anything like good light from 60-cycle alternating, through a rheostat, with less than 35 amperes, I will assume that to be the least you are pulling. This would make a total of 48, plus 35, which equals 83 amperes of current. Now, No. 4 wire is rated to carry 65 amperes rubber covered or 92 amperes weather-proof, so that the wires are not loaded above their capacity—**provided they really are No. 4.** One of three things is wrong, viz.: Your wires are too small somewhere, your service transformer is too small or your meter is too small. If your projection light is better when the incandescent lights are put out it is incontestable evidence that there is overload, causing line drop, somewhere. As to the lamp-house cone: The distance which **gives best results** is the distance which is right. It varies somewhat with different lens combinations. There is no definite rule. If you are running on meter I would get a transformer instead of that rheostat. It will save its price in less than a year and give you much better light, provided you get a good one. The condenser measurements named are the focal length of the lenses. You will find it explained in the handbook as well as in back numbers of The Column. No, I cannot advise you as regards the book. A work on electricity suited to the requirements of the operator is a very hard thing to find. Most of them are so technical one is unable to understand them, or else you have to buy a hundred pages of that which is of no earthly value to you to get one that is. The handbook is now all paged and the engraver is making the cover plates. It is possible that your No. 4 service circuit is quite long, thus causing the line drop. This is not likely, but possible. The remedy would be, of course, larger wires part of the way. As to the union matter I would suggest that secretary of union which you might join (if such there be) write you in my care and I will forward the letter promptly.

Ideas of His Own.—Washington, D. C., writes: "It may seem impertinent on my part to criticize yourself, but in an article on 'Light Rays,' August 6 issue, you claim that the light rays cross inside the lens, and with this I cannot agree. As I figure it out, the rays cross as per diagram. If a piece of cardboard be thrust down into the light at 1 it darkens the bottom of the curtain. At 2 it does the same thing, but about ten or twelve inches from the lens it darkens the top of the current. Now, Mr. Richardson, just try this out and see if I am correct. If not, then just drop this into your editorial waste-basket and one more fool crank-turner with a swelled head. In conclusion, would like to say that I read The Column every week and it has been of considerable help to me. I also expect to get your book just as soon as it is out."



I laughed when I read your letter, Washington. You started out as though you meant to "land on me" and wound up in compliments. Don't you for one second let the idea get place in your mind that I am not to be criticized or that I imagine I know all there is to know. I may be fairly well posted, and hope that I am, but I still have much to learn, as have we all. If you think I'm wrong on anything, by all means say so. Maybe I am, and if so I would like to be set right. Even though you were wrong that would be no reason for calling you a "swellhead." I like a man who **has ideas of his own,** and the man who never was wrong never had many original ideas. It is no disgrace to be mistaken, but **it is a disgrace to shut yourself up like a clam in its shell for fear someone will find out that you have a wrong idea of something.** Now as to the light rays: It is one g-r-e-a-t b-i-g subject, and an intelligent explanation of how the light rays really do act would require more space than this whole paper contains. The main focal axis of a projection lens is exactly half-way between its two

factors, but light rays by the million are crossing and re-crossing in every direction. The film itself acts as the illuminant—the source of light—so far as the lens is concerned, and therein lies a goodly part of the puzzle. From each infinitesimal point on the film in the aperture, light rays shoot out to every point on the projection lens. This is absolutely proven by the fact that if one removes the front plate of the machine one can see every portion of film exposed in the aperture when illuminated by the arc, from any position in the room which is on the front side of the aperture. This proves that the rays, after penetrating the film, shoot out in every direction. All right! It follows, then, that rays from each point of the film picture reach each point of the lens, and it follows that **all these millions of rays must be re-collected by refraction so that all rays from a given point on the film picture in the aperture will reach a given point on the screen.** It also, therefore, follows that rays by the million must cross each other and that millions of them must, perforce, cross in front of the lens. Now if, as you claim, and as, I will admit, the experiments you suggest would **seem** to bear out, the main focal axis—the point where the picture rights itself—is located outside the lens, then it would seem that even such people as the Bausch & Lomb Company are all at sea and have been giving out misleading information, in proof of which I print, together with your own sketch, a drawing taken from the Bausch & Lomb catalogue of projection lenses. Frankly, the writer is puzzled. This lens proposition (refraction) would drive a man to arson, bigamy, or even petit larceny. The more one studies the subject the less one is sure he knows. Intelligent discussion on this subject will be welcomed. Come again, Washington! I will grasp the hand of the man with ideas, whether his views happen to coincide with my own or not. I by no manner of means call a man hard names because he disagrees with me. Only children and fools do that. Maybe he may be right and I wrong after all, in which event I shall learn something. Maybe I'm right, in which event he may learn something, so that someone is bound to be benefited and no one can possibly be injured by "talking it over."

* * *

Tension Equalizer.—Portage, Wis., writes: "Noted Rossellie's letter concerning take-up device, in August 13 issue. I have such a device now in the hands of patent agency. It would add somewhat to the mechanism, therefore to the cost of a machine, but I think it will do the work and do it positively. Would you suggest placing it before the Motion Picture Patents Company, the Edison Company or some of the big houses? Please advise what patent agency handles moving picture machine ideas as a specialty. I think you mentioned, some time since, Minnesota having a good take-up device. Please publish if you have space."

Portage has been privately advised as to how to handle his idea. Presenting it to the Motion Picture Patents Company would be a mere waste of energy. They do not consider such matters at all. I know of no patent agency handling motion picture machine ideas as a specialty. I do not remember publishing anything about a take-up device from Minnesota. If the take-up devised by Portage will equalize the film tension from the first revolution of the take-up reel to its last and has the other necessary points of flexibility, I believe the various machine companies would be obliged to adopt it, or something like it, sooner or later. The sooner the better.

* * *

Something Too Small.—Audubon, Iowa, writes: "I am using 104-volt, 133-cycle current. My wires from Type F, Huston transformer, 1040 P, 104 S, are No. 6. I use a compensarc. Am running one 10-inch and five 12-inch fans, also ¼-horsepower piano motor, all of which, including lobby and front lights, are hooked on in front of the arc. When projection arc is lighted it pulls the motors down and dims the incandescent lights. There is only one set of wires from secondary of transformer and no circuit but mine is hooked to it. Can you suggest a system of wiring that will prevent pulling down the lights? I use 45 amperes at the arc, use Bio carbons and think I have as good a light as can be had with 133 cycle current. The Column is the part I read first, just as soon as the paper comes each week."

Sounds like your transformer is overloaded. The piano motor and fans do not use current enough to amount to much, but if you have many front and lobby lights they soon mount up in current consumption. If the transformer is large enough and the meter (if you have one) is large enough, then the wires are too small. You may remedy this by running larger wires from the transformer to the point where the light circuits connect, supposedly the main house switchboard. I am not familiar with the Huston transformer, therefore am unable to say from markings given what its capacity is. In all probability that is where the trouble lies, however, in which case it is up to the light company to install a larger transformer.

* * *

From One of the Old Timers.—J. M. Nighswander, Lorane, Ore., sends in his subscription and writes thusly: "If possible, send me the papers from August 1; if not, start the paper as soon as possible, as I do not want to miss any more than I can help. I have an Edison one-pin exhibition model machine. Have used it both on the road and in small picture theaters, getting as good a picture as any and better than many picture theaters in the larger towns I pass through. I think from what I have read in the World that the small towns of Oregon have as good motion pictures as are to be seen elsewhere, and as I have been more or less connected with projection since the days of the fifty-foot subject, I have seen all kinds. Also, I have run pictures under widely varying conditions; from using acetylene gas for home entertainment (which, by the way, is a stunt I think would hold not a few operators, as I had to remodel a burner and use a sub-condenser to get a good bright picture, 3½ x 4½) to using D. C. from a sawmill plant, taking the current 500 feet on the strap iron rails of a lumber tram for lack of anything better, and getting a fine 8 x 10½ foot picture. Between stereopticon and moving pictures I have at different times used for illuminants, oil, acetylene, calcium and electric. Machines: The McAllister oil stereopticon, Edison Universal, Edison two-pin exhibition, one-pin exhibition, Underwriters' (Model B), Power's No. 4, Power's No. 5 and latest improved No. 6, the latter giving the steadiest picture I have ever seen. Now I think this is enough. If you want to use any of this, all right; fix it up as you like. Send the World is the main thing."

The above letter is given space from the fact that it is so evidently from one of the "Old Guard." It hints at things, now memories, familiar to all who were in the game of projection before the familiar clickety-click of the intermittent had been heard in the land and the nearest we had to "moving pictures" was a mechanical slide called a—there, I can't even think of the name of it any more. Anyhow, it had a crank at one end and when you turned the said crank very wonderful (?) things happened on the screen. Then came electricity as the illuminant, and the motion picture, and **trouble** in bunches and bundles for the operator. Put the operator of to-day up against some of the stunts pulled off in the very early days of the moving picture and he would drop dead from heart failure. Neighbor Nighswander's letter will awaken memories, now half forgotten, in the breast of many a one of the "Old Guard" and cause him to see in the smoke from his pipe scenes of the early days when the moving picture was in the throes of birth. That is why it is welcomed to The Column even though containing nothing of technical value.

* * *

Another from Salt Lake City.—From Salt Lake City comes another letter defending Salt Lake operators and complaining that the name of the man who wrote the roast was not printed. The letter also cites the fact that most of the Salt Lake City operators have been engaged in the work of projection for years. Aside from this the letter is practically the same as the one already published. We do not publish any letter, Salt Lake, unless the name is attached, but we do not publish the names, for very obvious reasons. Letters such as the one in question do much good, as a general proposition. They "stir things up" and while they make unjust accusations almost invariably when a blanket condemnation is made, still, those wrongly accused always have the opportunity to defend themselves and refute the charge, and I am sure you will realize that the shaking up is bound to do more or less good. The men who really are doing good work will be indignant, naturally, **but** they are more than likely to look their work over and see if they cannot yet further improve. The fellow who is doing poor work deserves all he gets. As to a man having been an operator for years, it certainly **ought** to be an evidence of competency, **but** it is **not**, I am sorry to say. Mere years adds little unless there is study. In fact, the old man who makes no effort to improve falls into a rut which will hold him to the end of his days unless he is jolted out. Projection is an art and the man who keeps a perfect picture on his screen must have some of the elements of the artist in his make-up. At any rate, he must have a range of accurate knowledge considerably wider than is required of any mere mechanical trade. The good operator **must have brains and**

Nestor Films

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY 61 West 14th St., New York City

Exchanges and Exhibitors!!!

GET NESTOR FILMS and you'll wear "The Sandals of Joy"

LEST YOU FORGET WEDNESDAY IS NESTOR DAY

FREE!
Clean and attractive
POSTERS
given away with
NESTOR FILMS

FOR RELEASE
Wednesday, Sept. 7, 1910

The Moonshiner's Daughter

A Red-Corpuscled Drama of Old Kentucky

Length, 960 Feet

MORE
than 6,000 persons are receiving
Nestor's Bulletins
If you are not getting them, let us know

EXHIBITORS:

A careful perusal of the LIST OF EXCHANGES BUYING NESTOR FILMS, printed on the opposite page, WILL POSITIVELY DO YOU GOOD. If your EXCHANGE is not numbered among this GALAXY OF RELIABLE, PROGRESSIVE AND UP-TO-THE-SECOND EXCHANGES, we suggest that you make an IMMEDIATE and STRENUOUS EFFORT to place him in the midst of LIVE COMPANY, whereby both of you will be benefited. Should persistent appeals, requests, demands, kicking and cannonading fail to bring the desired result, then **ROUGH-HOUSE A LA TEDDY** and you'll surely **GET NESTOR FILMS.**

The Play—the Movtng Picture Play—is the Thing; and "THE MOONSHINER'S DAUGHTER" is the "Real Thing." It is one of the most ENTERTAINING and SATISFYING FILMS ever produced; you will be tickled to RUN it, and your patrons will be tickled to SEE it.

NOW is the time to BOOK "THE MOONSHINER'S DAUGHTER." They will all want her; so GET BUSY and ROUGH-HOUSE TILL YOU GET HER.

Sold Through MOTION PICTURE DISTRIBUTING & SALES CO., 111 East 14th St., NEW YORK CITY

COMPLETE LIST OF

Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ALLEN AMUSEMENT CO.	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE.	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS.	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	132 Boylston St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE.	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE.	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE.	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE.	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE.	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE.	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE.	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE.	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE.	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE.	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE.	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE.	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE.	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	200-204 N. 7th St., St. Louis, Mo.
TOLEDO FILM EXCHANGE.	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE.	Prospect and Huron Sts., Cleveland, Ohio.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

NESTOR FILMS are sold through the SALES CO., 111 East 14th St., New York City

BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

must be willing and able to use them. Write us occasionally, Salt Lake City, and keep us posted as to matters projectional in your fair city.

Later: Mr. John Kern, operator, Casino Theater, Salt Lake City, writes saying that some of the boys suspect him as the writer of the roasting letter. **Most emphatically he was not.** But he writes such an excellent letter that I shall take the liberty of publishing portions of it at an early date, though it evidently is intended as a personal letter.

* * *

Trouble with Focus.—Keyser, West Va., writes: "Availing myself of the invaluable benefits of The Column, I would appreciate a solution of the following: Sometimes I have a very sharp, clear, bright picture on every part of the screen; then, without having touched the lens adjustment, the picture becomes dim and, I would say, out of focus; then presently it becomes all right again. Then again the picture will be clear and bright in one portion and not in another. Can you help me?"

I should say that, beyond question, the trouble lies either in your aperture plate tracks or your tension springs, or in both. It probably is in the springs, however. Look carefully at your aperture plate tracks and if worn to any extent get a new plate at once. Set your tension springs so that they **bear squarely on the tracks** and then **tighten the screws so that they will stay there.** I am of the opinion that your springs are loose and shift from side to side, thus causing the film to buckle slightly as it passes the aperture. Worn aperture plate tracks would have the same effect. If the above does not appear to fit, write again, telling me what make of machine it is."

* * *

Lower Loop—Take-up Device.—Logan, Ohio, says: "I am another reader of The Column who never misses a week. It is the best ever to those who wish to improve their knowledge and work. I had some trouble recently from loosening the lower loop. After close examination I discovered that the lower, or take-up, feed sprocket was just a little loose on its shaft. Maybe this will be of assistance to someone else later on, therefore I send it in. And now, Mr. Richardson, about Rosedale's letter, August 13 issue, page 356: I have an arrangement that will tighten the take-up belt as the lower reel fills up, but it applies only to the ——— machine. It certainly does the work, and does it right, too. Is such an invention worth a patent or must it apply to all machines to be of value? Thanking you for reply, I remain a World reader as long as I can get it."

Glad you appreciate The Column and The World, Logan. If that bunch of feminine beauty on the letterhead is a regular adjunct to the Logan Opera House, I think I shall move West and settle near Logan, myself! Many thanks for the information concerning loose sprocket. That is what I like! It is what The Column is for—to exchange ideas and information of that sort so that each may help the other. As to the take-up device, it certainly would be of greater value if applied to all machines. You might take the matter up with the ——— company, but it has been my own experience that they are exceedingly loath to adopt new ideas and that they only improve where competition compels them to. I therefore doubt their giving you much satisfaction. In any event the idea should be protected by patent before it is sent to any company. I might be mistaken about that company, of course. I only give my own experience. If the device really works and is reasonably simple it is of undoubted value. More I could not say without knowing more of the details.

* * *

Central America.—Portland, Ore., writes: "Suppose you will wonder where I got your name. Well, while not connected with the business I buy the Moving Picture World regularly—nuf ced! A friend of mine in Central America writes asking me to find out what it costs to start a motion picture show. As I understand it, he enquires only concerning projection apparatus and film service. Will you kindly answer his questions?"

For $225 a complete projection outfit, including machine, lamp house, table and legs, lamp, lenses, connecting wires and rheostat, may be had from the Power's, Edison, Lubin, Enterprise Optical, Kleine Optical or any other company manufacturing projection machines. If it is alternating current and a transformer is desired instead of a rheostat, add about fifty dollars. If a half-size stereo lens is desired instead of quarter-size, add about ten dollars. There are cheaper outfits, but I would by no means recommend them. I would suggest that you write the N. Power Company, 117 Nassau street, New York City, the Edison Company, Orange, N. J.; the Kleine Optical Company, 52 North State street, Chicago, Ill., and the Enterprise Optical Company, 83 West Randolph street, Chicago, Ill., requesting them to send machine catalogues to your friend. As to film service, I cannot advise, since rates to Central America would naturally be rather high, the shipment requiring a great deal of time. I think service should be had from some Mexican or some Cuban exchange, since probably the reading matter in Spanish would be most desirable. Film service rates depend on (a) time from date of leaving exchange to return; (b) proportion of time in use to time in transit; (c) age of service, i. e., time from day of release by manufacturer. I trust the foregoing may be of assistance. I could not say more without going very much into details.

* * *

Change of Address.—Those writing me personally will kindly address 6 Bradhurst avenue instead of 46 Manhattan street as heretofore. All matter for and concerning The Column must be addressed to The World as formerly.

* * *

Setting the Intermittent.—Grand Forks, N. D., writes: "Will you kindly tell me what is the proper way to set the eccentric bushings so that the star and cam will run true? There are several ways to do this and I want to know the best. I would also like to ask: Is it right for a manager or a proprietor after turning over the operating room to an operator to come into the operating room and take hold of any part of the machine, standing still, before or after the show or while the show is running? I have seen managers do this in several places. I, for one, consider myself discharged as soon as they take hold. I am always glad to have a manager tell me anything that he thinks is wrong and I will immediately make it right."

As to setting the bushings, the whole thing is to eliminate the lost motion between the star and cam, at the same time keeping the two shafts (cam and star shafts) exactly parallel to each other. As you say, there are many ways of doing this. The slots in the bushings are always in the same relative position to the hole, so that if one screw-driver slot has the same angle as the other the two shafts are parallel. As to the other matter, I don't think I quite comprehend your exact meaning. Surely you do not mean that you object to a manager or owner coming into the operating room and laying his hand on the machine! If the manager or owner comes into the operating room and **interferes with my work,** either he or I will get out, and that real sudden, too; but I have no objection to the man coming in, or to his laying his hand on the machine, provided he does not, as I said before, interfere with my work.

* * *

Closed Shop! Boston, writes.—"Inclosed you will find a newspaper clipping. It is some good news for you. You will greatly favor Moving Picture Machine Operators' Protective Union, Nocal No. 182, I. A. T. S. E., if you will publish same in your next issue. Thanking you for past favors."

The Clipping.

Forty moving-picture proprietors, representing almost every film-show in the city, to-day are included in the list given out by Moving Picture Operators' Protective Union, Local No. 182, I. A. T. S. E., as agreeing to employ none but union operators.

The union's committee also states that the proprietors of sixty other such places, doing business in Revere, Chelsea, Cambridge and other outlying towns and cities, will enter into a like agreement in the near future.

This practically completes the unionization of the moving picture business in Boston. It also is a guarantee, the men say, that the amusement seeking public will be fully protected against fires and accidents through the employment of incompetent operators.

The union, they assert, looks out for this by subjecting every man to an even more rigid test than does any public licensing board before admitting him into membership.

Although no figures are given out for publication, it is said that the agreement entered into between the picture-house proprietors and the union carries with it provisions for hours, wages and working conditions satisfactory to both parties. This agreement was secured by the following committee: Max Goodman, James Burke and Fred Clark, who also are conducting the negotiations with the other film show proprietors in the outlying cities.

The men's union to-day has ninety-five good-standing members, and was organized May 1 of this year. The local board of officers consists of J. J. Barry, president: Cecil True, vice-president; Lawrence Tempest, financial secretary, and Harry Danto, recording secretary and treasurer."

Congratulations Boston! Now be careful, insisting on your just dues, remembering, however, that the boss also has rights. I shall speak at length of these things next week. This was received at the very last moment this week.

Chicago Notes.

Hobart Bosworth, the well-known leading man of the Selig forces, has, through the courtesy of Mr. Selig, been loaned to the Belasco stock company, of Los Angeles, Cal., and will appear next week in a special production of "The Servant in the House."

Mr. Porter, of the Motion Picture Screen Company, Shelbyville, Ind., spent a day in Chicago on his return from a trip through the State of Wisconsin.

Mr. Hoof, of Rockford, Ill., and Mr. Mitchell, of Vinton, Iowa, were visitors at the new office of the Moving Picture World this week.

THE ELGIN MOTOR RACE FILM.

People connected with a moving picture publication see a great variety of pictures, and under all sorts of conditions. Naturally, the continued practice of inspecting and criticizing the pictures makes one almost "film proof," and often, unless the pictures are out of the ordinary, it is difficult to make more than a few passing remarks regarding the merits of any particular release. Monday evening, after the banquet at the Chicago Athletic Association, given in honor of the drivers in the National Motor Races held at Elgin, August 26 and 27, the American Motor Racing Picture Company, of Chicago, exhibited the pictures of the event, and, to say the least, they were splendid. This was the first attempt of this company to picture anything quite so difficult as an auto race, but they have every reason to feel proud of their success. The photography is excellent, especially where the cars are shown rounding the "hairpin" turn, and all the features of both days' races are well portrayed. In all, about 2,000 feet of film was shown, and the feature that appealed to me most was the fact that the pictures are free from all hair-raising "spills" and accidents, as was usually the case with racing pictures heretofore. Watching the cars come down the course at the speed of 62 miles an hour is surely interesting enough without working in any accidents. E. F. Seavolt, the manager of the American Motor Racing Association, had charge of the exhibition, and was very highly complimented by the members of the Chicago Motor Club and the Elgin Road Racing Association, and especially by the drivers of the various cars, on the success of his efforts, and this very favorable criticism by the principal actors in the pictures themselves should in itself prove to be a well-deserved testimonial of the merits of the pictures. It is the intention of the manufacturers to produce a 1,000-foot reel of the most interesting part of this subject, the release of which they are advertising for the 10th of September, and in all probability there will be a great demand on the part of the exhibitors and the public for this film.

J. C. K.

OPENING OF THE "LYDA" THEATER.

Who says that motion pictures are dying out? Yes, the cheap dumps with a store front and only 100 or 150 chairs are fast disappearing and we are not sorry. On the other hand, larger and more expensive houses are springing up on every side and the would-be or amateur exhibitor is now replaced by experienced showmen. As the 1st of September is here, the new openings are so numerous that it is a hard task to keep in touch with all of them.

The Lyda, on Forty-eighth street, near Lake street, Chicago, opened its doors on Monday evening, August 29, and promises to be the leading amusement place on the West Side of the Windy City. The opening day was a gala affair. The stage, the lobby and the front of the house were beautifully decorated with potted plants and fresh cut flowers. The inside of the Lyda was a general rendezvous for all persons interested in motion pictures. Wm. N. Selig, of the Selig Polyscope Company, was there with his family and was surrounded by a group of other well-known film men; also Mr. Hardin, of the Edison Company; Mr. Aiken, of the General Film Company; Mr. Goble, of the Kleine Optical Company, and many others. The licensed interests were not the only ones represented in this happy gathering, as the Independents were there to wish to Mr. and Mrs. George Hines a long success, with Miss Horn to represent the Laemmle Film Service.

The new house of Mr. Hines, named in honor of Mrs. Hines, is a new building erected specially as a theater. It is very neat in design and on the order of hardwood and marble, with enough plastic decorations to make it tasteful. It is a house to last for years and not one of these temporary gingerbread buildings to last one season. Although the lot is only 100 x 50 feet, Mr. Hines managed to put in 1,010 seats by providing a large and commodious gallery. The lobby, although small, is in itself a "Bijou", yet it is rich in its simplicity; the woodwork is mahogany with colored glass; the walls are of a beautiful marble; the plastic decorations over the doors and windows are simple but tasteful, and the chandeliers are of an exquisite pattern. The auditorium, finished in a light chocolate color, with gilded trimmings, is very rich, yet simple. In all it is a beautiful house and a very safe place, as wide aisles and numerous exit doors are provided. Numerous polite ushers in bright new uniforms added much to the charm of the place and gave the impression that the Lyda would be a well-conducted and safe house for ladies and children.

Mr. Hines has spared no money and has provided everything for the safety and comfort of his patrons. Mr. Hines has next to his house a large store which he has connected with his theater, and he is fitting this store into an elegant waiting room, with chairs and everything to insure a comfortable refuge to his patrons during the stormy Winter days. Next to this waiting room is a confectionery store and ice cream parlor, and by a mutual arrangement between Mr. Hines and his neighbor, a door has been provided and the patrons will have a chance to treat themselves to candy and ice cream, while waiting a chance to enter the theater. With a first-class program and a complete orchestra, Mr. Hines is providing an amusement place deserving the patronage of the best families of the neighborhood.

We wish to Mr. and Mrs. Hines the best success and we hope that in the course of time the Lyda will prove to be **the moving picture house** on the West Side of Chicago.

J. M. B.

A MISERABLE SHOW.

Last evening, while taking a stroll on Madison street, I was tempted to visit a motion picture theater, called the Casino, but when I paid my nickel, I had no idea that I was entering a lunatic asylum. The music was enough to make anyone crazy—the worst ragtime music ever heard. While the pianist was doing his very best to break down the piano, the drummer used his sticks on everything within his reach; the edge of the stage, the floor, the chairs, etc., were his favorites. He never looked at the screen, but, acting as a crazy man without an ounce of common-sense, he gave us the sound effects at his own pleasure, without any consideration of the picture. During the mountain climbing scenes in "The Shepherd and the Maid," by Gaumont, when the tourists are seen passing over rocks, by means of ropes and alpinstocks, where no automobiles could be seen—in fact, where no vehicle of any kind could travel—the drummer tooted several times his auto horn. Same with his bells and whistles; he would use them in scenes where they were not called for. Both the pianist and the drummer so much disregarded the picture, that when the maid meets a sad accident and falls down the mountain, these clever musicians pitched themselves to the highest and most noisy ragtime music ever played in a theater, as if the fall of the maid and her agony were part of a carnival. These musicians were so devoid of common-sense that they could not appreciate the bad impression they were creating, but, on the contrary, seemed to take the sarcastic laughter of a few spectators, as a mark of approval.

Was that all? No. The operator does not seem to be able to keep a good focus on his picture, and we were shown a film which should have been returned to the manufacturers a long time ago. The renter who dared to put out such old junk, should have his license cancelled at once. It was an outrage. The film was an old Vitagraph. The title and half of the first and last scenes were missing, with many more cuts in the inside of the reel. The film had surely shrunk some 300 feet. The sprocket holes must have been in pretty bad condition, as the picture was all the time out of the frame and the operator had to stop several times to make some patches. It was certainly a piece of old junk in every sense of the word.

To this add a dirty, wrinkled curtain and a very slim attendance and you will understand why I was dissatisfied with my evening.

This statement is made for the good of motion pictures. It is our duty to expose such careless managers. They should not be allowed to run a show. Motion pictures have already too many enemies, too many persons doing their best to kill them, and if we want to save them for future generations we must take the bull by the horns, and the best way to bring back some of these exhibitors to some common-sense, is to expose th

Where was the manager? I don't know. As to the owner, he was perhaps too busy watching his billiard room or his

waiters to see that they did not forget to charge a cup of coffee. Most likely the owner will tell us that as his billiard room and his lunch rooms are paying him big money, while his Casino is a loser, he pays little attention to the show business to watch more closely his other interests. This is no excuse. The Casino should be a big money-maker, even in July and August, as it is well located in the district of the Loop, with a daily transient trade. Why not? Look at the Orpheum, crowded to the doors; look at the Garfield, the Elite, the Gilmore, the Orchard, the Janet and many other houses claiming that their Summer season has been as good as the Winter months; but then they are well-managed houses, showing pictures to the best advantage and with appropriate music. J. M. B.

A NEW MUSICAL INSTRUMENT.

As we have constantly advocated good music with motion pictures, we are always pleased to call the attention of our readers to anything new, pertaining to music and sound effects. J. C. Deagan, of Chicago, is the patentee of several church and organ chimes and of several new traps used for sound effects. Lately Mr. Deagan placed on the market an entirely new invention, which appeals strongly to motion picture theaters. It is a combination of electric bells, tuned to the piano and placed in different parts of the house. The pianist plays on the keyboard of the instrument any piece of music at his disposal and the musical sounds come from every corner of the theater, giving a pleasing and novel effect. It is a real novelty which attracts a good deal of attention and is the direct cause of many favorable comments on the part of the visitors. This is what the exhibitors need—some free talk on the outside—as every favorable comment is the best advertiser. The cost of this new instrument is only $75, a trifle, when the good advertising results are considered. Try one of them and you will have it paid in full within two weeks on the increased receipts.

THE THANHOUSER TWO-A-WEEK.

Let the light of fame fall on Nicholas Jordan, the only colored member of the Thanhouser acting company. It was Jordan who aroused so much comment amongst picture patrons by his clever comedy work in "The Actor's Children," where he portrayed the blackface vaudevillian in the closing theater scene, and in "Booming Business," where he appeared as the unfortunate who wished his optics treated by the expert who advertised: "Black Eyes Cured."

It must be mentioned that "Nick," as the colored comedian is familiarly known, is only an occasional member of the Thanhouser players—in fact, plays with them merely when he isn't busy at his larger, higher task. This is the gentle art of keeping the Thanhouser floors bright and shining and the Thanhouser ceilings free of all cobwebs.

"The Thanhouser Kid" appears next in a playlet written especially for her by Lloyd F. Lonergan, to wit: "The Doctor's Carriage," released Friday, September 9. The "Kid" does credit. That the "Kid" appreciates the honor accorded her is apparent from the picture. See it at your exchange when the put it on the screen, and then get your advertising matter ready.

HALLBERG ECONOMIZER IN SANFORD, FLA.

A. De Cottes has taken out his old current saver and put in a Hallberg Standard 110-Volt 60-Cycle Economizer. His operator saw a "Hallberg" in the "Bonita" at Tampa, Fla., and was so impressed with the good light that he prevailed on Mr. De Cottes, his proprietor, to get one.

Correspondence.

WHO CALLED UPON VAUDEVILLE?

Or, The Man Who Struck Billy Patterson.

To the Editor:

In your issue of August 27 I notice an article by Mr. C. W. Lawford entitled "Why Vaudeville Was Called Upon," and after careful reading I am of the opinion that Mr. Lawford has missed the mark entirely. I may be wrong, but I have put Mr. Lawford down for a theater manager.

I no doubt am presuming by expressing my opinion in the face of Mr. Lawford's "eighteen years of experience before, and dealing with, that most fickle animal, 'the public,' but by exercising what intelligence God has seen fit to give me, together with my own knowledge acquired," I will now break into print.

"Vaudeville was called upon" because it afforded a means of price-cutting, and nothing else. It is through this same hole that ninety per cent. of the new comers have crawled and broken into the various branches of the motion picture business during the past four or five years.

I might cite any number of cases, but what's the use? I'm not getting a dollar a word.

To be sure, "the picture is nothing more than a reflection on the curtain," but music and the human voice are nothing more than vibrations, but if a man can stand for some of the moving picture vaudeville vibration he is certainly going some.

As regards the "novelty and variety" of vaudeville: If the same old acts, the same old gags, the same old songs perpetrated by the same old teams year after year constitute "novelty and variety," then vaudeville must be all that Mr. Lawford claims for it.

One of the finest examples of "novelty and variety" that I can recall is the Russell Brothers in the "Two Irish Servant Girls." I saw this team in this sketch over thirty years ago at Miner's Bowery Theater, and they played it without change year after year, until an outraged public rotten-egged them off the stage in Brooklyn a year or so ago.

As far as "novelty and variety" are concerned, there is no comparison between vaudeville and moving pictures.

I wonder if Mr. Lawford can recall the time—and it's only four or five years ago—that a reel of pictures was good for one week, the same as any vaudeville act.

How is it to-day. Why, nothing less than three and as many as six or seven reels, seven times a week. And still there is no variety or novelty to moving pictures, and they are nothing but "a mere reflection on a curtain."

What has brought this about? Nothing but price-cutting or giving more for the same money. Who is to blame? First of all, the managers and owners of the theaters. They are at the bottom of the whole trouble; and next, the exchanges who are willing to supply the service. I hardly know which is the more guilty.

It is an awful burden the theater managers have placed upon the manufacturers, and if there is a lack of variety and novelty to the picture to-day the theater maangers can put it right themselves.

How many song writers and sketch writers would it require to produce some forty new songs or sketches every week with "novelty and variety" in each?

The theater managers have never given the pictures a square deal. The pictures have always had the worst of it.

I know a certain theater on a very prominent circuit where the pictures are always rehearsed for the manager. "I've seen that picture. Cut it out!" is the most frequent criticism of Mr. Manager. That's all there is to it. And yet on the other hand on the very same program there are vaudeville acts which he has seen, and played in the same theater scores of times. Exchanges advertise "no repeaters." This is an unpardonable sin—to ring in one.

I know what it costs to produce high-class moving pictures like "The Midnight Ride of Paul Revere," "The Blue and the Gray," "The Dream of a Rarebit Fiend," and "The Great Train Robbery," and I know that each one of them cost more brains, ability, real effort and money than seventy-five per cent. of the best vaudeville acts now before the public.

I wish Mr. Lawford would exercise the intelligence which God has evidently not seen fit to give me, and tell me why such pictures as I have mentioned can only be shown **once** while a team of sidewalk conversation "hams" dressed up like advertising clothes dummies and murdering the Queen's own, can hand out their line of disgusting stuff and get return dates?

Bum vaudeville can't hurt bum pictures, but bum vaudeville will put good pictures on the bum.

All of which leads me to the conclusion that the moving picture business is no longer a proper business for a white man. ALEX. T. MOORE.

New York, August 29, 1910.

THE MUSIC AND THE SHOW.

New York, August 28, 1910.

Editor Moving Picture World:

Dear Sir—In your issue of September 3 I read an article pertaining to "pipe organs" in moving picture shows. The writer condemns their use, stating that they are only practical during the running of religious film.

It is my desire to correct this impression, as there are to-day many progressive exhibitors who are using instruments successfully which are termed by many, "pipe organs." Of course, I will agree with you that a church organ is not appropriate for a picture show, and as far as a parlor organ is concerned, the need for it arises so seldom, that the advisability of an exhibitor investing his hard-earned money in one is questionable.

The instruments I refer to as being successful in picture shows are the new style piano orchestras, instruments that

have only recently been perfected and put on the market. There is no question but these new instruments, now manufactured only in Germany, at Vohrenbach, by Imhof & Mukle, are so fine musically that they cannot be compared with any but the highest priced human orchestras in the world. These wonderful instruments are truly a great twentieth century discovery. Of course, I know that you will not advise an exhibitor to dismiss his pianist and trap drummer to substitute for them one of these new instruments, nor would you advise the same exhibitor to invest his money in an aeroplane, as neither the piano-orchestra nor the aeroplane have been given the final tests to prove that they will take the place of the older methods of playing or will fly. It makes me smile, though, when I hear an intelligent exhibitor ask the question whether or not the piano-orchestra will "follow the pictures." Of course it will not. But, all said and done, how near does it come to being essential that the pictures be "followed" by the music. I will grant that a slapstick comedy necessitates the use of a lot of "traps," but, as you are well aware, very little slapstick comedy is now being turned out by the manufacturers in this country, and as far as the foreign manufacturers are concerned, their product is becoming less in demand every day.

Can you compare the music furnished by a trap drummer and pianist to popular overtures of famous masters played only as the finest large orchestras can play them? You will admit that you cannot. We are undoubtedly coming to better things in the film business. The manufacturers and exhibitors are doing everything in their power to raise the plane of their undertakings and are doing what they can to educate their patrons. Why is it not feasible, then, that the people would appreciate high-class overtures instead of the popular "junk" that is the height of the ability of most of our nickelodeon musicians. Of course, the popular music can be had, too, but it is the overtures and the operas that show the ability of the performers. One exhibitor whom I have in mind, who secured one of these new instruments, bought it only to be used during the afternoon and during intermission. His patrons, however, were so insistent that the instrument be operated in the evening, that he was influenced to dismiss his pianist and drummer. He now says that he could not be tempted to go back to the old way. He further says that he has almost as many patrons coming in to hear his orchestra perform as he has to see his pictures. This exhibitor is Chas. Hunt, proprietor of the Van Ness Hippodrome, 630 Morris Park avenue, Bronx. Many others are just as extravagant in their praise. The piano-orchestra will not only increase an exhibitor's receipts but it can be made at the same time to decrease his running expenses considerably, as the instruments can be bought on small monthly payments. I write you this letter in defense of the pipe organ and its distant relative, the piano-orchestra, because I believe you have the interest of the exhibitor at heart, and if you will investigate the merit of this instrument manufactured by Imhof & Mukle, I am assured that you will recommend its use to exhibitors who wish to cut on expenses without losing business. The instrument as an "added attraction" would pay for itself within a few short months. It is perhaps a strong statement for me to make in declaring that the Imhof & Mukle piano-orchestra can play as only the finest orchestras in the world, but when you realize that this is the twentieth century and "an automatic age" you may perhaps come to the conclusion that my statements are not exaggerated.

Trusting that you may make an appointment with me to see these instruments demonstrated, I am,

ARTHUR W. SMALLWOOD,
formerly an exhibitor.

LUCIEN PRÉVOST
MECHANICAL ENGINEER
Formerly Chief Designer of Pathé Frères
OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris
Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 5.

BIOGRAPH—A Summer Idyl (Dramatic).
LUBIN—The Healing Faith (Dramatic).
PATHE—Who Is Boss (Comedy).
PATHE—Zoological Gardens in Antwerp (Scenic).
SELIG—Led by Little Hands (Dramatic).

Tuesday, September 6.

EDISON—The Big Scoop (Dramatic).
GAUMONT—The Way of the Transgressor Is Hard (Dr.).
VITAGRAPH—Chew Chew Land (Comedy).
VITAGRAPH—A Rough Weather Courtship (Comedy).

Wednesday, September 7.

ESSANAY—A Dog On Business (Comedy).
KALEM—Mama's Birthday Present (Comedy).
PATHE—The Gambler's Wife (Dramatic).
URBAN—Ingratitude (Dramatic).
URBAN—Military Kite Flying at Rheims (Scenic).

Thursday, September 8.

BIOGRAPH—Little Angels of Luck (Dramatic).
LUBIN—Matilda's Winning Ways (Comedy).
MELIES—Baseball, That's All (Comedy).
SELIG—Jim, the Ranchman (Dramatic).

Friday, September 9.

EDISON—Alice's Adventures in Wonderland (Comedy).
PATHE—Lucy at Boarding School (Comedy).
PATHE—The Belgian Army (Educational).
KALEM—The Cowpuncher's Sweetheart (Dramatic).
VITAGRAPH—How She Won Him (Dramatic).

Saturday, September 10.

ESSANAY—An Indian Girl's Awakening (Dramatic).
GAUMONT—Robert, the Devil (Comedy).
PATHE—The Appeal of the Prairie (Dramatic).
VITAGRAPH—The Three of Them (Dramatic).

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 5.

ECLAIR—The Little Blind Girl (Dramatic).
ECLAIR—The Lost Chance (Comedy).
IMP—You Saved My Life (Comedy).
YANKEE—Judge Ye Not in Haste (Dramatic).

Tuesday, September 6.

BISON—Western Justice (Dramatic).
POWERS—The Girl Next Door (Dramatic).
POWERS—The Inconstant (Comedy).
THANHOUSER—Mother (Drama).

Wednesday, September 7.

AMBROSIO—The Caprice of a Dame (Comedy).
AMBROSIO—Fricot Has Lost His Collar Stud (Comedy).
ATLAS—The Snorer (Comedy).
CHAMPION—His Indian Bride (Dramatic).
NESTOR—The Moonshiner's Daughter (Dramatic).

Thursday, September 8.

DEFENDER—Cowboy's Courtship (Dramatic).
DEFENDER—An Athletic Instructor (Comedy).
FILM D'ART—The Minister's Speech (Dramatic).
FILM D'ART—The Conscience of a Child (Dramatic)
IMP—A Sister's Sacrifice (Dramatic).
LUX—Ma-in-Law as a Statue (Comedy).
LUX—The Bobby's Dream (Comedy).

Friday, September 9.

BISON—A True Indian Brave (Dramatic).
THANHOUSER—The Doctor's Carriage.

Saturday, September 10.

GREAT NORTHERN—Robinson Crusoe (Dramatic).
ITALA—A Thief Well Received (Comedy).
ITALA—Mr. Coward (Comedy).
POWERS—For the Girl's Sake (Dramatic).

STEEL TEETH put on brass or steel worn-out Sprockets.
Makes them worth their weight in gold.
Upper and lower, each - $1.00
Intermittent, " - - 1.50
NEW SPROCKETS
Upper and lower, each - 2.50
Intermittent, " - - 3.00
If your Supply House don't handle, write direct to W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 5th, 1910

A SUMMER IDYL

A Beautiful Biograph Pastoral

Here is a story of what really does happen in life, for while we show the poetic side of the episode the finish is as it usually turns out in reality. A young artist falls in love with a girl who is also an artist. He proposes to her, but she laughs at his proposition. Disheartened he goes to the country where he meets a pretty little shepherdess for whom he forms quite an attachment. This ripens into love, but this is short duration, for the young lady artist, regretting her action lures him back to her. This is the way it usually happens. Simple life is all right for a while, but it palls.

Approximate Length, 991 Feet

Released September 8th, 1910

LITTLE ANGELS OF LUCK

Saved from Ruin with the Children's Help

The head of the Independent Sugar Company is holding staunchly against the Trust until his partner plays the Judas and sells him out. He finds himself a ruined man. His children, two little tots, hearing the conversation between mama and papa about the affair, understand that the President of the Trust took Papa's money from him, and go to the trust offices to proffer their savings from their little bank, that papa's money may be returned. The sincere innocence of the children appeals to the Sugar King so strongly that he offers the papa a most lucrative position with the corporation.

Approximate Length, 998 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

I Have Exclusive Agency

FOR

Simpson's Solar Screen

IN NORTH AND SOUTH CAROLINA, FLORIDA AND GEORGIA

It is the best screen on earth, I use it in my Grand Theatre, I burn 14—10 C.P. Lights while my picture is on the screen, and I tell you that

You Never Saw a Better Picture

I know if it's good enough for me it's good enough for you.

Demonstration Given at My Theatre

if you want to outdo your competitor get a Solar Screen, those interested address

MONTGOMERY

The Moving Picture Man

Grand Theatre, Jacksonville, Fla.

Souvenir Special

75c Doz. 75c Doz.

After-dinner cup and saucer, thin transparent Japanese china. Give the cup at one performance, and then announce that the saucer to match will be given at the next souvenir performance. This keeps them coming. By continued patronage, they can secure a set of six or a dozen. Absolutely the best item ever used to boost matinee attendance. Very special at $9.00 per gross; 2 per cent. for cash. All C. O. D. orders must be accompanied by part cash.

Our illustrated catalog lists many other good souvenirs, also the best and biggest line of Japanese vases, etc., ever shown. It's FREE.

Takito, Ogawa & Co.

166 E. Lake St., Chicago, Ill.

Direct Importers and Manufacturers of Japanese Goods.

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 2c. per 1,000.

LIBERTY FILM RENTING CO., 105 Fourth Ave., Pittsburg, Pa.

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Your Old Moving Picture Machine

and some cash will bring you a well known

New Moving Picture Machine

perfect in every way. Write for our exchange proposition—it will pay you.

Repairs for all makes of machines at low prices. A postal will bring our illustrated circular showing cuts and prices of all parts.

ERKER BROS. OPTICAL CO.

ST. LOUIS - - - MO.

ESTABLISHED 1879

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 Wabash Avenue Chicago

STORIES OF THE FILMS

BIOGRAPH COMPANY.

A SUMMER IDYL.—Fascination and infatuation are simply forms of hypnotism. They are like habits formed and almost impossible to crush. Such was the fate of Albert Woodson, a talented young artist, who became madly infatuated with Cora Irwin, a fellow artist. Cora's atelier was the rendezvous of the members of the higher Bohemia, and at her little receptions there always gathered the men and women of arts and letters. Among them was Albert Woodson, and during the course of one of these affairs he proposes marriage to the seemingly nonchalant Cora, who regards his protestation as a joke and laughingly rejects his proposal. Despondent, Albert goes to his home and decides to take a long walking trip in the country, where he hopes to crush that infatuation for the heartless Cora. As he trudges through the fields, his mind is occupied admiring the beauty of the land, which enthralls him so as to almost forget the cold hearted artist. Here he meets a pretty little shepherdess as she feeds her sheep. Her artlessness and beauty make such an impression on him that Cora has now gone entirely from his thoughts. It is a case of love at first sight, and it is not all one sided, for the little maid is attracted by him. She indeed falls deeply in love with him. Cora, meanwhile, has regretted her action, and learning Albert's address, sends him the following letter: "Dear Albert: I was only teasing when I laughed at your proposal. Come to me. Your Cora." This note reaches Albert while he is out strolling with the little shepherdess. He mentally compares the two and decides in favor of the country maiden so Cora's plea is ignored. To be by the little one's side, Albert engages as a farmhand, and the poor old grandpa of the girl, with whom she lives, seeing them so much together, anticipates that he will soon be left in loneliness. Cora, determined to win him back, makes a more subtle endeavor. She writes a second note: "Dearest: Why don't you come to me? I am giving a little reception in your honor. Do please grace the occasion. With heart yearning, Your own Cora." Before sealing the letter she encloses the butt of a cigarette which she has been smoking. Albert at first is inclined to treat this second letter as he did the first, but the sight and aroma of the cigarette conjure up in his mind the fascinating scenes of Bohemia and his old infatuation returns. The city's call is irresistible, and back he goes to the gayeties of the metropolis. The farm scenes shown during the course of the story are undoubtedly the most beautiful ever photographed, showing farm life as it really is.

LITTLE ANGELS OF LUCK.—Language fails when endeavoring to fully describe the wonderful influence of the child upon matters of great moment in life. Often are they made the messengers of Divine Providence also the tools in the hand of fate. Thir plea is a demand irresistible, and in this Biograph subject is shown how their childish sincerity lifts from the household the impenetrable clouds of despair. Edward Rose, as president of the Independent Sugar Company, has proved a formidable antagonist of the giant Sugar Trust. His is the only concern which has withstood its advances, and so it is a most desirable acquisition. Rose has received an intimation, that really amounts to a threat, it would be of mutual benefit should he submit gracefully. He, however, is adamant in his defiance, showing a commendable pugnacity that is admired by the trust's president himself. But in every battle we must look for the traitor and Rose's partner plays the Judas, so that the next morning finds Rose a ruined man, sold out to the trust by his own partner. Crushed in spirit Rose goes home, where his wife is now acquainted with the disaster through the newspapers. The two children are amazed and hurt at their papa's cold negligence, and are at a loss to know why he should so ignore them, and they become little eavesdroppers at the door of the reception room into which Mr. and Mrs. Rose have gone to talk over the calamity. From what they hear they understand that the president of the Sugar Trust took papa's money away from him, so they take the savings from their little bank and tender it to help papa. Their papa is too occupied with his gloomy thoughts to notice the little ones. Suddenly a bright idea occurs to Alice. "We will go to see President Sugar Trust." Writing a note and enclosing their savings they start off, these two innocent children, for Wall street, having gotten the address from the telephone book. There they trudge hand in hand, a sort of new species of lambs in the street. They insist upon seeing the Sugar King at once. Brought before him, little Alice hands him her note which reads: "Deer Prezident Shugar Trust:—Papa ses you tok all hiz money. Pleze take our's insted and give him hiz.—Alice and Ruth." At the same time she proffers her savings. The old gentleman, being a family man with children and grandchildren in whom he is wrapped up, is deeply touched by the innocent candor of these little tots, and, turning to his desk, writes a letter to their papa, with which they return, their absence not even having been noticed. This letter offers their papa a position as General Manager of the sugar interests with a salary of $15,000 a year.

EDISON MFG. CO.

THE GREAT SECRET.—Miss Laura Guth, a clever American woman, is engaged by a firm of New York corset makers through their representative, Mr. Frederick Schmaltz, to go to Paris and make designs of the forthcoming fashions in Parisian corsets. Miss Guth is admonished to keep her movements as secret as possible so that the rival concerns in America will not know of her actions. Miss Guth proceeds with her work.

One day she seeks the quiet of a French fortification to do some sketching. She happens to think of some lines in the latest design she is drawing and standing at the base of one of the big cannon she proceeds to insert some additions to her sketch. Finishing this she places it in her suitcase. In traveling Miss Guth carries a kodak, and seeing a pretty scene before her she takes a snapshot. This action is witnessed by a sentry who, instead of arresting the lady on the spot for having a camera within the fortifications, runs to his superior officer and reports the incident. This functionary feels that he should report the matter to the Commandant, which he proceeds to do. After receiving his order from the Commandant the officer returns with the sentry to find that Miss Guth has taken her departure.

This simple incident is worked up into a tremendous affair because the German Government is supposed to have had agents endeavoring to get photographs and plans of the French fortifications. The matter is finally brought to the attention of the Minister of War, who calls to his office The Captains Three, Captains Dunois, Villalon and Lepard—three clever, adventurous, military Frenchmen. He shows them a letter from the secret service department which relates that Miss Laura Guth, the American woman who is suspected of having photographs and plans of the fortifications at Rheims and of being an emissary of the German Government, has evaded the vigilance of the secret service men and has no doubt gone to London on route for New York. The Minister of War dispatches the three men to get Miss Guth and the plans.

The story now follows The Captains Three. We see them board the American liner in mid-stream, and we watch their actions on shipboard throughout the voyage to New York. We know what The Captains Three do not,—that they are on a false scent. They are most serious in their pursuit of Miss Guth who has booked her passage under a fictitious name in order to preserve secrecy. Captain Lepard has met Miss Guth, little knowing that she is the person he is seeking, and has become enamored of her. He discovers who she is by her accidentally leaving with him a magazine in which her visiting card is marking the page. When Lepard discovers that the girl to whom he has been paying serious attention is the woman his Government is seeking to implicate in the commission of a national crime his inward struggle is most dramatic. Torn between love and duty, finally duty wins and he confides to his fellow officers what he has discovered.

From now on the three men watch Miss Guth closely. We see Lepard, who has heretofore been the soul of chivalry and attention, avoiding the lady as much as possible. Miss Guth does not understand the gallant Frenchman's conduct, and there is a frigidity which is intelligible only to the audience. The three Frenchmen watch Miss Guth through the porthole of her stateroom and see her taking plans from her suitcase and reading a letter. After she leaves the room they enter it, and finding the plans locked in the suitcase are somewhat taken back. They read the letter, however, from Frederick Schmaltz and become convinced that they are on the track of a great conspiracy.

Arriving in New York they follow Miss Guth, never taking their eyes from the suitcase in her hand. From the Custom House they follow her through the streets of New York in a taxicab, arriving at her Fifth avenue apartment shortly after she does. They enter the parlor a few minutes after her, and then the big dramatic and comedy scene of the picture is enacted. The Frenchmen are filled with diverse emotions. Civility to a lady, duty to France and a feeling that they are in the presence of a great national criminal struggle for dominance. Captain Lepard is torn with varied feelings. We see that he is evidently deeply in love with the girl he is about to take before the Consul of his country. The whole situation is turned into a tremendous laugh when Miss Guth finally discovers what they seek,—namely, the plans which has in her bag. These she shows to the gentlemen, to their intense chagrin and disappointment. Captain Lepard is simply flabbergasted. Miss Guth had felt that she loved him until she became conscious of his peculiar, uncertain attitude. She now feels that Lepard merely made love to her thinking that she was a German spy and for the purpose of capturing her. She tells him so. The impulsive Frenchman throws himself upon his knees and tells her it was nothing of the sort,—that in his heart he had a deep and passionate regard for her. He begs her to accept him as her suitor, which she finally does.

ESSANAY FILM MFG. CO.

AN INDIAN GIRL'S AWAKENING.—Silver Bell, the winsome daughter of old Gray Wolf, is sought by Fleetfoot, a likely young man of the tribe and

[illegible] Gray Wolf [illegible]

[illegible] Bell [illegible]

[illegible] Bell [illegible]

[illegible] Fleetfoot [illegible]

[illegible] Fleetfoot [illegible]

[illegible] Gray Wolf [illegible]

[illegible] Bell

KALEM FILMS

Mama's Birthday Present

Issued Wednesday, September 7th **Length, 935 Feet**

A GENUINE COMEDY

Mama has a birthday, also some company. The cook quits and general trouble comes by the wagon load, windlng up with an indication of burglars in the house, but it all worked out right in the end. IT IS TO LAUGH.

The Cow Puncher's Sweetheart

Issued Friday, September 9th **Length, 972 Feet**

WESTERN DRAMA

A thrilling western story with real Indians and cowboys. Dare Devil riding and brilliant action throughout.

COMING—Friday, September 23rd

Conspiracy of Pontiac

This powerful Indian historical production is an actual headliner. Ask for it.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

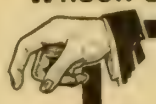
KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Wilson's Gummed Letters



GUMMED LETTERS CLEAN EASY SPREAD

BIJOU PROGRAM

MAKE YOUR OWN

SIGNS

WHITE GUMMED LETTERS

ON BLACK BOARD

BLACK GUMMED LETTERS

ON WHITE BOARD

MADE ONLY BY

THE TABLET AND TICKET CO.

San Francisco Chicago New York

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.

ASHLAND, OHIO

EDISON FILMS

RELEASED SEPT. 13th

THE GREAT SECRET

By ROY NORTON

A young and charming American girl is sent to Paris to secure special designs for the latest corset. She is mistaken for a spy who has furnished plans of French fortifications to Germany and is followed to America by three captains of the French Army. They don't get the plans but one of them secures something of far more value. A delightfully high class comedy, much of the action being on an Ocean liner.

Approximate Length, 990 Feet

RELEASED SEPT. 16th

BUMPTIOUS AS A FIREMAN

Comedy subject showing Bumptious made Chief of the Volunteer County Fire Department. He is presented with a horn and cap for his supposed bravery, but when called to what they believe to be a real fire, he loses his wits, gets tangled up in the hose, etc.

FROM THE ARCTICS TO THE TROPICS

Showing a trip from the top of a snow covered Peruvian mountain 16,000 feet above the sea, to the bottom of the mountain, by gravity railroad, literally from the Arctics to the Tropics and probably the only such change in the world. The scenery is magnificent.

On One Reel—Approximate Length, 995 Feet

Release of Sept. 20th, "AN UNSELFISH LOVE"—The first of the Canadian Pictures—Do not miss it

A.B.C. POSTERS will help you. **Are you on our mailing list—Drop us a line.**

EDISON MANUFACTURING CO.

72 Lakeside Ave., ORANGE, N. J.
90 Webster Ave., CHICAGO, ILL.

of Scotch in one hand, his bottle in the other, and an "Up Caddy Day" on his lips.

A description of the treatment of Buck will be reserved until you see the film.

HE MET THE CHAMPION. Willie Nutt, an aspirant to athletic honors, thinks he sees some easy money when he reads Professor Brawn's notice in the lobby of a theater offering $100 to anyone who will put him on his back.

Willie resolves to make a try, and passing a book store observes in the window a volume labeled "How to Wrestle." No sooner seen than bought, and Willie immediately goes into training. Willie reads the book as he walks home, and becomes interested in the passage "grab your opponent by the calf of the left leg and toss him on his knee." Willie wants to experiment, and a passing Chinaman, with a bundle of wash on his back, is the victim. The two are soon struggling together, and a lively match ensues, but the Chinaman breaks away and runs down the street yelling "murder" and "police."

Willie's next victim is an automobilist stretched out under his machine hammering at a loose bolt. Willie drags the chauffeur from under the machine, throws down a blanket for a mat and proceeds to lay about the surprised fellow for all he is worth. The autoist resents the attack, however, and Willie is somewhat the worse for the encounter when he is kicked on his way.

Willie's other victims are a chap scrubbing a walk, a woman beating a carpet and a young fellow washing windows. Willie gets off comparatively easy with the two former, but when the window washer gets him he hurls him through the window onto a dining table, demolishing an excellent repast. He does not linger long, however, but is hurled out the window again, bruised and sore.

After other adventures Willie feels he has had sufficient training and goes to the theater to meet the champion. When the usual invitation is extended the audience, Willie is on his feet and with his valuable book in his hand goes to meet the champion.

The following scene is one of the funniest ever. Willie constantly consults his book, and is an easy mark for the big wrestler. The latter finally takes him by the neck, hurls him around his head several times and deposits him on the mat, flat on his back. After some time Willie is able to arise and then and there makes the solemn resolve: "Never again!"

KALEM MFG. CO.

THE COW PUNCHER'S SWEETHEART.—The cow puncher of the story is a splendid type of the young Western ranchman who has incurred the enmity of a renegade Indian horse thief by running him down and bringing him to justice. The Indian, full of revenge, attempts to strike at the cowboy through his sweetheart, and the girl is captured and taken into the Indian camp. The cow punchers get word of it, however, and there is a horseback chase which will delight all lovers of fine horse flesh. It is useless to say that the cow puncher's sweetheart is saved and that the Indians get their deserved punishment.

MAMA'S BIRTHDAY PRESENT.—Mrs. Newlywed is a nervous and excitable woman, always worried when Mr. Newlywed is away from home, and when her birthday approaches an opportunity occurs to her husband to buy a watch dog. He acquires possession of this dog in a very amusing way, has all sorts of trouble in getting it home, more trouble in getting it into the house without being seen, and finally succeeds in hiding it in a small closet under the stairs preparatory to the presentation on the following day. A couple of Mrs. Newlywed's former girl friends happen in to help out in the celebration, and the cook promptly quits. To make matters worse, Mr. Newlywed has a telegraphic summons calling him to the city, and in his rush to get away he forgets all about the dog in the closet, and when night comes on and the three women have retired there is a sudden alarm. Noises are heard like those made by a burglar trying to force open the door. Of course it is the dog trying to scratch his way out of the closet and from time to time the pictures flash to the interior of the closet showing the dog trying to scratch his way out under the door. Naturally the women are in a frenzy of fear, but manage to pluck up sufficient courage to come down to the telephone and call up the police. They soon arrive, and after a great ado round up the supposed burglar just as a telegram comes in from hubby telling mama about her birthday present.

GAUMONT.

(George Kleine.)

UNREQUITED LOVE.—A Visit to the Country.—Introducing a family party in which the two vivacious and pretty sisters prove of the greatest interest to us.

Which Does He Love?—Under this subtitle we watch an interesting flirtation between the sisters and a youth, who is evidently a close friend of the family.

I Love Your Sister.—Here he unfolds his mind to one of the maidens asking her to intercede with her sister in his behalf. This she does, in spite of her own great love for him.

Will You Sanction Our Engagement?—The parents are visited with the query and express their pleasure at the outcome of the present courtship.

The Wedding.—Staged magnificently and lavishly costumed. This scene proves delightfully entertaining.

I Have Nothing to Live For.—The pathetic side of the drama is now introduced. The jilting of the less fortunate sister in this section is a veritable orgy of dignified pantomime.

A Year Afterwards.—The disappointed maiden has gradually declined until she is become an invalid. The sister and her husband hold a consultation and decide to do her all the kindness to her at all times.

The Flower Fete.—Rest at last.—While the rest of the friends are happily engaged in a dance at the Flower Carnival the invalid girl passes away. To add to the pathos, the happy party on their return thinking she is asleep, covers their friend with flowers.

CALINO TAKES NEW LODGINGS.—[illegible]. With all the awkwardness of the continent on the usual crowd of bumpers and baggage smashers.

Hanging Pictures.—A rather quiet prelude to the numerous "bear tragedy" events which are to follow.

Fixing Shelves.—Offering the comedian a remarkable opportunity to display his utter inability to cope with the easiest situations.

A Little Help.—The aid of all neighbors is enlisted more to radical confusion than to order and aid. The maneuvers of this group are so comic that any audience will be continually surprised as well as amused.

The Chandelier.—The film, which is a satire on the flimsy flat buildings of Paris finally closes by Calino being easily dragged through the ceiling by irate neighbors, who object to his driving nails through their floor in his efforts to hang a chandelier.

URBAN-ECLIPSE.

(George Kleine.)

INGRATITUDE.—I Hereby Bequeath.—A fairly wealthy farmer foolishly gives all his effects to his son on the condition that a comfortable living be given him until his death.

Six Months Later.—The son has proven untrue to his trust and developed a fierce cruelty toward his kind but unwise father.

His Only Friend.—But for his sweet natured grandson, the old man would often suffer for the barest necessities of life. The two become great companions.

The Revolutionists.—Incited by a rowdy leader, organize to rob the Royalists of the neighborhood. Word of their progress soon covers the countryside.

The Marquis Tries to Save His Treasure.—A local lord of great wealth hears of their approach and attempts to hide his treasure box, but is frightened into flight before he finishes his task.

Overtaken.—After an exciting chase along the highroad, across fields and through deep forests, he is forced through fatigue to stay his flight.

The Hiding Place.—Seeing capture is inevitable he throws the box of jewels into the bushes.

Found.—Here they are discovered by the old farmer's grandson and given to the abused old man.

The Band of Fanatics Complete Ruin.—Now the revolutionists find excuse to drive the ungrateful man from his home and burn it to the ground.

Forgiven.—In this scene the old man forgets the past and gives his aid to his son who has so ill-treated him.

MILITARY KITE-FLYING AT RHEIMES.—Preparing the Kites.—Showing in detail the extending of the planes by use of jointed frames. For transportation the kites are folded into a very small space.

Sending into the Air.—Even before a kite's sections are entirely joined it begins to tug heavily upon the ropes.

Suspending the Car.—After several powerful kites have been sent into the air upon one line a car is attached, carrying in some cases several men.

The Windlass.—A close view of the large reel which carries the kite-line. Two strong men are required to handle this.

In the Air.—We now follow the kites and cars about and among the clouds for a little time.

The Descent.—Which is accomplished easily and impressed us with the utility of these large toys in the hand of grown men.

G. MELIES.

BASEBALL. THAT'S ALL!!—He's a regular "fan" and studies the baseball news as carefully as some people do their Bibles. He comes to breakfast with his dear little wife and finds his morning paper as usual at his plate. "By Jove!" he shouts, as he glances at the news, "a game this afternoon." Then he begins to wax eloquent about the strikes, flies, home runs and base hits, putting his hand in the hominy, knocking the coffee pot from the table and winding up his exposition by pulling the table cloth off and everything else with it. He has gone the limit and wifey can humor his craze no longer. She swoops down upon him with an umbrella and gets in some "swats" that nearly knock the cover from his dome. He makes a run for the office with a deep laid plan to go to the ball game by pretending he has a toothache. The plan succeeds and he starts for the grounds. Just after he has worked the toothache excuse the boss jacks up the newspaper and the first thing he strikes is [illegible]

PATHE FRERES.

WHO IS BOSS. When Mr. Young [illegible] married he made up his mind that [illegible] the world to the boss in his home. When his wife received a short note from her mother [illegible] her intention of calling upon them [illegible] day Mr. Younghusband saw the time was coming when he would have to set his foot down. The esteemed lady duly arrived, but during [illegible] angry discussion took place, and Mr. Young refused flatly to show that he was the boss. He threw the dinner and furniture out of the window and made his mother-in-law leave the house as she did not seem amenable to reason. He was then able to recline in his chair with his hands in his pockets and say "I am the Boss."

THE GAMBLER'S WIFE. John Darrell had a comfortable home and a charming wife, but was unable to conquer his insatiable desire for gambling. One night, when he and his wife are entertaining three other gentlemen at dinner, a game of cards is proposed and at the earnest solicitation of his wife he promises to play but a short while. Unfortunately, he does not keep his promise but continues to play, and the longer he plays the larger his losses become, until he has lost everything to his friend, Hubert Dickman. Finally as a last resort, to recoup, and against the wishes of his wife, who endeavors to restrain him, he stakes his home against the money he has already lost. Needless to say, he loses. In despair he retires to his room to think things over, reading a letter from his wealthy uncle in which he refuses to help him until he has conquered his passion for gambling. The idea comes to him to rob his uncle. Preparing he sets out suitable clothes and gets out his gun and then, lying on the sofa, falls asleep. But bad dreams come to him—he sees himself arise, disguise himself and enter his uncle's house by the window. He then sees himself taking the money from his uncle's bureau, and being disturbed, shoots and wounds the old man, but he himself is shot and captured. There is then mutual recognition by uncle and nephew, but at this moment he rolls off the sofa horrified, and unable at first to believe that it was only a dream. Meantime Dickman has told Mrs. Darrell that he has won the home and she who never plays determines that she must make an effort to regain the fortune her husband has so recklessly discarded. Staking her jewels against some of the money, she wins, and finally secures, not only all that her husband had lost, but all the ready money that Dickman had on him. Having accomplished her purpose she bids the footman show him out and returns to her husband to tell him of the altered state of affairs. He would fall upon her neck and smother her with kisses, but she tells him that he cannot kiss her until he swears to cease playing for evermore. After a moment's hesitation he takes the required oath, destroys the cards and embraces his wife, feeling sure that he will stick to his promise after the dreadful lesson his dream had given to him.

LUCY AT BOARDING-SCHOOL. Maisie is foremost amongst the girls at boarding-school in exchanging jest and puns over the wall with a number of young boys, one of whom gives her a packet of cigarettes and teaches her to smoke. Maisie is an apt pupil and, delighted with the seeming importance of her cigarette she slips away to offer up incense to my Lady Nicotine in peace and quietness. She smokes like a chimney and a suspicious whiff betrays her whereabouts and her wrongdoing to the headmistress. Maisie then retreats into a cellar room, bolting the door to and holding it fast; but, ogawars, she catches her dress in the door, and it is cut by the headmistress as a means of detecting the culprit later on. Her pupil's first feeling of dismay upon discovering what has happened is quickly followed by the conviction that she must render the evidence against her useless

George Kleine Importations

Featuring the Best Films from Two Great Makers

GAUMONT AND

Scene from "INGRATITUDE"
Release of September 7, 1910
ASTOUNDING MILITARY DRAMA

No Motion Picture Theatre

has a well rounded booking for the week unless it has included the George Kleine Films—Gaumont and Urban-Eclipse.

They give a variety which cannot but please your audience.

Remember many of your patrons are foreigners and many are lovers of travel and some like to learn a little that is worth while each day. The people who enjoy our films are not the noisy types of people, so you don't hear so much talk from them. But the steady, studious patron likes variety. We produce that very thing.

URBAN - ECLIPSE

THE ENTIRE RELEASE FOR THE CURRENT WEEK CAREFULLY DESCRIBED ON ANOTHER PAGE

BULLETIN
Printed every ten days. Mailed free. Get on our list.

52 State Street **George Kleine** Chicago, Illinois

POSTERS
Four colored. Carefully drawn. Exchange has them.

WATCH FOR IT

The Appeal of the Prairie

To Be Released September 10th

A Pathé Indian picture that forms a fitting sequel to the others of this series

NEW YORK
41 West 25th Street

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

by a politic counter-stroke, and she accordingly cuts a piece out of the dress of each of her school fellows after bedtime. Unluckily, she has omitted to notice that her underskirt has also been damaged, and this betrays her on the following day, when she is rigorously punished.

THE BELGIAN ARMY. Military service in Belgium is compulsory, although part only of the term of service is spent with the colors. Actually the army numbers some 48,000 men, although, with the addition of the reservists, 160,000 men could be taken into the field. Antwerp, where are situated the principal barracks, affords, with its semi-circle of forts and large open spaces on the right bank of the Scheldt, facilities for maneuvers and military training. The Belgian soldier is fairly well set up, is not altogether unenthusiastic regarding his occupation, and, on the whole, the little kingdom's army compares favorably with others of small countries.

THE APPEAL OF THE PRAIRIE.—John Henderson, prospecting in the Far West, is lost on the plains without food or water. Luckily, Lonefox, the young son of the Sioux chief, while riding, finds him and drags him delirious to his father's camp, where attention and care are bestowed on him and he recovers. Before going on his way Henderson gives Lonefox a valuable ring for having saved his life. Fourteen years elapse, and Lonefox has graduated at the Spendex Indian college, while Henderson, having met with great success in life, is now president of a bank in the East. Lonefox, on the strength of a recommendation from the college, obtains a position in the bank, but one day Charles Holstein, to be avenged on Lonefox, who has refused to be a party to certain villainous schemes, places a roll of notes in his pocket. The money is soon missed and Lonefox is denounced as the culprit. Pleading his innocence to Henderson, the latter notices the ring on the Indian's finger and mutual recognitions follow, with the result that Lonefox is acquitted of the crime and taken by Henderson to his home and introduced to his wife and daughter as the man who had saved his life years ago. At a lawn party Lonefox excels in archery, but is mocked for being an Indian by Holstein, who is a suitor for the hand of the daughter. Lonefox is also in love with Elsie, who, when he proposes to her, refers him to her father, knowing full well that he will not permit her to marry an Indian. This, together with the sight of Elsie and Holstein together, excites his Indian blood and he seizes a dagger with the intention of committing a crime. His training at college, however, appeals to his better nature and stops him from this, but the call of race is too strong and, destroying his diploma, he departs back to the West. Here he hunts out his tribe, and is welcomed back by his father, who, wrapping his own blanket around his shoulders, leads him into his tepee to once more revert to the manners and customs of his race.

SELIG POLYSCOPE CO.

THE ROAD TO RICHMOND.—No period in our glorious American history is so endowed with the noble reminiscences of manhood than those memorable days when brother fought brother and shed their life's blood for the cause their conscience told was right. The firing on Ft. Sumpter was the signal that made possible the most fearful war the world has ever known. A half century had plodded by and yet embers of that great struggle still smoulder in the hearts of every brave American, and has served to perpetuate the memory and immortalize those grand old generals—Lee, Grant, Sheridan, Mead, Longstreet, Sherman, Jackson and a score of others while the great event of those stirring days has passed into history. It remained for the redoubtable Selig to put in pictures at an enormous expense this wonderful panorama of human sacrifice and accordingly chose as his title "The Road to Richmond," with Jennie Carrol, sister of Lieut. Carrol, as his heroine. The scenes are all in old Virginia and covering that period from 1860 to 1865.

Pretty Jennie Carrol falls in love with her brother's comrade when her brother brings him home on furlough. They are both officers in Uncle Sam's army prior to the war. When that dread event happens, separation ensues and the meeting of the comrades in battle. The final reunion between the northern soldier and his southern sweetheart form the story interest of this latest Selig war picture. Old in theme truly but told as Selig tells them and it holds the interest from the first.

LED BY LITTLE HANDS.—John Flint, a stern old man, whose life is wrapped up in his beautiful daughter Nellie, has become obvious to any reason other than that she should marry the man of his choosing. A determination that has oft times proven useless interference in love affairs.

Nellie loved Dick Summers, and he in return was happy in the thought of her affection. The day was set and Nellie's dimpled finger bore the little band of gold. The father, indignant at the sudden change of affairs, turns them from his door.

Nine year later we see Dick and Nellie in their modest little home, heaven has blessed them with two devoted children. The smouldering embers of paternal love still gives its light in Nellie's heart and she longs for his love and forgiveness. The children in playful prattle seem to realize the situation, and steal out quietly, bent on finding grandpa.

They do so and come upon him in the garden and after some questions are recognized as his grandchildren. It has been so long since his sturdy heart had been soothed with words of kindness and John Flint saw a new world open to him, rays of sunshine seemed to nestle here and there.

The children stayed for dinner little thinking in their childish glee that their parents were almost distracted at their absence. Nellie finding the boy's cap outside the garden gate feels a relief and ventures in. If is then her eyes for the first time in nine years rest upon her father, but the infuriating process has met its waterloo; the once stony hearted John Flint was humble and craved the love of his girl. He takes her to his heart and home.

The ever prevailing influence of the inner man predominates and ends happily the little romance that found its beginning in blighted ambitions. A picture so real and true to life, so pure in motive and upbuilding in its moral theme cannot but rank well among the season's successes.

VITAGRAPH COMPANY.

A ROUGH WEATHER COURTSHIP.—The gangplank has been drawn back and the steamer is under way; the passengers are all on deck, among whom is a gay and attractive widow. Her fellow passengers of the male gender are casting furtive and loving glances at her. After some sparring they manage one after the other to make her acquaintance.

So agreeable do they make themselves that she keeps them all on her string, although each one thinks he is the favorite. The Captain is not immune from her charms, and he decides to lay court to her heart, but so infatuated is she with the gallant and attentive passengers that the Captain makes little headway.

A few days later, when the steamer gets well upon the bosom of the deep and the boat begins to roll and rock, the passengers begin to feel seasick, and one by one they succumb to "mal de mer." They are so absorbed in looking over the side of the ship and sustaining their equilibriums they neglect and entirely forget the pretty widow.

They are obliged to seek the recesses of their cabins until the coast is left entirely clear for the Captain, who puts in an appearance and soon engrosses the attention of the lady in weeds, until she finds herself infatuated with his winning and convincing way. By easy stages the man of the mighty deep seizes the helm and lands his fair and graceful sail into port and makes her fast to his every wish, and they are as good as spliced.

When the passengers come on deck and try to regain the lost vantage they gradually realize the lay of the land, and it is a question whether they are not sicker than they were before the Captain made himself master of the lady's hand as well as the master of the ship.

CHEW-CHEW LAND.—Two children, Dolly and Jim are schoolmates. Jim is a manly little chap. One of the boys puts a wad of chewing gum on the teacher's chair. Jim takes a package of chewing gum from his pockets, puts a piece in his mouth, and gives a stick of it to Dolly, who is chewing busily when the teacher sits down on the chair and the gum. All the youngsters begin to titter; the teacher discovers the cause and accuses Dolly of placing the gum on the seat. Dolly denies it, but the "schoolmarm" doesn't believe her. Jim comes forward and says he did it; taking the blame and relieving Dolly from suspicion. Jim is kept in after school, and when he is allowed to go home he meets Dolly outside waiting for him with a bouquet of flowers, which she gives him and commends him for his bravery.

Jim, our little hero, tired out by the duties and play of the day, is getting ready for bed. Placing Dolly's bouquet in a glass on a table, sticking his chewing gum on the bedpost, he gets under the covers and goes to sleep.

During his slumbers "Wriggles," a mischievous imp, gets him to visit "Chew-Chew Land." They jump out of the bedroom window to the garden below, where they meet Dolly. Wriggles touches the ground with his magic wand; it opens and down into the opening the three explorers disappear from sight and drop right-side-up into "Chew-Chew Land," where they are introduced to its mysteries and many wonders, filling them with astonishment and glee. One thing after another appears to awaken their surprise, one thing funnier and more amazing than the other. Jim is puzzled and is just asking himself "How can all these things be?" when he wakes up and realizes that it is all a dream. His mother comes into his room and Jim tells her all about his dream while she is helping him dress, and together they are enjoying all the wonders of "Chew-Chew Land" as they have been revealed to Jim.

HOW SHE WON HIM.—Some possess youth; others good looks, and still others have money, but Muriel Hanson has all three and she is engaged to be married to a fine young man named Arthur Lewis, whose father, supposed to be a wealthy man, dies penniless. The young man is obliged to start out in life as best he can. He does not wish to hold his intended to her betrothal to a poor man, writes her, releasing her to marry some one else if she chooses or wait until he has made a position for himself.

Her uncle, in whom she confides, gives her an idea. She must write Arthur, telling him she has lost her fortune and must go to work as a poor girl to fight life's battle. Then the uncle addresses a letter to the young man, offering him a position with the firm of "Hanson, Hanson & Co." She [illegible] Vitagraph's place in the office, and when Arthur calls in answer to the letter he is surprised to see Muriel working there.

[illegible] attracted to each other, and they renew the engagement on an equal basis. The uncle, Muriel's brother, employs Arthur [illegible] and the young couple feels that the wedding day is not far off. After this an awakening occurs which comes as a great and pleasant surprise to and convinces him and her that [illegible] not a mercenary love for his [illegible] was made when both were poor. The surprise comes to him when he reads that his sweetheart is still an heiress and is made president of the firm of Hanson, Hanson & Co. by the will of her late father.

Trade Notes.

LUBIN NOTES.

One of the coming Lubin releases will be a seacoast picture made in the same picturesque places which made comment last season, when several seacoast pictures were released. The newest seaside topic will be released in a few weeks and is notable for a clean-cut story as well as picturesque placement of scenes.

The open-air treatment of the White Plague is the theme of one of the Lubin releases of current issue. Those who have seen the advance prints are loud in their praise of the treatment of the story, which is a love story of gripping interest in addition to a forceful argument in favor of the prevention camps. The camp pictures were made at Fairhaven, N. J., where there is located one of the largest tuberculosis camps in the country.

It is not improbable that the vaudeville audiences of the present day will be given opportunity to see the most famous of all the Lubin chases. "Meet Me at the Fountain" is a splendid revival done in the brilliant photography of to-day and played with a finish that was not demanded in the days when this subject was young. In its day "Meet Me at the Fountain" was a sensation, but few of the present-day audiences paid much attention to pictures then, and it would be a real novelty to most audiences.

In this connection the Magnetic Film Service of Cincinnati reports a revival of last year's "A Hot Time in Atlantic City," which is enjoying a new popularity. With a new print and booming by means of the Hennegan & Co. posters, this rapid-action comedy is helping to break records in Ohio houses.

NESTOR FILMS IN ENGLAND.

Nestor films have attained no mean success in the home of John Bull. Western pictures, such as Mr. Horsley produces, are exceedingly popular with our British cousins, and not a week passes that "Dave" does not receive some new standing orders from the "other side," and orders for additional prints are the rule and not the exception. Almost every Nestor release has made a hit across the "pond," but it remained for "A Soldier's Sacrifice," a dyed-in-the-wool American war drama, to create a genuine furore. This proves beyond the shadow of a doubt that the Britons possess a broad mind and a heart that beats in unison with the rest of the world: it also proves that Mr. Horsley has the "real goods" in Nestor films and knows how and when and where to deliver them.

KALEM NOTES.

The Kalem Company's Indian picture for Friday, September 9, is called "The Cow Puncher's Sweetheart," and, as the title indicates, there is more of the cowboy than there is of the Indian. The title part of this story is played by Miss Gene Gauntier, the popular heroine of the Kalem "Girl Spy" series, and in this picture she gives the finest exhibition yet of dare-devil horsemanship. The feature of this picture is the magnificent riding and the beautiful Western horses. The photography is exceptionally brilliant.

In "Mama's Birthday Present," the other Kalem release for this week, they offer a domestic comedy that will appeal with great force to newly wedded couples all over the country. The scene is supposed to be laid in a typical New York suburb, a section more or less infested by tramps. The working of this plot furnishes unlimited opportunities for fun-making and mirth run riot through the film from start to finish.

BUFFALO BILL PICTURES.

Buffalo Bill (Col. Wm. F. Cody), the last of the greatest of American scouts, is bidding good-bye to the amusement-loving world, and no longer will the public be stirred to great enthusiasm by the appearance of his heroic figure, mounted like a modern centaur, upon his beautiful horse. For many years thousands looked forward to his annual tour, and without question the news of his retirement will be received with great sorrow. Col. Cody realized this, and to permit the public to see the greatest Wild West show at any time, has made use of the latest innovation of the theatrical world, the moving picture, and through the offices of the Buffalo Bill and Pawnee Bill Film Co., the greatest of all Wild West shows, with Indians, cowboys, cowgirls, Mexicans, Cossacks and the many hundred of daring horsemen in their reckless and masterful riding exhibitions, will be shown upon the screens of our moving picture theaters.

MATILDA'S WINNING WAYS

RELEASED THURSDAY, SEPT. 8th

The masher becomes a small boy again to attend the the school of the teacher who ignored his attentions. He is near his goddess only for a day when her fiance comes to marry her and brings the substitute teacher, Matilda. Matilda discovers that she's a chance for a real man and there ensues a spirited chase in which Matilda runs the unfortunate into the water, rescues him and claims the life she has saved.

LENGTH, ABOUT 900 FEET

Two Good Comedies

RELEASED MONDAY, SEPT. 12th

The Greenhorn and the Girl

He was a greenhorn but he got the girl, he played the game rather well, too, and no one knew it was the Boss' pretty niece until after the engagement was announced. They thought it was an old maid sister and they left the field entirely to the greenhorn.

LENGTH, ABOUT 990 FEET

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W

BERLIN: 35 Friederich Strasse

THE 1911

Edengraph

The Latest in Motion Picture Machines

IF the **Edengraph** differed from **other** devices only in **minor details,** it would have small claim to the interest of experienced, discriminating exhibitors.

BUT the Edengraph is **distinct** from other high grade machines in the fact that it embodies **more advanced** ideas of construction than all the other 1911 models combined—it is literally "two years ahead of the times."

FROM every standpoint it is a Machine of Distinction with which you should become familiar.

GET a catalogue and list of selling agents from

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 West Third Street, New York, N. Y.

"AGFA"

FILM CEMENT

Send for a trial bottle of this NEW CEMENT, and convince yourself of its adhesive qualities.

"AGFA" CEMENT will splice either INFLAMMABLE or NON-INFLAMMABLE Film, with the same rapidity and lasting effects.

2 Oz. Bottle . . .	25c.
1 Lb. Bottle . . .	$1.50

BERLIN ANILINE WORKS

213 Water Street

New York

Among the Exhibitors.

Mobile, Ala.—Announcement has been made of the erection of a first-class moving picture theater to be built on the site of the buildings at 266-270 Dauphin street. This building has been leased by Mrs. Blanche Tunnel to J. H. King, of the Crown Theater, and will have a seating capacity of about 600. It will be ready for business about January 1.

Milwaukee, Wis.—Application for a permit to erect a $7,000 moving picture theater on the southwest corner of Wright and Putney streets has been filed by Steve Sulewski.

Houghton, Mich.—The proprietors of the Royal Theater in South Range announced recently that new quarters would be secured so they will be able to accommodate all of their patrons who want seats. Three films will be shown instead of two each evening.

Freeport, Ill.—Freeport's new place of entertainment is the Hird building, which has been under course of construction, will be open for business within a week or so and will be known as the New Orpheum. Bender & Foster are the proprietors. All of the high-class attractions will be shown here.

Antigo, Wis.—The Palace Theater Company will install a modern moving picture theater in Wittenberg and will have all of the best licensed films shown.

Racine, Wis.—The Fire Marshal has closed up the Nickel Theater of August Barmaszewizar, 748 State street, for not having complied with the State law laws.

Norwood, N. Y.—John A. Castle is preparing for the erection of a moving picture and vaudeville theater here which will equal that of any of its competitors.

Waterloo, Iowa.—Nick Weber, owner and manager of the Decanland Five Cent Theater, has purchased a two-story brick building and will convert it into a moving picture theater.

Chicago, Ill.—The Hopkinson Amusement Company, of this city, is erecting what is to be known as the Hamlin Avenue Theater at 3820-3830 West Madison street, to seat 1,500 persons and to cost $75,000. The building will be decorated elaborately in the interior and will be equipped with a ventilating system with a capacity of 1,500 cubic feet per minute. In the north division of the city, occupying the property on the west side of North Clark street, between Deversey boulevard and Dewey court, H. C. Siebert is erecting a moving picture and vaudeville theater that will be run under his name. The building will cost about $62,000 and will be ready for business about October 15.

Cincinnati, Ohio.—The Majestic Theater, on Vine street, is being remodeled and redecorated. The seating capacity will be about 1,300 and it will be under the management of Isaac Libson, who controls the Ribon.

Interlaken, N. Y.—The moving picture show in Hasaad Hall has reopened and will be under the management of the proprietor of the building.

New York City.—A new moving picture theater is being erected on Westchester avenue, near Taylor street. Moving pictures and vaudeville will be the features.

Orange, N. J.—Another unsuccessful effort to secure a permit for the opening of a moving picture theater at Forest street and Oakland avenue for negroes, was made. It was refused by the Mayor of Orange.

Reading, Pa.—Rodo R. Zeitz, who has been manager of the palace theater at 734-736 Penn street for some months, has retired having accepted the management of the Easton Theater.

Brooklyn, N. Y.—A new moving picture theater is being erected at 404-406 Gates avenue, near Nostrand, which will cost the proprietors about $25,000.

Baltimore, Md.—Application has been made for the erection of a moving picture theater at 1405 North Broadway, for David Newman. The construction, when completed, will cost about $3,000.

Wheeling, W. Va.—The Palace Theater will open again within a week or so and will continue running moving pictures and illustrated song slides.

Marquette, Mich.—D. E. Rice and Charles Skoff, managers of the Rice Moving Picture Theater, will open another amusement house in Negaunee, on the Quayle block, South Main street.

Philadelphia, Pa.—This city is to have six new moving picture and vaudeville theaters built within the next four months. The proprietors will be the Great Northern Theatrical Company.

Camden, N. Y.—Henry Wood has taken the management of a moving picture theater here.

Marietta, Ohio.—The Star Theater, formerly owned and operated by A. L. Walt, has been purchased by T. McCune, of the Theatorium.

Kenosha, Wis.—Plous Bros., proprietors of the Union Dye Works, have filed arrangements for the erection of a new moving picture show on Market street, which will be ready by September 15. The theater will be able to seat about 1,000 people.

Hutchinson, Minn.—Walter Swanson has bought the interest of Herman Kleeman in the Grand Moving Picture Theater.

Tulsa, Okla.—A new moving picture theater has opened up at 118 South Boston avenue. It is known as the Isee and is managed by [illegible].

Ardmore, Okla.—The Kress Company will open a new moving picture show here.

Longmont, Col.—C. D. Stoddard & Co. will open a new moving picture theater in the Stoddard building.

Tunkhannock, Pa.—Borden Bros. are making arrangements to erect a new moving picture theater here.

Buffalo, N. Y.—Wm. J. B. Hess is planning the erection of a new moving picture theater to be located at 854 Clinton street.

Harrisburg, Pa.—Major John T. Essenigen is planning the erection of a new moving picture theater at 1205 North Third street.

Ashland, Ohio.—C. B. Clark and High Cameron are preparing to open a new moving picture show here, to be known as the Colonial Theater.

Reading, Pa.—D. Youse is preparing to open a new moving picture theater here. It will be known as the Black Cat.

Nampa, Idaho.—D. J. Decker has sold the Orpheum Theater here to P. W. Alexander and C. W. Tuchamy.

Ramona, S. D.—Joseph Felker has opened a new moving picture show here.

Le Mars, Iowa.—G. M. Solon has purchased the White Theater here from Van Dalfsen & Fowler.

Champaign, Ill.—L. R. Mathews is preparing to open a new moving picture theater at 69 North Neil street.

Philadelphia, Pa.—Edward F. Fowler is figuring on plans for the erection of a new moving picture theater here.

Easton, Ill.—C. G. Bowman and Earl Furrer are preparing to open a new moving picture theater here.

Columbia City, Ind.—J. T. Belger has sold the Red Mill Theater here to S. H. Randall.

Franklin, N. H.—Herbert A. Mann has purchased the Pastime Moving Picture Theater here and has opened same for business.

Portsmouth, Ohio.—J. C. Gerkin has been awarded the contract for the erection of the new theater for the Columbia Vaudeville and Moving Picture Association.

Chicago, Ill.—John Duncan has prepared plans for the erection of a new vaudeville and moving picture theater to be located on North Clark street, near Wellington; cost, $65,000.

Ogden, Utah.—David Maule is erecting a new moving picture theater on Twenty-fifth street.

Libertyville, Iowa.—Mr. Stapleton will open a new moving picture show here.

Tunkhannock, Pa.—P. R. Borden and Theodore Borden will erect a new moving picture theater here.

South Bend, Ind.—William Reider has sold the Star moving picture show here to Ezra Rhoades.

Jacksonville, Fla.—The Pastime Theater, formerly under the proprietorship of C. D. Jackson and A. B. Hoyt, has been purchased by Gonzales & Pryor.

Savannah, Ga.—The Southern Amusement Company is to give this city another moving picture theater, which will be erected at 28 Broughton street, East, and will be able to seat about 300 to 500 patrons.

New York City.—A new moving picture theater is being erected at 39 Spring street which will cost the proprietor, John Gardner, about $10,000.

Adams, Mass.—The New Park Theater, located in the Haworth block, has opened under the management of James Sullivan.

Tilton, Mass.—Herbert Mann, who has been operating a picture theater in Springfield, Mass., for some time, has leased the Pastime Theater, in Hills block, this city, and expects to open it within a week or two.

Waterbury, Conn.—Harry M. Gale has completed arrangements for the conversion of the Opera House into a high-class picture palace.

South Range, Mich.—The Royal Theater will be located in the Kaleva temple, a Trimountain avenue, about September 1.

Hartford, Conn.—The Pastime Moving Picture Theater, on Main street, has again changed managers. R. E. Holbrook will take full control of it now.

Putnam, Conn.—Klebart & Steinberg, managers and proprietors of the Bradley Theater, will relinquish their interest to Samuel Morrell.

Revelier, N. Y.—Wm. Morris has transferred his lease on the American Music Hall to a moving picture company of Massachusetts.

Ottawa, Ill.—S. C. Gay will erect a new vaudeville and moving picture show here.

Philadelphia, Pa.—Daniel S. Basler is taking estimates for a one-story moving picture theater to be erected at Forty-ninth and Yokum streets.

Hutchinson, Kan.—C. B. Yost has purchased a [illegible] Elite Moving Picture Theater [illegible] J. S. Martin.

New York City.—A new moving picture theater [illegible] at 39 Spring street.

Sapulpa, Okla.—Barnett Brothers have leased [illegible] a new moving picture theater on Dewey street.

Sedalia, Mo.—Manager Capps has opened the Electric Theater.

Jacksonville, Fla.—G. F. Gonzales and J. F. Pryor [illegible] the Pastime Theater, formerly conducted by Jackson and A. B. Hoyt.

Little Rock, Ark.—H. L. Remmel is planning to [illegible] moving picture theater here.

Peoria, Ill.—Wilkins & Avery are planning the erection of a new vaudeville theater.

Monmouth, Ill.—Fred Harris has decided to open a moving picture theater here.

Toledo, Ohio.—J. C. Karg has completed arrangements for a new moving picture theater to be located on the East Side.

Port Arthur, Tex.—Captain Troxel is preparing to erect a modern vaudeville theater here.

Cayuga, Minn.—J. W. Hall is preparing to open a moving picture house here.

New Britain, Conn.—Charles Prevedelo has purchased from D. Levin and E. Corpellian the Bijou Theater.

Rochester, N. Y.—The Family Theater has changed hands and in the future will be known as the Orpheum. The new lessees are W. J. Berg and F. A. Mozel.

Holyoke, Mass.—Thomas Marion has purchased the Lyric Theater, at 319 High street.

Peoria, Ill.—The Columbia Theater is a new picture house which opened at 209 South Adams street.

Jacksonville, Fla.—The Grand is a new picture house at Main and Forsyth streets. It is operated by H. B. Montgomery.

Ishpeming, Mich.—D. E. Rice has leased the Quayle block here, and will convert it into a moving picture theater.

Ottawa, Kans.—C. J. Clark is making arrangements to reopen the Crystal Vaudeville and Moving Picture Theater here.

Wichita, Kans.—Messrs. Snodgrass & Mackey have opened a new vaudeville theater here. It is known as the Colonial.

Blooming Prairie, Minn.—Fern Thurston, D. E. W. Cooley and Henry Nelson have decided to open a new moving picture theater here.

Napoleon, Ohio.—Mr. Ed. Lind has purchased the Star Theater here, and will make several improvements.

Sheldon, Iowa.—Nacks Hastings has purchased the Airdome Theater from McKelip & Norlawig.

Salisbury, Va.—The Philadelphia Amusement Company has been incorporated with a capital stock of $50,000. The incorporators are M. L. Jackson and others.

Fresno, Cal.—The Fresno Theater Company is making arrangements to erect a new $10,000 vaudeville and moving picture theater here.

Blandinville, Ill.—Messrs. Perrine & Chambers have purchased the Airdome from M. Bayless.

Rock Island, Ill.—A. W. Crimmins will erect a $30,000 vaudeville and moving picture theater at Eighteenth street and First avenue.

Ottawa, Ill.—George H. Holcomb will open a new moving picture show in the opera house here.

West Chicago, Ill.—Mr. Allen is making arrangements to open a new moving picture show here.

Farmington, Iowa.—H. N. Taylor has opened a new moving picture theater here.

Lansing, Mich.—Messrs. McClure & Berger have opened a new moving picture theater here.

Cincinnati, Ohio.—The United States Amusement Company has been incorporated with a capital stock of $50,000. The incorporators are Frank J. Norris, David Wise, Robert Masters and others.

Chester, Pa.—Felix Isman is planning to erect a new moving picture theater here.

Fort Worth, Tex.—The Lone Star Amusement Company has been incorporated with a capital stock of $4,900. The incorporators are E. N. Burne, L. M. Mitchell and W. D. Reynolds, Jr.

Baltimore, Md.—Adam Leicht will erect a new moving picture theater at 1741 East Baltimore street.

New York, N. Y.—Architect Thomas W. Lamb has prepared plans for a moving picture theater at 747 Tenth avenue, for John D. Rockefeller, Jr.

Reading, Pa.—Frank D. Hill is making arrangements to open a new moving picture show here, to be known as the New Lyric Theater.

Gibson City, Ill.—Louis Bulger and W. Eggleston will open a new moving picture show at Bement.

Lewiston, Ill.—J. F. Knock will open a new moving picture show in the Fulton block.

Baraboo, Wis.—A. B. Robbins has sold the Orpheum Moving Picture Theater to A. G. Malley and C. A. Bentz.

Pasadena, Cal.—The Pasadena Realty Company has commenced the erection of a new vaudeville theater at Colorado and De Lacey streets.

NEW INCORPORATIONS.

St. Louis, Mo.—The Rose Amusement Company. Capital, $5,500. Directors: Graham F. Weller and Henry M. Breckstedt.

St. Louis, Mo.—Manhattan Amusement Company. Capital, $15,000. Directors: Orion S. Miller, George F. Monk and Alfred Bertrand.

LICENSED RELEASES.

BIOGRAPH.

July 4—The Purgation (Dr.).....988
July 7—A Midnight Cupid (Dr.).....997
July 11—What the Daisy Said (Dr.).....987
July 14—A Child's Faith (Dr.).....986
July 18—A Flash of Light (Dr.).....998
July 21—As the Bells Rang Out (Dr.).....457
July 21—Serious Sixteen (Com.).....535
July 25—The Call to Arms (Dr.).....994
July 28—Unexpected Help (Dr.).....968
Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998

EDISON CO.

July 15—How Bumptious Papered the Parlor (Com.) 820
July 19—The Old Love and the New (Dr.)....995
July 22—A Frontier Hero (Dr.).....
July 22—Lazy Farmer Brown Comedy (Com.)...
July 26—Peg Woffington (Dr.).....990
July 29—An Unexpected Reward (Dr.).....750
July 29—Bumptious as an Aviator (Com.).....250
Aug. 2—With Bridges Burned (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Dr.).....1000
Aug. 5—U. S. Submarine "Salmon" (Edu.)...325
Aug. 5—The Moths and the Flame (Com.)....675
Aug. 9—The Lady and the Burglar (Dr.).....950
Aug. 12—The Attack on the Mill (Dr.).....1000
Aug. 16—His New Family (Dr.).....1000
Aug. 19—How the Squire Was Captured (Com.)
Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990

ESSANAY FILM CO.

July 2—The Bad Man's Last Deed (Dr.).....1000
July 6—The Other Johnson (Com.).....
July 6—A Darling Confusion (Com.).....
July 9—The Unknown Claim (Dr.).....
July 13—An Advertisement Answered (Com.)..
July 16—Trailed to the West (Dr.).....
July 20—The Thief (Dr.).....992
July 23—The Desperado (Com.).....1000
July 27—A Fair Exchange (Com.).....635
July 27—A Personal Matter (Com.).....344
July 30—Broncho Billy's Redemption (Dr.).....950
Aug. 3—Mulcahy's Raid (Com.).....550
Aug. 3—A College Chicken (Com.).....448
Aug. 6—Under Western Skies (Dr.).....1000
Aug. 10—Up-to-Date Servants (Com.).....827
Aug. 13—The Girl on Triple X (Dr.).....950
Aug. 17—The Count that Counted (Com.).....975
Aug. 20—The Dumb Half Breed's Defence (Dr.)
Aug. 24—Take Me Out to The Ball Game (Com.) 990
Aug. 27—The Deputy's Love (Dr.) .....
Aug. 31—You Stole My Purse (Com.).....475
Aug. 31—Who's Who (Com.).....525
Sept. 3—The Millionaire and the Ranch Girl...987
Sept. 7—A Dog on Business (Com.).....940
Sept. 10—An Indian Girl's Awakening (Dr.)....854
Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455

KALEM CO.

July 6—The Hero Engineer (Dr.).....915
July 8—Attacked by Arapahoes (Dr.).....880
July 13—Grandmother (Dr.) 985
July 15—Corporal Truman's War Story (Dr.)..910
July 20—Haunted by Conscience (Dr.).....995
July 22—Brave Hearts (Dr.).....900
July 27—A Daughter of Dixie (Dr.).....900
July 29—Pure Gold (Dr.).....960
Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972

LUBIN MFG. CO.

June 30—Faith Lost and Won.....960
July 4—His Child's Captive (Dr.).....950
July 7—Ferdie's Vacation (Com.).....950
July 11—The Highbinders (Dr.).....635
July 11—The Almighty Dollar (Com.).....350
July 14—The Adopted Daughter (Dr.).....980
July 18—Rosemary for Remembrance (Dr.)....960
July 21—John Graham's Gold (Dr.).....925
July 25—The Stepdaughter (Dr.).....900
July 28—Wife's Mamma (Com.).....870
Aug. 1—Three Hearts (Dr.) 960
Aug. 4—Ah Sing and the Greasers (Com.)....840
Aug. 8—The Heart of a Sioux (Dr.).....980
Aug. 11—A Change of Heart (Dr.).....970
Aug. 15—The District Attorney's Triumph (Dr.).775
Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990
Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990

GAUMONT.

G. Kleine.

Aug. 2—An Ancient Mariner (Com.).....431
Aug. 2—The Ace of Hearts (Dr.).....554
Aug. 6—The Lord's Prayer (Biblical).....470
Aug. 6—Teneriffe, the Gem of the Canaries (Scenic) 505
Aug. 9—Picturesque Waters of Italy (Scenic).417
Aug. 9—The Water Cure (Com.).....448
Aug. 13—Entombed Alive (Dr.).....880
Aug. 13—Drifts of Snow in Chamonix Valley (Scenic) 105
Aug. 16—The Estrangement (Dr.).....657
Aug. 16—Across Russian Poland (Scenic).....338
Aug. 20—Refusing a Mansion.....581
Aug. 20—Buying a Mother-in-Law (Com.).....374
Aug. 23—Neighbors or Yvonne's Sacrifice (Dr.)..486
Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrenees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486

URBAN-ECLIPSE.

G. Kleine.

July 13—The Wicked Baron and the Page (Dr.).570
July 13—The Moonlight Flitting (Com.).....415
July 20—Through the Enemy's Line (Dr.).....550
July 20—Pekin, the Walled City (Scenic).....440
July 27—The Art Lover's Strategy (Dr.).....580
July 27—Mexican Domain (Scenic).....325
Aug. 3—Witch of Carabosse.....630
Aug. 3—Camel and Horse Racing in Egypt (Scenic) 355
Aug. 10—The Silent Witness (Dr.).....540
Aug. 10—On the Banks of the Zuyder Zee, Holland (Scenic) 378
Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525

G. MELIES.

July 7—The Little Preacher (Com.).....950
July 14—The Golden Secret (Dr.).....950
July 21—A Postal Substitute (Dr.).....950
July 28—The Woman in the Case (Dr.).....950
Aug. 4—Mrs. Bargainday's Baby (Com.).....950
Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950

PATHE FRERES.

Aug. 5—No Rest for the Weary (Com.).....361
Aug. 6—The Latest Fashion in Skirts (Com.)..715
Aug. 6—Fiftieth Anniversary of Yokohama, (Scenic) 243
Aug. 8—Troubles of a Flirt (Dr.).....776
Aug. 8—Jewish Types in Russia (Edu.).....207
Aug. 10—Her Photograph (Com.).....623
Aug. 10—The "Ibis" (Edu.).....374
Aug. 12—The Red Girl and the Child (Dr.)....925
Aug. 13—Oliver Twist (Dr.).....928
Aug. 15—Max Has to Change (Com.).....476
Aug. 15—Back to Life After 2,000 Years (C.)..462
Aug. 17—A Cheyenne Brave (Dr.).....938
Aug. 19—A Short-Lived Triumph (Com.).....794
Aug. 19—The Eriks (Com.).....197
Aug. 20—The Shepherd's Dog (Dr.).....699
Aug. 20—A School in New Guinea (Scenic)....285
Aug. 22—A Miscalculation (Com.) 554
Aug. 22—Butter Making in Normandy (Educ.)..440
Aug. 24—Troubles of a Policeman (Com.) 810
Aug. 24—Scenes in Norway (Scenic) 154
Aug. 26—The Lover's Well (Dr.) 985
Aug. 27—The Castaway's Return (Dr.) 633
Aug. 27—How Jack Won His Bride (Com.).....354
Aug. 29—Memento of the Past (Dr.).....636
Aug. 29—Kids Will Be Kids (Com.).....361
Aug. 31—Advertising for a Wife (Com.).....915
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).302
Sept. 3—Maggie Hooliban Gets a Job (Com.)...930
Sept. 5—Who Is Boss? (Com.).....216
Sept. 5—Zoological Gardens in Antwerp (Sc.)..741
Sept. 7—The Gambler's Wife (Dr.).....975
Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990

SELIG POLYSCOPE CO.

July 25—A Mad Dog Scare 990
July 25—A Sleep-Walking Cure (Com.).....810
July 28—The Cowboy's Stratagem (Dr.).....995
Aug. 1—Her First Long Dress (Com.).....640
Aug. 1—Shrimps (Edu.).....360
Aug. 4—The Law of the West (Dr.).....1000
Aug. 8—Forgiven (Dr.).....995
Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000

VITAGRAPH COMPANY.

July 22—Davy Jones and Capt. Bragg (Com.)..935
July 23—Hako's Sacrifice (Dr.).....995
July 26—Uncle Tom's Cabin—Part I. (Dr.).....935
July 29—Uncle Tom's Cabin—Part II. (Dr.)...1000
July 30—Uncle Tom's Cabin—Part III. (Dr.)..
Aug. 2—An Unfair Game (Dr.).....990
Aug. 5—The Wooing O't (Com.).....980
Aug. 6—Her Mother's Wedding Gown (Dr.)..1015
Aug. 9—The Death of Michael Grady (Com.).935
Aug. 12—Mrs. Barrington's House Party (Dr.).977
Aug. 13—The Turn of the Balance (Dr.).....980
Aug. 16—Daisies (Dr.) 995
Aug. 19—Back to Nature (Dr.).....970
Aug. 20—Under the Old Apple Tree (Com.)....995
Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990

This Sign Signifies Success

(This cut shows a sign made in a few minutes.)

With interchangeable imported composition block letters program can be changed in a few minutes. Same frame can be used for posters, etc.
It is bound in brass, protected by glass, durable in construction and is a ornament to the

THEATRE LOBBY

Economical and serviceable.
Write for information.

Filmlogue Company of America
315 Dearborn Street Chicago, Ill.

CLASSIFIED ADVERTISING.

THEATERS FOR SALE.

FOR SALE—Paying Theater, centrally located in Syracuse. Owner going to California. Address, SYRACUSE, care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—A quantity of Negatives—Foreign and American. Address, NEGATIVES, care Moving Picture World.

FOR SALE—Hallberg Alternating Current Economizer brand new, cheap. Apply after 2 P. M. KAEMPNER, 525 Grand street, Brooklyn, N. Y.

SITUATION WANTED.

ORTHO FILM CO. re-develops, cleans, restores, tints, tones and colors old or new films, makes film titles. Work done at your own exchange, if desired. Hochstetter's processes. ORTHO FILM CO., 2751 W. Division street, Chicago, Ill.

WANTED to buy a lot of second-hand films in fair condition. Independent or Association. Must be cheap. Send list and state price in first letter. Write R. N. BLAIR, Gen. Del., Greensburg, Pa.

AT LIBERTY—First-class operator, six years' experience, sober and reliable. Massachusetts and Connecticut licenses. Best of references; age 33. E. A. HALL, 50 Columbia street, Swampscott, Mass.

AT LIBERTY—Operator, thoroughly competent, splendid references, electrical and mechanical experience. New York and Connecticut licenses. EXPERIENCED, care Moving Picture World.

WANTED position as Manager of first-class Vaudeville and Picture Theater. Fifteen years' experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address, MANAGER, 54 So. Russell street, Boston, Mass.

HAVE TWO respectable, refined lady singers, moving picture theater New York City or immediate vicinity. Salary, twelve to sixteen dollars. MME. DORA WILEY-TENNIS, Studio, 116 W. Eighty-fourth street, New York.

SINGER of experience and ability wishes work at once. Will make good. Salary agreeable. Go anywhere. References to late manager if required. Address ROBERT TOURNIER, 21 Meadows street, Rutland, Vt.

WANTED—First-class moving picture producer, capable and with good experience. Give full particulars. PRODUCER, care Moving Picture World.

Admission Tickets
Printed to Your Own Copy
Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c. 500 M. 9c. 1 million 7½c. **Stock Tickets, all colors, Admit One,** 6 M. $1.00, 12 M. $1.50, 24 M. $2.25, 50 M. $3.50, 100 M. $6.00.
Cash with order. Send for trial order.
Oppenheimer Printing Co. Cincinnati, O.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.

Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

LEADING

all others in the production of the highest quality, most humorous comedy films, you cannot afford to miss any issue of the Essanay Company's famous Wednesday release. Book this scream comedy.

RELEASE OF WEDNESDAY, SEPTEMBER 7

"A DOG ON BUSINESS"

(LENGTH, APPRO. 940 FEET)

Order the Poster for This Reel

Scene from "A DOG ON BUSINESS"

SUPERIOR PHOTOGRAPHY

Your picture patrons are becoming more critical of the fine points of the films you show. Good photography pleases them. The excellent photography of our Western product is a feature worth considering. Book this Western Indian drama and note the clean-cut, perfect photography.

RELEASE OF SATURDAY, SEPT. 10

AN INDIAN GIRL'S LOVE

(LENGTH, APPROX. 1000 FEET)

WITH YOU NEXT WEEK
HANK AND LANK Beginning a series of the funniest comedy pictures ever produced.

Posters for Every Reel at Your Exchange

The Essanay Guide Prints Essanay News WRITE FOR IT

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St. | 435 N. Clark St. CHICAGO, ILL. | **BERLIN** 35 Friederich Str.

SELIG OFFERS FOR SEPT. 8

"Jim, the Ranchman"

A Western Rural Subject of Unusual Merit.

Length About 1000 Feet. Code Word **JIM.**

SEPT. 12

"Little Boy"

A Beautiful Home Story.

Length About 1000 Ft. Code Word **BOY.**

Selig Polyscope Co. CHICAGO, U.S.A. **45-47-49 Randolph Street**

SEPT. 15

"The Schoolmaster of Mariposa"

A Dramatic Love Story, told among the mountains of California.

Length 1000 Ft. Code Word **MARIPOSA**

SEPT. 19—2 ON 1

"Bertie's Elopement" and "Big Medicine"

2 Up to the Minute Comedies.

Combined Length About 1000 Ft.
Code Word **ELOPEMENT** and **MEDICINE.**

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

SWAAB FILM SERVICE CO., Inc.
338 Spruce St. Philadelphia, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Moving Picture Machines

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

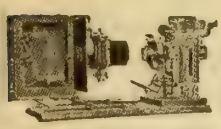
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

INFORMATION

Upon all Matters Pertaining to the Motion-Picture Business

CHARGES MODERATE

ALAN J. BACHRACH
P. O. Box 38 Washington, D. C.



For Sale—1,000 ft. reels film, $5 to $25 per reel; Lubin, Power's, Edison machines, $35 to $60; new, $100; Professional Stereopticon, $20; model B gas outfits, $25; song sets, $1; odd slides 5c

For Rent—6,000 ft. film, one shipment, $6; 12,000 ft. $12. Will buy, gas outfits, machines, tents, film.

H. DAVIS - - - Watertown, Wis.

Jeffries - Johnson

FIGHT SLIDES TAKEN AT THE RINGSIDE AT RENO . . .

20 slides with poster $6.00
CASH WITH ORDER

J. FRISH
138 East 14th Street, New York, N. Y.

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

CHEAP

Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Edison 1 Pin Machine For Sale
Costs $175. My price $85 complete
Shipped for examination on receipt of $10.00
J. FRISH, 138 East 14th Street : New York

EASY, "Maud"; Stop your kicking. For $1.10 you can get any four of our high class Announcement Slides. We've got 'em. Say catalog. It's yours.
NIAGARA SLIDE CO., Lockport, N. Y.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

SONG SLIDES FOR RENT

5c Per Set Per Day

SEND FOR CATALOGUE
EXCELSIOR SLIDE CO.
138 E. 14th Street . New York

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET Guaranteed Against Brittleness

WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

Independent Film Stories.

SALES COMPANY FILM D'ART.

THE TEMPTATION OF SAM BOTTLER. This is a drama of the race track, in which a jockey overcomes temptation and rides his mount to victory. The Viscount of Stalnville has entered his thoroughbred "Griffon," in the Derby. He is delighted with the condition of the horse at a practice run, and backs the animal heavily to win. The sporting journals learning of the excellence of the horse predict its winning. Guy, a bookmaker, has plunged stoutly against "Griffon" and fearing disaster sends his friend Pannequin to corrupt Sam Bottler, offering the $10,000 to hold the horse, but the proposition is indignantly refused. That evening Bottler loses $4,000 at baccarat, and is loaned the money by Pannequin. At the race track the Viscount is seen giving his last instructions to the jockey and after his departure Pannequin sneaks into the paddock and proposes that in consideration of excusing the $4,000 debt Bottler lose the race. Bottler, moneyless, accedes to this. The trainer, however, who has overheard the plot, recalls Bottler to a sense of his duty, and he is overcome with remorse. Astride of his horse he makes a sensational ride, winning the race by several lengths. Pannequin, furious at the frustration of his plot, upbraids Bottler, but is expelled from the track. The Viscount handsomely rewards the jockey, who is thus relieved of financial embarrassment.

NEW YORK MOTION PICTURE CO.

BISON.

A TRUE INDIAN BRAVE.—Frontier life was hazardous. Affording, as it did, a safe retreat for criminals of all countries, the honest pioneers were compelled to punish crimes summarily in order to check the recklessness of the desperadoes with which the West was infested. Slight circumstances oft times sent a man to his doom, and in this swift meeting of justice the innocent frequently suffered. This playlet shows the narrow escape of a man and woman from the avenging hands of cowboys who thought them guilty.

Two cowboys who have imbibed freely and unwisely meet a pretty little Indian girl fishing. Bob tries to kiss her while Jack looks on and laughs. The girl struggles with Bob and becoming alarmed at his boisterous attentions strikes him with a large stick. As he falls unconscious to the ground Jack rushes toward her but she holds him at bay with the club. At this moment the girl's Indian sweetheart arrives on the scene and leaps upon the white man who draws a knife. A terrific struggle ensues and the Indian forces the knife against the cowboy, who falls to the ground. The Indians make their escape and Jack staggers to the bar room where a crowd of the boys are, and wildly tells them that Bob is killed and he wounded. The Indians are captured and thrown in jail, but the red man overcomes the jailor, releases the girl and together they flee again. Overtaken once more, the boys are about to deal summarily with their captives when Bob and Jack come up and manfully admit the fault was their own. The lovers are released, Jack holds his wounded arm, Bob rubs his sore head and the vanquished jailor his sore throat, amid the laughs of the crowd.

WESTERN JUSTICE.—The horse is largely responsible for the advance of civilization in America. Upon his sturdy limbs and trusty back depended the life of the hardy pioneers. For this reason the theft of a horse was regarded as a heinous crime, for which capital punishment was but meet.

In this story Beb and Edna indulge in lariat play. She runs away and he casts his rope, pinioning her arms to her side. She laughingly capitulates, and turns her fact expectantly toward him for the kiss which he tenderly bestows. A typical western corral is shown, with the cowboys lassoing and saddling their mounts, after which they ride out on the range. A vagabond arrives, astride of a sorry looking animal, who ropes the best horse at hand and makes away with it. Edna has witnessed the deed, mounts her horse and dashes off to sound the alarm. The cowboys take up the pursuit, the terror-stricken thief using whip and spur to outdistance his avenging pursuers. Nearer and nearer they come, however, and finally a lariat settles over his shoulders and he is jerked to the ground and swift justice meted out. The boys ride gravely back to the ranch where they discuss in hushed tones the unpleasant duty they have been compelled to perform.

AMBROSIO.

THE CAPRICE OF A DAME.— The coquettish impulse of a lady nearly ended a beautiful romance and brought grief to the hearts of a shepherd and his sweetheart. During a festival, in which the simple-minded peasants are seen in gala attire, enjoying themselves with carol and dance, the lady of the manor, with her suite, mingles with her subjects. She is struck with the appearance of a handsome young shepherd, and in a spirit of mischief whispers in his ear asking him to call on her that evening. The simple young fellow is overcome with pride and immediately becomes infatuated with the grand dame. He calls at her castle and is ushered into her presence. She amuses herself with his simple love-making, and he departs obsessed with the idea that he has won her heart. He is thunder-struck the next day upon meeting her to be greeted with a disdainful laugh. Wildly he follows her and demands an explanation. A little remorseful, she throws him a purse of gold, which he passionately throws into the stream, and seeks solace with his flock. He meets his sweetheart whom he had forgotten in his infatuation, weeping bitterly, and realizing his true love for her longs to take her into his arms and comfort her. He fastens a wreath of flowers around the neck of a little lamb and pushes it toward her as a message of love. This pretty little ruse wins her forgiveness, and soon the sorrows of the lovers are forgotten in the sweet consciousness of their manifested affections.

FRICOT HAS LOST HIS COLLAR BUTTON.— Fricot is dressing hastily and cannot find his collar button. In his mad search the furniture and crockery suffers, which arouses the anger of the housekeeper who handles him with no gentle hands. The button is found in a button hole of his collar.

CHAMPION.

A WILD GOOSE CHASE.—Nell Brinkley's mother says she (Nell) shall marry whom she chooses, and Nell's father says she will marry whom he chose. Nell chooses Tom Downey and her mother approves of her selection. But unfortunately her father's choice is William Mason, who Nell dislikes very much. Both young men present her with an engagement ring, but before Bill gets to the house Nell is already wearing the one presented by Tom. Bill makes an awful holler about it to her father and the old man orders Nell to accept Bill's and return Tom's ring. She weepingly returns the one, but positively refuses to accept the other. A violent scene is about to ensue, when Mrs. Brinkley's maiden sister puts in an appearance and for the moment quells the storm. She is accompanied by the parson. Tom and Nell soon corner his reverence and try to persuade him to marry them despite the paternal objections. The parson will not, however, give ear to their protestations. Therefore, through sheer force of necessity, the young couple, aided by the mother, concoct a scheme whereby they hope to outwit the father and the objectionable suitor. Nell writes five letters and with the delivery of them begins a wild goose chase. The parson receives one, asking him to call at the ranch on urgent business. The father gets one, presumably from the parson, requesting his presence at the parsonage at once on an important matter. Bill, the persistent, though unwelcome, lover, also receives a note telling him to hurry to the ranch. Mrs. Brinkley comes in for one, too, telling her to hurry to her husband's aid. The fifth letter reaches the old maid imploring her to come to her sister at once on a very serious matter. The father calls at the parsonage, only to be told by the housekeeper that the parson had been called to the ranch. Bill calls at the ranch in time to see a woman on horseback riding away from the house: thinking it is Nell, he starts after her, fearing she is about to elope. The father, in a furious rage, returns home in time to see a cowboy running after his daughter. He thinks it is Tom and his daughter eloping and he starts in pursuit. In the meantime, Nell, who has loaned her coat to aunty for the occasion, calls in her mother, who has been in hiding, and her brother Jack. Then Tom brings in the parson, who has no alternative but to marry the intrepid young lovers. The runaway trio enter at the finish and glower in helpless fury at the smiling and married youngsters. The poor old maid, seeing how she has been made an unconscious instrument for the accomplishment of the plan, begins to wail about her reputation, and to soothe her and satisfy all concerned, except Bill, the old man makes Bill marry her and the old maid's sadness is changed to joy. This bids fair to be the funniest Western comedy ever put forth in the independent market. You must get it so as to fill a long felt want.

NESTOR

THE MOONSHINER'S DAUGHTER.—"A Revenuer!" The one word that strikes terror to the heart of the moonshiner. So that a stranger who wanders too near the vicinity of the illicit distiller is apt to receive a gentle warning in the form of a bullet that he is on dangerous ground. It was one of these "warnings" that Frank Parmeley had received from the Nelsons, father and Son, when Nance Nelson met him and after satisfying herself that he was not a revenue officer took him to their cabin, dressed his wounds and was about to advise him to profit by the lesson when she became aware of a face in the window. It was that of her sweetheart, Jack Geering, although this she did not learn until he came to her aid in preventing her brother Jim from again firing upon the retreating form of the stranger. As a result of his interference, however, Jack was ordered from the place, but this did not keep him from calling whenever he found the coast clear. Nance would not have had him otherwise, still the young mountaineer's masterful manner of wooing led her to believe he might think her too easily won; and as a consequence, when a few days later he attempted to put his arm about her the girl feigned anger and ran into the house. This piece of coquetry, however, came near turning out rather seriously, for at that moment Frank Parmeley appeared with a book and a box of candy for the young lady, but upon meeting the stern glances of Jack hastily remembered a previous engagement, while Nance, [illegible] angry at his cowardice, threw his present after him. [illegible] to dart [illegible] that Bob Nelson may return to find her again upon his premises and [illegible] allowed to depart with nothing [illegible]. Nance knew from her father's tone that [illegible] be the last. It was small wonder then that she turned pale with excitement when a couple of days later she heard an [illegible] and looking earnestly through the [illegible] and getting their rifles in readiness. As her father passed into the house she managed to slip the gloves from his pocket and as she looked her worst fears were realized. It was Jack coming up the mountain. When her father had loaded a few moments before it had not been Jack but Frank Parmeley in disguise. Ignorant of this Nance stepped to the window stood by her father and with a quick click knocked off the hammer rendering the weapon useless. Then with presence of mind she diverted his attention while she took the revolver from his holster and tossed it into a clump of bushes. And this was very fortunate for Jack, for scarcely had Nance started down the mountain to warn her sweetheart than the valley men came straggling on for seeing the Nelsons' light, although they were powerless to harm one until they could get into the house for other weapons he took to his heels and only stopped to beg protection of the lovers. Being assured that he was not a revenuer and not wishing to see innocent blood shed, Jack commanded the lover-stricken man to lie down while he fired a shot in the air, and as the father and son came hurrying up declared that they had arrived too late. It so pleased the Nelsons that Jack had sided with them that they at once gave him their hands and all enmity was at an end, while Frank, as soon as they were safely out of sight, lost no time in making good his escape.

ECLAIR.

BETWEEN DUTY AND HONOR.—Col. Delort, one of Napoleon's trusted officers, is allowed to retain his office after the Emperor's downfall. He gives a reception to the officials of the new administration and their wives, which reception is attended by the Attorney of the new ruler. The Colonel discovers the latter paying attention to his wife, whom he orders out of the room, and challenges the other to a duel to death, to which the Attorney agrees. Before this duel, the Attorney receives a letter from the King ordering the arrest of Delort for conspiracy. He gives orders to his men, and the Colonel is brought before him. Delort sneeringly accuses the Attorney for cowardice. The insult rankles, and the Attorney signs an order for the release of his antagonist, and meeting him, tells him that he has betrayed his duty by doing so, but that he can now fight him. An impressive scene shows the meeting in the early morning. The first shot wounds the Colonel fatally, and he sinks to the ground, but demands a second shot, and with this, kills his rival. The wife rushes to the spot, to find both men dead.

YANKEE

CAPTURED BY WIRELESS.—The wireless telegraph has proved a boon to civilization in ways not anticipated when first exploited. It has not only overcome space and time, but has been the means of saving lives at sea which otherwise would have added numerous marine disasters to the long list already recorded. But in addition to this it has closed the door of escape to criminals who otherwise might have avoided the punishment of their crime.

From the robber baron to the present day criminal it is a long step, but history proves that the suppression of crime is largely due to the fact that with the progress of the times it is becoming more difficult for the criminal to avoid capture. Thus the wireless telegraph adds another link in the chain that will, let us hope, eventually prevent all crime.

These conditions are what saved an innocent man from suffering shame and imprisonment for a crime which he did not commit and proved the undoing of a misguided fool and the trusting stenographer who accompanied him disguised as a boy.

ATLAS.

ANIMATION POWDERS. Stories of men who devote their lives to inventing means of making others happy are always welcomed by the reading public on account of their rarity.

The forthcoming Atlas release portrays the success of a philanthropic chemist who discovers a wonderful powder which when sprinkled on the person of anyone produced a delightful feeling of exhilaration and animation.

The antics of a large number of people under the influence of the professor's magic powder in the hands of a mischievous youth are laughable in the extreme.

All classes, ages and conditions are treated alike, the results being similar.

The subsequent capture of the youth after his pranks have almost demoralized the entire village and the punishment meted out to him by his victims adds to the humor of the film.

MONKEYSHINES.—The escape of a huge chimpanzee from Bostock's at Coney Island and the havoc wrought by this near-human member of the

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

INTERNATIONAL
FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in
SECOND HAND FILMS
in the United States

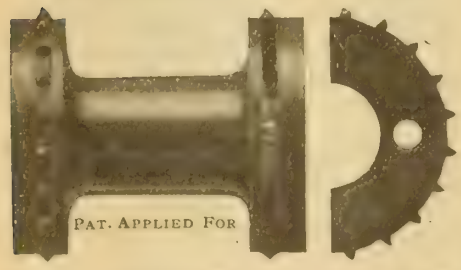
Texas Exhibitors Attention!

Good film service with lithographs
Song Slides and Records

UNIQUE FILM SERVICE

1013 TEXAS AVENUE, HOUSTON, TEXAS

HERE IT IS



TWO SPROCKETS IN ONE

Interchangable Sprocket Disk. Simple as A.B.C. If you have trouble with your Sprockets, replace them with our Interchangable Sprocket Disk. If your exchange is unable to adjust this Sprocket, then send it direct to us. Write for circular and prices. For territory, communicate at once with

Interchangable Sprocket Co.
Tel. 1922 Mad. Sq. 131 W. 24th St., N.Y. City

New "Imp" Factory In Full Blast!

We are now located in our big new factory at 102 West 101st Street, New York, with equipment and facilities that will take care of our rapid growth for years to come. You are going to notice an improvement in Imp films immediately, for we are no longer cramped and hampered by insufficient quarters. We are going to continue to pour our profits right back into our product for the simple reason that we never, never, never intend to lose the vast superiority and popularity which are now the wonder of moving picture circles everywhere. Compel your exchange to give you TWO IMPS EVERY WEEK. If you don't do so you are actually losing the best money-makers in the business!

"THE TWO DAUGHTERS"

Released Monday, September 12th. Length about 995 feet. A drama that goes straight to the heart, bringing a mixture of tears and joy. You simply MUST get this, for it will make a profound impression upon your patrons. Begin to ask for it THIS DAY!

"DIXIE"

Here's a wonder! It will thrill you through and through, no matter how hardened you may be. It is a war drama, a classic, a marvel of setting, photography, and acting. ONE OF ITS GREAT FEATURES IS A BATTLE SCENE—one of the most daring things ever attempted in moving picture making. "Dixie" will be released Thursday, September 15th, and will be a full reel in length. SPECIAL NOTE:—Have your pianist play "Dixie" throughout the especially thrilling parts. It will set your house wild.

INDEPENDENT MOVING PICTURES CO. IMP FOR AMERICA

Independent Moving Pictures Co. of America.
CARL LAEMMLE, Pres.
NEW ADDRESS! NEW ADDRESS!
102 West 101st Street, New York

All "IMP" Films are sold through the Sales Co.

Samson finds was to Rome seized upon by the Allis Company for a school in the Bay.

A wild cross between a cow and Indian among the screaming, yelling and hysterical women, the leaping up of street cars, automobiles and cross traffic are among the incidents which serve to show the antics of which the cinematic moving picture camera will go in order to secure a realistic and genuinely funny film. In fact so many excitement provoking as a result of their efforts that the New York World devoted a column headed with glaring headlines to the story of "An Escaped Monkey," which among other depredations committed headed a street car, and started a panic among the passengers, who broke windows and doors in their haste to escape.

THANHOUSER COMPANY.

MOTHER. The play deals with Will Allen a country lad, who is unhappy at home owing to the fact that he is a studious little chap, and prefers his books to farmwork, which incurs the displeasure and enmity of his stepfather, a rough and surly farmer, to whom book learning does not appeal. Will runs away from home, and although his mother keeps a light in the window, hoping to guide her boy home, he never returns.

Twenty years later, when the boy has made a place for himself in the world as a successful lawyer, he goes back to the farm, only to find that his little mother, who has been left a widow, has gone away, whither no one knows.

The mother, in the meantime, being left alone in the world, goes to the city and there supports herself by dressmaking. While shopping in a department store she is unjustly accused of shoplifting. The only person who believes in her innocence is a saleslady, who is discharged for her presumption in daring to correct her superiors.

The girl, in her efforts to help the friendless old lady, enlists the aid of Will, whom she knows to be a lawyer of great ability. Will is about to refuse the case, as the drygoods company is a client of his, when the girl describes the lonely old lady, and begs him for the sake of his mother to defend her. Will consents.

Will's clear statement of the case to the judge, together with May's testimony, frees the mother. When her counsel approaches to offer his congratulations, mutual recognition results.

THE DOCTOR'S CARRIAGE.—The picture opens at the home of Prof. Max, a sweet old musician, who finds it hard to support his two motherless daughters, one of whom is blind. The three live together happily, however, and the professor takes great pride in his daughter's musical education. The little one sings, and the blind girl plays beautifully upon the violin. All three live in the hope that they will soon be able to accumulate enough money to consult a celebrated eye specialist concerning Violet's (the blind daughter's) eyes. But sickness and death overtake the poor old professor, and the orphans find themselves penniless and homeless.

They are finally compelled to sing in the streets, and thus eke out a precarious livelihood. While walking through a fashionable residential street one day, the little sister, Marie, sees the sign of the famous doctor in front of his home. She calls her blind sister's attention to it, but the afflicted girl has no hope that the doctor will see penniless patients. Marie, however, thinks differently, and after she has returned home with her sister, unseen by anyone, she slips quietly from the house and returns to the doctor's residence.

She reaches there just in time to see the doctor alight from his carriage and go hastily up the steps. Before she can reach him to speak to him, he has already entered the house, and the servant refuses to allow the ragged little girl to follow him. Unable to secure an interview with the doctor, and gruffly ordered off the premises by the servant, little Marie conceives the idea of hiding in the doctor's carriage, so that when he next enters it she can make her appeal to him. The doctor sets out on his round of visits and after the carriage starts he discovers concealed beneath the lap robe the ragged little girl. She pleads with him not to be angry with her and tells of her sister's affliction. The doctor is at once interested in the case, he goes with her to see Violet, and has the stricken girl taken to a hospital where he operates successfully upon her eyes, restoring her sight.

After the recovery Dr. Grey brings Violet to the attention of some influential women who, realizing her great talent, see that she does not lack professional engagements.

While returning from one of her recitals Dr. Grey offers to give her cover, and while the little sister is asleep in the chair he tells her of his love. She refuses to wed him, as she is engaged. Marie is awakened by the sound of a kiss, and is told that she is to have a big brother.

GREAT NORTHERN.

ROBINSON CRUSOE. The desire for adventure in the boy, Crusoe leads him to neglect his lessons, and to be reproved by his father. Finally, the boy packs his bundle and runs away to sea, a splendid view being given of the vessel on which he embarks as it hoists sail and puts out to sea.

The vessel on which Crusoe sails on its last voyage for twenty-eight years is wrecked. The crew with a "long" are cast on a desert island. Crusoe is rescued by the others, but is left behind by a band of pirates. He soon becomes [illegible] and soon we see him living [illegible] on a raft. He [illegible] and [illegible] with [illegible] goat by a [illegible].

The remainder of the picture is taken up with the first visit of the cannibals to the island and we see as an eye-witness of their weird orgies about the fire. The escape of Friday is given in well-known scenic [illegible].

There is a particularly good picture of Crusoe as he sits at dinner surrounded by his many pets in the various which every reader of the story will recall.

A final scene shows Crusoe going to the help of some pearl fishers who have visited the island and being attacked by the natives and who in a [illegible] assist him to escape. Friday, with the parrot and monkey, and then Crusoe himself are seen [illegible] in on the friends and relatives who for so long thought him dead.

POWERS CO.

FOR THE GIRL'S SAKE. Jim Saunders, a luckless miner, with his sick wife and baby is starving to death when "Pop" Brown, an old plainsman, discovers them. "Pop" gives them shelter and food, but help arrives too late to benefit Mrs. Saunders who departs this life for the unknown. Jim shortly after deserts the tiny mite, leaving her at the mercy of the world, but "Pop" has become greatly attached to the ruddy-faced little girl and decides to adopt her.

Years later the baby, who has grown into a beautiful young woman, is the sweetheart of Dan Thomas, a handsome young sheriff of the county. Dan stops at the house to show her a telegram ordering him to find and arrest a man known as Big Bill, who is wanted for attempting a hold up.

Later the girl, while out riding, sees Big Bill going into the bushes. Through clever strategy she secures Bill's gun and captures him, takes him to her home and then goes for Dan so he may have the honor of arresting the bandit.

Old "Pop" enters and recognizes in the prisoner the father of the girl. Horrified by the thought that the girl should send her father to jail, "Pop" allows Big Bill to escape. When Dan arrives to arrest Saunders "Pop" tells the story to the sheriff, who thoroughly agrees with him that he was justified.

THE TELL TALE PERFUME.—Major Harding, of the United States Army, is commissioned to deliver important despatches to a Cuban general. Mendez, a Spanish spy, plans to get the papers and engages the services of Mme. Cambrone, a noted adventuress. Major Harding's wife, prior to his departure, tenders a dinner to a number of her friends, among whom are Mendez, Madame and her friend, Miss Deane. During the reception Madame arranges to have Miss Deane fall in a pretended faint and during the excitement Madame goes to Harding's library, opens the despatch box and takes the papers. In doing so, however, she allows her handkerchief to drop among the other papers in the box. A peculiar perfume from it scents the remaining papers and box. Later the Major discovers his loss, calls his wife, who immediately recognizes the odor she had noticed on Madame's handkerchief. The Major visits Madame's house, bribes the servant and secrets himself behind the screen. The spy enters and Madame is about to hand over the papers when the Major makes himself known.

A DAY OF PLEASURE. The Jarr family, consisting of Pa, Ma and five little Jarrs, decide to take a picnic in the country and they certainly have one. After arriving in the suburbs, the family is chased by a dog which almost [illegible] them to death. Then Willie, while stealing apples falls

IMP

DIXIE [illegible] (Vitagraph.)

THE TWO DAUGHTERS. Dollars and devotion, wealth and human hearts, have often fought pitched battles. Often the warm heart the harbor of man's affection, has become callous from contact with gold, and as metallic as the fetters [illegible] itself. The sons of Adam, the daughters of Eve are frail and fickle, their emotions more or less futile. And often it comes to pass that one [illegible] a mother's daughter forgets the [illegible] pomp and pride and the lure of the yellow [illegible] have obliterated all other memories. [illegible] has not tasted of the wealth of the world and its sordid emptiness can never forget [illegible] that one. A humble farmer is the father of [illegible] daughters. The favorite is to be married to a young man, but the other is engaged to a [illegible] farmer boy. After marriage their [illegible] and their lives run in entirely [illegible] The simple, narrow path and the [illegible] village and the lawn soldier [illegible] The [illegible] is taken ill the illness develops into [illegible] case of scarlet fever. The girl [illegible] presents the sick chamber, and [illegible] The other sends for the rich and [illegible] She arrives in her automobile [illegible] contracts scarlet fever [illegible] recovery. On its return [illegible] in front of the poor sister's [illegible]

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only **Substitute for Electricity** for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Aug. 8—The Buried Man of Tebessa.....677
Aug. 8—Competition of Police and Guard Dogs..258
Aug. 15—The Colonel's Boot.....670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice.....660
Aug. 22—The Firemen of Cairo.....370
Aug. 29—Fantastic Furniture.....503
Aug. 29—Unexpected Servant.....437
Sept. 5—The Lost Chance.....400
Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 19—The Sacking of Rome.....800

GREAT NORTHERN FILM COMPANY.

July 16—The Prodigal Son (Dr.).....
July 23—The Stolen Policeman (Com.).....410
July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.).....

"IMP."

June 30—Game for Two.....998
July 4—Fallen Idol.....1000
July 7—Call of Circus.....997
July 11—Old Heads and Young Hearts.....998
July 14—Saloon Next Door.....1000
July 18—Summertime.....993
July 21—The Mistake.....996
July 25—Two Maids.....1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna.....982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.).....app. 1000
Sept. 1—The Right Girl (Dr.).....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.).....995
Sept. 15—Dixie (Dr.).....

LUX FILMS.

July 8—The Money Lender's Son (Dr.).....586
July 8—Must Be Without Incumbrance (Com.).429
July 15—The Greatest of These Is Charity (D.).540
July 15—Bill's Serenade (Com.).....468
July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.).....app. 450
Aug. 25—The Chemist's Mistake (Dr.).....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....350
Sept. 1—A Selfish Man's Lesson (Dr.).....603
Sept. 8—Ma-in-Law as a Statue (Com.).....439
Sept. 8—The Bobby's Dream (Com.).....383

NESTOR FILM COMPANY.

July 4—A Soldier's Sacrifice (Dr.).....
July 11—The Call of the West (Dr.).....990
July 20—Back in the Mountains (Dr.).....985
July 27—A True Pal (Dr.).....999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.).....960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960

NEW YORK MOTION PICTURE CO.
("Bison.")

July 16—Red Fern and the Kid.....988
July 19—A Message of the Sea.....1000
July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution.....970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson.....990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.).....
Sept. 9—A True Indian Brave (Dr.).....

ITALA.

(By N. Y. M. P. Co.)

July 16—The Voice of the Blood.....250
July 16—Mother-in-Law, Son-in-Law and Tangle foot.....750
July 23—A Cannon Duel.....500
July 23—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller.....1000
Aug. 13—A Cloud.....700
Aug. 13—Papa's Cane.....300
Aug. 20—Agnes Visconti.....1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal.....1000
Sept. 10—A Thief Well Received (Com.).....
Sept. 10—Mr. Coward (Com.).....

AMBROSIO.

(By N. Y. M. P. Co.)

July 27—The Room of the Secret.....1000
Aug. 3—The Glove.....800
Aug. 3—Fricot Drinks a Bottle of Horse Embrocation.....200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance.....570
Aug. 24—Fricot's Itching Powder.....382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com.)

POWERS PICTURE PLAYS.

July 30—A Little Confederate (Dr.).....
July 9—The Abyss.....965
Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.).....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.).....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume.....
Sept. 13—A Day of Pleasure (Com.).....

THANHOUSER COMPANY.

July 12—The Lucky Shot (Dr.).....1000
July 15—The Converted Deacon (Dr.).....1000
July 19—The Girls of the Ghetto (Dr.).....1000
July 22—The Playwright's Love (Dr.).....1000
July 26—Uncle Tom's Cabin (Dr.)).....1000
July 29—The Mermaid (Com.).....1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.).....1000
Aug. 26—The Latchkey (Dr.).....1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.).....1000

SALES CO.—FILM D'ART.

July 7—Jemmy.....805
July 14—The End of a Dynasty.....920
July 21—Mateo Falcone.....694
July 21—Andromache.....356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen.....995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day.....975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

July 8—The Girl Strike Leader (Dr.).....1000
July 15—A Bridegroom's Mishaps.....
July 15—Retribution.....1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied.....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied.....
Aug. 25—Hazing a New Scholar (Dr.).....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....

CHAMPION.

July 13—The Abernathy Kids.....1000
July 20—Romance of an Anvil (Dr.).....1000
July 27—Cowboy and the Squaw (Dr.).....1000
Aug. 3—Spitfire (Dr.).....900
Aug. 10—Hermit of the Rockies.....900
Aug. 17—Cowboy's Pledge (Dr.).....900
Aug. 24—The Sheriff and His Son (Dr.).....900
Aug. 31—The Cowboy and the Easterner.....1000
Sept. 7—His Indian Bride (Dr.).....
Sept. 14—A Wild Goose Chase (Com.).....930

YANKEE FILM COMPANY.

June 27—Heroine of Pawnee Junction.....960
July 4—A Ghetto Seamstress.....950
July 11—The Pirate's Dower.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.).....
Sept. 5—Judge Ye Not in Haste (Dr.).....960
Sept. 12—Captured by Wireless.....1000

ATLAS FILM COMPANY.

July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.).....450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders.....450
Sept. 14—Monkey Shines.....500

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....

THANHOUSER NOTES.

Mrs. Walters, the popular "old lady" in Thanhouser plays, is the widow of the late George W. Walters, of the Walters Comedy Company, which attained wide reputation through the West and South some years ago, and in which Mrs. Walters played leading roles. Mrs. Walters is a hale and hearty person with more enthusiasm in her work than many half her age. She is every jot as benignant and motherly off-stage as on, and her gentle ways have won her the lasting affection of her associate players.

ATLAS NOTES.

There is no more annoying person than the fat man who snores in public, in church, in the Pullman car, at the theater, in the street car and even in the Turkish bath. The Atlas Company have selected this critter as a theme for a picture and have produced "The Snorer" for a coming release, using for the principal character a famous snorer known to many New Yorkers. There are numerous scenes and situations in the film which show how a man who snores can mar the tranquility and peace of human kind with very little effort. The film is a full reel in length and guaranteed to cure the blues.

YANKEEISMS.

"Judge Ye Not In Haste," the coming Yankee release, tells a beautiful story of love and treachery, each fighting for supremacy. The originality which marks its telling is decidedly novel, many of the situations being ingeniously handled with a view to improving the picture and making it more realistic as a whole. Additions to the Yankee Stock Company are being made weekly, the aim being to maintain the largest acting force in the Independent ranks in order to carry out its new policy of making only large and important productions. Rumor has it that the Yankee Company will enlarge its plant in the near future in order to better handle the constantly increasing business

Bargain in Yacht.

YACHT "ORCADIA," built last Summer at a cost of about $2,500. Best of material throughout, mahogany cabin, toilet, etc.; 35 ft. length. Speed 12 miles an hour. Has 3-cylinder 35-h.p. engine of approved type and full equipment. Ask to be shown "Orcadia" at Colonial Yacht Club, 140th street and North River (137th street Subway station). Will be sacrificed for $1,000 or less to quick buyer. For particulars or demonstration address EMERGENCY, care Moving Picture World.

New Positive Film.

PARTNER WANTED—To promote method of making moving picture positives of superior quality, and at half the cost of present method. Experimental work all done and capital needed to demonstrate process on a large scale. Address CHEMIST, care Moving Picture World.

are obliged to enter the home. They are treated kindly and courteously, and shown every hospitality. During the conversation ensuing, the letter from the mother is shown, and the poor girl, frantic with anxiety, rushes to the home of her mother and nurses the invalid until she becomes well. The contrast of their behavior strikes home to the palsied heart of the disdainful, haughty daughter, and she repeats the folly of her mistaken course. There is a reconciliation, a few smiles, a few tears, and contentment.

DEFENDER

COWBOY'S COURTSHIP. Love's trail and the lassoing of a heart generally are unknown quantities to the mind of the cowboy, and usually send dread and foreboding into the otherwise dauntless breast of that species of personage. Frank Brown suddenly discovers that of all the daughters of Eve, only one is the right one, and is confronted with the healthy problem of devising means to make her care for him. Many things had Frank captured, but the capture of a heart had never been rehearsed. He is at a loss to know how to express the burning thoughts to her, and decides to get a book of advice on courtship. With the book open in back of him, he pleads his case with all the ardor the type conveys, when suddenly his fervor is checked. There is an abrupt end to his eloquence. Some of the ranch boys have seen the book and seized it. In his predicament, Frank would much rather have literally followed his guide to love, along with the ranchmen, in preference to standing with gaping mouth, his four thousand and odd number of hands, and the smiling Edna divining all and laughing the gay and merry laugh of youth.

But woman is sweet and tender when she loves and what if she did actually propose to him?

AN ATHLETIC INSTRUCTOR. The Monroe Club of New York erects a magnificent club-house, and faces the important problem of obtaining an athletic instructor. They insert a want ad. in the daily papers, and many are those who read it and apply for the position. Among these is one who is suffering from an open rupture with the money article, and, as luck would have it, is tendered the position. He has no more idea of how to use his dukes than he would know what to do with a dukedom, and in boxing with the club members, is easily bested. When they realize he is an imposter, they playfully pummel him and when they have all had their try at him, he is ejected, having had a lesson in fistic display that any athletic instructor would be proud to administer.

LUX FILMS.

MA-IN-LAW AS A STATUE. Ma in-law again, she comes to disturb peace in the Bennett family, until her son in-law feels inclined to apply his hypnotic powers.

John also tries to imitate the master by trying to hypnotize Mary, his sweetheart. By accident John breaks the statue in the garden. Ma arrives on the scene, storms and chases him into the kitchen. Now for his hypnotic powers. John turns round on her and the spell is cast, but she will not recover and he rushes off to Mr. Bennett.

The two arriving together on the scene, they suggest putting Ma in the place of the broken statue. No sooner said than done. She is rigged up, placed on the pedestal and Mrs. Bennett and her friends are invited to see the new statue. But the daughter recognizes her mother and faints. Jane picks up the watering can and douches poor Ma, who jumps down, fighting right and left. After some time she is calmed and eventually goes off arm in arm, with her daughter and husband.

THE BOBBY'S DREAM.—Patrolman Slober is really an ornament to the force. Upon his beat he cuts a most imposing figure when his ample proportions heave on the slavey's horizon. Of course an officer of the force has many exciting adventures while on duty and our friend Slober is not barred in these little affairs. In fact, from his own version we are led to believe that he is first and foremost in the field. One day Slober takes a day off and gives his attention to the pleasures of the idle. The film proceeds to show the funny things that happened to faithful club. These unusual proceedings perplex and alarm the noble officer and cause his hair to rise most violently. Fortunately for poor Slober he awakes to find that it is the morning after the night before and that this awful occurrence is only a dream. Murmuring "never again" he proceeds with his duties, a wiser, if somewhat sadder man.

INDEPENDENT FILMS

Aug.	25	The Widow [illegible]	994
Aug.	26	Alice Killed [illegible]	[illegible]
Aug.	27	[illegible]	996
Aug.	28	[illegible]	997
Aug.	29	Dan, the Artist [illegible]	998
Aug.	30	The Burlesque Queen [illegible]	999
Aug.	31	The Hermit's Gift [illegible]	1000
Aug.	31	An Assisted Elopement [illegible]	1000
Aug.	1	Cowboy and the Lady [illegible]	1001
Aug.	1	The Jealous Lady [illegible]	1002
Aug.	1	Dispossessed [illegible]	1003
Aug.	1	Entering the Ladies' [illegible]	1004
Aug.	1	The Cowboy's Duty [illegible]	1005
Aug.	31	Cowboy Dude's Jagged Edge [illegible]	1006
Sept.	1	The Right Girl [illegible]	1007
Sept.	1	King of a Day [illegible]	1008
Sept.	1	Grace Marshall Jewel Case [illegible]	1009
Sept.	1	Last Letter from Teddy [illegible]	1010
Sept.	2	A Free Start [illegible]	1011
Sept.	2	The Night Rustlers [illegible]	1012
Sept.	2	The Little Drummer Boy [illegible]	1013
Sept.	3	The Vestal [illegible]	1014
Sept.	3	The Matinee Idol [illegible]	1015

TEL NO 1405 MAD SQ
A GOOD OPERATOR MEANS — SUCCESS TO YOU
LET ME SEND YOU ONE
THE SUCCESS
PICTURES CHANGED DAILY
5¢
I GUESS I'LL HAVE TO GET A TAYLOR OPERATOR
GOOD SUBJECT TO-DAY
I HAVE A TAYLOR OPERATOR AND HES O.K. SEE THE CRSAR
F.C.TAYLOR
49. West 28TH St.
New York City
TEL Nº 1405. MAD-SQUARE

BUFFALO BILL'S FAREWELL

The Great Warror and Indian Scout Says Good-Bye

Mister M. P. Man---This is a lifetime opportunity---

25 Slides---Every one in action---Pictures taken at Madison Square Garden, New York City and during the present road tour.

Cowboy Fun, U. S. Artillery Drill, Powder and Smoke Flashing, The Dare Devil Cossacks, Attack on the Old Stage Coach, Cowgirls in Daring Feats, Buffalo Bill Shooting Buffaloes.

Bucking Broncos and awe inspiring deeds by the cow punchers—and greatest of all

The Battle of Summit Springs

in which Buffalo Bill killed Indian Chief Tall Bull in a desperate battle in 1869---All the figures life like and real and **many other thrilling scenes.**

A Complete Lecture Free with Each Set

Prices { Plain, $10.00 / Semi-colored, $15.00 / Colored, $20.00 } a Set

Address Quick. Orders now **Coming Fast**

CARL TH. GOLDENBERG

Suite 23-24, 20 Nassau Street, New York City

Put Your Trust in the Shield

Mr. Exhibitor—Do you require a real honest

INDEPENDENT FILM SERVICE

Write us, 1st to 30th run. Square dealings—Prompt and Efficient Service. Motiograph and Standard Automatic Machines.

Bio Carbons and Supplies.

FILM CO UNITED

United Film Company

ONE—FIRST STREET

Both 'Phones Nine-Eight-Nine

TROY, N. Y.

SONG SLIDES

L I D E

NON-BREAKABLE—NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

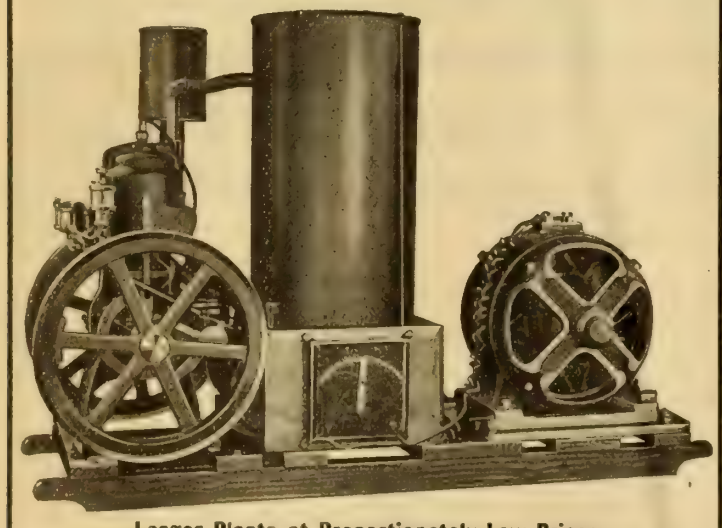
L I D E

NORTH AMERICAN SLIDE CO., 143 North 8th Street. PHILADELPHIA, PA

SONG SLIDES

Electric Light Plant Complete

$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

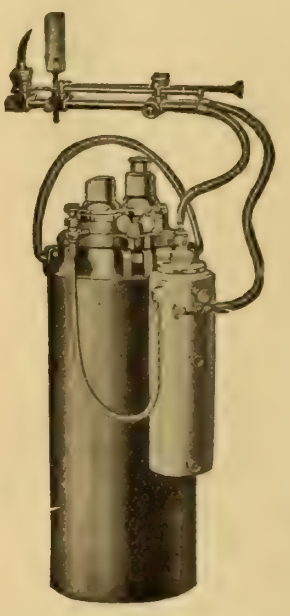
DETROIT ENGINE WORKS 406 Bellevue Avenue Detroit, Mich., U. S. A.

EDISON

Oxygen Generator and Saturator

(GOODYEAR PATENT)

Important Reduction in Price



Through ability to manufacture our OXYGEN GAS MAKING OUTFIT in larger quantities, we are enabled to reduce the price (without Burner) to

$37.50

The same high efficiency, safety, artistic appearance and excellent results retained.

Send for descriptive circular No. 415.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of PROVEN QUALITIES essential.

Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

NEW SLIDES

For the Following Songs—JUST OUT

Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.
Dreaming of You.
Love Keeps the Whole World Young.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 308

E. H. STAFFORD MFG. CO.
CHICAGO-ILLINOIS

Buttons

(Celluloid.)

They make a big hit with the children.

We paint any lettering you want and in any size.

BUTTONS and BADGES

That's our business. We make them.
We also make Fobs, Canes and Pennants.
These make good souvenirs. Send for List.
To give full information at first writing, state explicitly what you want and quantity.

AMERICAN BADGE CO.
Factory, 141-143 Wilehigan St., CHICAGO, ILL.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

WE ARE NOT RENTERS

but the Largest Dealers in the World of New and Second-hand Independent and Association Films—All Makes

New Film, 4c. per foot and upwards — Song Slides, $2.00 per set
Second-hand, $5.00 per reel and upwards — Power's Machine, like new, $115.00
Complete List sent free upon request

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West — Broadway and 17th Street — New York City

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

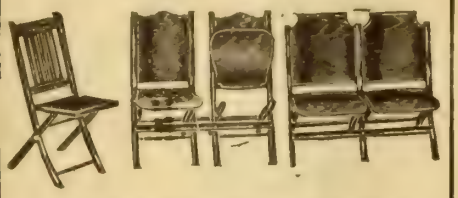
315-317 West Fourth Street. CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

Moving Pictures of
Reproduction of Johnson-Jeffries Fight
Slightly Used—$150 to $200 for Complete Copy
Will send C. O. D. subject to examination on receipt of deposit to cover express charges.
CHICAGO FILM EXCHANGE
46 JACKSON BOULEVARD CHICAGO, ILLINOIS

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

OUR

Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00. The only additional expense is about $2.00 for wire and about one day's time to mount same.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

WIRE YOUR ORDERS AT ONCE FOR OUR REPRODUCTION OF THE

Johnson-Jeffries Fight

FOUR-COLOR LITHOS, 10 CENTS EACH

We also Have the Original
Nelson-Wolgast and Nelson-Gans Fight Pictures,
Custer's Last Stand and
Knights Templar Conclave

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, Chicago, Ill. | 14th & Douglas St., Omaha, Neb. | 401 Barclay St., Denver, Col. | 321 Atlas Block, Salt Lake City, Utah

WIRE WRITE CALL

Michigan Film & Supply Co.

1106-7 Union Trust Building
DETROIT, MICHIGAN

FOR A GOOD
Independent Service

The Largest Independent Exchange between New York and Chicago

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange
228 Tremont St. (Opposite Majestic Theatre) Boston, Mass

ROBBED

THE
Joslyn Co.

23 LEXINGTON AVENUE
New York

Not us but the **Exhibitor** that does not get **acquainted** with our **methods** of **Renting Films. We** give **Honest Value. You** must get in touch with **us** at once. Something new in store. **Will you** call, write, or wire?

BUFFALO BILL BIDS YOU GOOD-BYE

And Announces his Retirement from the Arena—but the exploits of "The Old Scout" as well as the startling performance of the Buffalo Bill Wild West and Pawnee Bill Far East Exhibition will be perpetuated through the medium of life motion photography.

THREE THOUSAND FEET OF FILM

produced under the personal supervision of Col. Wm. F. Cody and Mr. Johnny Baker, Equestrian Director, have been completed and are now ready for distribution.

ABSOLUTELY PERFECT MOTION PICTURE PHOTOGRAPHY SHOWING

Every Act and Every Feature of the Complete Exhibition of

Buffalo Bill's Wild West and Pawnee Bill's Far East

as presented in the Farewell Performances of the most wonderful exhibition ever presented to the public.

Exclusive City and State Rights will be Sold at Once

Bids are invited from responsible parties. Surety bond to exhibit only **in the territory contracted,** required.

The finest lithograph posters ever used with moving pictures---fifty different styles.

Maj. G. W. Lillie Col. W. F. Cody

Buffalo Bill and Pawnee Bill Film Company

61 West 14th Street New York City

Phone Chelsea 3281

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60
10,000	2.50	25,000	5.50
50,000	$7.50		
100,000	10.00		

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

A PARAMOUNT SERVICE

Brand New Independent Goods ONLY Positively No Junk

CROWDED HOUSES THOROUGH SATISFACTION FINANCIAL SUCCESS

PARAMOUNT FILM COMPANY

428 9th Street, N. W. WASHINGTON, D.C.

61 West 14th Street NEW YORK

1188 Main Street BRIDGEPORT

JOHN P. DONAHUE, of Hoosick Falls, N. Y., bought a cheap Current Saver and used it a few months. Last month he exchanged it for a "Hallberg Economizer." Note his letter:

HOOSICK FALLS, N. Y., Aug. 13th, 1910.

J. H. HALLBERG.

Dear Sir: I wish to state my appreciation of your "HALLBERG ECONOMIZER" which I have installed. I think there is a marked improvement over the other, as well as doing away with the blue spot on the sheet which I wrote you of some months ago.

(Signed) JOHN P. DONAHUE.

GENTLEMEN! Letters of this kind come in every day. Let me improve your picture and save you money.

I carry Stock of ALL makes M. P. Machines and parts—also everything, but the films, for your business. My prices are right. Goods selected, and shipments prompt.

WRITE FOR FREE CATALOGUE W-44

J. H. HALLBERG, 36 E. 23rd St., NEW YORK CITY

THE

KINEMACOLOR PROJECTOR

Presents "Natural Color" Pictures

" "Stereoscopic" "

KINEMACOLOR is the last word in Projectors either for black and white or "Color" display.

Every house desiring an uplift into the realm of **beauty** and **permanency** needs this

NEW AND MARVELLOUS ATTRACTION

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 13

THE SEPOY'S WIFE

A Powerful and Thrilling Story of the Sepoy Rebellion in India in 1859. Remarkable in its scenic investiture and historically correct. Approximate length, 990 feet.

Scene from "THE SEPOY'S WIFE"

FOR RELEASE FRIDAY, SEPT. 16

TWO WAIFS AND A STRAY

A wonderfully appealing child story, introducing again the remarkable Vitagraph children. Approximate length, 985 feet.

FOR RELEASE SATURDAY, SEPT. 17

A LUNATIC AT LARGE

So Funny they will Laugh their Heads Off A screaming comedy story of mistaken identity. Approximate length, 997 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your exchange, or direct to us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 12. September 17, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WITH WHICH IS INCORPORATED THE EXHIBITOR
ALL THE FILM AND SONG SLIDE NEWS

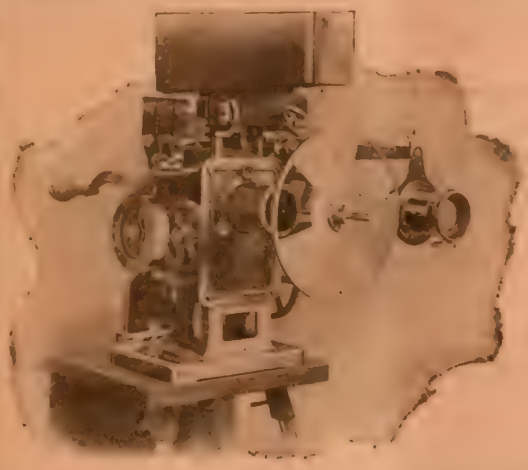
★ MÉLIÈS RELEASES ★

IN THE MISSION SHADOWS
Another Melies Western Drama With a Clergyman as Peacemaker. The Usual Melies Quality and Exceptional Acting. Length, 950 Feet.
Released SEPTEMBER 15, 1910

The Salt on the Bird's Tail
Novel in conception and excellently performed. A rare treat in natural scenic settings.
Length, 940 Feet.
Released SEPTEMBER 22, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6

WHAT THE OPERATOR SAYS

"I have been operating your new model No. 6 for the last three months. I have found it a very easy machine to handle. I can change films in 22 seconds and films and carbons in 80 seconds. That is more than I can do on any other motion picture machine."

Yours very truly,
(Signed) M. H. McCARTY
Chief Operator Tally's Film Exchange and Tally's Theatres.
Dated, Los Angeles, Cal., August 26, 1910.

WRITE TO-DAY FOR CATALOG "G"—JUST OUT.

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

The Thanhouser 2-A-Week

Say "THANHOUSER"

To the Exchange Man and You'll Get

One Good Drama In One Good Reel For MANY Good Exhibitors!

TANGLED LIVES

will help entangle the ball of slow business that rolls through exhibitor-dom from July to NOW! Good houses are due; films like this are going to help HOLD them. There is one thing as important as GETTING business and that is KEEPING IT. "Tangled Lives" can assist you in BOTH!

App. Length 1000 ft. No. 142. Code Word, Tangled
RELEASED TUESDAY, SEPT. 13th

Scene from
"TANGLED LIVES"

Scene from
THE STOLEN INVENTION

RELEASED FRIDAY, SEPT. 16th

"The Kind the Women Go Wild About!"

THE STOLEN INVENTION

is a picture invention that will steal your admiration and make you shoot your "make-another-like-it" postals in. Ask for it now. It's corking drama, produced by the Leading Thanhouser Players, and with a fair light on your screen it'll work wonders with your audience.

App. Length 1000 ft. No. 143. Code Word, Invention

GET THE THANHOUSER NEWS

"THE EXHIBITOR'S GUIDE"

Sent FREE OF CHARGE to anyone who can show connection with the Moving Picture Business. Drop a Card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Just for Comparison's Sake, Run

POCAHONTAS

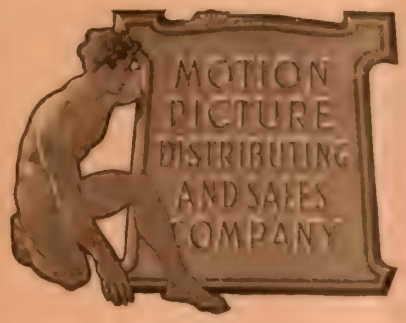
COMING "THANHOUSER CLASSIC"

ON THE SAME DAY YOU SHOW ANY OTHER GOOD INDIAN SUBJECT! WE DARE YOU! WE DARE YOU! WE DARE YOU!

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!



Intelligent Exhibitors

Can present to their patrons THE FINEST and BEST BALANCED PROGRAM IN THE WORLD, if they will USE THEIR BRAINS in selecting their subjects from our weekly releases. Here is

QUALITY AND QUANTITY

Drama of the Highest Class — **Stirring Wild West Scenes**
Comedy that is Humorous — **Beautiful Scenic Subjects**
The Cream of Foreign Film

Presenting unlimited variety to please any audience

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, September 7th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis, Mo.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

A Western "Yank"

Exhibitors have demanded we issue another Western Subject, characteristic of past YANKEE quality and perfection. We've been working weeks and weeks on this one, and we know You'll Tender us the Palm of Supremacy when you see it on your screen.

Coming Out on Monday, Sept. 19

THE WHITE SQUAW

Length, Approx., 1,000 Feet

A real, wild and wooly Western Story, interpreted by the entire strength of the YANKEE acting forces, supplemented by a Band of Real Indians, genuine Cowboys and Cowgirls.

Woman's loyalty and the extremes to which she will go to repay a kindness is the theme employed You can readily see wherein the film will touch heart-chords and stimulate tears, aside from its thrilling moments and startling situations. In a word :

IT'S A TYPICAL "YANK"

Such as First Class Exchanges demand and Critical Exhibitors appreciate. If you want to be a *"Yankee Boy,"* make it plain to your Exchange, or tell us.

YANKEE FILM CO., 344 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO. Telephone 6170 Madis n Square

GREAT NORTHERN

RELEASE FOR SATURDAY, SEPTEMBER 10th

ROBINSON CRUSOE

SEASON'S BIGGEST PRODUCTION

This spectacular feature production will FILL, CROWD and JAM every show house in which it is is exhibited. Daniel Defoe's world famous story—THE REAL STORY Demand it at once from your Exchange and increase your box office receipts.

RELEASE FOR SATURDAY, SEPTEMBER 17th

FABIAN OUT FOR A PICNIC

Fabian, the great comedian, scores again in this fun-provoking, side-splitting, hilarious film.

DANISH DRAGOONS

Wonderful and stupendous exercises of modern cavalry. A Drill in ocean's briny surf by body of three hundred horses and men is one of the many superb scenes. Do not fail to get this picture. It will astound your audiences.

Stands for Quality!

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

THE SUPREME FILM SCOOP OF THE RACING AGE

TAKEN AT BRIGHTON BEACH MOTORDROME, SEPT. 4, 1910

Length, **Approx. 800 Ft.**

World's Championship Motor Races

Picturing a Mighty Conclave of Earth's Noted Drivers who laughed danger in the face and bid grim death defiance as they fought for Supremacy over Father Time.

World's Records Smashed to Smithereens

Barney Oldfield, "Demon of the Motor Car," drove the fastest mile accomplished by man or machine.

Robertson, "the Reckless," and a host of other notables all faithfully filmed by motographic **experts.**

The 30,000 wildly enthusiastic spectators—the awe-inspiring spectacle of madly rushing cars—the intrepid Oldfield breaking the world's record—the thrilling motor cycle events—unusual and interesting scenes in the repair pits—the dangerous curves and many other features are all to be seen in these

Only Official and Genuine Championship Auto Films

exclusively controlled and distributed by **The Motion Picture Distributing & Sales Co.**

TELEGRAPHIC ORDERS FILLED IN ROTATION

CAUTION Exchanges holding contracts with us are advised that the above films are the only ones issued of the Big event and the only Racing picture distributed by us.

PLACE ORDERS DIRECT

MOTION PICTURE DISTRIBUTING & SALES CO.

111 E. 14th STREET. NEW YORK

BISON FILMS

FILMS OF QUALITY

FOUR REELS A WEEK

TUESDAY; A "BISON"
WEDNESDAY; "AMBROSIO"
FRIDAY; A "BISON"
SATURDAY: "ITALA"

2 WESTERN REELS 2

DEMAND THEM

"Cowboys' Matrimonial Tangle"

A roaring comedy showing the ways of Cupid on the ranch. Two brothers love two sisters, but each of the girls loves the wrong man. The boys try to win their choice for wives and the girls endeavor to captivate their favored ones. The fair damsels win the day by inveigling the swains into a blindfolded double wedding, and though each man thinks at first he got the wrong girl it turns out that he got the right one.

Released Tuesday, Sept. 13th

"For a Western Girl"

Here is action in every foot—thrilling interest in every scene. Elsa rejects Black Jack for Ned, and the unlucky Jack shows his venomous nature. With the aid of hostile Indians he carries Elsa off, and Ned rescues her. The lovers are facing recapture when the cowboys gallop up and in a desperate encounter rout the redskins and give Black Jack his just deserts.

Released Friday, Sept. 16th

FEATURE THEM

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 14th

"THE IRON FOUNDRY"

"ITALA" RELEASE—SATURDAY, SEPT. 17th

"THE FALCONER"

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by

The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant **Cable Address: Nosib**

Cramp Yourself TO "Champ" Yourself

If you've got to go through a brick wall, and fight every exchange in your locality

"CHAMP" YOURSELF

and your CHAMPED audiences will cram you full of Dollars

Here's the CHAMP for September 21st

"THE WHITE PRINCESS OF THE TRIBE"
(APPROX. 900 FEET)

This film is proof positive that red men can have white hearts; that when they lay the tomahawk aside, they are a race of white men

PAST FEATURE RELEASES

WILD GOOSE CHASE
HIS INDIAN BRIDE
THE COWBOY AND THE EASTERNER
THE SHERIFF AND HIS SON
A COWBOY'S PLEDGE
HERMIT OF THE ROCKIES
SPITFIRE
COWBOY AND THE SQUAW
ROMANCE OF AN ANVIL
THE ABERNATHY KIDS

You Want Them All !!!!

CHAMPION FILM CO.

MARK M. DINTENFASS, General Manager

12 East 15th Street, New York, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company

111 East 14th Street, New York City

CONSTERNATION!

The Rank and File of Filmdom has been thrown into confusion by the Tremendous Success of ATLAS FILMS. Exchanges are Stampeding to the House of Hilarity and exhibitors are crying for more releases.

NEXT BIG ISSUE

Trailing the Black Hand

WEDNESDAY, SEPTEMBER 21st

A Sumptuous Surprise, So Cleverly Conceived and executed that mere words fail to express the astounding effect this film will create on the whole trade.

A Veritable Prize—Bundle of Mystery

EXHIBITORS: Thanks for your many letters commending ATLAS FILMS. But we're going to do even better than past successes.

If Your Exchange is Alive, you can get ATLAS releases every week. Start now.

ATLAS FILM CO. 10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

POWERS PICTURE PLAYS

are FIRST CHOICE of first, second and third run customers in Portland.
Your pictures are great drawing cards.

(Signed) INDEPENDENT WESTERN FILM EXCHANGE.

Saturday, Feature Release, Sept. 17

The Pugilist's Child

A heart stirring drama that is unique and touching, containing the most realistic Professional Prize Fight ever seen on a screen.

Tuesday Release, Sept. 20

2 ON 1 — **A Husband's Sacrifice** / **Aunt Hannah** — 2 ON 1

No. 1. A society drama that appeals to human nature
No. 2. A comedy that will keep your patrons howling.

Is your exchange giving you your share of POWERS PICTURE PLAYS? If not, notify us. You need these "Business Builders"

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Are you on our mailing list? If not, you are missing our novelties

COWBOY and INDIAN

FRONTIER CELEBRATION

HELD AT

CHEYENNE, WYOMING

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures

WILD GLORIES OF THE
VANISHED WESTERN BORDER

Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

Exclusive territory now for sale
Reasonable price

WRITE OR WIRE TO-DAY

WHAT THESE REELS SHOW

World's Champions in Bucking Broncho Riding, Trick and Fancy Roping Contests; Trick and Fancy Broncho Riding, Steer Roping and Calf Branding Contests; Fancy Rifle and Pistol shooting, Bulldoging of Wild Steers; Riding and Driving only Team of Buffaloes ever broken to Harness; Hitching and Driving Wild Horses; Spectacular Galloping Parade of Indians, Cowboys and Cowgirls; Indian War Dances and Ceremonies; Champion Lady Bucking Broncho Rider; Riding Bucking Mules and Buffalo, Squaw Races, Ladies Cowpony Races, Indian Races, Mounted "Potatoe Race," and Teddy Roosevelt through all..

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

Select territory you want and write at once. **Exhibitors are going to demand these pictures—Be prepared**

LUX FILMS

The World's Best—Bar None

Exhibitors please note that the Release Date of of our Reel

Aunt Tabitha's Monkey

Length, 350 Feet—Comedy

A Selfish Man's Lesson

Length, 603 Feet—Drama

Is September 15th, 1910. Do not forget to obtain our Splendid Colored Lithos. Supplied Free with each Reel.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

Eclair Films

FINEST ON THE MARKET

For September 19th

A TWO-SUBJECT REEL

The BLIND MAN'S DOG

560 FEET

A sweet, inspiring story, disclosing in all its charm the love and faithfullness of the dog for man. You cannot help loving our little hero.

The Falls of the Rhine

440 FEET

A most interesting view of the magnificent falls of the world-famous Rhine.

Cines Films

NONE BETTER MADE

For September 16th

The Sacking of Rome

800 FEET

A stupendous production, enacted upon the original ground —vigorous—realistic beyond imagination!

Absolutely the Finest Films Manufactured. Don't Miss a Release. Order NOW!

POSTERS FREE

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.

CHICAGO: 35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

WIRE WRITE CALL

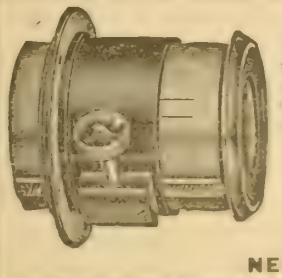
Michigan Film & Supply Co.

1106-7 Union Trust Building

DETROIT, MICHIGAN

—FOR A GOOD— Independent Service

The Largest Independent Exchange between New York and Chicago



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

THE ELGIN NATIONAL TROPHY ROAD RACES

Note:— At a private exhibition of this film at the Chicago Athletic Club, August 29, the assembled members of the Chicago Motor Boat and the participants in the different races got on their chairs and wildly applauded the splendid reproduction of this greatest of all races ever held in this or any other country.

175,000 People Saw the Races; 75,000,000 Want to See the Pictures

What the Race Officials Say

HONORARY REFEREE HUNTER (Elgin National Watch Co.):—"I saw the race from the grand stand each day of the contest. After witnessing the pictures I feel that I was a spectator at all times **clear around the entire course.**"

REFEREE BEECROFT: — "The pictures are wonderfully true to life."

STARTER WAGNER:—"The pictures are immense."

CHIEF EXECUTIVE ROOT:—"The moving pictures, besides being of unusual interest, are of practical value to me. I superintended the preparation of the course and the manner in which racing cars are shown rounding the turns tells me exactly what to figure on the next race in constructing corners."

What Participants in the Race Say

MULFORD, winner of Elgin National Trophy:—"It's great to see one's self as others see him. The pictures are magnificent."

LIVINGSTON, winner of Illinois Trophy:—"I did not know the race was so exciting and dangerous until I witnessed the moving pictures."

BUCK, winner Kane County Trophy:—"I have seen the moving pictures of **all** the auto races but none compare with these."

HEARNE, winner of Fox River Trophy:—"Nothing could be better than perfect. The moving pictures are perfect."

BARNEY OLDFIELD, who has driven the fastest mile ever made by mortal man—133 miles per hour:—"The intense interest, the wild cheering indulged in by guests at the Chicago Athletic Club banquet where the pictures were first shown tells more than I ever could say of their realism. To this let me add that I led in the cheering."

Chicago Daily Tribune—August 30.—.....After the speechmaking had ended, the American Motor Racing Picture Company gave an exhibition of the moving pictures taken during the races. The pictures are among the best ever taken of a road race and show plainly the cars on the turns and straightaway.

WALTER A. BIRMINGHAM of the Inter-Ocean:—After reviewing the moving pictures of the Elgin road races, I do not hesitate to state that they are the best reproduction of a motoring contest I have ever seen.

Complete from the Start to the Presentation of Prizes

Length 1,000 Feet—READY FOR DELIVERY—Price $125.00

AMERICAN MOTOR RACING PICTURE CO., 330 EAST 35th STREET CHICAGO, ILLINOIS

REFERENCES: THE BILLBOARD THE NICKOLODEON THE MOVING PICTURE WORLD

More Light!!

In the auditorium is the only way to silence the crank who says "the darkened theatres are hotbeds of vice."

More light means proportionately less brilliancy in the picture unless you **Use a Solar Screen.**

With the Simpson Solar Screen you can turn on the ceiling and side lights and even open the side doors and admit daylight without impairing the brilliancy of the picture. Over a hundred already in use and the owners more than delighted.

The **Simpson Solar Screen** is a patented combination of a rollable fabric faced with a bright metallic surface. Seventy-five per cent. more light is reflected than with the whitest cloth surface and the Solar Screen brings out the finest details of the picture.

Simpson Solar Screens are carried in stock on rollers in sizes 6 x 8, 8 x 10, 9 x 12, 10 x 12, 11 x 14, 12 x 15 and 14 x 17. Other sizes to order.

Price 50 cents per sq. foot, up to 8 x 10. Larger sizes 75 per sq. foot.

Exclusive territory given to reliable film exchanges. Orders for stock sizes shipped same day as received.

Alfred L. Simpson, Inc., 113 W. 132nd St., New York.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 SEPTEMBER 17, 1910 No. 12

Summary of the Week.

Those Who Know Demand the Best 620
Charles Urban in New York 621
Internationalism and the Picture 621
Art vs. Avarice, by Louis Reeves Harrison 622
Edison's Canadian Film Subjects 623
Visit to Vitagraph Plant, by W. H. Jackson 624
"Man-About-Town" Talks to the Exhibitor 625
New Majestic at Lockport, N. Y. 626
A Model Picture Show in Flatbush 627
Carbons and Their Manufacture 628
"Lux Graphicus" Visits the Home of the Imp 629
Comments on the Films 630
Questions and Answers, by E. H. Richardson 634
Chicago Notes, by J. M. Bradlet 639
Notes from Washington, D. C. 640
Notes from St. Louis 640
Inadequate Picture Work in Brooklyn 641

How Not To Do It.

PRO-"KRASTIN"-ATION EXPOSED.

"I am inviting criticism, and I expect it." Thus speaketh Arnold Krastin, of 205 Main street, Toledo, Ohio. Krastin's invitation was, to say the least of it, hazardous, if not foolhardy, and he probably did not expect that his expectation would be realized on this page—the front page of THE MOVING PICTURE WORLD. Frankly, we would like to have disappointed those expectations, because, as every reader of the THE MOVING PICTURE WORLD knows, we have a sympathetic attitude towards all men. We would not willingly hurt a fly, let alone Krastin or any other man. But Krastin, after several perusals of the booklet which forms the text of this article, leaves us no alternative but to accept his invitation and to criticise him. We propose to criticise him strictly according to the facts—his own facts, of which he, himself, said Arnold Krastin, is the originator, the sponsor, and the progenitor.

There is a well-known saying, which being expressed in the current vernacular runs as follows: "Every d—— fool things he can edit a newspaper, command a battleship, run a theater or drive a locomotive." All these things, as we have said before, look absurdly easy. They look so easy that only the d—— fool thinks that he can do the work. Now, to this quartette of phenomenally easy jobs, we add that of "and also thinks he can run a moving picture theater." There are countless thousands in this country and other parts of the world who think they can successfully run a moving picture theater on a limited amount of brains, knowledge and money, and make a good thing out of it. There are probably at this moment scores of thousands, maybe hundreds of thousands of such fools, and it is to this large *clientele* that Arnold Krastin, "Builder of Moving Picture Theaters," is obviously appealing in the little green covered pamphlet of eight pages that we are holding in our hands at this moment.

According to the prophet Krastin, "it is the easiest thing in the world to secure with the least possible investment . . . the best paying business of to-day, i. e., a motion picture theater." Then Krastin goes on to say how it is done. For $425 he will equip a suitable store room with 150 folding opera chairs, etc., etc., etc., meaning the whole outfit. For $475 this gentleman will also incline the floor. For $525 he does something more; for $600 and $700, still something more. Says he, "bear in mind that for the prices quoted I complete all theaters ready for operation." Krastin is a genius in telling how simply the thing is done.

"How much," asks Krastin, on page six of this momentous pamphlet, "does it cost to operate a moving picture theater?" "It all depends," he says. He tells us one thing: "That you can get an operator for $10, a piano player for $10, film service for $25, a ticket taker for $3 a week," etc. This is the "medium" service. He also tells us that in some States, operators cannot be had for less than $15 per week. To come to the point of this pronouncement, he asks the reader of it to pay him $250 for which he will build you a theater, then he will lease you the equipment for 10 per cent. of the box receipts, then, if at the end of a certain time, you wish to buy this theater, he will sell it to you for 25 per cent. of the weekly box receipts.

This little green covered pamphlet is called "The Cost of Starting a Moving Picture Theater." We do not know how or where it circulates, but we expect that it reaches the general public through the general press. It appeals to the ignoramus. It is the ignoramus that Arnold Krastin, of 205 Main street, Toledo, Ohio, is appealing to. We ask every reader of THE MOVING PICTURE WORLD to bear in mind the name mentioned and the address, and to warn all their friends against having

anything to do with this man Krastin. He is clearly out for the sucker. The sucker whom he obviously wishes to delude into the belief that it is an easy thing and an inexpensive thing to start a moving picture theater in this year of grace 1910 and make money out of it. It is not. Arnold Krastin, who, on the first page of his green covered manual of deceit, says "that the motion picture theater presents the best opportunity of the day to the small investor, as well as the capitalist," is as much guilty of attempted deception as any Wall Street bucket shop keeper.

The proper conduct of a moving picture theater today is as serious a business proposition as any other business venture now before the community. It demands capital, brains, energy, resource and, above all things, from day to day, from hour to hour, attention to detail, which all successful businesses necessitate. Three years ago such a pamphlet as this might have had some chance of success. It has none, we hope, today, when the public and the trade are alive to the necessities, nay the exigencies, of the moving picture position. The moving picture theater is quite comparable commercially, artistically and in other respects, to any other first class house of entertainment such as a concert hall, talking theater, or even an opera house. It has to be conducted on straight business lines with full responsibility to the needs and requirements of the public. Just as in the ordinary theatrical, concert and opera fields, there is no room for persons of the Krastin type, so we beg to inform him that there is no room for him in the moving picture field. So, Adieu, Mr. Krastin!

Those Who Know Demand the Best.

The above saying is now very commonly used as a commercial advertisement in many of the street cars in New York City. The old saying, "Knowledge is power," is now amplified with this addition that knowledge is choice. Ignorance accepts anything, whether "where ignorance is bliss it is folly to be wise" is absolutely true or not, it is positively distasteful in the midst of knowledge. True knowledge is hungry and must be fed, and grows like that upon which it feeds; hence, education is the greatest principle of the days in which we live. "A little knowledge is a dangerous thing," says one proverb. Yes, where being so little it is misapplied; but a wise continuance in, and development of, true knowledge vindicates its reputation that it gives "power" and also wisdom to choose.

Therefore do the worldly wise, astute, far-sighted commercialists advertise that knowldege gives discernment, enabling the one who knows to demand the best. To be given the *best* is the demand of those who *know* in every sphere of life; that "power" which is able to "choose" is everywhere asserting itself, but nowhere more happily than in the world of moving pictures.

The worldwide recognition now given to the value of the living picture has created a demand for its best possible results; very often people are slow in taking knowledge of anything new, yet, be it said to their credit, that when they, through proof, know its value they demand its best.

Many recent events have centered universal attention upon the results of living picture events. The use of the *worst* by the *ignorant* brought into strange prominence the jeopardy in which the best was placed, leading to the rescue and reclaimation of the kinematograph from the "halls of shame" and "haunts of vice" into which those possessing that dangerous "little knowledge" had taken it; the large number of these places now closed and either boarded up or falling into decay testify to the fact that people are beginning to know the best and despise the worst; truly these are times in which ignorance is short lived. This new demand is going to be universally beneficial, the best machines are asked for with the best possible result in pictures; a knowing public is very critical, yet not supercillious or overbearingly so, they simply seek the best; and further, to their credit, they are willing to pay for it.

To those holding much power in the moving picture business we would say in coining a new phrase, "Those who know will *give* the best," thus causing the "demand" to be met with a suitable response from the "supply." Opportunities are ripe and numerous and the world is alert and expectant. In some places loud protestations of what is not wanted may very readily be interpreted to show what will be acceptable as the negative produces the positive with its opposite lights. Quick to learn value, the moving pictures have been accepted at once as of commercial, amusing and educational importance, taking leaps and bounds into prominence, rendering valuable service wherever used. Its value and adaptability is *known* and it now behooves all interested in every branch of the moving picture work to be assured that it is a truism that:

"Those who know demand the best."

Charles Urban in New York.

As irrepressible and buoyant as ever, Charles Urban hobbled into this office one day this week on crutches determined, in his own words, to "cheat the doctor." It seems that in crossing the Atlantic on the "Celtic," he slipped on the deck, strained the tendons of the left foot and thus was crippled for most of the voyage. He was in great pain when he arrived at the Knickerbocker Hotel, New York, last Sunday, but for all that he was determined to be out and about. There is no downing the volatile Charles! Consequently, we were not surprised and we certainly were pleased, when, on Wednesday last, he hobbled into our offices, looking, but for his accident, the picture of bodily health. Mr. Urban will have quite recovered the effects of this accident in a few days.

Briefly: Charles Urban is here on a few weeks vacation which he is fairly entitled to enjoy, after fourteen years' steady devotion to the business of moving picture making. It is not fourteen years since we first met him in London, it is round about ten. Whatever other criticisms we may have felt it our duty, both in England and in the United States, to direct towards Mr. Urban and his color process, we have nothing but admiration for his constant devotion to the picture and its making. We can recall many instances in London when we sought to divert Urban's mind into channels having no relation to those of the picture. His retort was: "This has nothing to do with moving pictures, T. B. I live for their making and exploitation."

Besides being present in this country on holiday and family affairs, Mr. Urban proposes devoting some time to supervising the completion of the Kinemacolor plant at Allentown, Pa. Kinemacolor, as we have already told the reader, has been successfully shown in Philadelphia. We hear, too, that in Pittsburg it scored a success. We hope that in the near future it will be adequately presented to the New York public.

It is a curious circumstance that some of the most beautiful moving pictures in the world bear Charles Urban's name and yet Urban himself is not associated with the companies that produce those pictures. He

seems to have preferred to depart from the business of straight picture making to promulgating his pet scheme of Kinemacolor. But even so, we suggested to him that it would not be half a bad idea if he returned to his native country to make straight pictures of American subjects in the United States. There is clearly room here for a man of his great knowledge, ability and abiding faith in the future of the picture. What Mr. Urban's reply was, we are not at liberty to state, but we should not be surprised if our suggestion was ultimately acted upon.

Our visitor, whom we desire cordially to welcome here, also outlined many other plans for the future popularization of the picture. These we will refer to in due course. Meanwhile, we are sure that his many friends in this country will wish him speedy recovery from his accident.

Internationalism and the Picture.

Sometime this fall, a series of Spanish made pictures is to be placed on this market. Already one or two subjects have been shown in New York City, but having been pronounced unsuitable for this public they were not released. Nevertheless, we understand that the Spanish manufacturers are determined to adapt their pictures to the taste of the American public, and in due course, therefore, we may expect to see the pictures on public exhibition.

It is evident to our mind that the national spirit in picture making is manifesting itself just as it does in everything else. Throughout this country the cry is, and has been for some time, for American made pictures of American subjects, a very fine sentiment to encourage. But it is clear that the idea cannot be pushed to extremes, to the exclusion of non-American subjects; otherwise you would have a large proportion of the population of the country uncatered for in moving pictures. Nominally American, the United States is without doubt the most cosmopolitan country in the world. Here you have, besides native Americans, enormous numbers of other peoples in process of Americanization: French, Germans, Italians, Russians, Swedes, Austrians, and other European nationalities in large numbers. We leave out of consideration Anglo-Saxon people undergoing the same process. They come from the same stock as the Americans and do not strictly belong to the "foreign" population of the country.

It is clear that all these great Latin, German, Scandinavian, Slavonic and other peoples, for such they are, constitute so many great publics for moving pictures made specially to appeal to them. Hence we think there will always be a demand for such pictures in this country, though it does not appear that there is yet in existence any commercial machinery for adequately supplying that demand. "American subjects for the American people," therefore, is a doctrine that leaves out of consideration the picture needs of probably one-third of the population of this cosmopolitan country, which will not be thoroughly "Americanized" in the accepted meaning of the term, during the life of anybody now living.

This process of the nationalization of the picture is unquestionably proceeding rapidly. For example: the United States Consul at Salonika, Turkey, tells us that the picture is quite a craze there. Italian and French films are popular with the Turks, the American films having superseded. Italy and France are closer to Turkey than is modern America; any traveler will tell you this. The logical outcome of the matter is, of course, that Turkey will soon be making its own pictures, just as Spain, France, Italy, Germany, Austria and other countries are doing. Even far-off Australia, which at present mainly exists on American-made pictures, will also probably make its own pictures before long.

The nationalization and internationalization of the moving picture is inevitable. All civilized countries on the earth to-day are represented by their own schools of artistic expression: pictorial, musical and the like, responding to national life, traits and characteristics. Japanese art is entirely distinct from American art; Russian art is in a class by itself, and so on down the list of the nations.

The enormous, the amazing vogue of the picture, has suggested these reflections to us. Here in New York we of THE MOVING PICTURE WORLD are probably in a better position than anybody else in the world to take cognizance of the outlook, and forecast the probabilities of the future. The nationalization and internationalization of the moving picture is one of these. Frankly, we like this outlook. Competition is the soul of trade and when nations start competing with and emulating each other in the production of the picture, then, nothing but good to the moving picture as an international method of graphic and pictorial expression can result.

A New Feature.

The Essanay name contest has closed; while waiting for the outcome the outlook arises before us. THE MOVING PICTURE WORLD desires a newer, larger, brighter future. May the new name bring it. Will the new name bring it? The moving pictures are now an established means of amusement, nothing can turn them back again. They have been thoroughly tested and approved; they have passed through both the "craze" and the "crazy" stage and become nationally popular.

Not a thought is interjected here as to their mission outside of the "theater" world; that is for another time and place. We wish to bespeak a larger place for them in their proper sphere as the universal people's entertainment. Give them more and better room in the hands of the most efficient artists and producers of the day they deserve and demand larger and better conditions.

The renting of an old store, or building a shack, must pass away. "Houses," yes even "palaces," must take their place. The *profession* must supplant the uneducated, mechanical human instrument in charge; people of culture must be the caterers for the public taste.

The cosmopolitan, many named, many tongued, cheap, tawdry apology of that which is too good to be so defamed, is now drawing to an end.

Let the dead past bury the dead and the new life of the future be one of character and fame. It is bound to come, the evolution is now in process. Will the new name be a move forward? W. H. J.

The Pointer.

As it so fully re-echoes our own opinion and that of many other picture fans we print as a pointer to "the pointer" the following extract from an exhibitor's letter:

"I wish you would suggest to the manufacturer that it is time to eliminate the pointing habit. Why, oh! why is it necessary for the actor, every time he goes forth, to stick out his arm and point the index finger in the direction he is going? If he goes up or down, sidewise or otherwise, out goes the pointer. I have had some experience with and appreciate this pointing propensity in a certain member of the canine family; but, Mr. Manufacturer, cut it out of the picture as it stamps the production at once as amateurish if not ridiculous."

Art Versus Avarice.

By Louis Reeves Harrison.

No wonder we are scared silly by mere mention of the word "art"; not one man in ten can define it. Whisper "dramatic art" and a panic will ensue. Who has more than a vague idea what "dramatic" means?

I could obtain no satisfactory information on the subject from alleged authorities—they skipped it; so I read plays and drew inferences, read all I could find and saw some of them; then I added them up. Here is the primitive result:

Rostand gives us poetic types struggling to accomplish the unattainable.

Pinero typifies human experience for some reason not apparent to me.

Maeterlinck depicts truth as he recognizes it, showing humanity's destiny.

Shaw presents an idea to show the real underlying the superficial.

Sudermann portrays the clash of humanity's discordant elements.

Hauptmann shows human revolt and resignation in collision.

There are several kinds of composite definitions to be made, each man to his choice. I am to blame for this one. That is "dramatic" which depicts human action truthfully in a play, particularly in enforcing an idea by a conflict of humanity's discordant elements and emotions. I see trouble coming. That definition is given by no authority; but there is positive distress waiting behind the corner when I add one to the thousand significations of the word "art."

Art truthfully expresses whatever is beautiful or practical. "Practical" does not seem to fit in there, but art seems to teach a lesson through reproduction, in perfection of design and execution. There are material reasons for adhering to high standards.

The desire to do well is strong in most men, but that desire splits on a point of material advantage. Some men are enabled to act in accordance with what is best in their natures, their hearts instinctively respond to the universal affections of humanity. Men of that kind came here a century or two ago and transformed a wilderness into what they supposed would be the home of the oppressed, the abode of human freedom, but cupidity is one of the most active of human instincts, it is a strong animal desire, this longing to possess what belongs to another, and it persisted, particularly among those of defective education. It was no longer a question of providing for wife and children, but a sordid and overmastering desire to get the money, no matter how, get it.

Avarice is the distinguishing characteristic of the "wise guy."

Now the benefactors of our race earned their claims to distinction by making our lives better worth living, through comforts presented by the highest forms of mechanical invention, through developments in the history of science, literature, or some form of individual achievement which lifts humanity an infinitesimal fraction in its evolution. They stand for something. Does it pay?

Name any great maker of art objects who has not been rewarded because of the perfection of his designs, because of skill, proficiency and artistic performance.

It seems to me that the making of motion pictures should be taken from the ranks of a temporary expedient for getting all the fruit in sight and raised to the dignity of a permanent art, of recognized beauty and benefit, with no injury to ultimate returns. Perhaps I am wrong. Perhaps the people who attend picture shows to-day will grow weary of that form of amusement, empty ten thousand theaters now devoted to that kind of entertainment, and turn to some better expression of the dramatic art. It is not impossible that they will, but love of that art is deep-seated in the human breast. We love its stimulus.

One of the prettiest motives is the self-struggle going on within all of us; then there is the struggle of art to enforce itself in our daily lives, stirring our aspirations for individual and home betterment. Simple home life had better be depicted than invaded with what is demoralizing and degrading. The normal course of true love furnishes a theme of endless variety. The tragedies and the incongruities of present existence furnish pathos and humor without limit; even the small inconsistencies of the pictured performances, due to some oversight, excite no end of amusement. Motion pictures have come to stay.

The more important the theme of a play, the wider the appeal. Perhaps the strongest of all is an adequate portrayal of our failure to attain our ideals. Plays showing the defeat of our best purposes are not readily understood by those who exercise the power of selection, their own powers are limited by the confinement of one personal experience; they are apt to judge by comparison.

Original plays bear the well-marked stamp of individuality; they may have constructive defects, then the original writer is liable to bump up against theatrical traditions. He derives his materials from observation and reflection and often produces a product beyond the scope of ordinary reasoning power, but such plays have a higher value by virtue of the very quality which condemns them in the eyes of the professional reader. Such plays should be tried. The public is the ultimate judge of their truth, especially when they pertain to actual every-day conditions, about which the reader does not care, in which the general public is deeply interested.

The process by which a man concentrates what is best in him on literary or dramatic compositions involves a selection and arrangement of ideas subsequently welded in a continuity of interest, and requiring highly trained faculties of the mind.

Play-writing is an art. The play is one of the prime essentials in the production of high-class motion pictures. How much is being done to foster that art, to bring forth the best efforts of the playwrights?

Newspapers in large cities are offering prizes amounting to thousands of dollars for plays. Publishers are offering prizes aggregating tens of thousands for short stories. Leading periodicals pay five cents a word for short stories, give a decision in three or four days from the time MSS. are submitted and pay promptly on acceptance. I am not talking to *all* producers, but I am addressing quite a number. How many houses have paid a single playwright as much as the lowest salaried man on their list? How many have bought enough from a single author to pay for his expenses in submitting scenarios? I share the general impression that the future of the business will depend somewhat upon the quality of the play produced; I have appreciated and encouraged much that is good, contributing in a small way to the general good, and I have that in view in every article I have written, this one included.

"Our Lady of the Snows" on the Screen.

EDISON COMPANY'S SPLENDID SERIES OF WESTERN-CANADIAN SUBJECTS.

The Palace Theater, London, was crowded one afternoon some years ago when we were the guest of Charles Urban (now present in this city) to witness a unique collection of moving pictures. These illustrated Canadian life and industry; farm life; salmon spearing; the lumber trade, etc. They showed very graphically the vast resources of Canada to the immigrant willing to work and, in the words of Abraham Lincoln, "tickle the ground with a hoe." On that memorable afternoon amongst those present were the Duke and Duchess of Argyll, formerly Governor-General of Canada and his wife, and the great figure of Lord Strathcona, British High Commissioner for Canada, who did so much for the development of the Dominion by his work in the construction of the Canadian Pacific Railway. These pictures were genuinely educational, for they were, and are, instrumental in attracting thousands of settlers from the Old World to Canada.

In a sense, history seems to be repeating itself. The other day when we passed several hours in the Edison studio, up in the Bronx, inspecting some pictures, amongst our fellow guests was J. S. Dennis, of the Canadian Pacific Railroad, Calgary, Alberta, Canada. During the past Summer the Edison Company, with wonderful enterprise, sent one of their stock companies into Western Canada on a picture-making expedition. The company traversed the 2,000 odd miles with a two-fold object. Firstly, that of securing pictures of typical Canadian scenery; secondly, that of enacting against these Canadian backgrounds typical Canadian stories, especially prepared. The officials of the Canadian Pacific, with J. S. Dennis at their head, very generously co-operated with the Edison Company in its enterprise. Hotels, trains, mountain guides, yea, even a 10,000-ton oceangoing steamship, were placed at the disposal of the Edison Company and their producers and acting staff, for the purpose of the making of these pictures.

It was this series of Canadian pictures, some eight or ten in all, which will be released at intervals during the present Fall, that we had a special opportunity of witnessing. Adequately to convey our impressions of what we saw is a somewhat difficult task. But in the very beginning we are bound to record our admiration of the wonderful enterprise of the Edison Company in attracting and successfully attacking an adventure of this nature. The cost must have been very great, and the work clearly arduous. But the results justified everything and both the Edison Company and the Canadian Pacific officials deserve to be warmly commended for what was done. For one thing, these pictures will show the moving picture public throughout the world what a wonderful place this young Canada is.

It was Rudyard Kipling, of course, who called Canada "Our Lady of the Snows." Canadians, we are told, do not altogether like the title. Why, we cannot quite understand. There the snows are. In other words, round about Calgary, to our wonderment and surprise, are the beautiful Canadian Alps which seem to vie in scenic splendor with the Swiss and Austrian Alps. You have lofty snow mountains, great snow fields, glaciers, crevasses, Swiss-looking chalets, Swiss guides and beautiful hotels. You can have all the Alpine adventure that you want in Canada. You can recover from consumption there. You can get lost. You can break your neck. So why go to Europe to do these things? The Canadian Alps figure in some of these pictures and very beautiful pictures they are, having an infinite delicacy of tone rendering. Indeed, the Edison people have made some of the most satisfying moving picture photographs we have ever seen in these Canadian subjects. Their delicacy of tone rendering, their fidelity to nature are simply remarkable. As we are insisting week by week upon the importance of pictorial quality in the moving picture, we are specially glad to find the Edison Company conforming to the stand we are taking for pictorial excellence in the picture.

The individual pictures, as they are released, will be noticed in due course in the pages of THE MOVING PICTURE WORLD. Our present object is to treat the subject in a general way and give the reader a comprehensive idea of what is in store for him. For example: In one of the pictures you see the life led by that fine body of men, the Northwestern Mounted Police. Around their doings a pathetic story is woven. Then, again, in another picture, you have views of the Canadian Alps; life on Canadian trains; life on a Canadian steamship; you have farm life, domestic life, outdoor life, sporting life. Around each and every one of these phases of life a story is woven by the Edison actors and actresses—anon pathetic, anon humorous, anon sentimental. All the local color is there, all the territorial idiosyncrasies of the Dominion are there. It is all, in fact, Canada on the moving picture screen. We shouldn't be a bit surprised if these beautiful pictures did not largely attract immigrants from the United States into Canada; a process that is going on all the time and will largely, one day not far distant, bring about some interesting political developments. But sufficient for the evil is the day thereof.

Incidentally, we learn that the Canadian Pacific Railroad employs its own moving picture making staff for the purpose of illustrating the industrial advantages of the territory which this great railroad traverses. Then, again, in the British Isles at this moment there are no less than nine peripatetic lecturers employed by the Canadian Pacific Railroad to demonstrate by moving pictures what Lord Strathcona successfully demonstrated years ago, namely the limitless agricultural resources of Canada. We desire to put on record the very effective use which the Canadian Pacific Railroad is making of the moving picture.

Meanwhile, of course, chiefest praise is due the Edison Company for the wonderful success of their experiment. This is a splendid series of photographs. Producers, actors and actresses worked splendidly in Western Canada with a result that they have produced a splendid series of pictures—splendid in photography, splendidly simple and natural in theme. Anybody can understand these stories. At one of them, a comedy, we laughed so much that our cheeks ached. We are going to tell the story of this comedy in our next week's issue. Meanwhile our best congratulations to the Edison Company on their magnificent Canadian work.

Turning over the pages of a recent issue of our Italian contemporary, "La Cinematografia Italiana ed Estera," we find a reference to Miss Frieda Klug who recently passed several months in the United States. Miss Klug is quoted as expressing no particular satisfaction with her moving picture experiences in this country. We understand Miss Klug has started in business for herself in Turin, and we are sure that her many friends in this country will wish her success in her venture.

A Casual Visit to the Vitagraph Plant.

By Wm. H. Jackson.

Having become impressed with the high standard and uniform good work of the Vitagraph productions it became a natural desire for the writer to visit the place whence the pictures came, to know something of the surroundings; also to become acquainted with those in charge, upon whom rested the responsibility of catering for a generous yet discriminating public.

Upon arriving with a friend at the factory on the outskirts of Flatbush, L. I., an "off day" proved disappointing, a large portion of the force being in the country taking special pictures, while those at home were resting from one period of strenuous activity in preparation for another. Scattered about the yard were objects one would expect to see on a battle-field, and I learned that the company had only the day previous finished a big military production bearing the title of "The Sepoy's Wife."

Of the executive heads, Mr. Albert E. Smith was the only one present, and he received us most courteously, and I can say that "nothing was hid from our eyes." The whole place, both indoors and outdoors, is well equipped for the purposes of its use; artists were at work upon elaborate sceneries, mechanicians of varied types, yet of certain ability, together with actors and actresses make up a goodly number of persons in what is proving to be a great professional and industrial enterprise. The film room provides a most congenial occupation for a number of girls and young women who seemed to enjoy their work in pleasant surroundings, impressing the visitor with feelings of satisfaction, that this branch of service had opened up new and clean opportunity for many to earn a good living, free from many objectionable features of factory life.

I was pleased also to note the *esprit du corps* existing among the denizens of the Vitagraph village. This and the fact that each one I talked to seemed to feel that upon him or her depended the success of Vitagraph pictures, revealed a spirit of loyalty which is essential to the conduct or further expansion of any large business.

It was intensely interesting to be made acquainted with some of the new subjects in the course of preparation, many of which may not reach the public view for several months; so far ahead is the Vitagraph staff with its productions. Two of these new subjects—"Two Waifs and a Stray" and "Adopted Parents," as at present named—were in a sufficiently advanced stage to be shown upon the screen, and, favored with this special yet premature view, they proved to be of true Vitagraph character—interesting in conception, clever in working and perfect in detail. Taking the liberty to study the personnel of the Vitagraph establishment, it was easy to see that with men of *thought* like Mr. Smith, and others of intense vitalizing activity like Mr. Thompson, one of the directors or producers, it is not surprising that this company is making conspicuous headway. I had quite a chat with Mr. Thompson and learned, by the way, that he was the son of a minister. At all events, he impressed me as being eminently fitted for his present vocation, bubbling over with enthusiasm and in love with his work.

Purposing again at no distant date to visit Vitagraph when the whole company is present and in fullest activity, it will be a pleasure for me to give a further description of one of the leading American moving picture makers. In further justice to this company it also should be recorded that while American in thought and purpose, its productions extend everywhere where moving pictures are used, through English, European and Continental agencies, holding its own with the best foreign makers.

NOTABLE IMPROVEMENTS.

'Twas a sultry afternoon in August, the "slack" month of the year; everyone does as little work and uses as little energy as possible in this negative manner of "working hard to keep cool."

Strolling up Fourteenth street, the "cool reception" offered by Keith's together with the ever-ready desire to see the new "releases," was sufficiently tempting to sit for an hour and enjoy this offered "siesta." Little did I anticipate the several surprises in store for me. Did I not say I would "sit for an hour"? How could I, no matter how tired, when "standing room only" was at a premium? Have the moving pictures become so popular that a hot afternoon does not restrict the crowds? It was certainly the case here, for not until a large number of people had vacated their seats was it possible to sit down for the anticipated rest.

The next surprise was in the pictures themselves. Surely never were better or clearer pictures, as testified to by a most appreciative audience. "Wilful Peggy" proved the irresistible piece, cleverly acted and suitably presented in every way, being warmly applauded at the close.

Here the writer wishes to ask a question and make a suggestion: Why, when a play is so well received, do not the artists "appear before the curtain and bow their acknowledgements"? Surely it would be an easy matter to have such a scene in readiness at the end of good play films; besides which, if the audience knew that their applause would be thus acknowledged, they would be more generous and the result would be more real and lifelike. Let us look for such a valuable addition. The "Anarchistic Grip" and the "Dream Pill" are clean, wholesome, amusing plays, especially if genuine hearty laughter is a token of appreciation.

A series of pictures illustrating the "Pilgrims Memorial Monument" from the foundation stone laying by President Roosevelt to the dedication by President Taft, proved very interesting, the descriptive readings being very intelligently given by a good reader whose voice was audible in every part of the building.

Of the vaudeville it was a pleasant surprise to note the decided improvement. Evidently the criticisms of faults, with suggestions for improvement, made after a former visit to this theater, have proved not only effective but beneficial, so that it becomes a pleasure to point them out. The strange incongruities have been overcome and a very evenly balanced presentation is made, making the whole entertainment extremely satisfactory under the circumstances.

The moving pictures were, of course, the chief attraction. They filled every expectation and without doubt have shown a tendency to elevate the other parts of the program. It is a pleasure to mark these notable improvements.

A CASUAL VISITOR.

Just how much an attractive theater front and fittings will add to the patronage of the moving picture theaters we are not prepared to state. Every manager appreciates the fact however, that an inviting exterior and entrance is a valuable asset and goes far towards success. The Newman Manufacturing Company, of Cincinnati, one of the largest manufacturers in the world, have established a department in their large factory for the production of brass easels, brass poster frames, brass railings, box office wickets, illuminated and electric signs. They are having quite a demand for fixtures from moving picture theaters throughout the country and in Canada and will be pleased to forward particulars to theater managers and owners on request. It is a source of increasing satisfaction to The Moving Picture World to note that much better taste and neater and more artistic ideas are being shown in most of the newer moving picture houses that are now being fitted up. We believe this will undoubtedly result in better business and a more favorable public sentiment towards the "poor man's theater."

Markt & Co., of London, send us a very interesting idea in the way of a film calendar. Markt & Co., we may say, are the London agents for Biograph, Selig and Lubin pictures, and on the calendar sent, they indicate the days on which these pictures are to be released, together with their titles, descriptions and lengths. The idea is worth imitating. We have to thank the same company for sending us copies of London papers containing an appreciation of Biograph pictures; also an article commenting upon the comparative innocousness of the Jeffries-Johnson pictures. These, it seems, did not very much alarm the British public. One writer says: "The original fight may have been demoralizing. As for the pictures, I have been more demoralized by attending a charity bazaar."

Leon Ardouin, formerly chemist of Pathe Freres, at Bound Brook, N. J., is now employed in the same capacity by the Carleton Motion Picture Co.

The comparatively mild weather that prevailed during most of the month of August was responsible for the almost unanimous opinion that with the arrival of Labor Day the picture houses at the Summer resorts would close in large numbers and the city places would be proportionately opened with good business. The day immediately succeeding the holiday inaugurated a spell of heat that equalled any record of the Summer, and all expectations of triumphant reopenings in the cities fell. A majority of the places have reopened; in fact, few of those that closed when the Summer season got started are now closed; but business has not been encouraging. The excessive hot weather has been a severe handicap. The prevailing questions now are, "How long will this last?" and "Are we to have July and August weather in September and October?" It seems safe to give an affirmative answer to the latter question. Most of the people who have not reopened their places are seriously considering the advisability of keeping them closed for the balance of September. As but one week of the month has elapsed, there is time enough for people entertaining such ideas to change their minds. The film exchange men size up the situation quite differently than most exhibitors. I find that none of them have decreased their orders for new films and I know of some exchanges that are preparing to increase their orders from thirty to fifty per cent. after the middle of September. I take these facts as being the most reliable in estimating the outlook for the present month.

* * *

I was taken to task the other evening for expressing the opinion that reports from film exchanges were more reliable in making predictions on the outlook for the moving picture business than those received from exhibitors. The party who took issue with me contended that the exhibitors are the best judges because the box offices are the best thermometers. At first thought this seems very plausible, and for certain purposes the contention is well founded, but it really applies to present conditions and not to the future. The receipts of a house kept open all Summer cannot be used in supporting a prediction as to what the house will do in the Fall and Winter, except from one point of view. If the place is not one that is only good for Summer business and its receipts are good during the Summer season, it is a certainty that, all conditions being equal, the place will be a money winner during the Fall and Winter. But if the receipts are poor during the Summer it cannot be argued that the house will not pay during the seasons to follow. So the box office is no indicator as to the future, aside from the instance of foregone conclusion I have cited. It is not in direct touch with the pulse of the people as much as is generally supposed. I refer to the box office of the moving picture theater. In theaters giving regular dramatic productions or vaudeville shows, the case is quite different. If a play or show does not take with the people, it will soon be demonstrated by the receipts, and it does not take a manager long to decide that he must withdraw a play and substitute something better. The box offices in the two spheres differ widely. Take, for instance, a period of hard times—when money is tight and people cannot afford to patronize amusements—the picture houses are the last to feel the pressure. The low prices account for this. Times are hard indeed when the people who want amusement cannot spare five or ten cents to get it.

* * *

But so much for the foundation upon which the exhibitor, as a rule, bases his predictions. Let us see upon what the film exchange man builds his hopes. It is upon good, hard cash investment. As business with him improves he increases his orders for new films, and when he does this you can bet a new hat that he knows what he is doing. Film exchanges are not stocked like hat or clothing stores in anticipation of seasons. They do not order a supply of certain films because they figure they will become popular during the approaching season. He orders films when his business requires them, and when you find him placing or increasing orders you can rest assured there is something doing in his vicinity.

I was asked the other day if I really believed the film business to-day is as extensive as it was a year ago, as far as it relates to disposals of films by manufacturers. This is a puzzling question. That is, it is difficult to give a direct and conclusive answer, for the reason that it is no easy matter to glean facts from the proper sources upon which to frame one. None of the manufacturers are disposed to make public the number of reels they put out in a week, month or year. Each naturally wants to create the impression that he is leading the other fellows, and any figures they furnish are given with that in view. I understand that it is known in certain quarters just how many reels each concern disposes of (I am assured this is the case in the licensed field), but the data is jealously guarded and there is not the remotest chance of getting any of it for publication. So in making answer to the question propounded by my friend I have but one source from which to glean facts, and that is the film exchange. I have had the privilege of getting them unofficially from exchanges in the East and West and I am prepared to state that the business on the manufacturing end is in excess of what it was last year. To offset any argument to the contrary, I wish to add that my answer is strengthened by the fact that I have in mind one manufacturing concern that issued but two reels per week last Summer and Fall and is now issuing, and has been since the early part of last Winter, three reels. There is also a concern that has been added to the licensed field during the past few months.

* * *

The friend who asked the question I have answered, confessed he did so to help form an idea as to whether the moving picture business was increasing, had reached its limit, or was receding. He said he believed the manufacturing end was a good point of view, because there must naturally be an outlet to justify increased manufacture. This is very true, but the conditions are not the same as in the commercial fields. If a corporation steadily increases its manufacture of domestic articles, wearing apparel or building material, there must naturally be a steady increase of consumption to justify it. The same condition need not exist in the moving picture business, only to a certain extent. The outlet may cease practically at the film exchange. It does not follow that when more films are produced, more picture houses are opened and more exhibitors enter the field. In this respect, as in many others, the moving picture business has a peculiar identity. Increased output is looked upon as an indication of improved service. The exchanges are in a better position to improve the programs of the exhibitors, and the patrons of the shows, seeing the improvement, increase their patronage. So this is where the wheel works within a wheel in a financial sense. If the exhibitor is not enabled to raise his price of admission, he at least gains by increased patronage; the exchange is enabled to ask more money for his service, and the manufacturer finds his revenue increased, and so everybody should be happy.

* * *

A reader sends me the following: "Man-About-Town—I am not in the picture business, but I take a great interest in it and read The Moving Picture World every day. I want some advice. I have a nice business from which I get a good revenue. A friend of mine has been at me for some time to sell out and go into the nickelodeon business. Do you think it would be a good move?"

I like to be accommodating, but I must decline to answer the question, for many very good reasons. The policy of this paper is to do all it can for the interests of the moving picture business, and this policy has been so well defined it must be apparent to all our readers that it is foreign to our province to convert people to the exhibition field. We have made but one exception during our career and it has been universally endorsed. To get the junk shops out of the business we have urged people with capital to enter the exhibition field and provide larger and better equipped picture houses, as well as provide more up-to-date and high-grade programs. If the correspondent is a man who is able and willing to accept this invitation, we will greet him most

cordially. But we are not in the real estate business, as it were, holding out inducements to get settlers, and above all we would not tell any man to sell out and come in with us The confidence reposed in us is flattering to the point of embarrassment. The writer may be of the caliber that would be a welcome addition to the exhibiting field, and he may not. In saying this, we refer to his ability and not in any way to his integrity. Some very good men have gone into the business and failed. Many men not quite up to the same mark have been very successful. Most of the men who failed were those who looked upon a picture house as an automatic money producer. They thought the only requisite was a handful of money for a start and expected to see the returns grow like weeds in a garden. Others were lured by that peculiar anxiety to become associated with something having a theatrical flavor. It tasted good for a while. They posed in front of the picture place and enjoyed the chest-swelling thrill that is created when the susceptible investor is pointed to as the manager of the show by the girls when they pass in or out, or pass by. Most of these gentlemen are now posing behind ribbon counters or shooting schooners over bars. They have learned that the enchantment of the business is insignificant. Success in it is only attained by business ability, and very often by hard-earned experience.

P. P. Craft, manager of the Buffalo Bill and Pawnee Bill Film Company, is tearing around with wrath in his eye because someone has dared to issue a set of Buffalo Bill slides He claims that his company has the sole rights to immortalize in pictures the famous two Bills. He says those rights cost big money, and he talks of injunction suits and so forth

As proof of his claims he thrusts upon us two telegrams:

New York, September 3, 1910.

To Major G. W. Lillie (Pawnee Bill),
Buffalo Bill and Pawnee Bill Show,
Missoula, Mont.

Are Buffalo Bill slides now advertised authorized by management. Please answer quick. P. P. CRAFT.

Missoula, Mont., September 3, 1910.

To P. P. Craft,
Care Frank Winch, 1440 Broadway, New York.

Positively not; you have the only and exclusive rights.
BUFFALO BILL—PAWNEE BILL COMPANY,
G. W. Lillie, Manager.

Now the Buffalo Bill slides are not in the fake class. They are made from negatives taken at recent Buffalo Bill shows by newspaper photographers and from pictures which have been given for publication to the newspapers by the Buffalo Bill press agents. These pictures were given out with no restrictions and their use for slides is just as permissible as in the newspapers. Therefore we imagine friend Craft will have the time of his life if he tries to prevent their sale or use.

And what's the use? Good B. B. slides will help advertise good B. B. films and sustain the interest in them.

Buffalo Bill is a name to conjure with amongst the youth of the land. The very name on the poster at the theater door would mean a full house. For nearly fifty years Col. Cody has been before the public eye, so that when the pictures of his farewell round-up are announced, not only the youth but the boys of fifty will want to see them.

We have seen enough of the film to say that the photography of the three reels is remarkably good. And the acting—well, you wouldnot want to see the "Two Bills" and their troupe of rough riders "act" as we see it done by the average moving picture actor. No, you want to see them go through their regular drills and evolutions and perform their great feats of daring naturally and as they have done it for the past decade. And this is what you will see. Here is the program as it is shown in 3,000 feet of film: A Grand Review—The World's Rough Riders, introduced and led by Buffalo Bill (Col. Wm. F. Cody)—U. S. Artillery and Cavalry Drill—The Buffalo and the Famous Huntsman in Pursuit of His Native Game—The Prairie Under a Scorching Sun: "Oh! What a Good Drink; Pass It Around"—Mexican Joe Will Illustrate the Use of a Lasso—Perfection of High School Equestrianism: Mr. Ray Thompson's Mixed Blood Texas Range Horses—Mr. Rhoda Royal's "Famed Blue Ribbon" Thoroughbreds—Rossi's Musical Elephants—Riding Wild Bucking Horses and Mules, introducing the Only Lady Bucking Horse Rider in the World—Buffalo Bill Shooting Glass Balls—Arabian Acrobats—Japanese Troupe—Devlin's Zouaves—A Grand Military Tournament—Football on Horseback, Between Indians and Cowboys—The Far East—Trained Arabian Horses—The Final Salute! Buffalo Bill Bids You Good-bye.

THE NEW MAJESTIC AT LOCKPORT, N. Y.

A representative of the Moving Picture World dropped into the just completed new Majestic Theater at 66 Main street in Lockport, N. Y., and though it was Labor Day, men were busily installing the comfortable and attractive seats, in order to open the house the following day. The owner of this notable addition to the amusement attractions of the City of the Locks is Sam Kauffman, one of the most progressive clothing and haberdashery merchants of Lockport. Chatting to the World, Mr. Kauffman said the policy of the Majestic will be to offer only such pictures, songs and music as will meet with the approval of the best home element of the city, and of mothers, fathers and families.

The personnel of the new house is as follows: Sam Kauffman, proprietor; L. S. Blosser, manager; F. W. Korff, chief electrician; F. W. Aitkens, operator; Miss Mabel Burns, singer; Paul Buddenhagen, drums and traps; Miss Stella Weber, pianist.

Mr. Kauffman feels that with the above on the roster of artists, the Majestic will easily rank first, and quickly become the most popular picture house in Lockport. He paid an earnest tribute to Chief Operator F. W. Aitkens, describing him as a careful, painstaking, experienced man, whose electrical knowledge, gained when working as an electrician before becoming an operator, is of decided advantage. One of the "quiet sort" of men Aitkens evidently is, with abundant reserve force and ability to "make good."

A few lines as to the equipment of the Majestic: The projecting curtain is one of the best, peculiarly constructed so that the pictures pulsate with life and color, with much sharpness of detail and distinctiveness of outline. Cooling and ventilating system consists of an immense electrical exhaust fan, capable of withdrawing 8,500 cubic feet of air a minute. The hall is over a hundred feet in depth, with almost five hundred seating capacity. The latest style chairs, each with hat rack, are here. Finished in white and green, with an alabaster white marble mosaic tiling entrance, the Majestic opens spic and span. Tungsten light street signs and attractive bronze announcement lobby easels add to the distinctive appearance of the Majestic.

CHAMPION FILM MAKES GOOD.

Congratulations to the genial Mark Dintenfass and those associated with him in the continual and consistent progress in quality which the Champion pictures are manifesting. It is always a pleasure to us to meet moving picture manufacturers especially those who have recently entered the field, who are not unwilling to learn from those who, like ourselves, have given this matter of the theory and practice of picture making years of study,—we say, it is always a pleasure to meet gentlemen of this kind who are not unwilling to receive a few friendly hints as to what is desirable for success in the modern moving picture. Careful readers of The Moving Picture World will remember that last year, and since, we repeatedly laid down a formula, especially addressed to beginners in the game of making pictures. Briefly it is this: a simple story clearly told and good photography. There you have the formula for the beginner in a nut shell. It is a formula which has worked out successfully over and over again, even in the hands of those, both in this country and elsewhere, who have been long in the business and are making lots of money out of it.

One day last week we were especially invited by Mr. Dintenfass to witness his latest release, called "His Indian Bride." Looking at pictures, as the reader knows, is no novelty to us, and now and again we are tempted to feel somewhat *blase* and disgruntled, especially when the neophitic know-it-all who has recently entered the game starts laying down the law to us. No such experience attended us when we were looking at the latest Champion film. Here we were gratified to see a very fine piece of photographic work indeed. Not perhaps flawless, but clean, nice colored images, showing care in exposure and development. And then the story: a simple and convincing one which we are confident will win the suffrages of the exchanges and the Independent exhibitors. A white man falls in love with an Indian girl, who becomes his bride. She is received by his family, but shortly is suspected of dishonorable conduct by her husband. Her pride revolting, she returns to her own people, whither she is followed by her husband who, having learned that his Indian wife is guiltless of the charges laid to her by a jealous white woman, begs her forgiveness and receives it. A very pretty, simple, little story that all can understand at first glance. There are not too many characters in the piece, which is worked out nicely. The acting is good and natural with both Indians and whites; the interior scenes are nice and refined, and the entire picture constitutes a very marked advance in Champion releases. We hope the Champion Company will go from success to success.

GREATER NEW YORK HAS A MODEL PICTURE HOUSE.

But You Have to Go to the Suburbs to See It.

THE "T. N. F." THEATER IN THE CENTRE OF ARISTOCRATIC FLATBUSH.

The "T. N. F." Theater was opened on Saturday, August 17, at East Sixteenth street and Newkirk avenue, Flatbush, and if the first two weeks of its existence are taken as a criterion of what the future is to unfold, this handsome little place of amusement is destined to a career of unbounded popularity and success. The owner is Ben. Title, secretary and treasurer of the Exhibitors' Advertising and Specialty Company, of 105 East Fourteenth street, New York City. He is generally well known in the moving picture industry and is the man with the proper personality, nerve and push to exhibit in a place like Flatbush. He has some excellent and original ideas on exhibiting and has always been identified with every movement for the advancement and uplifting of the moving picture business. He was vice-president of the old Moving Picture Exhibitors' Association and has fought his way up with the industry from its inception.

The absolute success of the "T. N. F." Theater is one of the strongest evidences of the welcome reception moving picture houses are receiving from residents of the exclusive residential sections and heralds the dawn of one of the brightest eras for the great enterprise. Figuratively speaking, the "open sesame" to new and undreamed realms has been discovered.

There is without a doubt no more aristocratic or select suburban residential section around the metropolis than is the exclusive Midwood section of Flatbush, and in the heart of this, surrounded by costly homes with beautifully laid out grounds, Mr. Title erected his building. When the word was passed around of what was happening, the residents were (to use an expressive term) furious, and they never hesitated to express their wrath and indignation at the "outrage." If Mr. Brown met Mr. Smith, the conversation usually turned to the new moving picture theater, and then both of them would give vent to their feelings, and could Mr. Title have heard the numerous uncomplimentary things that were being said about his pet project and the very warm climate it was frequently consigned to, he would have taken still further precautions to make the building fireproof. But the work went on and the theater was completed. The opening night was as grand a success as any great playhouse ever enjoyed, only on a small scale. Outside the doors stood a number of automobiles, and when these went, others came—they do things in style in Flatbush! Reel after reel the pictures went off and never was a playwright in all his triumph more happy than Mr. Title. And that is the way it has been every night since, and strangest of all is the fact that all of the grumbling Mr. Smiths and Mr. Browns have been seen there with the Mrs. Smiths and Mrs. Browns and the little Smiths and Browns. Never could a Methodist revival camp meeting boast of more converts to the Gospel than the "T. N. F." Theater can boast of to the moving picture.

You are saying: "How did it ever happen? How did such a complete metamorphosis ever take place in the minds of Flatbushites so that after first holding the place in contempt they are now to be seen there with their families?"

The secret of this success has been explained time and again in The World, and it is well within the power of any exhibitor. It is simply this: Meet the public fairly. Give them a beautiful airy place to come to; polite, considerate treatment; study your audience and give them the very best both in pictures and music, and when they see that you are laboring to please them they will find pleasure in coming.

In constructing and operating the "T. N. F." Theater nothing has been spared, as you will see from the following description: The front of the building is not overdecorated. It is as simple in its cream, gold and silver decoration as possible and harmonizes with the surrounding green lawn. The interior is finished in varying shades of green, with gold and silver trimming. The seating capacity is 300 and there are aisles running down each side, five feet in width. The ceiling is 25 feet high and has four large skylight ventilators. There are six electric fans placed on the side walls at regu-

INTERIOR "T. N. F." THEATER.

lar intervals, and these, with the ventilators, keep the hall always filled with fresh, pure air. There is a decided pitch to the floor and the seats are so arranged that every person has a full view of the screen. There is a pit at the foot of the screen the same as the orchestra pit in a regular playhouse, surrounded by a brass rail from which is draped a heavy velvet curtain, and in here is the piano as well as several hundred dollars' worth of mechanical effects. On both sides of the screen are imitation boxes beautifully draped and filled with palms. The floor is heavily carpeted and exquisite clusters of electric lights throw the place into instant and brilliant illumination. There are six exits and they are equipped with exit bar locks usually seen only in the large playhouse where the fire law requires them. A dainty dressing room with every accessory is at one side for the ladies and there is another opposite for men. Uniformed ushers are in attendance and refreshments such as ice-cream and cake are served to patrons in their seats or in an annexed parlor. Arrangements are now being made for the accommodation of automobiles and checks are to be issued while the owners are inside.

Chief Oliver of the License Bureau visited the place personally and expressed his highest approbation at what he saw. Nothing, in fact, that could add to the safety, comfort and happiness of the patrons of the "T. N. F." Theater has been left undone. A. H. M.

A TALK ON CARBONS AND THEIR MANUFACTURE.

By an Expert of the Charles L. Kiewert Company.

With the rapid development of motion picture apparatus and accessories and the constantly rising standard of excellence, there is more and more necessity for the operator thoroughly to understand the details of his art, which were a few years ago considered out of his range of interest. This is evidenced by the constantly increasing space which trade papers are giving to the technical side of the business. It is perhaps not too much to say that the carbon is the most important part of the motion picture equipment, as it must produce the light upon which the projection depends.

Theoretically, the electric arc carbon, in as far as light production is concerned, is merely a small body of white hot carbon. Considering the direct current arc: The current flowing from the arc into the negative carbon (electricity is always regarded as flowing from positive to negative) is accompanied by minute particles of carbon breaking away from the negative and rushing with tremendous velocity "up stream" and striking on the positive carbon, quickly raising a portion of it to white heat, in much the same manner as the blacksmith may by repeated vigorous blows, raise cold iron to a welding temperature. This produces the electric arc, which is, for picture purposes, always made by the use of carbon tips. A number of materials will produce the same result, but carbon is used, first, because the product of burning is a gas and does not either interfere with the subsequent operation of the arc, nor soil the lamp house with deposit; second, the light produced is of a substantially white color; third, carbon will stand a high temperature without disintegrating, and hence the quantity of light, which depends largely upon temperature, is increased.

Let us now see what requirements the perfect carbon must fulfil. First, it must be pure, as impurities might produce troublesome difficulties, alter the color of the light, or cause irregular burning. Second, the carbon must be uniform in hardness and composition to insure even burning and steady light. Third, it must be of the proper degree of hardness. The color of the light from a heated object depends on the temperature, running from red to white as the temperature increases. The temperature at which the carbon burns increases with its hardness. It has been difficult, however, to manufacture carbon giving an absolutely pure white light, on account of the fact that the harder the carbon, the more expensive the process of producing the carbon that will make a steady and even light. For this reason the ordinary picture machine lamp carbons are made very soft, and while cheap and easy to operate, produce a yellowish light and burn away rapidly.

It has been discovered, however, that certain chemicals placed in the core of a perfectly pure and uniform hard carbon, permit the arc to burn even steadier than the soft carbon arc, and give a whiter and stronger light. It is also found that the light is of a peculiar soft quality, which eliminates the sharpness so often produced by the ordinary carbons. This discovery was made by a chemist in the laboratory of one of the leading American manufacturers, who immediately made arrangements to manufacture and market the carbon, which we have named the "Bio." Although, on account of the absence of pure raw material in America, it was necessary to arrange for the manufacture of the carbon in Germany, it is distinctly an American product, and is another instance of the triumph of the American brain and energy over foreign competitors in the commercial race.

Another point of superiority of the "Bio" carbon is the extremely long life, which is from 25 to 40 per cent. greater than that of the ordinary projector carbon. This naturally follows from the hardness of the "Bio" carbon and is accompanied by another advantage, viz., that the arc operates at a higher voltage and, consequently, greater length. This makes it easier to keep the lower carbon from getting in the way of the light from the upper, and throwing a "ghost" on the screen. On account of the fact that there are a great many machines which cannot be adjusted to the voltage required by the high voltage carbon, the "Bio" carbon is also manufactured in a low voltage grade, which, while lacking the unique qualities of the high voltage grade, have several points of superiority over other soft, or low voltage, carbons now on the market.

The process of manufacturing the "Bio" carbons is interesting and instructive: As stated before, purity is of foremost importance. Only one commercial source of absolutely pure carbon is available. This is the soot produced by burning resin, with an insufficient supply of air. Carbons made of pure soot are the hardest carbons obtainable, and, as stated before, hard carbons have heretofore suffered under considerable difficulties in manufacture. The "Bio" process has, however, eliminated these difficulties and for the first time made possible the manufacture of a thoroughly satisfactory carbon of this quality. Germany is the only country where a cheap, pure soot of the required character can be economically obtained. It is this fact that has made the product of the German manufacturers famous throughout the world. "Bio" carbons are made in the largest and best known carbon works in the world, under the supervision of a chemist representing the American house, and go through the following processes:

The raw material is finely and evenly pulverized in special mills, and any particles of iron which may have been ground from the rollers by the great pressure, are removed by powerful magnets. It is then mixed with a binder, of refined tar, chemically freed from any traces of mixture. The mass is next passed between steel rollers, with case-hardened, polished surfaces, and then formed by power hammers into blocks about twelve inches in diameter and sixteen inches in height. These blocks are then placed in hydraulic presses, working at 3,000 to 6,000 pounds per square inch pressure, and pressed through a die of the required diameter, which is fitted with a needle in the center, which forms a star-shaped core. In front of the die is a disc which bears on its edge the words "Bio, Germany," which are thus impressed in the surface of the carbon. These tubes are cut into pieces about one meter (39 inches) in length, and rolled down a perfectly smooth, flat surface, thus straightening themselves. They are then made into bundles which are packed in fireclay crucibles and surrounded with powdered coke, to exclude the air. These crucibles are then subjected to a temperature of 2,500 to 3,000 degrees for ten days, in furnaces of special and uniform diameter, pointed, and the core is filled with a secret compound. The carbons are then dried and packed and shipped to America.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

"Like old times," says I to myself, says I, one morning last week when I meandered through the purlieus of Columbus avenue, New York City, round about the "hundreds." Overhead the fearful and wonderful Elevated pursued its thunderous course; round about me were the housewives of this section of the city, making their purchases in preparation for their Sunday dinners. "Lord Sakes!" I can hear some of you saying, "What has all THIS to do with moving pictures?" Now, be patient, all of you, and I will tell you. It is a very curious feature in the history of any industry that expansion seems to take, or rather follow, a certain definite law. You start a business, and you open shop or a little plant near the center of things. Then, as things prosper with you, you get a few miles out towards suburbia, and then, when more prosperity comes, you take the "bull by the horns," run right into the country, and build a big factory. Myriads of businesses have started and flourished this way.

* * *

The "Imp," or Independent Moving Pictures Company of America, to give its full and lordly title, is, I imagine, in the second stage of this process. The factory has jumped from Fourteenth street to 101st street. Some time ago, when I said nice things about my friend Carl Laemmle, the gentleman at Chicago who writes those very ornate and arresting advertisements, returned the compliment by saying nice things about me. He said I was one of the deepest students of the moving picture on earth. So I am. That is why I penetrated into Columbus avenue and 101st street last Saturday morning when the local ladies were buying their meat, and vegetables, and other things, for Sunday's dinner.

This is not the first time by many dozens that I have traced an industrial concern into an industrial neighborhood. As I have already said, the Imp Company is probably in the second stage of its career. By this time next year, it will probably be building, or have built, a factory some twenty or thirty miles up the Hudson. I hope it will. For if it does, it will surely be symptomatic of the spread and growth of the moving picture business as a whole: a consummation most devoutly to be wished. Prosperity for all, is my motto.

"Like old times," I repeated to myself when I got into the loft building, one floor of which—and a very large floor it is—is occupied in the making of Imp positives. A very considerable part of my life has been passed in the photographic dark room, and though of late my lines have been cast in other directions, yet I always feel happy when I get in an eerie-looking apartment which is illuminated by ruby-colored lamps. So I was quite at home when, after a preliminary look around the offices, projection rooms, developing rooms and other parts of the great floor at 101st street and Columbus avenue, New York City—I say I was quite at home when at last I found myself in the Imp Company's dark room with a staff of help busily engaged in the developing, washing, and fixing of "Imp" positive films. A nod to "Doc" Willat, a "How do you do?" and then I began to ply the man in charge of the developing, as to what developer he used, how long he developed, how he washed, fixed, etc., the lengths of the positive pictures wound on the rectangular frames that are inserted into the various solutions, one after the other, etc., etc. Verily, it was like old times, taking me back to a period in my life when I used to do the same kind of work.

* * *

Mr. Cochrane, looking bright and well after his recent holiday, was proud of his plant and the rapidity with which it had been got into working order. How many thousand feet per day the plant is capable of turning out, perhaps I had better not say. Anyway, here was visible evidence of the reality of the Imp Company's activity in the making of moving picture positives. Everything going at high pressure; everybody busy; the talk being of future expansion: a state of things which is certainly good. Unquestionably the Imp Company has made good in the production of their pictures. It seems only yesterday that they were talking about making pictures. Then, in a flash, they were installed at Fourteenth street, now they are at 101st street. By and bye, I predict they will be in the country with a specially erected plant.

* * *

There is something about the development of the photographic positive, whether on film or paper, which seems never to lose its fascination. Come to think of it, it really is a wonderful thing, that from a whitish surface, in a dark room, the application of a colorless solution should produce a beautiful image. Nobody who has ever got the fever and the excitement of developing, whether it be on the large scale or the small scale, ever takes leave of the delight in seeing an image grow under his hands. Moreover, speaking from the point of view of the practical worker, there is always a pleasure in the completion of such a picture. You feel, in a small way, something of the emotions of a painter or a sculptor, who by his own hands, fashions a statue or a painting out of inert material. It is, in a sense, creative work, for you are to some extent producing something, if not out of nothing, at any rate out of what looks like, **ab initio**, very unpromising, very unplastic material.

Of course, in the making of moving pictures, you have many disappointments. The raw stock is not always good and reliable. It fogs, or gives spots. Its sensitiveness is not uniform, and so you are bound, in the nature of things, to have a certain proportion of failures. Everybody who has had anything to do with the making of moving pictures, knows that this is inevitable. But, on the other hand, your successes atone for, or obliterate, your failures. It is a nice feeling, that of having charge of a moving picture dark room and turning out thousands after thousands of feet of good, regular, well-exposed, carefully developed positives. It compensates for a lot: for immurement in a dark room, and working in a dull red light, and by no means the healthiest atmosphere. You feel that you are ministering to the pleasure of countless thousands by means of the little pictures that you are developing so nicely, cleanly and neatly.

* * *

These, dear brethren, were some of the reflections that passed through my mind when making an inspection of the Imp plant, the other morning. All concerned in the erection of that plant are distinctly to be congratulated. It seems to be efficient and practical. I am not going to say that it is the best plant in existence, but it is away ahead of many others that I have seen—older plants and larger plants. It will do all the work that it is said to do, and do it well. And now, friend Cochrane, if, by this time next year you are not in charge of a specially erected plant away in the country, with an infinitely greater capacity than the one you have just started in, I'm a Dutchman. So go ahead, Thomas D.

LITTLE THINGS.

It is easy to build a big, beautiful theater with long projection, comfortable seats and other things to make it pleasant for patrons but after it is done not all managers care for those patrons and add to their comfort.

For example, Keith & Proctor have had ice water passed all through the Summer, and that, too, when an announcement slide plainly says that all service is free. The attendants are polite and watch very carefully that one patron does not interfere with the comfort of another.

Labor Day the Fourteenth Street Theater was filled to the topmost seat in the topmost gallery. It was warm, too, up in that loft, but it was that or nothing a good part of the day. A man would remove his coat. Instantly an attendant told him to replace his coat or leave the building. A lady would not remove her hat. She heard the same whisper.

These little things are mentioned as suggestions for others who may not be as well situated. It can be done in any theater. It only requires a spinal column of a little greater consistency than gelatine. The law is on the side of the management and anything that interferes with, or annoys, a patron should be ruthlessly suppressed.

"Fitful Peggy" (BiBograph).—A rather entertaining film in which those commendable traits of character, truthfulness and honesty, are graphically displayed. Peggy speedily makes everyone thoroughly acquainted with her strict adherence to both. Admirers find that she will tolerate no trifling, and though she may be awkward and unacquainted with usages in the new society to which she has been unexpectedly introduced, the vigorous way she has of making those who try to take advantage of her understand that they must keep her distance causes them all to seek cover. There is life, action, and what may be termed freshness in the picture. It is staged and photographed in the usual Biograph manner, and adds to the program a touch of originality.

"The Anarchistic Grip" (Lubin).—Imagination is often responsible for a good many things that provide plenty of thrills, but are not so. Here is a clock salesman's grip, containing samples. A tramp steals and when he hears the ticking inside imagines it contains an infernal machine. It is passed along to the police and they handle it very discreetly, each preferring that the next fellow should be the one to investigate its contents. Fortunately the salesman comes in to report the theft of his samples and the excitement ceases when so common a thing as a clock is exposed to view. The humor in this picture is contagious and it becomes funnier every minute, as the film runs.

"The Dream Pill" (Lubin).—A story with a number of funny trick effects. The pill is guaranteed as a sure cure for nightmare, and the tramp who takes the first pill is so suddenly transported to a new world, where adventures strange to him follow in rapid succession. It is a lively comedy and the numerous changes and surprises keep the interest at high pitch throughout.

"The Indian Raiders" (Selig).—An Indian picture which so faithfully reproduces the actual life of the plains that one wonders at the accomplishment. It is, perhaps, not too much to say that Selig has succeeded in transferring to the films the real life of the West, that mystical thing which is so baffling to the reproducer and yet so apparent to all who have seen it. Reproduction is likely to contain something of the personality of the reproducer, regardless of his endeavors to keep himself out of his work. Selig has accomplished this and this picture is presented as a transcript of an actual occurrence which typifies much of the life of the past and preserves in permanent form scenes which have gone never to return.

"The Affair of an Egg" (Biograph).—A humorous hit at two things; first, the practice of writing on an egg or some other article, asking the finder to write and second, the present custom of putting eggs in cold storage for indefinite periods. The man who got the egg replied to the woman who put her address upon it. But the denouement is different. The egg had been in storage for twenty years. No further description of what happened is necessary. There is a sparkling quality to this picture which makes it even more attractive than its title seems to warrant. The producer has given evidence of his ability in extracting fun from a cold storage egg.

"Muggsy Becomes a Hero" (Biograph).—This vigorous individual appears again as the protector of two lone spinsters set upon by tramps. Muggsy looks as though he had encountered a thrashing machine when he appears after the disturbance; but the tramps have to be carried away on stretchers. If his sweetheart was disposed to give him the cold shoulder once, she is justly proud of her hero now. Muggsy has successfully redeemed himself from whatever stigma attached to him before.

"The Man Who Died" (Lubin).—To have a supposed deceased brother appear unexpectedly and turn one out of the house where one is enjoying one's self is disconcerting, but this situation is the climax to a good story put on the screen by this house. Usurpation of a paralytic's house and complete possession when it is supposed that the unfortunate man is drowned. Then comes his reappearance, perfectly cured, and bringing with him a bride. The usurping brother is, in his turn, superceded and the cured paralytic and his bride enjoy their new found happiness.

"Won in the Fifth" (Melies).—Possibly exceptions will be taken to this picture because it represents a minister engaging in a boxing bout, even though for a worthy cause. The scene in the ring is lively enough, and the gratitude of the old fighter when the clergyman gives him the money is good to see. Ultimately a love story develops between the fighter's daughter and the young minister. Many will think a mistake has been made in representing a minister in the ring. Aside from that the film is harmless and sufficiently attractive to hold the interest of the audience.

"The Road to Richmond" (Selig).—A stirring war picture, including numerous incidents all told mid the roar of cannon and the smoke of battle. These war pictures of Selig's have a touch of reality, a sense of something beyond the picture, difficult to define, yet felt plainly enough by everyone who sees the films. They all possess a touch of life, or something closely akin, that lifts them out of the realm of cold reproductions and makes them seem to be portrayals of the actual scenes. This is one of the best of the numerous war dramas offered by this enterprising house, and it is no wonder the audience bursts into applause when the last scene disappears from the screen.

"The Man Who Learned" (Edison).—A very practical as well as useful film. Comparatively few can ever visit the dairy farms, but literally hundreds of thousands will see this picture and will acquire an almost first hand knowledge of the conditions which exist about the source of the milk supply. Not every dairyman has an object lesson in a sick grandchild to enforce the arguments advanced by those who favor improved methods; but perhaps the experience of this gentleman will be emphasized over and over as the film is shown successively to people all over the country. It is impossible to know too much about these matters and to get a really practical story of this sort on the screen is to enforce needed lessons in the sanitary production and distribution of milk. Incidentally it may be noted that the second series of pictures, showing how the work should be done is a partial explanation of the advance in price. The film, therefore, conveys valuable information in two ways. It shows the dangers inseparable from the old order, and partially explains the recent advance in price. It would be difficult to think of a picture that could give so much information and do it in such an entertaining way.

"Saved from Ruin" (Pathe).—A story of Monte Carlo which depicts graphically the dangers of the gaming table. Happily, however, the difficulties of this gentleman are overcome and he is placed upon his feet again by a generous friend. A bit of suggestiveness enters into it, but the possible taint is wiped out without injury to anyone and the benefactor gains a charming wife.

"Deer Hunting in the Celebus Islands" (Pathe).—A beautiful reproduction of the scenery of the Celebus and a graphic reproduction of some lively deer hunting scenes. The photography of this film is exceptionally clear and the view points are chosen with consummate skill and artistic knowledge.

"White Man's Money, the Red Man's Curse" (Kalem).—A careful study of the effects of the contact of the whites and the Indians and the influence the whites exert. Money is made the motive here, but it might quite as easily be something else. The study is carefully done, and the dangers which beset the red man when he comes in contact with the white man are graphically presented. The picture, apart from its present interest, has a good deal of historic value.

"A Life for a Life" (Vitagraph).—A lesson repeating once again the oft told story that love will conquer the hardest heart. Here is a convict made morose and sullen because a tame rat, his only friend, was killed. But by reason of kindness shown him by different individuals he overcomes those ugly tendencies, and his whole nature changes. And eventually he proves his sincerity by dashing into the flames and rescuing a child from certain death at the risk of his own life. The picture is dramatic, and emphasizes again the molding power of love.

"The Millionaire and the Ranch Girl" (Essanay).—A love story between a young millionaire and a Western ranch girl

is not exactly a novelty, yet in the hands of the Essanay's company of capable players it assumes fresh interest. The situation of the letter, with the postscript torn off is really the basis of the story, and affords an opportunity for some clever work. It is, perhaps, as good as any Western story of recent date, and the denouement, when the millionaire compels his agent to admit his own duplicity supplies an intensely interesting climax. The love affair between the young man and Nellie is, of course, a necessary finale. The picture is good, and contains enough human interest to hold the close attention of any audience throughout its length.

"Calino Takes New Lodgings" (Gaumont).—A comedy with much of life in it. Why Calino takes new lodgings, and how he does it supply sufficient interest for a funny film.

"Maggy Hoolihan Gets a Job" (Pathe).—A humorous skit detailing the experiences of a freshly landed Irish girl, while seeking for a job. She tries several, but doesn't quite seem to fit. Then Clancy, the policeman, decides to marry her, and let her take care of his ten children. The curtain may safely fall at this point. Imagination will supply any details that may be required for the future. Anyhow, she puts it up to Clancy to accumulate the fortune she expected to find when she landed.

"The Wrong Box" (Vitagraph).—To get a pair of pajamas instead of a box of cut flowers and be asked to wear them at a reception is enough to arouse the temper of any girl. And unless he happened to stumble on the mistake it can be easily understood how mystified he would be in attempting to explain the young woman's sudden coldness. This situation is admirably worked out by the Vitagraph players and serves to make a humorous film of more than common interest. The girl had the art of making a monkey of the young man down to perfection. Any who are seeking suggestions for a similar performance can see this film to advantage.

"A Summer Idyl" (Biograph).—A picture that is different, so different that one is disposed to rub one's eyes to see if the scenario writer has actually dared to introduce an innovation and give a picture a new ending. Here is a city man who goes to a country in a huff, falls in love with the little country girl in the same old way, and then—well, the lure of the city is too strong, he goes back to his former sweetheart, leaving the country shepherdess to fill her grandfather's pipe and chase her sheep across the bridge as of yore. Of course she cries a bit. It needs a few tears to express the shattered emotion, but she accepts the inevitable with good grace and cuddles under her grandfather's wing in a very satisfactory and re-assuring way. So much for the story. The pictorial part is notable. The farm scenes were made while the farm operations were in progress. The harvesting scenes are faithful reproductions. The only criticism the writer has to offer is that the horses haul that reaper and binder faster than they do when actually at work. The machine would not stand such rapid motion. It couldn't. The reciprocating motion of the knife would tear the machine to pieces if it went long at that pace. The scene where they are loading the grain is an excellent reproduction. It is a picture worthy preservation. The man on the load knew what he was doing, he loaded the bundles right. Some farm scenes are carelessly composed, and not infrequently are wrong, but these deserve commendation for their accuracy. The tones in the picture are excellent. There it no soot and whitewash, but a soft gradation which is good to see and adds much to the pictorial effect. It is a notable production. And yet, it must go at the close of a day while poor vaudeville acts stay on.

"Who is Boss" (Pathe).—A rough house picture, offering a different version of the old mother-in-law joke. The man, after he has turned the whole house topsy turvy, and has thrown it out the window on the head of an inoffensive bilnd beggar below, stands amid the ruins and announces with much bravado that he is boss.

"Zoological Gardens in Antwerp" (Pathe)—Well photographed and accurately tinted pictures, illustrating the zoological gardens in Antwerp. Many interesting animals and birds are shown, most of them in motion, which adds greatly to their attractiveness. The views in the monkey house are worthy a film by themselves, they so faithfullly depict the characteristics of these strange creatures. The flight of the flamingoes is least satisfactory. They are so near the camera they blur in flying.

"Led by Little Hands" (Selig).—A tale that brings the tears. For nine long years the man mourns for his daughter, and she longs for him. Then the children wander away and find the grandpa quite by accident, and what he does for them will put strange, new ideas into the heads of many youngsters who may have a grandpa. Then comes a reunion, and grandpa and the kiddies go to sleep with the doll and the pony, quite filling the great arm chair where grandpa has sat so many hours alone. Somehow this touches the emotions so deeply that the tears rise unbidden, and not many eyes in the house were dry.

"The Big Scoop" (Edison).—A newspaper story, based upon the importance which is attached to a news story which no other paper has. Everything is a story in a newspaper office, by the way. The scenes here are realistic, those representing the interior of the newspaper office being made from life. The reporter's progress through New York's banking section is interesting and is a faithful reproduction of that section of New York. Then come the working out of the details of the way the story was obtained and what it meant to the reporter, to the paper that published it and to the wife of the reporter who waited for him at home long and anxiously. Newspaper stories are, as a rule, distorted, but in this instance the story seems to have been worked out with care and with attention to details. While not all newspaper offices are alike, there is a certain similarity in them all. And the views showing the interior of one here may serve as indicative of all daily offices. The life will, therefore, be interesting to those who are unfamiliar with it and will afford an insight into the way a daily paper is put together.

"Chew-Chew Land" (Vitagraph).—A story that will please the children. In a dream a little boy visits Chew-Chew Land and the many wonders he sees there are duly related to his mother in the morning. And they are wonders, too, each one more remarkable than the last. Wriggles, the guide, very carefully points out all these marvels and the little boy's eyes grow big with wonder as they go from one to another.

"A Rough Weather Courtship" (Vitagraph).—A story of courtship on shipboard, with a pretty widow, various attentive passengers, the captain and seasickness as the principal actors in the little drama. When the mal de mer drives all the passengers below the captain discovers that he has a chance and before the others appear above the decks he has secured the prize and has her fast. He is master of courtship as well as his own ship.

"A Dog on Business" (Essanay).—Yes, it was, but it brought the tramp, and perhaps it is not too much to hope, the hungry, homeless cur that inspired the brilliant thought, something that at least made them more comfortable. One after another, all sorts and conditions of people, pay their fee, take a dog and go around to the advertised house to claim the reward. Finally they all got there. Then the perpetrator of the thing wanders around to see the fun, and he sees it. The ending, when the bull pup the Jew took around grabs him by the seat of the trousers and refuses to let go, is fast and furious. There is enough novelty and originality in this to suit any who want something alive and out of the ordinary run of films.

"Mama's Birthday Present" (Kalem).—Whenever you intend to give your wife a birthday present of a dog, either don't hide the beast in a closet, or else tell your wife all about it. Here is the story of a man who failed to do either and the complications supply a quarter hour of very lively fun. It worked out in the end without serious damage, but the agonies suffered by those most interested are amusing enough to please anyone excepting a chronic grouch. It might be that a chronic grouch would be helped, if not cured, by this picture.

"Ingratitude" (Urban).—Not a pleasant picture to see, yet one unquestionably too true to life. Over and over again men have found how unwise it is to give their property to people in return for a living and this film graphically illustrates that fact. But a band of revolutionists begin a series of depredations and the ungrateful son is severely used, losing all he has. Meanwhile the abused old man has been favored by fortune, and forgets the past, succoring the ruined man far beyond his just deserts. It is scarcely necessary to attempt a criticism of a film of this type. It represents a condition that exists in more than one instance, making plain its meaning. Scarcely anything else is needed. All the same it is not a pleasant subject, suffering in this direction because it tells the story so well.

"The Gambler's Wife" (Pathe).—Not every gambler has a bad dream at the critical moment in his career that exerts a powerful influence toward reformation, nor does every gambler have a wife who can go in and clean out the winners like this one; hence, the film presents novel conditions that serve to increase the interest. Then comes permanent

reformation, which is the proper ending for this sermon on the screen. Such preaching as this should exert a beneficial influence.

"Military Kite Flying at Rheimes" (Urban).—For ages kites have been toys, yet here are scenes showing how effective they may become when constructed upon a large enough scale to bear heavy loads. The scenes here depicted represent how useful they may be in war. The way they are put together and handled are interesting features well worth seeing.

INDEPENDENT.

"Hazing a New Scholar" (Defender).—A reproduction of a hazing scene which in days past has had a counterpart in more than one college. The unfortunate youth recovers, is made a member of the inner circle, and is assured that he can assist when the next new student arrives and is initiated into the picturesque thoughtfulness of college hazing methods.

"In the Days of the First Christians" (Film d'Art).—Here is a thousand feet of beautifully tinted and toned film, representing the persecutions in the days of Nero when Christians were disposed of by subjecting them to every species of cruelty which the diabolical mind of the torturers could devise. The story is of a girl who is saved from crucifixion by a self sacrifice which appeals very strongly to the sympathies. It must not be considered that this is a pleasant film to look upon. Quite the contrary. But it does convey a reasonably accurate impression of what it meant to be a Christian in those times, and it reproduces ancient Roman scenes with a fair degree of accuracy. Much good work has been done upon it, but after one has seen it, the impression is so strong that one almost wishes one had never seen it. The suggestions of the film are all too horrible to be pleasing.

"The Caprice of a Dame" (Ambrosio).—A love story, with a disturbance introduced in the form of a high-born dame who induces a simple-minded shepherd to make love to her. But the separation ends in a reunion and probably happiness afterward.

"Fricot Has Lost His Collar Button" (Ambrosio).—And because he can't find it everything is turned topsy turvy in general demolition proceedings. The housekeeper interposes while the wrecking process is at its height and Fricot is handled in a manner befitting the occasion. Then as a climax to all this confusion and ruin the button is found in a button hole in the collar.

"The Snorer" (Atlas).—A comedy well worth seeing, purporting to be the experience of a man who was unfortunate enough to snore. What he got, and how severe was the application should be a warning to all similarly afflicted mortals who insist upon disturbing the peace of their neighbors with the most disagreeable of all noises. And when, realizing the oft repeated fact that in only one place is there rest for the weary he hies himself to the cemetery. Even the slumberers there arise and eject him in no uncertain manner from the domain which is rightfully their own.

"His Indian Bride" (Champion).—An Indian picture that is different in that it graphically represents the true worth of an Indian girl, even when her husband accuses her of things of which she is not guilty. Eventually, however, the man's haughty mother and sister relent and the cruelly abused wife is sought by her husband and brought home amid general rejoicing. The picture contains so much of human nature that it touches the emotions deeply and one almost wants to administer to the mother and sister their just deserts.

"The Moonshiner's Daughter" (Nestor).—Romance seems to be a necessary portion of the life of a moonshiner. Moonshiners always have pretty daughters, too, most of whom are languishing for some bold man to appear and love them. Considerable interest attaches to this film, partly because of the love story connected with it and partly because of the grim illustration it gives of the life of the moonshiner and how dangerous it is for a stranger to wander near an illicit still. Fortunately, perhaps, for all, the stranger here depicted lacked sand and the lovers eventually overcome the objections of the girl's people. Loving a moonshiner's daughter, under the conditions here presented would not be an especially attractive pastime.

"For the Sunday Edition" (Imp).—A melo-dramatic newspaper love story, of a somewhat dime novel flavor. The reporter, captured, is helped by the girl who leads the gang. He sends carrier pigeons to his office, which squares well with the story. But the inference is that the girl, in summoning assistance, sends to the office one of her own carrier pigeons. Just where did she find a pigeon so intelligent that it could be sent at will? The knowledge would be extremely valuable. There is plenty of action in the story, and heart interest is supplied by the heart of the maid responding to the heart of the man, as it was in days of yore.

"The Great Marshall Jewell Case" (Defender).—Hidden and overlaid, perhaps, by the consequences of criminal surroundings and influences, there is in every heart an unmistakable impulse to a better life. If right influences are brought to bear these impulses will develop until they produce a complete change of life. Ruth, in this story is inured to a life of crime, yet because she is shown a kindness when she had no reason to expect consideration she leaves her old life and begins anew. Long after her benefactor finds her and their two hearts meeting in mutual recognition and trust, they bury their past and together look forward to the future. The picture is simple. It tells a simple story; yet it is dramatic in its suggestion and appeals strongly to one's sense of right because it seems to supply additional proof that the struggle upward of the good in the human heart is not in vain.

"That Letter from Teddy" (Defender).—Represents the discomfiture of a jealous husband who suspects his wife and is introduced to an unknown brother-in-law. The picture presents an old subject, and offers no novel reason for doing it.

"The Right Girl" (Imp).—A love story of an heiress incog, receiving the attentions of a young man who is looking for her and doesn't know he has her. It is a love story, told in quite the same old way, with few embellishments or additions. But because it deals with an affair of the heart possesses a degree of interest out of proportion to its dramatic qualities.

"King of a Day" (Film d'Art).—Albert Lambert, a notable French actor, plays the part of Masaniello, a leader of the people, in a masterly way. Driven mad by a poison administered by an enemy, he marches down the street, compelling all to do homage to him. Torn to pieces by the mob, his enemy sheds a tear over his body and reimposes the taxes against which he rebelled. The excellent acting in depicting the madman is a dramatic triumph for the motion picture and presents some of the remarkable possibilities of the picture when in the hands of a master producer. King for a Day is one of the best films that have come from the Independents in many weeks.

"Aunt Tabitha's Monkey" (Lux).—For a joke a man is substituted for a woman's pet monkey. The humorous situations that develop represent interesting possibilities.

"The Selfish Man's Lesson" (Lux).—It was only a dream, but it was effective in showing a man the sin of his selfishness. And because of that he changes the whole course of his life.

"The Night Rustlers" (Bison).—A Western yarn of rustlers and cowboys, with love making introduced on the side and some brilliant horsemanship as a feature. The story is good enough of its class, but coming with so many other cowboy stories it fails to receive the attention its merits might actually warrant. If this liberal output of Wild West and cowboy pictures, all good in their way, were interspersed with some of equal activity, but in a different vein, it would be better for the patronage at some of the theaters where there has been a surfeit of such scenes.

"A Fresh Start" (Thanhouser).—A melo-dramatic recital of a chauffeur's sudden reform and a thrilling rescue of a girl stolen by men who expect a ransom. He takes the subsidized chauffeur's place and drives the lovely duet to the police station. As a reward he gets a life position, so favorably do the fates conspire in his behalf. Pictures like this might serve as an encouragement to reformation, but it is better to consider them as a species of entertainment, not to be despised, and yet, on the other hand, not to be accepted too literally.

"The Little Drummer Boy" (Great Northern).—A war story of Napoleon's time, developing some genuine thrills, but having a melancholy ending. The captured drummer boy, from the hostile camp, gives the alarm that warns Napoleon's soldiers of their danger. But he is killed, and his reward, though bestowed by Napoleon himself and the greatest that can be bestowed, lies unheeded upon his breast. The artistic merit of the story is undeniable and the actors perform their parts admirably, but as the film disappears leaving only the impression of the poor little dead body, decorated with the coveted cross, one cannot prevent a choking sensation. The picture is so realistic that this occurs entirely unbidden.

"Fabian Hunting Rats" (Great Northern).—The comedian is represented in another picture which possesses merit as a comedy. It is funny, so funny, indeed, that more than one commented favorably upon it. This comedian is an addition worth while to the motion picture fun makers and his work should be duly appreciated.

"The Matinee Idol" (Powers).—A portion of this picture, at least, is taken from a scene in David Garrick, where the actor attempts to cure a stage struck girl of her infatuation for him by appearing at a dinner drunk. The denouement is different, but so far as this portion is concerned the scene is similar. The combination of circumstances by which a society girl is discovered by her lover in the rooms of a popular actor makes a story of unusual human interest and develops some interesting situations. But when explanations are made the fault is seen to be hers. The Powers company has worked out the various parts with much discretion and have made an interesting film.

"The Little Blind Girl" (Eclair).—A very tender and emotional drama, centering around an unfortunate blind child, who has been cared for by her mother's sister since the mother died. There is the possible introduction of a new mother into the home, which causes complications. However, the bride-to-be reveals a greatness of soul which causes her to renounce her possible happiness in favor of the aunt. There is a thrilling rescue from the front of a locomotive by the aunt, which stirs one's emotions. Then comes the renunciation and the disappearance of the bride as a train starts. It seems a bit twisted, but nevertheless it is so strongly emotional that it makes the eyes moist before it closes.

"The Last Chance" (Eclair).—A comedy representing the adventures of a convict who escapes, is baked in a huge loaf of bread, escapes again, but is eventually captured and returned to his cell. He lost his chance by making the plunge into the dough trough.

"You Saved My Life" (Imp).—A lively film with a series of interesting complications. Motion pictures come into the riot of misunderstanding and it finally ends with a double wedding. If, however, outside appearances count for anything the young man who married the ugly sister in return for the saving of his life apparently paid dear. However, as beauty is only skin deep, and homliness the same, it is possible that something of the singed cat attaches to the lady, and she is better than she looks. It is a long list of comical misunderstandings and holds the interest throughout.

"Judge Ye Not in Haste" (Yankee).—A strongly dramatic film which represents what a mix up fate may have in store. In this instance a perfectly innocent wife is misjudged for years, until finally the husband is made to see the error of his misjudgment and takes her back. The spectacle of the wife living on, and supporting herself with her needle, confident that eventually she will be set right is one of those strongly dramatic features which appeal to every person, particularly those who are insistent upon fair play.

"Western Justice" (Bison).—Perhaps there was justice, albeit of a very rough quality, in the early days of the republic in making horse stealing a capital crime. In this picture a specimen of this stern justice is represented. When the cowboys return it is safe to say the thief will never steal any more horses. They considered it one of those unpleasant duties they were obliged to perform, and they did it effectively and grimly as befits punishment for a crime so heinous.

"The Girl Next Door" (Powers).—A love story between a dancing girl and an artist, with a wealthy man as a suitor for the girl's hand. But when she discovers her portrait in the artist's studio she tears up the rich man's proposal and marries her lover.

"The Inconstant" (Powers).—Inconstancy such as this gives rise to humorous complications, and when a man falls in love with first one daughter, then the other, and finally with the mother the funny possibilities may be imagined. The mother finally captures him and presumably all goes well.

"Mother" (Thanhouser).—A little domestic tragedy which shows how boys are sometimes driven from home and what results from it. First, the unfortunate lad enlists one's sympathies at the beginning of the picture. The lonely mother, waiting for her son, holds them, and eventually the old woman unjustly accused of shoplifting works still stronger upon one's sympathies. Then comes the recognition and reunion after the long years of separation. It is a picture that goes direct to the heart and makes one put himself in the place of all the characters. Perhaps that magic word, mother, is the key to the whole situation.

POWERS PICTURE PLAY NOTES.

During the past week the Powers Company sent a corps of camera men and assistants to Mexico to take pictures of the Centennial Celebration in that country. These camera men have been on the hustle lately. Just a week ago they returned from Cheyenne, Wyo., where, under the direction of the Powers Company, they have been taking pictures of the Cowboys' Reunion, and last week several of them went to Cincinnati to take photographs of the Ohio Valley Exposition, grounds, parade, etc. The Powers Company report that the negatives from these various celebrations and also the films of the Buffalo Bill show which they are now working on, are all fine photographically and otherwise.

This company, during the past several months, have made great strides in producing pictures. Their product to-day is good. The alterations in the plant are about completed and they now have a capacity for turning out about 200,000 feet of film a week.

Several new members have been added to the stock company, amongst whom is Harry C. Myers, for some time past the leading man of the Lubin Company, who has made hits in all their feature films; also Miss Anna Leech, who will play parts.

AT ISSUE WITH T. R.

By A. A. Gotshall.

During the week of August 23, 1910, there was held in the city of Cheyenne, Wyo., under the direction of the Business Men's Industrial Club, a Frontier Celebration, being the fourteenth annual, and also, in all likelihood, the last event of its kind, and therefore presented on a scale of magnificence and magnitude not heretofore attempted.

Against his first determination, Theodore Roosevelt, the greatest American citizen of to-day, was persuaded to accept an invitation to attend this wonderful presentation of Western frontier life as it really existed in times gone by, by a committee of business men representing the Cheyenne Industrial Club, which met T. R. at Khartoum on the day the Mighty Hunter first emerged from his trip through the African jungles.

In fulfillment of his promise to attend this presentation of the wild glories of a vanished Western border, he arrived at Cheyenne on Saturday, August 27, as the guest of the entire Western population in Cheyenne assembled.

After reviewing the wonderful parade of cowboys, cowgirls, Indians, etc., he witnessed at Frontier Park a performance so wonderful in its stirring Western scenes and frontier events, as to call for a general summing up by the illustrious Teddy himself, as follows "The greatest frontier spectacle that could possibly be staged upon the face of the earth in 1910."

Working under exclusive contracts with the Cheyenne Committee in charge of this great Indian and Cowboy Frontier Celebration, was The Tournament Film Company, of Toledo, Ohio, a film producing company which devotes its entire time and money and energies to the exclusive production of instructive and educational films.

With its eight or ten men upon the ground taking motion pictures of this great Western spectacle for future production, the manager in charge of this corps of skilled moving picture photographers, takes exception to a certain portion of Mr. Roosevelt's speech, delivered as the opening number of the Frontier Celebration, in which he spoke as follows.

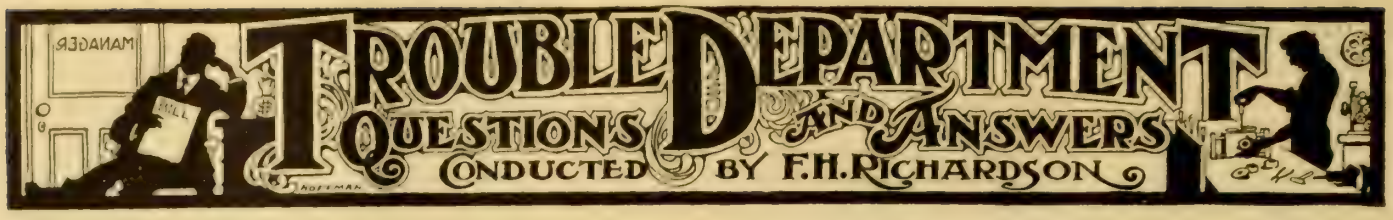
"The artists who saw the picturesqueness of the backwoodsman lacked the genius adequately to commemorate it; while the artists of real ability unfortunately had their eyes turned toward Europe, and lacked the robust originality—which the novelist Cooper showed—to see where the chance lay to do a great work. But in our generation, for our good fortune a great artist arose who was capable of seeing and of recording the infinite picturesqueness of the life of the plains and the Rockies.

Lauds Artist Remington.

"Of course I speak of Frederick Remington. He was one of those Americans who by his achievements distinctly deserved well of America.

"In Remington's pictures all the most vivid and characteristic features of the Western pioneer life which is just closing were set forth, and he has commemorated forever the men of the plains and the mountains as they actually were."

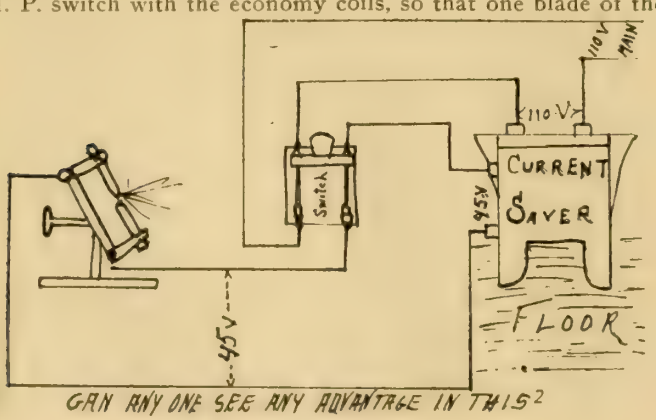
Without in even the slightest degree wishing to dim the lustre of Mr. Remington's fame and achievements, we fully believe that the motion picture producers should at least share the glory attributed to Mr. Remington. He was an artist, fired with all the artistic imagination and genius for color which he so aptly injected into his wonderful pictures; but, after all, only human and reproducing upon his can-



A Bunch of Them.—Ohio (town suppressed by request) hands us the following neatly tied bundle: "Will you kindly answer the following: (1) On a level floor would it be necessary to raise the machine above the seats? (2) Is the gas generator made by the Capital Mdse. Co., Chicago, advertised P. 474, August issue, reliable and satisfactory? (3) Can you recommend one that will be satisfactory and burn two hours on one charge? (4) Could you give me some idea of making connections in a church or hall wired for incandescent lights? (5) What kind of lens must one have to show from rear of screen? (6) Have a No. 2 lens. Could it be used closer than 45 feet and not make the picture out of proportion? (7) Could you suggest program suitable for churches? Hope to see answer in next issue of The World. Have small circuit that I think will pay. Am green but willing to learn. Have trouble setting shutter on Edison Universal. White streaks through picture. Can you suggest how to set same quickly?"

Better be careful, Ohio. The show business is **not** peaches and cream for even the experienced. For the novice it is likely to be cobblestones and sand. Now as to your questions: (1) Most decidedly yes, but not necessarily very much. (2) Don't know. Never saw one. Their claims are pretty stiff I would say, though all things are possible. (3) No gas machine that I know of will run two hours with one charge. The Enterprise Optical Company's Model B outfit is very good. The Edison Company also makes a gas making machine but I have no personal knowledge of it. (4) To give you adequate information would take up pages of the paper. Send the Moving Picture World $1.50 for the handbook (by the writer) which will be ready in a very few days. (5) No difference in the lenses for front or back projection. Have a thin, bleached cheesecloth curtain and set the machine somewhat lower than center of curtain so that audience won't see bright lens-spot. (6) Your No. 2 lens may be used for any distance but the longer the throw the larger will be the picture. (7) Life of Moses, Passion Play, Cotton Industry of the South, Pottery Making in Japan and a host of other religious, semi-religious and educational subjects, interspersed with clean comedy. As to your shutter, turn the flywheel in the direction it normally runs until the intermittent moves, completes its movement and barely comes to rest. Then revolve the shutter on its spindle, in the direction it normally runs, until it is just on the point of opening the aperture. It should then be very close to right. Set framing lever in center of its travel before setting shutter.

Dear Sir.—Will you please advise me where I can obtain a copy of the examination New York City gives its operators? I want to know how they class a man, whether according to electrical, mechanical or general knowledge of the machine. I am a constant reader of the M. P. World and **know** it to be the best theatrical publication of its kind in America; am also glad to see that The Column is rapidly increasing in size. My father, who is editor of the Helena Shield, is a very strong motion picture booster. He takes great pleasure in reading The World. While talking to an operator (?) some few days back, who claimed to be experienced in his line, he tried to convince me that by wiring the M. P. switch with the economy coils, so that one blade of the switch would break the primary, and the other blade to break the secondary of the coil, a short circuit would be impossible since the coil was protected from both sides of its terminals and furthermore heating of the coil was also impossible. I am inclosing the sketch which I made of his plan."



CAN ANY ONE SEE ANY ADVANTAGE IN THIS?

You cannot obtain a copy of the examination questions, Helena, from the very simple reason that there are no set questions, each candidate being asked those things which come to mind at the moment, one question usually suggesting another. Candidates are examined most rigidly on matters electrical, the other matters being secondary. As to the sketch, I see nothing at all in it except that the primary coil would be "alive" all the time. Just what such a scheme would have to do with either preventing a short circuit or heating of the coils I must confess I am too dense to understand. I publish the sketch for comment.

Examination Questions.—Reedley, Cal., asks for copy of the New York City examination questions applying to operators.

An examination by means of a set routine of questions would be of no value whatever, since very soon all unexamined men would be in possession of the full list of questions and examinations thereafter would be a joke. No, Reedley, we cannot supply such a list. There is none to supply.

* * *

Candle Power.—Redkey, Ind., writes: "Being the owner of a motion picture theater, I have a desire to know the candle power of an Edison Kinetoscope machine 40 feet from lamp house to screen, using ⅝ and ½-inch carbons. I would very much appreciate the favor if you will inform me as to the candle power of each size of carbon."

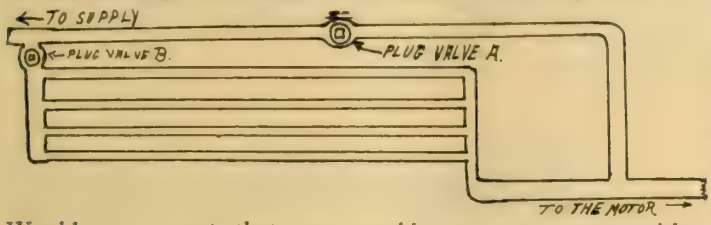
Redkey, you certainly are badly mixed in your candle power dates! The candle power is not figured the way your query would indicate you suppose it is. The Edison machine has no candle power at all, but from its lamp may be projected any candle power, from the lowest to the highest available, according to whether gas, calcium or electricity is used and according to how strong the light is in each case. The carbons have no certain candle power, except that as the candle power is increased the size of the carbon must also be increased, since it requires heavy current consumption to produce high candle power; also there must be a large "crater," which cannot be had with a small carbon. Many things govern the candle power **available for projection.** You may be actually generating 5,000 c. p., with only 1,000 passing through the condenser, due to wrong set of carbons. You may be using sufficient current to generate 6,000 c. p., but be only actually producing half that illumination because your arc is too long or too short. You may generate 5,000 c. p. and lose half of it by reason of having too large a spot. The ordinary street lamp which consumes 10 amperes of current gives off approximately 2,000 c. p., and a consumption of 10 amperes in an open lamp indicates approximately 2,000 c. p. illumination. I do not, however, believe it follows that the consumption of 20 amperes, under similar conditions, would produce an illumination equal to 4,000 c. p., or that 40 amperes would give 8,000 c. p. In fact, I don't know myself just how to gauge, or how to measure, the c. p. of a projection arc lamp. It follows that I don't know what the c. p. is, except by purely guess work. I would most heartily welcome intelligent discussion of this subject.

* * *

Homer Insulted.—My good friend Burkhardt, manager Homer Park, Homer, Ill., writes, taking me to task for saying the connection used by him (page 27, July 2 issue) was, so far as I could see, an utterly senseless one. Says he gets the light and has been complimented on its excellence several times. Asks if I ever actually tried such a connection out, or merely speak from theoretical knowledge. Says he would like very much to have me hitch up to a trolley wire, if I never tried it, and intimates that I would think I was having the time of my life.

Now, look here, Friend Burkhardt, I **did not** say that connection would "not do"! Nothing of the sort! What I did say was that the **series** was the controlling factor and that hitching on the multiple would not and **could not** give you

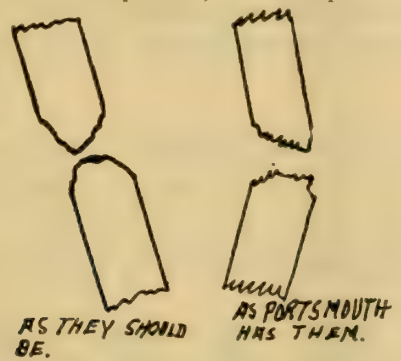
more current, but, quite the opposite, ought to slightly reduce the amount which got through the series. No, I have never tried it out, but there are certain things we **know** to be facts, and one of them is that you cannot possibly get more current to a lamp than will pass a given resistance placed in series with it. That is what might be called a basic principle! I do not claim that the multiple would make no change. In fact, I think you will find I said it would; but I said, and still maintain, that the change caused by its introduction into the circuit would be in the nature of a slight reduction of the current. **It could not possibly be anything else** unless the multiple itself acted as a dynamo. I should be sorry, indeed, to lose your confidence, but in order to retain it I am **not** going to be placed in the position of agreeing with that which is not, and cannot be true, viz.: that a multiple connected with a series increases the current, the whole combination being connected in series with an arc. I fully realize that connecting to a trolley presents serious difficulties, not only owing to fluctuation in voltage, but also to its high pressure. I compliment you on getting results under such conditions. To make my position clear I append two sketches of water pipes. **It is exactly analogous to your connection in every particular!**



Would you assert that you would get more water with valve "A" closed and valve "B" open than you would with "valve "A" open and "B" closed? As a matter of fact, wouldn't you get just a trifle less with the first combination by reason of the added friction of the multiple of pipes? Please understand that water in such a connection would act precisely the same as would current in the illustrations shown (page 27, July 2 issue). It is possible that the series alone gives just a little too much current for good light and that the multiple brings it down just right. **That** might be true. In closing, let me say that I have not disputed the fact that you get good light from your connection. I said it was a "freak" connection, and it is! I said you couldn't get more current by adding the multiple, and I still believe you can't! I'll stand by my guns on that proposition until the ship goes down!

* * *

Carbons Set Wrong—Too Short an Arc.—Portsmouth, N. H., writes: "Have made use of many valuable pointers contained in The Column in the past. I now desire light on a few things. Have had considerable trouble trying to get clear, white light. Most of the time it has either a yellow or blue tint. My carbons don't burn evenly, but in a ragged shape at the ends. Sometimes they burn down their sides and sometimes like saw teeth, thus (see sketch). Is this the cause of poor light? If so, how may I remedy the matter? I use a Compensarc, on 60-ampere contact. Also



can you inform me what to do to stop condenser breakage? I cannot keep a back lens whole a single minute! Have one in now which has been broken three weeks. It has such a nice, straight crack I dare not change it lest the next one break crooked."

As to the carbons, Portsmouth, your trouble is plain enough. You are not setting them right and you run with too short an arc. I would advise you to get the handbook, since in that work setting the carbons is described in detail and fully illustrated. I would gladly give directions here, but it would require much space and several illustrations, all of which are in the book. As to the ragged "saw teeth," they are positive evidence that you are carrying too short an arc—your carbons too close together. The remedy is: Burn a long arc until the saw teeth are burnt off and then don't get them so close again. Setting the carbons for A. C. is a very accurate, delicate operation, if the best results are to be attained. The sketch you send, if it sets forth conditions correctly, shows that your lower carbon tip is too far back in relation to the upper, the crater being formed exactly the reverse of right.

As to condenser breakage, if you will look back through former issues you will find several articles dealing with that subject.

* * *

Theater Room.—A. A. Miner, Vinita, Okla., writes: "Have been constant reader of the World for two years. I notice letters from my neighboring towns and will now trouble you to answer a few questions through The Column. Have been running a picture show in this little city for two years, but have been obliged to move several times. I now have an available permanent location in a storeroom 100 feet long by 14 feet wide, 16-foot ceiling. I will be able to seat 200 people, with the front row 15 feet from the curtain. What is your opinion of this proposition? What size picture would be best?"

There is no reason, friend Miner, why you cannot get along all right in that size room, though, of course, it is not ideal by any manner of means. The Bijou Dream Theater, Chicago, located in the heart of the Loop district, pays something like (I have forgotten the exact figures) $2,000 per month rent, and it is 120 feet long by 18 feet wide. You should throw a picture the full width of the room. This would, by having the top of picture right up against the ceiling, and the machine as high as you can get it, allow ample head-room under the light rays 15 feet from the curtain, so that the head of a man or woman standing up will not show in the picture. Your operating room should be at the back of the room and the machine near the ceiling, in order to keep the light rays as high as possible. You should by all means build a slope on the floor, unless the floor is already sloped, in which case you will be able to drop the top of the picture down a foot from the ceiling. It will look better that way. I think I would, if it is possible, have the exit in front, allowing no one to go out by the entrance. You can have a very heavy floor slope built on top of the flat floor without any ill effects otherwise.

* * *

Automatic Piano.—Neola, Iowa, asks: "Would you advise the installation of an automatic piano in a house seating 130? I have much trouble keeping a piano player and am considering the matter of purchasing an electric piano. Was looking at a Berry Wood instrument (electric). Can you inform me as to whether or no they are satisfactory? What would you recommend?"

Well, Neola, I hardly know what to say to you. As to recommending any one make of apparatus, that is outside the province of my work in this Column. As to the installation of such an instrument, there is always the "automaton" effect to contend with. They are **too** darned correct, but handled intelligently they fill the bill satisfactorily in many cases. Some prefer a really **high grade** phonograph to the automatic piano. The trouble with the phonograph is that it requires fully as much attention as the automatic piano. Usually only a medium grade instrument is purchased. Then when it has been installed, the manager, instead of expending ten dollars a week, or even half that sum, in records, gets stingy and runs his records until they are worn out and, incidentally, his audience is worn out, too. Get a really high class machine and expend the sum you now pay a piano player each week for records, and I think you will find the proposition not at all bad. **But you must first learn how to run a phonograph.** Practically every record requires a slightly, and often a much different speed to bring out its best effect. **Get a machine with a speed dial,** by all means, so that you may know the exact number of revolutions the record makes per minute. Pay especially close attention to the **reproducer** and be sure you get a good one. In the reproducer lies the whole secret of the good or the bad talking machine. Get a disc record machine. **Don't** have a little kid to run it! Change needles with every record. The Victor Company puts out a compressed air, power phonograph which I would rather have in a house of my own than a whole orchestra. It is simply magnificent, **but** it costs about $600. Another advantage you have with the phonograph, which would be lacking with the automatic piano, viz.: you can run illustrated songs. Now, Neola, I am **not** advising **you** to install a phonograph in preference to an automatic piano. The phonograph may be stale in your town and the automatic piano a novelty that would draw—at least for a while. The Rudolph Wurlitzer Com-

HAIL! CO

As a re-introduction to the trade we wi
valuable for its fidelity to the story, pho
film for any service.

The Great An

RIP VAN

Released Oct

OUR PERIOD OF SILENCE HAS BEEN SO MUCH TI

**MR. EXCHANGE MAN: We want your business and mea
deserve it.**

**MR. EXHIBITOR: We desire to direct your attention to
productions, which will be second to none, and we advise
to book this film in advance.**

COLUMBIA FIL

Sold Through the Motion

LUMBIA!

ll release an elaborate film production,
ographic quality and as an indispensable

erican Classic

WINKLE!!

ber 1st, 1910

E GIVEN TO THE PRODUCTION OF QUALITY FILM

Week of Oct. 8 — A Picturesque Drama — **Jealousy!**

Week of Oct. 16 — **Tracked Across the Sea!**

Week of Oct. 24 — **Breaking Home Ties!**

M CO.

301 WEST 37th STREET
NEW YORK

icture Distributing & Sales Co.

pany, Cincinnati, will send you a catalogue of automatic musical instruments, and if you invest, get a good one.

* * *

Ozo-Carbide Light—Kind Words.—Will Carleton, of Carleton & Chapman, whose stationery carries the legend, "We guarantee to deliver the goods because we 'graduated' from the 'booth,'" writes from Grundy Center, Iowa, as follows: "I can hardly agree with you in your answer to 'Illinois' (issue of August 27), in regard to Ozo-Carbide light. The Williams tent show used it last season. We used a large bore tip and an aluminum-coated screen and secured an excellent picture at 50-foot throw, in daylight, under an 8-ounce unlined top. Of course we used a six-foot black hood around screen. At night we were forced to use a cloth screen for the reason that the aluminum was too brilliant. . The success we attained may largely be accredited to the operating ability of Mr. Williams; still, I do not see why anyone with ordinary intelligence could not secure perfect results with the same light, as we consider it equal to an arc at the distance named. I trust you will keep up the hammering. I believe you are doing more to better the heart and brain of the business than any other man, inventors not excepted."

Friend Carleton, your words of appreciation are appreciated and valued. I am trying to do the best I know how for the betterment of the business and it is pleasant to know that one's efforts, though not as effective as I would desire, are considered of value by those I am trying earnestly to help. As to the machine named, you must remember that there is progress in everything, particularly in a comparatively new business like projection. What is best to-day may be a back number to-morrow. We must keep our eyes open and look at everything strictly on its merit, never "falling in love" with any one thing. A thing may be best to-day and we are "for" it. Next week or next month, along comes an improvement. **Adopt it** and thus keep up with the procession. By this I don't mean that a good machine should be deliberately thrown away to make place for one somewhat better, although the old mechanism be still far from its limit of usefulness; though if the betterment be decided I would even do that. The point is, neighbor Carleton, never, **never** allow yourself to get in a frame of mind to say, "This is good enough." As to the Ozo-Carbilight, personally I know nothing about it, my answer to "Illinois" being based, as I believe I intimated, on hearsay. I think you put it pretty strong when you say any kind of gas is equal to an electric arc. What I presume you to mean is that under the conditions you name you got as bright a light as was desirable, which was all one could do with an arc. Even this is more than I ever heard of anyone else doing. The operator who can claim to have produced all the brilliancy desired with gas, on a picture of even moderate size, is certainly to be congratulated. I should like an article on handling gas, by yourself or Mr. Williams, by all means. Won't one, or both of you, favor us? I must correct you on one point, however, and that is the "throw" as affecting curtain illumination. It is the **size of the picture, not the throw, which determines the curtain brilliancy obtained from a given light strength.** For somewhat more detailed explanation, see the handbook, or page 781, May 14 issue of The World.

* * *

Ozo-Carbilight. Nampa, Idaho, writes: "In August 27 issue I see an invitation to those having experience with Ozo-Carbilight to set the matter forth. I have handled several kinds of gaslight but have found none satisfactory to project a 6 x 8 more than 30 feet. The screen will not be bright at that distance, even with a light film. If a dense (dark) film is encountered the audience will not be able to tell what the picture is! My experience is that Carbilight and other gaslights are excellent for stereo work, but highly unsatisfactory for motion picture projection..

And now for some questions of my own. (1) I hold that I can get as good a light on an 8 x 10 picture at 85 feet as I can at 55 feet; that there will be very little difference in the brilliancy. The Other Fellow claims the picture at 85 feet will be only about half as bright! He says the light will deteriorate with the added distance. I claim it only diminishes as the size of the picture is increased. Which is correct? (2) What size condensers are best for 9 x 11 picture at 60 feet? (3) What focal length projection lens gives that picture at that distance?"

I fired, and my father ran the second engine that ever passed through your city, Nampa, in 1883. It was a side track in the sagebrush then, without a single building. Caldwell was then the only town on the railway between Mountain Home and Weiser. I fired the engine hauling material to the track laying crew from the time the track left Shoshone till it reached Burnt Canon.

Now as to your queries: (1) You are perfectly right. Ask the Other Fellow how, if a light ray is effected by an added thirty feet, it can travel some hundreds of millions of miles from the sun, pass through fifty to one hundred miles of atmosphere, and arrive on time in Nampa, Idaho? The better quality of the longer distance lens will more than make up for any slight refraction loss caused by atmospheric impurities. See the handbook or page 781, May 14 issue for detailed explanation. You have a **given amount of light passing through the aperture.** With an 8 x 10 picture you distribute that light over 80 square feet but with a 12 x 14 picture it is plastered over more than twice the surface. It should be perfectly plain that increasing size of picture decreases curtain illumination per square foot. (2, 3) A picture 11 feet wide at 60 feet would be projected by a lens having an equivalent focus of 4.66—practically 4½. With this lens I would use, ordinarily two, 7½ condensing lenses. Of late, however, I have been advising the purchase of two 6½ and two 7½ condensing lenses and trying them out in different combinations until the one giving best results is found. For some reason different projection lenses of the same focal length apparently require different focal length condensers sometimes. Don't ask me why. I don't know, nor do I know any one who does.

[I wish you would write me personally, Nampa, and tell me what that country looks like now. It was bleak enough in 1883. Also did Caldwell stick it out and become a permanent town? Send a view of Nampa if you can.]

* * *

A Correction. Recently I spoke of the aperture as being ¾ of an inch in height. My attention has been called to the error in that statement. The aperture is 11/16ths of an inch in height, the picture itself, center of dividing line to center of dividing line, being ¾ inch.

* * *

Canton, Mo., sends the information necessary to deal with his case, page 522, September 3 issue. He meant he could not get a good picture with less than 60 amperes when the film was dense. His fuses are ahead of the Compensarc. His wire from meter to transformer is No. 8, from transformer to lamp No. 6.

When using 60 amperes at the arc you are taking a little less than 30 from the line. Your 220 ampere meter is, therefore, overloaded by 50 per cent. You have in 40 ampere fuses ahead of the Compensarc.

There is something wrong somewhere, Canton. Forty ampere fuses would not blow on a 30 ampere load; therefore either your fuse wire is **not** 40 ampere as you think, your Compensarc is delivering more than 60 or you have a very bad ground between the fuses and the Compensarc. Probably your fuse wire is really 30 instead of 40. That would account for it all since 30 ampere fuses probably would hold for a time under your load and then blow. Have a larger meter put in, install No. 6 wires from meter to transformer, test wires between meter and transformer (Compensarc) for ground. Your plain fuse wires are just as good as any other kind, if properly put in, they being outside the operating room and properly protected. I would print the sketch but I am too badly crowded for space this week.

* * *

Swindling Fake "Schools." Boston, Mass., writes: "Have noticed several articles in The World about operators' schools. Several places here run 'Operators' Schools' but they seem merely to be get-rich-quick schemes. The student makes a payment of $15.00 to $25.00 and all he receives is a few sheets of typewritten paper and an idea he is an operator. Very few 'students' are able to pass the examinations for license. Enclosed find clipping. They look far from sincere but to those who do not know they seem O. K. Taylor's ad. states everything clearly except that only citizens of the U. S. A. are granted license in New York State. It seems to me there are a good many operators to each position. I actually know of one man who took a course, got a license and went to work at $5.00 per week."

Boston, I do favor **rightly conducted schools** under present conditions. Swindling outfits should be prosecuted. I invite open criticism of their methods. I lecture one hour each day at the Taylor School and get paid a weekly sum for so doing. That is the beginning and end of my school connection. This much I will say, however: the Taylor course to the personal student is complete and bona fide and is well worth the money. The correspondence course is in my opinion worth to any operator the five dollars Mr. Taylor charges. I have made my position clear in this matter before, I think. What I want is to see **the operator himself take the course.** If there are any swindling outfits in Boston I believe the Boston union could easily collect evidence, upon presentation of which the public officials

would act. Even though conviction were not had the publicity would kill the tricky school proposition deader than a door nail.

I would respectfully suggest that the union appoint a committee, supplying them with funds to have some one take a "course." Let the committee have some one pay for a "course" and proceed with the matter until evidence of the fake (if fake it be) is in hand. Then let the committee demand action by the State's Attorney, or other proper public official, take the matter into court and see to it that it **gets plenty of publicity.**

* * *

Owner Operators. Ashland, Oregon, writes: "For several months I have been an interested reader of The Column. Have had in mind the asking of some questions but have hesitated. One thing I would very much like to point out, viz: do you realize that in many instances some man, like myself, has invested money in a theater not at all intending to operate the machine himself but, later, being literally forced to do so or lose his investment? For instance: when I bought into "The Star" I was obliged to agree to accept the services of a certain operator. He was inefficient and in other respects undesirable and left me without notice when I bought out my partner. It was utterly impractical to employ an operator, consequently, I, who never had touched a machine, was forced to run one the following night.

I am rather proud to say the audience did not know the difference; and that for the past four months I have been able to produce more creditable work than do the men at the other two theaters, who have years of experience.

But just the same I well know I have lots and lots to learn. Experience is a good teacher but fearfully slow!

Now what I wanted to point out is this: there are very many men who are obliged to operate their own machines. They can scarcely be classed with professional operators. There is more than one difference between them. As a general proposition the "professional" knows it all, while the other class is eager and willing to learn, as a general thing. For their sake I hope that your book will soon be issued and that it will give us details and advice in plain, simple language."

As a general thing the owner-operator is more eager to learn for the simple reason that good work means **more money in his pocket** right away. Yes, Ashland, I fully realize that hundreds of small houses in small towns could not exist and pay an operator a decent salary—enough to get a high-class man. The business simply is not there to justify such an expense. It is therefore up to the owner to run his own machine but **it is also up to him to learn all he possibly can about the art of projection.** It is not surprising that you could equal the performance of a mediocre operator, assuming that you knew anything at all about projection. The operator you describe probably did not care very much for perfection whereas you were keyed up to the last notch of nervous tension in an attempt to make good. Also it is not surprising that you are able to excel the performance of the two other operators since it is quite possible they are of the usual self-satisfied sort who expend more brain power on scheming how to make their work easier than they do how to make it **better,** while you, fully realizing that excellence of projection means added patronage for your house, are bending every energy to perfect your work.

Good work and **good pay for good work** is my system. One thing which has discouraged professional operators in the past is the fact that too many managers do not know good work from poor while others want good work all right **but** are not willing to pay for it. They will kick like thunder about paying the operator whose excellent work increases the patronage fifty dollars a week, five dollars more than the crank turner, instead of encouraging yet further effort toward excellence by voluntarily paying the man a bonus of **ten** dollars above the picture butcher's salary. I do not mean the figures as arbitrary expressions but merely to illustrate proportions.

* * *

Santa Barbara, California, is nearly as far distant from New York City as one can get and yet remain in the States. From a very neat copy of daily program of La Petite Theater in Santa Barbara we note that the proprietors of this theater have exceedingly up-to-date and pleasing ideas as to "how it should be done." The following items copied from their program shows the right attitude in moving picture theater management: "No pictures will be exhibited that will offend the most refined taste." "We cater to the entire family, striving at all times to preserve that which is instructive, entertaining and amusing." The Moving Picture World wishes all such managers more success and prosperity, which they deserve and, we believe, will get. Eclair, Imp and Yankee reels give variety to the moving picture part of the program and, judging from the numbers, the musical part of the entertainment in this theater at least receives it proper care and recognition. Entire change of program every Monday, Thursday and Saturday should satisfy the most exacting public of any city.

Chicago Notes.

Mr. C. C. Pyle, until recently manager of the Standard Film Co. is now in the service of the General Film Co.

Mr. Watterson Rothacker, the "Billboard's" popular Chicago representative, has returned from a visit to New York City.

Mr. H. J. Sigel and wife of Virginia, Minn., were Chicago visitors this week. Mr. Sigel is a member of the firm of McLean & Sigel, who operate the Bijou and Grand Theaters in the above named city.

The American Film Service exchange has been purchased by the General Film Co., but for the present their offices at 77 Clark street will be retained.

That the Independents are ever hopeful for the future of the moving picture "game" is proven by the fact that new manufacturers are springing up in every corner. The latest addition to the already large fraternity of independent manufacturers is a new company being launched by Messrs. Kennedy & Hamilton, formerly with the Essanay Film Mfg. Co. If both these gentlemen have profited by their experience with the very popular Essanay films, they will quickly make a mark, for the Independent market is certainly in need of good comedies.

ANOTHER MISERABLE SHOW.

On Sunday evening I visited the Pastime on Adams street. "When Old New York Was Young," of the Vitagraph Company, was on the screen. The picture was most of the time out of the frame, the light was very poor and we had several breakdowns, in fact, so many that a Chicago audience, generally very lenient, could not stand it much longer and at three different times, the spectators expressed their dissatisfaction in rapping their feet on the floor. This expression of dissatisfaction and the many unfavorable comments, did not seem to inconvenience the manager or his operator.

The film was due for the junk pile, yet the spectators were rather willing to exonerate the operator and place the blame on the manager to accept such films and on the exchange for renting out such junk. The spectators were wrong. The principal guilty man was the operator and equally guilty one was the manager, to not call his operator down.

As it was on a Sunday, the operator, to hurry up the show, was turning his machine at too high speed and Mr. Operator, instead of watching his machine, his film and his carbons, was watching the audience. Most of the time, the whole bust of the operator would be sticking out of his little window, while his hand would turn the crank. In this position, he would watch the audience, the girls, the ushers, etc., instead of paying attention to his own work. This was certainly the most careless operating I ever witnessed and I hope the manager will see that the public are better cared for with the material at his command, even if the proprietor will not provide more up-to-date service.

J. M. B.

THE CURTAIN.

The question of a suitable curtain for the exhibition of motion pictures is badly agitating the Western exhibitors. New York is cool on such matters, as the great metropolis shows little pride in the best manner of exhibiting the pictures. Chicago is far ahead, and even comparatively small cities.

The number of mirror screens sold in Chicago and vicinity has proved to be a good fortune to many exhibitors and as good news travels fast, outside exhibitors are constantly visiting Chicago, to inquire of the merits of the mirror screen in particular and of the merits of many other advertised preparations.

The wise exhibitor seems to favor the mirror screen, on the ground that if a screen costs him $300, the said screen will last as long as the building and at the end be cheaper than the repainting of the screen every few weeks. We do not condemn the canvas screen, but the exhibitor who wants to use such must take it on himself to frequently repaint his curtain if he wishes to maintain the quality of his pictures. We have used the same argument with the white

plaster lobby. A white lobby of plastic ornaments, looks very fine and attractive but gets dirty in no time and unless the owner repaints his front twice a year, he has a poor looking theater, while lobbies of marble and hardwood, although more expensive, are cheaper in the long run.

NOTES FROM WASHINGTON, D. C.

W. H. Bradley, who has been well known as a hustling film man in the Capital City, is now manager for the Washington branch of the Paramount Film Company, which has fitted up an attractive suite of rooms on Ninth street. This office is fully prepared to handle all branches of the Independent film service. The same business methods that have made the house famous in New York City will be strictly adhered to in the Capital City house; that is, clean goods, clean business methods, and a square deal to everyone.

In an interview with Mr. Bradley he said, "It is remarkable the great strides that have been made with the Independent films in the city of Washington. I can count more than twenty theaters using this service, despite the fact that figures have been recently printed to the contrary. With the advent of the Paramount Company into the Capital City an opportunity is given the Washington and southern exhibitors to show the magnificent productions of the Independent manufacturers. There has been a cry for a genuine film exchange in this vicinity and this company has jumped into the field with an exchange equipped to handle any class of business. This will enable us to give our patrons better service and increase their box receipts."

Mr. Bradley is a thorough business man, easy of approach. His short stay in New York brought him in close touch with the motion picture industry there, while the host of business and social friends he has in Washington are too numerous to be counted.

Tom Moore, at the helm of the General Film Company in Washington, has returned from a much-needed trip to Atlantic City, Delaware Water Gap, and New York, greatly recuperated in nerves and energy. Despite the fact that this was primarily intended for a vacation, free from business cares, Mr. Moore made a study of the conditions existing in the motion picture industry in various places. While at Delaware Water Gap he came upon the Biograph Company taking some pictures of the beautiful scenes to be secured in this vicinity, which will be used in one of its plays.

Mr. Moore says that he finds that business has in no way lagged during the summer months and that at this point there is a great increase over last year. Already he is preparing for the Fall hustling. While in New York he visited a number of the manufacturers. Mr. Moore has been in this business for a number of years and has made a study of advantages of co-operation of exhibitor and exchange and of the use of vaudeville with motion pictures, on which subjects he will give some authorative facts shortly.

Mr. Wm. Mack, who was in charge of the Moore Film Exchange during the absence of its manager in the north, is enjoying his own vacation now.

The "nameless theater" which held a contest for its title through the columns of the Washington Times, has been christened "The Leader." Manager Gwynn is doing a thriving business, demonstrating the appropriateness of the new name of his house.

The Casino has just opened its door for its Fall and Winter season, using several motion picture plays on its program. Manager Mayers is much interested in the picture features.

The necessity of attractive posters before the doors of the moving picture theaters has opened a field for the "lightning artist." Small pictures and even the posters furnished by the manufacturers are not sufficient for the keen competition that exists among these houses. The hurrying public demands something bright, new, and startling to call attention to the programs of the day. Some of the posters seen on the streets of Washington are really works of art. And they must be done in a hurry, too, free-hand and strike the key-note of the subject. A man who has recently entered into this field is L. C. White, formerly with the Tom Moore Film Exchange, who now has his work rooms located over this establishment.

W. H.

NOTES FROM SAN FRANCISCO.

City Health Officer McNutt urges the passage of an ordinance under which no permits should be issued or licenses renewed until the Nickelodeon had submitted to an examination by the inspectors of the Board of Health and made the proper showing as to the facilities as to ventilation.

Attention was called to the fact that most small nickelodeons are improperly ventilated and points out the danger of spread of disease, particularly of consumption.

The ordinance as drafted by the Board of Health provides for ventilation system large enough to completely change the air in the auditorium each ten minutes and that no upholstered seats be used.

One of the most important leases of property to be made in this city for some time was made last week. The Phelan building at Market and Mason was leased to C. Withington of the Standard Amusement Co. at an annual rental of $16,000.00. The Standard Co. will spend $20,000.00 in fitting it up a high class theater for pictures only.

The Van Ness Theater built shortly after the fire at a cost of $137,000.00 is being torn down, the owners, Gottlob, Marx & Co., having no further use for the structure, now having the Columbia Theater.

The foundations for a new Class A nickelodeon for The Levin Amusement Co., at Presido avenue and Sacramento streets, are down. This is the first nickelodeon to be erected in the heart of the aristocratic residence district and will be fitted up with two Motiograph machines, mercury arc rectofier, mirror screen, and a Duntley air cleaning plant.

Fresno, Cal., will have a new Class A picture theater as E. Freed will open his new house September 1. Mr. Freed will use licensed films only, and has the finest house in Central California.

F. R. C.

NOTES FROM ST. LOUIS.

The beginning of the Fall season of the moving picture business here is starting in lively, regardless of the regular theaters opening up since the first of September. Every place I have visited is doing a nice business, especially the up-to-date New Neighborhood Theaters located in the residence districts throughout the city.

The Novelty Theater, located on Easton avenue, near Grand, owned by O. T. Crawford (J. F. Sweeny, manager), is one of the handsomest in this locality. This place has two floors, running pictures exclusively on the first, and vaudeville and pictures on the second, using high-class Independent film, playing to capacity nightly. Manager Sweeny is getting things in readiness to pull off one of the greatest baby shows ever attempted, which will be different from all others.

The Plaza, a real picture theater, located on Clara and Etzel avenues, is in a class by itself (which can honestly be said). This beautiful new theater, seating 750, was built at a cost of $40,000, is sixty-three blocks from Broadway and plays to capacity nightly, running three reels of licensed film and two vaudeville numbers. J. A. Townsend is the manager.

Another handsome new picture theater which will be ready to open about the 15th of September is the Easton Taylor, being erected by the Eastay Investment Company, under the management of P. J. Farrington. This beautiful little house is located on Easton avenue, at the intersection of Taylor and Easton avenues, and seats 700. It will run pictures exclusively, using first-run service, featuring music and mechanical effects (which will undoubtedly be a profitable feature, as very few houses here are using the proper effects).

O. T. Crawford has under construction three new houses which will be completed about the first of November. These houses will all be combination, running pictures and vaudeville; they are located on Grand and Junietta street, Union and Easton avenue, and Twentieth and Breeman, all residence districts.

The Grand Arsenal Theater, located on Grand and Arsenal street (Grand Avenue Amusement Company, managers), is one of the handsomest houses in this locality, using pictures exclusively and doing a capacity business always. This company also owns and manages the St. Charles, located in the business district, and the Maffet Theater, Vandevetter and Maffet avenue. All of these houses run licensed film and illustrated songs.

J. M. D.

A NOVEL IDEA.

Several years ago, Messrs. Baker and Moore established a chain of theaters located in the larger cities in Illinois and have recently extended their operations to adjoining states. They adopted the name "Colonial Theater" for all, have followed the Colonial type of architecture, and have incorporated as the Colonial Theaters Co. The furnishings,

service and equipment are all first class. They now have eleven Colonial Theaters, nine of which are equipped with Motograph machines. It is indeed gratifying to note the tendency toward improvement in all branches of the industry.

THE JONES DUPLEX CHECK GATE.

Manufactured by the Jones Change Register Company, 18 Broadway, N. Y. C.

This is a piece of mechanism for checking the admission of the general public into moving picture houses, ball grounds, fair grounds, rinks, amusement parks, etc., etc., giving in the counting an accurate total of the number of persons paying an admission fee.

"Unlike a turnstile the gate requires to be locked only when, for non-payment by a person or some other special reason, the operator desires to prevent the passage of any person. It is entirely unnecessary for the operator to unlock the gate for each person as is done with a registering turnstile, and, consequently, he is at liberty to give his whole attention to receiving money and making change accurately. The locking is instantaneously effected by a simple touch of the lever and requires no strength."

We recommend all our readers who operate moving picture theaters to address the Jones Change Register Company at the above address for particulars of this invention, which is designed to assist them in checking the number of admissions into their houses. In a future number we shall have more to say on this check gate, with illustrations of the mechanism.

AGFA FILM CEMENT.

The Berlin Aniline Works of 215 Water street, New York City, are putting a special film cement on the market which has the valuable property of firmly splicing either non-inflammable or inflammable film in such a manner that the portions so joined will not become detached. The cement is easily applied, dries quickly and is most lasting in its effects. We recommend those of our readers who are engaged in the joining up of films to send for a bottle of this cement which can be had at twenty-five cents for 2 ounces or $1.50 per pound. We have heard members of the trade speak approvingly of the valuable qualities of this film cement, which has only to be used to form a permanent feature in the laboratory of every maker of moving pictures.

INADEQUATE PICTURE WORK IN BROOKLYN.

Why is Brooklyn always so behind? It is a common saying that she is non-progressive and too conservative. Surely her associations with New York ought long ago to have enabled her to be equal with the larger borough in many things, but in moving picture work there ought to be no difference between Fourteenth and Twenty-third streets in one borough and Fulton street in the other. The difference, however, is wider than the continent, for surely in San Francisco they have better "houses" and later pictures than are here "across the river." Visiting several of these places last night (September 5), the writer found no pictures of later date than August 20, the others being much older. In some instances the operation was bad, the sprocket holes being often visible on the screen. As a rule the music was poor, the musical or illustrated songs were in poor taste and badly rendered; once the otherwise beautiful pictures were spoiled by a cracked lens.

The music itself was a puzzle. For what purpose is the military drum? If ever an instrument was out of place, surely that drum is here; besides, in playing the instrument the drummer proved a nuisance with his noise and din.

In an Indian or military scene the drum may be made a useful or even necessary accompaniment, but in one "house" the drummer chose to be perfectly silent in a military scene, while he inflicted a most intolerable noise on his hearers when a quiet home scene was on the screen. In all the places from Borough Hall to Flatbush the management was poor both in choice of pictures, musical renderings, music and operation.

The "houses" themselves are not sufficiently ventilated. Electric fans are useless where there is no outlet. An old store may be made very clean and attractive, but it proves a poor place for a large company of people. But what about the theaters? The writer is almost tired of visiting them. The vaudeville spoils the picture. Please read carefully this experience of the writer: "I have never yet seen any indecency in a moving picture. I have never yet seen a vaudeville performance without indecency."

Noticing the probability of later pictures in a theater (not far from the Borough Hall), the writer proceeded there, only to find that whereas two senses had been sufficient to test the nature of the places visited—i. e., sight and hearing—in this place smelling had to be brought into requisition; for immediately upon entering, the hot, sickening smell was so nauseating that a hasty retreat to fresh air was necessary.

W. H. JACKSON.

INTERESTING LECTURE.

At Keith & Proctor's Fourteenth Street Theater is a lecture on Japan well worth hearing. While the lecture itself is little more than a rehash of information well known, the lecturer tells the story well and talks clearly enough so that everybody in the house can hear him, a quality well worth emulation wherever the program includes a lecture.

But the slides deserve more than a passing comment. Whoever made the original negatives, and they are unmarked so it is impossible to determine, understood the art of making slides out of the ordinary. Each one, with perhaps three exceptions, is a gem. It is so striking in some way that it holds the attention as long as it is on the screen. The peculiar use of tree trunks and tree branches to add to the illusion of distance giving, in effect, a stereoscopic picture, is so striking and entirely out of the usual record slides used in illustrating a lecture of this type that there was no wonder the lecture was applauded.

The colorist performed an important part in increasing the slides' value. The sunset scenes, for example, were done by a master. No one else could have caught those evanescent lights which illuminate the Western clouds as the sun disappears behind the horizon. This lecture marks such an advance over some that it deserves special mention.

Lockport, N. Y., September 5.—Your correspondent looked in at the old Walton roller skating rink on Walnut street, this morning, and found it a hive of activity, being rapidly transformed into the new Temple Theater, for light vaudeville and moving pictures. H. F. Thurston is the proprietor, and he is fitting it up in the most approved style. The house is 130 feet long by 64 feet wide, with seating capacity of 1,200, of which almost 200 is in the gallery at the front end. The stage is 30 feet deep by 50 feet wide. Terra cotta and light buff are the colors in which the Temple is finished. There are eight boxes on the sides of the stage, surmounted by marble pillars. The house operator is to be S. E. McKernam, and an Edison machine is being installed. Mr. Thurston personally will manage the Temple, which opens on Monday, September 12, and he anticipates plentiful patronage for Lockport's first ground floor theater. Bronze mounted, wax finished chairs are being put in, and a system of exhaust fans is to be installed. E. G. S.

KALEM NOTES.

"A Leap for Life" is the title of the Kalem Indian picture announced for September 16, and is another of the French Canadian in which the Kalem players have been so successful of late. The story is a pretty one and is well worked out by the Kalem players. The scenes in the Northwest are admirably portrayed both in selection of background and the work of the camera artist.

In "The Little Mother" the Kalem players present a story of New York tenement life contrasted with that of the farm. The sentiment running through this film is most beautiful and the Kalem players have done it full justice.

Renew your subscription to the Moving Picture World, $2.00.

The BEST for moving picture news.
The BEST for licensed and independent film lists.
The BEST for advertisements. $2.00 per year.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

"Mrs. Rivington's Pride"

Released Thursday, September 15th

Mrs. Rivington's pride would not permit her to explain that the necklace her husband had given her had been loaned her brother to tide him over financial stress and she leaves the house, stung to the quick by her husband's unjust suspicion but a clever maid brings it around all right and they but love each other the more. Length about 500 feet.

On the Same Reel

"Resourceful Robert"

Resourceful Robert proved his title when the father of the girl he wanted to marry said "no" and added other unpleasant things. Robert merely arranged a fake rescue, claimed the girl—and got her. A capital little farce of about 425 feet.

Released Monday, September 19th

"Zeb, Zeke and The Widow"

Zeb and Zeke were cronies until the widow came to spend the summer in the sleepy country town. Zeb and Zeke both fell in love with her and their flirtations were as ardent as tney were humorous. Then the widow went back to town and in the double sting came a renewal of the old friendship. A scream. About 925 feet.

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W

BERLIN: 35 Friederich Strasse

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass**

Come One, Come All!

That's what we say.
That's what you will say.
Don't be a Bonehead,
but wake up to the fact
that JOSLYN is your friend.

Write Me Today To

23 Lexington Ave.

NEW YORK

I am not the biggest and best film renter in the world, but the straightest and squarest film renter in the east.

BIOGRAPH COMPANY.

A MOHAWK'S WAY.—Indefatigable in the extreme was the Mohawk; excessive in his expression of gratitude, he is equally determined in his quest for vengeance justice, however, being his incentive. Highly emotional, he possesses the power of dissemblling to such an extent, as to ascribe him stoical. This double nature is clearly shown in this Biograph story, which gives it a Cooper atmosphere. Dr. Van Brum, the white medicine-man, is a being totally devoid of fellow feeling, in fact, a contemptible despot. The Indian medicine-man has failed to cure the little papoose, over whom the brave and his squaw bend in abject anxiety. The medicine man incantations proving fruitless the brave decides to seek the white doctor's aid. Van Brum refuses to waste his time on this Indian, and in reply to the poor fellow's earnest entreaties, knocks him down. The doctor's wife, however, hears the Indian's pleading and surreptitiously goes to administer to the fever-stricken papoose. The remedy is in the form of pellets, a bottle of which the good woman leaves with the squaw, with the injunction to give the baby more at regular intervals. The little one convalesces immediately, and the innocent squaw looks upon the bottle as cabalistic. In fact the entire tribe regard it a supernatural charm, and so hold it in awe, the squaw hanging it by a chain around her neck as a fetish. This in a measure, sets to rest the enmity that has existed with the Indians for the doctor. His tyranny has made him an odious neighbor. This condition of peace does not last long, for the doctor offers an insult to the squaw while she with others are cavorting on the river bank. She resorts to the bottle's charm for protection, but at this the doctor laughs, until she draws a dagger. The doctor, a coward, is thwarted. The Indians, upon hearing of the episode, declare war, and start after the doctor, who has fled with his wife on horseback. By a short cut the Indians waylay the fugitives and the doctor, after an exhibition of his despicable cowardice, meets his just deserts, while the wife is carried to the camp where she is about to suffer the same fate as her husband, when the squaw appears and in gratitude demands her release. This the braves are loath to do until she holds up the mysterious medicine bottle, the sight of which strikes terror and they withdraw. The squaw and brave then escort the woman to the river where she is taken aboard the old ferry and carried across to safety in the British camp on the opposite side.

IN LIFE'S CYCLE.—The mother is the real guardian angel of the child. Her guiding hand and tender care mould our character and make us, if we adhere to their precepts, the upright men and women we should be. Consequently what a disastrous thing is the loss of a mother by young children. There is the father you would say—yes, but he does not understand the shaping of their little minds, building their natures, though he would lay down his own life for their good. This is the sad condition of the two children in this Biograph story. James Mullen, living in retirement at his country villa since the death of his wife, finds consolation in the love of his two children, Clara and Vincent, aged ten and twelve years respectively. It has been their custom to visit their mother's grave and place a wreath of flowers upon it. Seven years later, the children now grown, Vincent leaves for the seminary to study for the priesthood, while Clara undertakes to console their father, promising not to forget their mother's grave. Vincent, now a seminarian, writes to his sister of how happy he is in the call of the church. Clara, while returning from the post-office, whither she had gone in quest of a letter from Vincent, meets a handsome young man from the city. This stranger immediately lays siege to her heart, which feeling is more than reciprocated by Clara. She yields to the temptation to meet him clandestinely and during these meetings the stranger tries to persuade her to elope with him. At last she consents, and leaving a letter for her father, runs off to the city with the tempter. Vincent has a premonition of something wrong and hastens to his father's side where he learns the truth. He breathes a prayer for her deliverance, but she is made to suffer for her false step. She goes through a purgatory ten years with this man who not only denies her the right to the name of wife, but subjects her and their child to abject poverty, he drinking up what little she earns. In a drunken brawl at the saloon he falls against the rail of the bar, injuring himself fatally, but before he dies, he, in a measure, makes reparation by marrying Clara. During all this time, Vincent has attended to the mother's grave, begging her interception before God in his sister's behalf, the whereabouts of whom he is ignorant. After the death of her profligate consort Clara takes her little one and starts off to make a last visit to her mother's grave. Here she falls prostrate, praying for help and forgiveness. In this position she is found by Vincent who arrives on his regular pilgrimage. At last his prayers have been answered for later, Vincent, Clara and her little one are folded to the old father's breast.

EDISON MFG. CO.

AN UNSELFISH LOVE. Our hero having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home, carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale with which it is carried out in this part of the country. Among his earliest acquaintances is a lady by no means unattractive, but of the type and age which is popularly designated as an "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her attentions become quite unwelcome, particularly as visit after visit to the village post office finds no letter waiting for him from his loved one at home. Shifting back to the town which he left, we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written to John, from being sent. We see John in the various stages of his successful farming, continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily at least turns Mabel's love to pique, and the other suitor being coached to make advances at just this time, is accepted by her. Soon afterwards John, on one of his frequent visits to the village post-office, finds, to his great delight, a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel and opening the envelope, he finds it to be a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her, but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily leaves the room, leaving the half-written letter with the wedding invitation and Mabel's portrait on the table before him. Miss Gray entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here her noble heart, though beating under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and immediately starts East. Just before the wedding day she reaches Mabel's home, whom she is fortunate enough to find alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph and it is not long before she has acquainted Mabel with the fact that John in far-off Western Canada is pining for her. From this point Miss Gray urges upon Mabel the necessity for prompt action, and after argument, prevails upon her to immediately start for John's farm. In order to escape observation, Mabel leaves surreptitiously by means of a ladder placed against her window. Going back to Western Canada, we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home, and, thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely, but coldly, and not being able even yet to completely repress her fondness for him, she offers him a bunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away he intimates to her that he is in no condition to talk with her. Miss Gray, heartbroken herself but ever true to her purpose, goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray, he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy, and while we can rejoice in their happiness and their acknowledgment of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she furtively wipes her eye and turns away. However, we may take consolation in the fact that, though she lost what she most coveted, she at least found two friends who will be true to her through life.

A JAR OF CRANBERRY SAUCE.—The story starts with the departure for the metropolis of Silas, a farmer, but nobody's fool. His wife, out of the goodness of her heart, insists on putting up a lunch for him, in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce, and he takes his departure with it and a cheerful countenance in consequence thereof. Arriving in town, he is assigned to a room which has two doors, one into the hall and one to the next room. He goes down to the cafe, but finds that the prices quoted opposite the things he would like to eat have taken away his appetite. He lies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny dreadful and becoming very much excited over the story of the "Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it. Silas, munching his sandwiches, comes to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man deep in his reading hears strange and unearthly sounds through the door, groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen and then hears muttered curses low and deep. Silas is having the time of his life with the jar. Finally with a desperate wrench the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet. On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim and trying to decide whether to shout for police and thereby put his own life in danger, or to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door sill, after he has heard the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently flies, and runs to the office of the hotel, reporting the case and calling the police. In Silas' room his curses are not without reason, for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed, and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking the boot for self-defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bellboy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim, and then when he demands an explanation point to the blood upon the door. At the word blood, it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore, he applies his fingers to the young man's mouth, much to our hero's disgust. But the evidence is irrefutable, and the picture closes with his precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

ALMOST A HERO.—It begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course, his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known and with prizefighters and baseball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises. And it does arise, for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade and a pretty girl the victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well-regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen, who hurl anathemas upon Percy's unprotected head until he feels that the pickpocket is a more popular character than the honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work, and is thereby making himself decidedly unpopular. He is too disgusted to apologize, but swallows his chagrin over this first attempt at heroism and beats a retreat. Another opportunity soon appears, for, walking in the park, he sees a young woman, heavily veiled, attacked by two desperadoes, who struggle with her on a flight of stone steps, apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, taking his revolvers away from him and again pointing in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time is not long in coming. A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy, throwing off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the water, after which a friendly policeman takes him gently by the collar and leads him away, to the evident satisfaction of the motion picture people. The last scene shows a lonely country road; a

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 12th, 1910

A MOHAWK'S WAY

Biograph Subject of the James Fenimore Cooper Type

The Mohawk tribe of Indians are a people seldom portrayed in drama or picture and yet no family of the red race was more prolific of romance and interesting episode. This subject tends to contrast the sincerity of this type of aborigines with the type of the white race he first came in contact with. A white doctor refuses to aid the fevered papoose of a Mohawk, but his wife ministers and cures the little one. The doctor goes further in his tyranny by offering a gross insult to the squaw. Resenting this the tribe declares war against the whites and the doctor gets his just deserts, while his wife is guarded and carried to safety. The scenes were taken in the vicinity of the location of some of Cooper's tales.

Approximate Length, 991 Feet

Released September 15th, 1910

IN LIFE'S CYCLE

The Persevering Prayers of a Brother Answered

The flesh is weak, hence avoid the occasions of temptation. The widowed father of two children—a boy and a girl, finds consolation in their love. The boy growing into manhood enters the seminary to study for the priesthood, the girl remaining to care for their father. She meets a young man from the city who impresses her to such a degree that she elopes with him only to be deceived, for he is a contemptible profligate who only makes reparation at his death by marrying her. During the years they are together she is made to suffer for her false step. After his death she starts out to make one last visit to her mother's grave and there pray for forgiveness. Here she meets her brother, now a priest. He brings her back to their old, almost broken-hearted father.

Approximate Length, 997 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 Wabash Avenue Chicago

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

To Exchanges and Exhibitors

Send for a 25c. bottle of this NEW CEMENT, and convince yourself of its adhesive qualities.

"AGFA" CEMENT will splice either inflammable or non-inflammable film, with the same rapidity and lasting effects.

2 Oz. Bottle, - 25c. 1 lb. Bottle, $1.50

BERLIN ANILINE WORKS

213 WATER STREET, - - - - - - NEW YORK

young girl appears and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns, looking for help in all directions, and then Percy appears upon the scene at the back. She calls wildly to him, he dashes down to her rescue, then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young football player dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy, applauding, comes down, congratulates them upon their realistic acting, and then learns to his unending sorrow that he has missed the one real opportunity of his life, that the tramp was a real one, the girl was a real one, and the hero was a real one, while he was only a might have been.

ESSANAY FILM MFG. CO.

HANK AND LANK—JOY RIDING. In this instance our friend Hank, the little fellow with the big ideas, longs for an auto ride and communicates to Lank a plan by which they may obtain one. The suggestion he offers is this: They will spot a good car and when the chauffeur is near Hank will throw a fit and the sympathetic Lank will induce the chauffeur to take his stricken friend to the hospital.

The scheme works perfectly. Hank approaches the car, is suddenly stricken, and doubles up spasmodically in an awful epileptic fit. Lank is the first on the scene and waves violently to the driver of the car. This latter proves sympathetic and offers to get Hank to the hospital with all possible speed.

In another moment Hank is ensconced in the soft, pillowy leather and enjoying the sport like a millionaire. But, as they near the gates of the hospital Hank has thought twice and leaps out of the machine unbeknownst to the driver, who hurries on, supposedly with his sick man.

Later he finds Lank and tells him about the joy ride. Lank is enthusiastic and anxious to try the scheme himself. They locate another car and Lank goes through with his stunt. Unfortunately for him, however, the machine they have chosen is that of a doctor, and when this latter examines Lank he quickly discovers that the tall fellow is shamming.

Without the least hint of being hep, the M. D. hurries out his medicine case and doses the unfortunate Lank with the bitterest herbs in the pharmacopoeia. But this is not enough, and with the aid of the chauffeur he holds Lank prostrate on the ground and reaches for his surgical bag. The sight of a long, treacherous-looking knife is enough, however, to induce Lank that he is not sick, and breaking away from the M. D. and his assistant he beats it wildly down the street, while Hank looks on, hugely enjoying the joke.

THE PONY EXPRESS RIDER.—"Pony" O'Brien, or Number 3 of the relay between two desert bound Western cities, draws his horse before his sweetheart's house and lingers somewhat longer with his packet of mail as he tells her the good news of a raise in salary which means they will soon be ready to marry. The girl is delighted and her father, coming on the scene, congratulates them and gives them his blessing.

"Pony" is hardly on his way again when Jim Allison, a puncher employed by Holmes, the girl's father, approaches Mary and hesitatingly asks her to marry him. At the girl's refusal and her confession that she is already engaged, Allison turns angrily on his heel, fully resolved to leave the ranch. He looks up the old man and tells him his intentions. Holmes coolly hands him his pay and asks for no explanation. Allison, he believes, is not trustworthy, and his going is good riddance.

Some time later Allison is stopped by two highwaymen, ordered to dismount and is dragged off by them through a winding, rocky defile which ends abruptly in a small cavern. Entering the cavern, Allison makes out in the uncertain light the vague figures of a half dozen men who spring to their feet and draw their revolvers. The appearance of the other two, however, puts them at ease, and their attitude of defense gives way to curiosity.

Allison soon learns that the leader of the gang is "Red" Batterson, a bandit, whose name is the terror of every household in the vicinity. Batterson asks him to choose between death and loyalty to the gang, and Allison chooses the latter.

The next day the bandit puts him to test by ordering him to "get" "Pony" O'Brien, the express rider. Allison mounts his horse and rides away, fixing his destination at the post station where he knows "Pony" will make his start on the long ride through the mountains. "Pony" is soon seen to mount his horse, while Allison watches and sets out cautiously on his trail.

At a lonely place in the mountains he overtakes the rider, orders him from his horse and viciously knocks him senseless with the butt of his pistol. A second later, with the express rider's bag, he mounts his horse and fears down the trail to the rendezvous of the bandits.

Batterson is pleased with the success of his new recruit, but is doubly surprised when the latter, opening the flap of the mail bag, sees something which causes him to suddenly change his purpose. Quick as a flash he draws his revolver and with the surprised crowd covered he backs out of the den, leaps on his horse and rides away.

He finds the rider still unconscious by the side of the road and hurrying off through the bushes brings back his hat full of water which soon revives him. "Pony" mechanically feels for his gun but the other man waves it back. "I want that picture of Mary," he says, indicating the photo of Mary, pasted inside the rider's bag flap. Then he goes on to explain his love for the girl, his rejection by her and his short career as a bandit. He don't want to go bad, he wants the picture of Mary to keep him straight.

"Pony" gives him the picture, stretches out his hand and then the two part.

A CLOSE SHAVE. Mr. Marc and his wife are at breakfast when the butler announces an early caller and renders his master a card bearing the name of a Mr. Bunco. When Marc hurries into the reception room he is greeted by a gentleman of prepossessing appearance, who, after a warm handshake, introduces himself as the agent of the Silver Sucker mine. He has heard that Mr. Marc is seeking a profitable investment and was advised by a friend of Mr. Marc's to see this latter. The gentleman offers other credentials, but the mention of the friend's name is enough for the unwary Marc, and he refuses to put the gentleman to such an inconvenience.

At length it is arranged, and Marc informs the gentleman that if he will call at his office at 2 o'clock they will close the deal.

Mr. Marc wears a beard, and on his way down town he suddenly resolves to shave. And a half hour later when he bumps into an old acquaintance on the street this latter refuses to recognize him, much to Marc's amusement. At his office when he enters his stenographer looks at him strangely and tells him abruptly that Mr. Marc has not arrived. And it is some time before the young lady can be persuaded that this clean-shaven chap is her employer.

At 2 o'clock the agent for the Silver Sucker is on hand and the deal is closed, Mr. Bunco leaving the office exultantly with a large-sized check, while Mr. Marc is the possessor of some extravagant looking stock certificates which could not possibly be worth less than 5 cents each.

At the bank Mr. Bunco is refused payment on the check and is advised to bring Mr. Marc over to identify him. Shortly after the two gentlemen enter the bank, but the cashier, a personal friend of Mr. Marc's, stares at the little man peculiarly and suspiciously and desires to know what sort of a sucker he is thought to be.

Mr. Marc is in a rage when, after he has visited Smith, a real estate man of his acquaintance, he is told to get out. He meets even sorrier treatment when he calls on Brown at this latter's office. Here the janitor is called in and Marc is thrown out the window into a rain barrel.

In a rage Marc goes home to change his clothes and to tell his troubles to his wife, who, at first, is also skeptical about his identity. Finally, however, she volunteers to accompany her husband to the bank and identify him.

A strange thing happens when they are about to enter the bank. Mr. Bunco is being ejected by the watchman and is seized by two policemen who "identify" him as "Con" Coe, alias George Stick, wanted for bogus mining deals. The picture ends in Mr. Marc receiving his check and congratulations from the cashier of the bank.

KALEM MFG. CO.

A LEAP FOR LIFE. The story is vouched for as a real incident gleaned from the early history of Canada during the period when the French voyageurs were in constant contact with the redmen along the border. As the story goes, a trapper, one of the group working for the Hudson Bay Company, while on night watch in camp accidentally kills a friendly Indian, mistaking him in the dim light for a bear. The trapper is entirely innocent of animus towards the Indians, but this does not help matters, and the relatives of the dead Indian determine to take revenge into their own hands. They bide their time and one day when the trapper is alone they round him up, and his only avenue of escape is a leap for life from a cliff in the rocks. He makes the leap, but without success, although he catches the sumbery on the opposite side as he falls to the depths below. The Indians suppose he is dead and that their vengeance is satisfied, but his inanimate body is discovered by an Indian girl, who nurses him back to life. This Indian girl is of the same tribe as the Indian who had been killed by the trapper and she succeeds in establishing peace, and in return the trapper takes her to the Jesuit priest and makes her his legal wife.

THE LITTLE MOTHER.—As the story goes a prominent Connecticut farmer out of the goodness of his heart offers to take some tenement children from the Fresh Air people on a two weeks' vacation. His invitation is extended to a young shop-girl who is earning her own living and that of a little brother and sister, and the tenement house section in which the life of the little mother is portrayed is as characteristic of the proper phase of New York life as has ever been shown, and from the little back tenement the characters are taken to the open country, and on the farm they are received as honored guests rather than as objects of charity. The little mother's personality [illegible] the farmer's son promptly falls in love with her and the romance seems to be proceeding smoothly when a girl from the neighborhood deceives the little mother with a false report and she goes back to her tenement, sad-hearted and disappointed. The farmer's son, however, learns of the deceit and promptly goes to New York, rescues the little mother from her tenement and takes her and the children back to the farm to stay for good.

GAUMONT.
(George Kleine.)

THE WAY OF THE TRANSGRESSOR IS HARD

The Crime.—A confidential secretary, hard pressed for personal funds, overpowers a bank messenger and obtains a goodly sum. The messenger is hidden in an office safe.

His Wife Discovers the Deed.—In the course of their search detectives call upon the guilty man at his home. They come, however, for information only. Now, however, he becomes so frightened that he betrays himself to his wife.

Heartbroken.—She is broken in spirit, confides in the family and requests their aid. A brief consultation proves there is no opportunity whatever of proving the husband innocent.

A Way to Avoid a Criminal's End.—His old father, though heartbroken because of his boy's crime, would still aid him to avoid the legal consequence by supplying him with a revolver, trusting him to make his own punishment.

Waiting for the Report.—Now, while the guilty man's little daughter prays for him the family in fearful agony wait the end, the partial vindication of their name.

His Courage Fails.—Struggle as he will with himself, he cannot bring his courage to the sticking point. His cowardly agonies are awful to look upon. A powerful warning to every man who sees the film.

The Arrest.—When his fear has conquered and he is about to flee the police arrive and he is forced to leave his sorrowed family.

ROBERT, THE DEVIL.—The Terror of the People.—Because of the appearance of a strange demon in the sky.

Duke of Normandy Banished for Helping a Condemned Man.—The condemned man proves to be Satan in disguise.

The News Arrives at the Castle.—Where Robert's servants flee from him.

Driven from the Country.—The Duke is forced to leave his estates.

Although Robert has lost his weapons by gambling he accepts a challenge to fight for the honor of a dumb princess.

His Squire Borrows the Sword of the Duke of Cerus.—This squire Satan uses all his influence to make trouble for Robert.

The Victory.—After a short contest Robert wins the encounter.

Cerus Wins the Credit.—Using as proof the armor and sword which Robert used.

Robert Finds a Flower Which Heals the Princess.—Acting on the advice of a necromancer Robert braves a host of wicked spirits and obtains the healing flower.

The Vindication.—The Princess, now able to speak, announces her champion.

AN EASY WINNER.—The Quarrel.—About a woman of course.

Challenge.—According to the prescribed rules of the highest society. Accomplished with painful dignity.

Substitute.—One duellist decides to hire a friend, who is possessed of greater courage than he is himself.

Disguising.—The substitute is made into a perfect likeness of the cowardly beau.

Arrangements.—Carefully completed by the seconds of each party.

Gentlemen, Are You Ready?—The battle, which is magnificently won by the hired duellist.

The Cause of the Duel.—The maid arrives to see and admire the grand finale.

I am not the Man You Think I am.—When she congratulates the victor and assures him of her love, he finds it impossible to maintain his disguise but still holds the girl.

A POWERFUL VOICE. A Room With a Piano, Please.—An irresistible appearing guest arrives at a small hotel and orders this style of room.

One Hour Later.—His voice, heard throughout the building, is of such sweetness that guests and servants neglect their business to listen.

In the Street.—Here by the power of his voice, he commands vehicles and buildings at his will.

At the Restaurant.—A short song wins him especial service.

At the Cafe.—Here strangers insist upon treating him and waiters curse themselves.

The Sequel.—Policemen have no power against these lungs and readily grant all the possessor asks.

URBAN-ECLIPSE.
(George Kleine.)

THE ARTISAN. The Workingman Helps [illegible]

[illegible]

A Good Contrast.—The [illegible]

KALEM FILMS

ISSUED WEDNESDAY, SEPT. 14th

THE LITTLE MOTHER

A RURAL ROMANCE. Length, 980 Feet

It is with considerable pleasure we offer this rural romantic drama. In dramatic action and scenic surroundings it will establish a new high standard.

ISSUED FRIDAY, SEPT. 16th

A LEAP FOR LIFE

AMONG THE CANADIAN INDIANS, Length, 985 Feet

Our story deals with the early settlers of Canada and the warring bands of Indians who made the white man's life one of great danger during pioneer days.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co. of Cleveland, Ohio

KALEM

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Wilson's Gummed Letters

MADE ONLY BY

THE TABLET AND TICKET CO.

San Francisco Chicago New York

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.

ASHLAND, OHIO

EDISON FILMS

RELEASED SEPT. 20th

AN UNSELFISH LOVE

A Story of Western Canada

The first of the pictures taken on our trip over the Canadian Pacific Railway. The wonderful possibility of farming in Western Canada are shown combined with a novel plot which has a real "heart-throb" at the end. The story shifts from the East to the farm and shows how a young man finally won his bride by the self sacrifice of an "old maid."

Approximate Length, 990 Feet

Released Sept. 23d

A JAR OF CRANBERRY SAUCE

Or the Crime in Room 13

A farmer putting up at a hotel, not used to the city ways; a young man given to reading sensational literature; a noise in the next room as of a struggle; a pool of blood which trickles under the door—and there you have the plot. Comedy of the kind that **makes** you laugh.

ALMOST A HERO

Percy was a youth whose unkind destiny it was to preside over a ribbon counter. His soul aspired to deeds of heroism and that each of his attempts came to nothing was really not his fault but that of the moving picture men whose work he interrupted. And then alas! When he did have an opportunity he let it go by. Uproaringly funny.

On One Reel—Approximate Length, 980 Feet

Don't Miss the Greatest Indian Picture Ever Produced—"ONONKO'S VOW"—Released Sept. 30th

Have Your Name Placed on Our List for the "KINETOGRAM"

Use A.B.C. Posters **Order Our LOBBY DISPLAY SIGNS**

EDISON MANUFACTURING CO. 72 Lakeside Ave., ORANGE, N. J. 90 Webster Ave., CHICAGO, ILL.

fluence of his benefactor, the journeyman obtains a position.

Six Months Later—Rivals.—Fate has ironically made the two chums rivals for the hand of a mutual friend.

A Noble Heart Rescuer of His Rival.—One of the men enters the quarry just as blasting operations are about to commence. His comrade rushes forward and saves him, but is fatally injured, and as he dies he joins the hands of his comrade and the girl. A fine dramatic story based on the heroism and self-sacrifice which is so frequently displayed by humble folk.

THE TRAMPS.—If I See Another Woman Kiss You I will Throw Vitriol at You.—The landlady of an inn sees her husband flirting with a girl, and threatens to throw some vitriol over him, if he does not discontinue.

She forthwith obtains a wine bottle full of the poison.

Two Good Customers.—The vitriol by accident is given to some tramps. The mistake is discovered, the inkeeper and his wife are arrested, and the tramps are followed.

Consternation reigns supreme in the lives of the poor tavern owners.

We Have Poisoned the Men.—They fully believe they have been guilty of criminal carelessness and are enjoying real contrition.

Give Us the Same as Before, Please.—The tramps are found unconscious, and when revived are offered the best wines in the inn as a recompense. This does not satisfy them, however, and they ask for more of the liquor supplied them before. To pacify them their request is granted, but the onlookers are amazed to find that no ill effects follow, beyond a further advance in intoxication.

G. MELIES.

IN THE MISSION SHADOWS.—John Stuart, a young business man of the East, comes to San Antonio to locate for the good of his health. While walking about the city he sees an old Padre, or priest, fall from sunstroke. Young Stuart runs to his assistance. At the same time, Marion, a young heiress, is passing in her automobile and stops to lend aid to the stricken man. They lift him into the auto and young Stuart is invited to ride with them to the Mission, where the priest lives.

Thus an acquaintance is formed which ripens into an engagement between Marion and John Stuart. Marion's aunt strenuously objects to this alliance, but through the interposition and kindly offices of the old Padre, who has become a close friend of the young couple, they are soon married.

A child is born to them, but does not live a great while. The husband is very much depressed by the loss of his little one, leaves his sorrowing wife and goes out in the hills to shoot game and divert his mind. The wife does not enjoy being left alone and feels neglected; she determines to follow her husband.

While making his way through the woods, the young husband meets a bewitching Spanish girl who is attracted by him, and, to secure his attention, pretends to sprain her ankle. He assists her, and, as she is unable to walk, he lifts her in his arms and carries her across the stream. His wife appears, immediately concludes that he is unfaithful, and refuses to have anything more to do with him. Their home is broken up and the young couple separate.

Again the old Padre is appealed to by the young man, and, although he is sick and dying, the old man tries to bring them together by writing a letter to the wife informing her that her husband cannot live without her and hopes she will return to him. Marion receives the letter, is greatly distressed and goes to her child's grave in the garden of the Mission and comes across the newly made grave of the old Padre, who has died and been buried near the grave of the child. She thinks it is her husband's and kneels weeping over the little mounds of earth. The young husband visits the graves of his child and his old friend and there sees his wife, whom he lovingly approaches and tenderly touches on the shoulder. She looks up at him as if he were an apparition. He holds out his arms and she draws closer and closer to him until folded in his arms they are happily reunited in wedlock's fond embrace under the shadows of the old Mission.

PATHE FRERES.

A GOOD GLUE.—Mr. Nocash, down on his luck and his rent in arrears, makes a thick concoction in a saucepan. The advent of the bailiff interrupts him and he places the saucepan on a chest. A little of the mess adheres to the piece of furniture and when the bailiff, in making his inventory, comes to move it, he finds himself stuck fast. His assistant has a similar experience, and it dawns upon Nocash that he has made a big discovery. He takes the glue into the street, sets up business on the sidewalk, and does a brisk trade in the sale of his production. The efficacy of its adhesive qualities is fully tested by various purchasers, one of whom glues his future mother-in-law to her chair, in order to run off with the daughter; a second lures a passerby to climb a sticky lamppost, whilst he calmly rifles his victim's pockets, and a third glues a policeman to the ground. Ultimately all the victims congregate upon the scene, firmly attached to various cumbrous articles. Firemen come to their aid with powerful jets of water, and the fury of the little crowd breaking loose. Nocash is punished and glued with a dab of his own preparation above the door of his domicile.

THE TWO SISTERS.—Marion and Ella were left orphans at an early age, and were looked after by their aunt, Mrs. Manning. At the time this story opens they were respectively nine and seven years of age, and their young lives were far from happy, for their aunt made them do all the housework and gave them plenty of cuffs and rebukes in return. One day Mr. and Mrs. Simm, being anxious to adopt a young girl, called and the two sisters were placed upon their best behavior and made to look pleasant. Marion was the one selected, and she is taken by the Simms and installed in their luxurious home as their daughter, while Ella is left, despite Marion's tears and entreaties, to continue [illegible] time drudging with her aunt. Ten years elapse and both girls have grown into beautiful young Manning that one day, when the latter has gone out, she leaves a note stating that she has decided to earn her own living rather than stand any more bad treatment. She has seen an advertisement in the paper for a maid, and applies for the situation and is accepted. It happens to be that it is at the Simm's home that she gets the job, but the sisters do not recognize one another. Marion's fiance is attracted by Ella's good looks and flirts with her to such a noticeable extent that Marion goes out into the kitchen and rebukes Ella and sends her about her business. This makes her thoroughly disgusted with life and she retires to her room, shuts the door and windows and turns on the gas. Meanwhile Mrs. Manning has returned and found Ella's note. She also comes across the advertisement which Ella had marked with her pencil. So putting on her bonnet she goes to the address in the ad. She immediately recognizes Mrs. Simm and Marion, and informs the latter that Ella is her sister. Marion repents that she has been so sore at her and rushes to find her. She is found reclining on her bed unconscious. The windows are opened and air admitted and a doctor sent for. He soon brings her to, and happy days now commence to fall to Ella's lot. The young doctor is smitten by her beauty, and a double wedding makes a fitting climax to the picture.

The story is a narrative of heart beats, showing the truth of the old adage that "all's well that ends well."

THE VAGARIES OF LOVE.—Jack Taring is staying down in the country and is madly in love with Mabel Cory. Although no vows are exchanged it is easy to see that she is just as much fascinated by him and the parting is a very sad one when Jack receives a telegram from his father that they sail the following day. Two years elapse and fickle Mabel, who soon forgot Jack, is now settled down and married to Charles Goring. Jack returns and is riding through the country lanes on his horse when the animal stumbles as Mabel comes unexpectedly through a gap in the hedge, and throws him heavily to the ground at her feet with a dislocated arm. She and her husband help him to the house and send for the doctor. Meantime she has recognized her former admirer, and has great difficulty in restraining her tears. The doctor quickly sets the broken arm, and Jack prepares to leave. Mabel, however, follows him through the park and soon catching up with him they begin to talk over old times. Charles, who has followed, thinks that his wife is flirting with a stranger and is upset. His first idea is to shoot himself, but finally he decides to appeal to an aunt of his who lives close at hand. Jumping into his automobile he drives over and the sharp-witted woman soon devises a plan for testing Mabel's affections. She introduces him to a pretty girl who is staying with her, and they all three motor back to his home, where they find Mabel and Jack in a close conversation on a garden seat. Her husband, however, pays little attention and in accordance with the plan they have concocted pretends to be busily engrossed with his aunt's pretty friend. This soon disturbs Mabel, and getting sore with Jack she follows the couple only to have her suspicions confirmed that they are flirting. She returns and sobbing tells her aunt that her husband is no longer true to her and enters the house. The aunt calls the others and they all follow. She, however, overhears them and determining to give her husband a good fright, seizes a pistol and fires it off in the air, at the same moment falling into a chair and pretending to be shot. Rushing in all are cowed at the turn matters have taken and commence to administer restoratives, but she soon jumps up and begins to upbraid her husband and the girl. They soon explain that the joke is on her and she and her husband fall into one another's arms declaring that they will not be so jealous of one another in the future.

SELIG POLYSCOPE CO.

JIM THE RANCHMAN.—Jim Brandon received a wire stating he is to come West and take charge of the ranch. The change does not altogether please him, but being a man willing at all times, and able to rise to the occasion, he starts for his new work. Arriving there he looks the ground over carefully.

Discontent among the employees marks the advent of the new manager, who, with his Eastern ideas, finds himself facing a problem that is not to be solved without drastic measures. The foreman of the ranch had long since paid marked attention to Bernice, and with the turn of affairs, has hastened his suit, but she has seen in the newcomer more of her ideal, and accordingly rejects her suitor.

This brings things to a chaotic state, and the foreman resigns and the hands all go on strike. This brings Brandon's blood to the boiling point, and he clears for action, and declares himself in no mild terms.

Employee after employee is leaving the ranch. Something must be done to curb the stampede. Accordingly Jim sets a pace of things on the big ranch that puts in awe anything they had anticipated from the big Easterner, and suffice to say, carried his point admirably.

As usual, after the storm comes the calm, and in this case the Justice was summoned, the knot tied, and the big ranch was again itself.

LITTLE BOY.—A bat, a ball, a dozen boys or two are wrangling over a disputed point in our national game, when the younger of the participants feels he is worsted, leaves the game and takes his ball and bat and finds his mother on the steps awaiting to comfort and dry his tears away. The one person in all the world to cheer and soothe the childish heart, as all through his young life and to manhood she had been his hope.

Now that Dick Benton had grown to that age when he longed for his own home, he sought his schoolmate sweetheart and we soon find them married and in a little cottage all their own. Dick's business frequently called him from the city, and many times the young wife grew lonesome and unhappy.

Frank Worthing, her former admirer, took advantage of these times to press his attention. One evening the out going train was reported late; this caused Dick to return suddenly home to spend the wait with his wife, when the butler delivers a message intended for the wife, but read by the husband who conceals himself and awaits the serpent's sting. Mary, in ignorance of the late train, and overjoyed at Frank's coming, meets him with fond greeting. The husband appears upon the scene, but the prayers his old mother taught him still rang in his ears, he renounced his claim, and with a heavy heart leaves them in their clandestine meeting to their fate.

Dick suffering the pangs of bitter disappointment wanders from his home, but nothing seemed to quiet the raging mind. A kindly friend saves him from further disgrace and brings him home to his dear old mother, whose love and caresses bring happiness to his troubled mind.

THE SCHOOLMASTER OF MARIPOSA.—Old man Whey brings his two sons, Hank and Buck to the schoolmaster's cabin to arrange for their schooling. On leaving, accompanied by the Master, a riderless horse comes dashing down the road. A find Miss Williams lying unconscious by the road hurried run around the bend they are surprised to side. The Master carries her to the village hotel and provides for her attention with the innkeeper.

The next day the teacher being solicitous of her condition, calls and finds her much better, leaving some flowers and an invitation to visit the school. She does so in company with Stanchia her suitor. An admiration of more than passing notice is clearly apparent to the suitor to be mutual between the Master and Miss Williams.

Hank and Buck are bent on devilry instead of books and are seen on the school-roof pouring sulphur in the chimney and finally covering it up with a sack. The fumes were stifling and soon drive the occupants to the open. They being discovered by the schoolmaster are soundly trounced by him. Upon their return home, Daddy Whey decides with the encouragement of Stanchia that the master must be brought to an accounting. The jealous suitor urges this on and accordingly the father proceeds to the master who is left in a precarious condition, and Whey is arrested.

Three years later things have made many changes and now the once Miss Williams is the wife of the schoolmaster of Mariposa, and he has attained a great history as an artist and flourishing in the results thereof.

VITAGRAPH COMPANY.

THE THREE OF THEM.—The strength of a story or picture is in the penetration of that most vital of all interests—the heart—and that is the secret of the force and beauty of "The Three of Them." The mainspring of life is the child; it is the axis around which all the higher and deeper motives revolve. Paternal love is the strongest and most natural. A childless home is like a ship without a compass.

It is not strange that the wife who is not a mother longs to take to her heart and home some motherless child, and that is just what Mrs. Welton did when she read in a magazine that she might take from the asylum Ernest, a little orphan boy, into her home for two weeks. Her husband is opposed to it, but does not interfere with her doing so. Gradually Mr. Welton becomes quite interested in the boy and his many little pastimes. His wife sees this and she is happy. She loves the boy dearly, and when the two weeks are ended she can hardly bear to part with him when she has to take him back to the asylum.

Returning to her home, she is heart-broken. The absence of the child robs it of its homeliness and she is depressed with her loneliness, her heart full destitute. Her husband notices her condition and he decides to go to the asylum and bring the boy back, and when his wife, who has worn herself out fretting, is sleeping, the youngster kisses her. She awakens and can scarcely believe her eyes. She clasps him to her bosom, then throws her arm around her husband's neck in gratitude for the satisfying of her heart's desire.

THE SINCERITY OF

Good Workmanship

Evidenced in *The Exactly Right Machine*

The *Edengraph* was built to endure—not to sell merely—but to sell and to satisfy. The *Edengraph* factory can make money only through the sale of new machines, for there will never be an income from repair parts. The entire apparatus is made to wear—we are proud of the result.

Ward off the Chances of worry and of having big repair bills by purchasing the *Edengraph*.

It is flickerless, it is easy running, it is simple—but above all it is **durable.**

Points of Superiority enumerated and described in a handsomely illustrated catalogue which will be mailed on request

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 West Third Street, New York, N. Y.

PUT YOUR TRUST IN THE SHIELD

FILM CO UNITED

Independent Film Renters

PROMPT AND EFFICIENT SERVICE

Exhibitors intending changing their Service or those not obtaining results commensurate with their expenditures, will be advised, prices quoted and will incur no obligation by writing us.

United Film Company

One First St., TROY, N. Y.

Lynch the Umpire

You are always safe. You need no Umpire in the hard fought game of success. We run your bases for you by supplying first class films, and put you safe over the plate, with success in your Mit for the next inning.

SUNNY SOUTH FILM COMPANY

ARTHUR LUCAS, General Manager

"Rhodes Bld'g" ATLANTA, GA.

WATCH FOR IT

AN ARIZONA ROMANCE

To Be Released September 21st

A Pathé Western Drama that will interest and thrill all. A magnificent production.

NEW YORK
41 West 25th Street

PATHÉ FRÈRÉS

CHICAGO
35 Randolph St.

The boy becomes their child they become its parents, and the three of them are happy in the love of a completed household.

THE SEPOY'S WIFE. Unusual? Very! A drama written on facts during the Sepoy war 1859. A Sepoy even more taciturn and moody than is naturally characteristic hates the English rule and despises the Englishmen, whom he considers intruders and usurpers, not to mention a particular dislike for the surgeon. His spirit is rebellious, and he is ever ready to inflame his fellows against the foreigners, although he is a member of the Imperial Regiment of the English government.

His child is taken seriously ill, and his wife decides to go to the English surgeon and entreat his services in behalf of her little daughter. She finds the doctor fatigued and almost prostrated with exposure from the intense heat of the tropical climate. At first he refuses to leave his home and offers to give her a prescription to the garrison druggist. She supplicates him to go to the child, and through his wife's pleading and reference to his own child he goes with the woman, administers to the little one and restores her to health.

The Sepoy's wife is extremely grateful, while the husband becomes more bitter and antagonistic. He meets his comrades, throws off his uniform and arouses them to rebellion, assumes the leadership and starts to go out to pillage and destroy the Englishmen's homes. The wife overhears their treachery and runs at once to the doctor's home to tell his wife and child of their impending danger, then she leads them to a place of safety.

The rebels burn the doctor's house, and when he arrives there and sees the ruins he concludes that his wife and child have perished in the flames. While gazing upon the smoking pile the Sepoy's wife comes to him, telling him that his family is safe and she will conduct him to them. The insurgents attack the English garrison with a ferocity that means extermination to all hands within the fortification. The exchange of shot is fast and furious, but the besieged hold off the enemy until a company of highlanders, with pipes and kilts, notified by the Sepoy's wife, come to their relief, completely routing the Sepoys and putting an end to the rebellion.

The doctor and his wife, who escaped to the garrison under the guidance of the Sepoy's wife, now join the cheering soldiers as they welcome the highlanders within the garrison. The Sepoy woman, who brought the relieving forces into the stockade, enters with them. The doctor and his wife seize her hand to thank her for the aid she has given them. She looks surprised and says: "You saved my child. I have saved you and your child. I am glad."

LUBIN MFG. CO.

THE GREENHORN AND THE GIRL.—The Greenhorn is having a delightful time learning how to be a cowboy. The more expert range riders are having most of the fun, but the Greenhorn takes it all in good part. The "Old Man" gets a letter announcing the arrival of his niece and he tells the boys. In the same envelope is a portrait of his sister, and this, being dropped, gives the boys the idea that the old lady is coming. With great enthusiasm the Greenhorn is elected to drive to town and bring the Girl back, and he is surprised, as anyone would be, when a vision of loveliness appears on the platform. But the Greenhorn is green only in spots. He persuades the Girl that the alkali dust without a veil will ruin her complexion and that is how he manages to keep her to himself on the long rides they take. The others are most willing that the Greenhorn should be her attendant though they cannot quite understand his cheerful devotion. Just to make things interesting they play at Indian and make a savage attack with blank cartridges. The Greenhorn cannot shoot straight and there is small danger of being hit, so they enjoy his brave defense tremendously, rushing in to tell him all about the joke. But the joke is on them. For the first time they see the Girl's face and it's too late. The Greenhorn's bravery has won her.

MRS. RIVINGTON'S PRIDE.—Banker Rivington married late in life and in spite of his love and her apparent devotion Rivington is not quite certain of his wife. He showers her with presents and just before a reception he gives her a handsome necklace of pearls. Rivington does not like his brother-in-law, a reckless young fellow in whom there is no inherent harm, and when the boy appeals to his sister for a heavy loan to get him out of a financial scrape she loans him the locket to pawn. Rivington finds a part of the letter of appeal which, when read by itself, suggests other than the relationship of blood, and in a fit of anger reproaches his wife. She leaves her home with their little child and for a time supports herself as seamstress. It was an unfortunate move, for Rivington regards it as a confession of error, and though his heart calls to him to bring her back his pride will not permit. Then there comes a lucky turn in the stock market, the pledged jewels are redeemed and sent to the house, the brother knowing nothing of the mischief he has made. Rivington receives the package, perceives his error and goes in search of the woman he has wronged. She is not inclined at first to condone his error, but at last she relents and is clasped in the strong arms. After all it has been a good lesson, for distrust has been banished.

WIRE YOUR ORDERS AT ONCE FOR OUR REPRODUCTION OF THE

Johnson-Jeffries Fight

FOUR-COLOR LITHOS, 10 CENTS EACH

We also Have the Original

Nelson-Wolgast and Nelson-Gans Fight Pictures,

Custer's Last Stand and

Knights Templar Conclave

CHICAGO FILM EXCHANGE

46 Jackson Boulevard, Chicago, Ill. | 14th & Douglas St., Omaha, Neb. | 401 Barclay St., Denver, Col. | 321 Atlas Block, Salt Lake City, Utah

MR. EXHIBITOR

Are you looking for an Exclusive Independent Service? If so, we've got it. You want it, that's all. No hot air propositions.

CALL, WRITE OR WIRE

We also carry a full line of moving picture machines and supplies of all makes

NOTE NEW ADDRESS

EXHIBITORS' FILM EXCHANGE, Incorporated

203 East 15th Street, Near Third Avenue : : NEW YORK

Telephone 1820-1821 Stuyvesant

Type Posters

For Every Association Release

HENNEGAN & CO.

Moving Picture Printers

318 W. Court St. Cincinnati, O.

TWENTY-THREE styles each week sent for $1.00. Strong and Attractive. Try next week's release—Send $1.00 today.

Illustrated heralds for all feature pictures, (8½ x 11 inches). $2.00 for first 1000; each additional 1000, $1.75, with name of theatre, date, etc. on first page.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

LICENSED RELEASES.

BIOGRAPH.

Aug. 1—An Arcadian Maid (Dr.).....984
Aug. 4—Her Father's Pride (Dr.).....996
Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were In Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....295
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997

EDISON CO.

Aug. 19—Bumptious Takes Up Automobiling (C.)
Aug. 23—Love and the Law (Dr.).....1000
Aug. 26—The Valet's Vindication (Dr.).....995
Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990
Sept. 16—Bumptious as a Fireman (Com.).....
Sept. 16—From the Arctics to the Tropics (Scenic) .....

ESSANAY FILM CO.

Aug. 31—You Stole My Purse (Com.).....475
Aug. 31—Who's Who (Com.).....525
Sept. 3—The Millionaire and the Ranch Girl...987
Sept. 7—A Dog on Business (Com.).....940
Sept. 10—An Indian Girl's Awakening (Dr.)....854
Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455
Sept. 17—Hank and Lank—Joy Riding (Com.).233
Sept. 17—The Pony Express Rider (Dr.).....750
Sept. 21—A Close Shave (Com.).....553
Sept. 21—A Flirty Affliction (Com.).....416

KALEM CO.

Aug. 3—A Colonial Belle (Dr.).....955
Aug. 5—The Legend of Scar-Face (Dr.).....875
Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985

LUBIN MFG. CO.

Aug. 15—The Duck Farm 225
Aug. 18—Shorty at the Shore (Com.).....990
Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990
Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450

GAUMONT.

G. Kleine.

Aug. 23—Four Little Tailors (Com.) 506
Aug. 27—The Vow or Jephthah's Daughter (Dr.) 868
Aug. 27—In the Pyrenees (Scenic) 122
Aug. 30—The Shepherd and the Maid (Dr.).....706
Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102

URBAN-ECLIPSE.

G. Kleine.

Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269

G. MELIES.

Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950

PATHE FRERES.

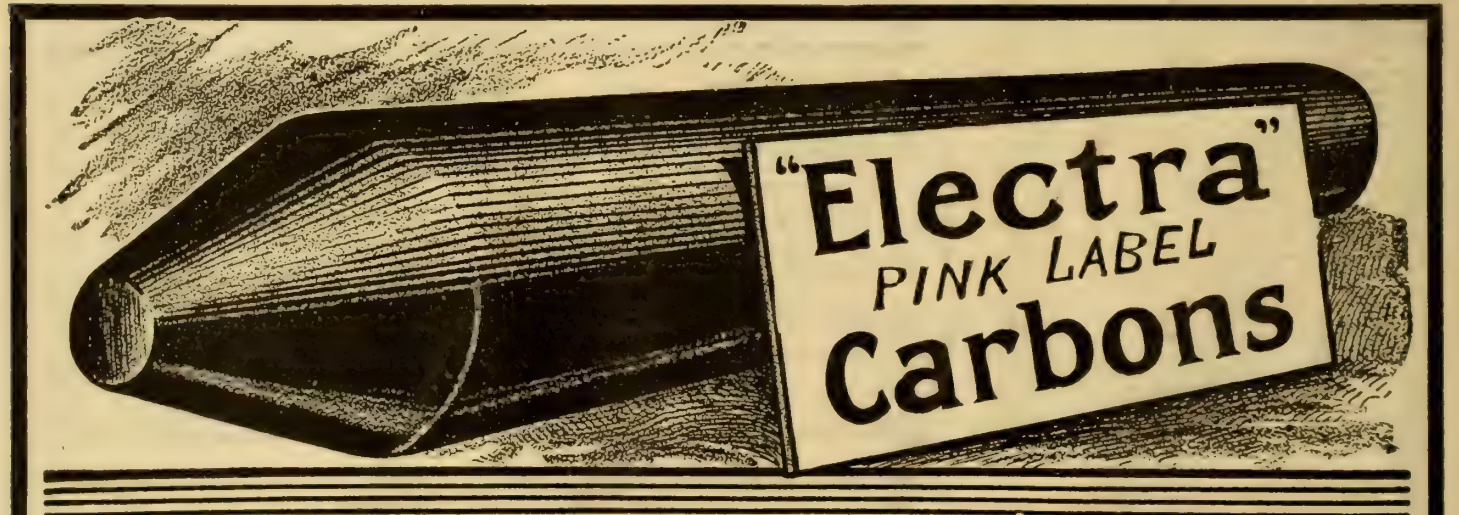
Sept. 2—Saved from Ruin (Dr.).....682
Sept. 2—Deer Hunting in Celebes Islands (Sc.).302
Sept. 3—Maggie Hoolihan Gets a Job (Com.)...930
Sept. 5—Who Is Boss? (Com.).....216
Sept. 5—Zoological Gardens in Antwerp (Sc.)..741
Sept. 7—The Gambler's Wife (Dr.).....975
Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990
Sept. 12—A Good Glue (Com.).....449
Sept. 12—Hunting the Panther (Scenic).....459
Sept. 14—The Two Sisters (Dr.).....975
Sept. 16—Unconscious Heroism (Dr.).....951
Sept. 17—The Vagaries of Love (Com.).....950

SELIG POLYSCOPE CO.

Aug. 11—Lost in the Soudan (Dr.).....1000
Aug. 15—Willie (Com.).....975
Aug. 18—Human Hearts (Dr.).....1000
Aug. 22—Dora Thorne (Dr.).....900
Aug. 25—The Indian Raiders (Dr.).....1000
Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000

VITAGRAPH COMPANY.

Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 909
Sept. 30—A Home Melody (Dr.).....907



BIG CARBON VALUE

in every bit of "Electra" Pink Label Carbons. They give the brightest light with the least expenditure of current. Write to-day for prices.

Hugo Reisinger

Sole Importer :: :: :: 11 Broadway, New York

Beginning This Week

The first release of the Hank and Lank series. These little cartoon filmists will smash all records for popularity. Once they have seen the first your patrons will howl for Hank nnd Lank. Get this release.

Saturday, Sept. 17

HANK and LANK JOYRIDING

Length Approx. 233 ft.

The Pony Express Rider

Length Approx. 750 ft.

An excellent Western dramatic subject with many thrills and and an appealing heart interest.

Our comedy releases this week are real prize winners in any joy contest.

Release of Wednesday, September 14th

"Whist"

Length Approx. 545 Feet

He Met the Champion

Length Approx. 455 Feet

Two jolly little novelties with real humor in them. Book them.

Our posters are for sale by the exchanges. | Get our beautiful poster placard of the Essanay Indian Head. Great for the lobby. Poster Dept. B. Ask about it | The Essanay Guide is for the asking.

ESSANAY FILM MFG. CO.

LONDON
5 Wardour St.

435 N. Clark St.
CHICAGO, ILL.

BERLIN
35 Friederich Str.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 12.

Biograph—A Mohawk's Way (Dr.) 991
Lubin—The Greenhorn and the Girl (Com.) 990
Pathe—A Good Glue (Com.) 449
Pathe—Hunting the Panther (Scenic) 459
Selig—Little Boy (Dr.) 1000

Tuesday, September 13.

Edison—The Great Secret (Com.) 990
Gaumont—An Easy Winner 165
Gaumont—A Powerful Voice (Com.) 486
Vitagraph—The Sepoy's Wife (Dr.) 990

Wednesday, September 14.

Essanay—Whist (Com.) 545
Essanay—He Met the Champion (Com.) 455
Kalem—The Little Mother (Dr.) 980
Pathe—The Two Sisters (Dr.) 975
Lubin—The Artisan (Dr.) 157
Lubin—The Tramps (Com.) 525

Thursday, September 15.

Biograph—In Life's Cycle (Dr.) 997
Lubin—Mrs. Rivington's Pride (Dr.) 500
Lubin—Resourceful Robert (Com.) 450
Melies—In the Mission Shadows (Dr.) 950
Selig—The Schoolmaster of Mariposa (Dr.) 1000

Friday, September 16.

Edison—Romptions as a Fireman (Com.) .....
Edison—From the Arctic to the Tropics (Scenic) .....
Pathe—Unconscious Heroism (Dr.) 951
Kalem—A Leap for Life (Dr.) 985
Vitagraph—Two Waifs and a Stray (Dr.) 985

Saturday, September 17.

Essanay—Hank and Lank Joy Riding (Com.) 233
Essanay—The Pony Express Rider (Dr.) 750
Gaumont—Poems in Pictures 391
Gaumont—A Dummy in Disguise (Com.) 581
Pathe—The Vagaries of Love (Com.) 950
Vitagraph—A Lunatic at Large (Com.) 997

CLASSIFIED ADVERTISING.

HELP WANTED.

WANTED Man singer. Salary $12. No matinee. Could get day work besides this. Address, WILLIAM GAUTHIER, Gouverneur, N. Y.

THEATERS FOR SALE.

FOR SALE—Paying Theater, centrally located in Syracuse. Owner going to California. Address, SYRACUSE, care Moving Picture World.

SITUATION WANTED.

WANTED position as Manager of first-class Vaudeville and Picture Theater. Fifteen years' experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address, MANAGER, 54 So. Russell street, Boston, Mass.

DEVELOPER for negatives or positives; thoroughly experienced; A-1 references; sober, careful workman whose work is his best recommendation. Interview solicited. PHOTOGRAPHER, care Moving Picture World.

AT LIBERTY—A No. 1 trap drummer, bells and effects. L. H. MUSICIAN, 1525 Ramsay St., Baltimore, Md.

EXPERIENCED PARK AND THEATER MANAGER KNOWING MOVING PICTURE BUSINESS FROM A TO Z DESIRES CHANGE. SMALL HOUSES NOT CONSIDERED. DETAIL, CARE OF M. P. WORLD.

AT LIBERTY—Manager for moving picture or vaudeville theater; 10 years' experience. Good singer and absolutely reliable. Address A. M., care Moving Picture World.

SELIG OFFERS FOR SEPT. 19

2 ON 1

"Bertie's Elopement"

AND

"Big Medicine"

Two exhilirating Comedies with a smile in every foot.

Combined Length About 1000 Ft.

Code Word **ELOPEMENT** and **MEDICINE**

SEPT. 22

"The Sergeant"

A Romantic Drama, told in the Beautiful Valley of the Yosemite.

A Most Picturesque and Interesting Story.

Length About 950 Feet. Code Word **SERGEANT**

Selig Polyscope Co.
CHICAGO,

S

45-47-49 Randolph Stree
U.S.A.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

SWAAB FILM SERVICE CO., Inc.
338 Spruce St. Philadelphia, Pa

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1865
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago

JEFFERIES-JOHNSON FIGHT
Only Original Moving Pictures Taken at Reno, Nevada, July 4, 1910
F. D. ALLISON & CHAS. A. TAYLOR
Exclusive Lessees
For entire State of Pennsylvania, except City of Philadelphia.
441 MARKET STREET, PITTSBURGH, PA.

Moving Picture Machines
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

INFORMATION
Upon all Matters Pertaining to the Motion-Picture Business
CHARGES MODERATE
ALAN J. BACHRACH
P. O. Box 38 Washington, D. C.

Use Crystal Screen
Improves the picture 100%. A durable, fireproof, coldwater paint. Easily applied. Washable when once dry. Send $3.00 for carton enough to finish a 12x14 screen. Express paid anywhere in the U. S.
CRYSTAL SCREEN MFG. CO.
26 Gaston Building Dallas, Texas

Mr. Exhibitor

The house that tells the Truth!

Funny isn't it?

We are not buying a thousaud reels a week,—but we ARE buying Enough to supply Any customer that we Agree to Supply with the Best to be Had.

Why not write us to-day before you forget it.

THE BUCKEYE FILM & PROJECTING CO.
(THE HOUSE OF MERIT)
309-311-313-317 Arcade Building
DAYTON, OHIO

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton
Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE
Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.
STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, $3.00. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

SONG SLIDES FOR RENT
5c Per Set Per Day
EXCELSIOR SLIDE CO.
138 E. 14th Street . New York
Telephone 708 Stuyvesant

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 160th St. NEW YORK

COMPENSARC
That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our
Booklet 15018
FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

ADVERTISING : ANNOUNCEMENT **SLIDES**
Genre Transparency Company
507 N. Clark Street : : : Chicago

Independent Film Stories.

IMP

THE NEW BUTLER. Two clubmen meet and decide to go out on a round-up of the Rialto. You can't go boating down old Broadway, but in spite of that they embark on the schooner that sails in the night, and after they have sailed a few up and down several sounds, one of them lets several sounds escape him to the effect that he is a jolly good fellow, and that we won't arrive at the domicile until the Arctic Borealis has started work for the day. In short, he is pretty well beaten by the beverages imbibed in the course of the evening, and his friend, who has corrected a few rounds and run away to live and drink another day, and therefore is still in possession of some of his senses, decides to take his alleged comrade home in a cab. He pockets himself in the coachman's seat, and commences the journey home. At a point in the route a young lady, assuming that he is a coachman, hails him and he, foreseeing an adventure, stops the coach and she enters. He takes her home, and is so struck with the beauty and grace of the fare that he decides to apply for the position of butler in her home, which he does successfully. The young lady gives a dinner to some of his club-members, and he is dumbfounded to see some of his boon companions arrive at the house and fail to recognize him. He appeals to them to acknowledge that he is one of them, but they pretend to be shocked at his effrontery, and when the poor adventurer is almost beside himself, a few of his friends decide to discard the jest, and they introduce him to the girl of his dreams, to whom he explains the reason for his having applied for the menial position. He tells her of his love, and, inasmuch as a bold heart deserves the fair, who shall say he does not deserve her?

DEBT.—The love for the gildings and trimmings of life, the desire for things that are fair and that bear the brand of costliness, induce the wife of a poor laborer to burden himself with the added expense of bills for goods bought on the instalment plan. One day the husband returns home and, brought to an unpleasant frame of mind from contemplation of his unhappy lot and the irony of his wife's mismanagement, he decides to return all the knick-knacks that his wife's vanity had suggested. After a heated discussion they both go their own ways, the wife taking along the little baby girl. The husband goes far away in the North, and by dint of perseverance and the struggle and strife that is part of it, he amasses a fortune. He yearns for his wife and daughter, and advertises in countless ways for them to return to him. At last his daughter, who has become a concert singer, sees outside of the concert hall the placard in which he appeals to his wife and daughter to come come; she gets in touch with her mother, and they return to him to forgive and forget all their woes and their follies, and to live in the manner described in fairy books after the strife of hearts is over.

NESTOR

THE LAW AND THE MAN.—Truly, Jim Bradley had enough to discourage any man; first his pack mule died, then his supplies gave out, and now, when he reached his cabin after a long, weary tramp, he found his wife and child on the verge of starvation.

But he would get food for them at any cost! Hastily kissing his loved ones good-bye, the miner fairly ran from the house, and it was with almost a start that he found himself in front of Murry's saloon and gambling house. Mechanically the unhappy man opened the door. Heaps of gold and silver lay on the table—while at home Nellie and the little one were starving!

Returning to the hall, the miner quickly improvised a mask of his handkerchief, then once more softly entered, and ere those in the room had time to realize what was happening, they were lined up against the wall and the gold was in Jim's pocket.

As he backed out, however, the handkerchief slipped from his face, so that he had scarcely time to regain his cabin, toss the money on the table with an excessive exclamation to Nellie, and dart out again, when the men from the gambling house burst open the door and demanded the gold from the astonished wife.

Upon his home they trailed him to a deserted shack, where, although he succeeded in wounding John, Kirby the sheriff, his ammunition was soon exhausted, so that when he crept out to the well after midnight, hoping without water the besieged was sure, from his blood trail, that at last the law had triumphed.

After having their prisoner with food and water, Tom Kirby and his deputies started back, but before they reached their destination the sheriff discovered that his wound was more severe than he imagined. So, sending the others on ahead, he sat down to rest.

Hardly had they gone when he lapsed into unconsciousness, and it was thus that Nellie and little Winnie, who had been out gathering wood, found him, and half carried, half dragged him to their cabin.

Here, after his wound was carefully dressed and bread and water set before him, for it was all they had to offer, Kirby was preparing to depart when his eyes fell upon Jim Bradley's picture, and the child's reply, "That is my papa," acted like a flash in the darkness, as he glanced around at their abject poverty and empty cupboard he soon realized that this was the reason Jim had held up the boys. But now time had taken money back, why not give the miner another chance? Hurrying to the gambling house, the sheriff sent out deputies for the prisoner and put the matter before those assembled. Then, not only did the men agree not to appear against the miner on the day of his trial, but gaily made up a purse, which, together with a note to Jim's wife, was thrust into Jim's hand as he started home to meet his wondering but happy little family.

NEW YORK MOTION PICTURE CO.

AMEROSIO.

THE IRON FOUNDRY. The Countess of Savern had a handsome young page who was devoted to her and for whom she entertained a great fondness. Polatt, a wicked knight in her husband's service, had made advances to her which she had promptly rebuffed. In revenge, he cast suspicion in the mind of the Count over the innocent relations of the Countess and the youth, and by stupendous falsehood persuaded the Count to take drastic measures. Accordingly they repaired to the Count's iron foundry, where the workmen were instructed to cast into the furnace the messenger who would arrive and ask if the Count's wishes had been obeyed. The page is sent on the errand of death, but before leaving the castle meets the Countess, who has been unable to attend mass owing to the illness of her child, and she requests him to stop on the way and offer prayers for the quick recovery of the little one. The impatient knight waits until he imagines the page has been destroyed and makes his way to the foundry, arriving before the youth, and when he inquires if the Count's wishes have been carried out, he is seized and hurled into the fire. When the page gets to the foundry the workmen give him the knight's necklace, and he brings it back to the Count. The latter, by adroit questioning, soon gets to the bottom of the conspiracy, and learns how innocent and pure-minded the boy is. Stricken with remorse, he leads the page to the Countess and gently tells her to be always kind to him.

BISON

COWBOY'S MATRIMONIAL TANGLE.—Jack and Milt are brothers, Mary and Jane sisters. Jack loves Mary, Mary loves Milt, Milt loves Jane and Jane loves Jack. This picture shows how the overpowering affection of the girls convinced the men that the girl who loved him was the right little girl for him, ending in a double wedding in typical cowboy style.

Until the tangle is unravelled, many amusing incidents occur, each individual endeavoring to hold the companionship of the favored one. For a time it would appear that the quadrangular mixup would be counted as one of Cupid's failures, as the young people are estranged. The girls conceive a bright idea and write to the boys that they will marry them at once. This dispels the gloom which has fallen like a pall over the brothers, and amid great hilarity the parson is brought to the ranch. The girls laughingly contend that inasmuch as love is blind they must be married while blindfolded. Mary binds a handkerchief over the eyes of Jack and Jane does likewise to Milt. The men then perform the same duties for their respective loved ones and the girls quickly change places. The ceremony over and the bandages removed, each man finds himself wedded to the wrong girl and each girl to the right man. The men are too dumfounded to protest against the situation, and yielding to the loving arguments of their respective wives are persuaded to accept the situation. That the intuition of the girls was correct is evidenced later when the two couples are shown living in ecstatic happiness.

FOR A WESTERN GIRL.—The average Western cowboy has always been a heroic figure, gallant and brave. Occasionally, however, a black sheep would be found on a ranch, and until he was discovered and routed much mischief would be done. Such a man was Black Jack, whose evil doings were checkmated by Ned, a modest young fellow whose sweetheart, Elsa, became the subject of Black Jack's dishonest attentions. Repulsed by the girl, Black Jack's mean nature asserted itself, and his unscrupulous self-loving employer was discharged by Elsa's uncle. In revenge he starts the persecution of a band of sheep belonging to Ned, and Elsa and Ned, aided by the girl's loving dog, succeed in foiling the villain. Ned writes a note to the home folks of the sheepherder, who, by the attempts on the property of his sweetheart, and wife and child, sends a message to the effect that he will be on hand to protect his property. Upon the receipt of the letter, Black Jack is overcome with chagrin, and the picture ends in a shower of confetti, the gift of heartless interest. Meantime Ned's mount reaches the ranch, the note is read and the boys gallop to Ned's assistance, a lively shoot ensues. Ned is being hard pressed when two faithful dogs arrive, and in the lively mix-up follows Black Jack receives his just deserts and the ladies are completely routed.

LUX FILMS.

A SELFISH MAN'S LESSON. How Thomas Arnold was cured of his great selfishness by a dream is dramatically told in this film. After refusing aid to his nephew, who is in distress, the latter's wife and child needing food and [illegible] enjoys a dream of dinner and falls asleep to dream that [illegible] is in poverty and realizes the pangs of hunger. Awakening to find that it is only a dream he determines to help others and goes [illegible] to those who are in distress.

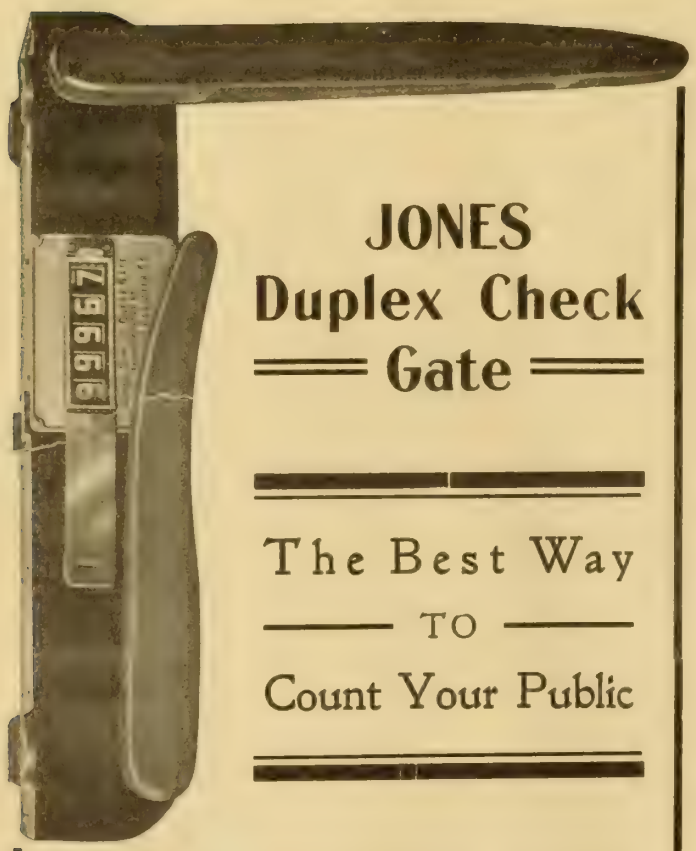
AUNT TABITHA'S MONKEY. Aunt Tabitha has [illegible] and is [illegible] to keep them [illegible] for the [illegible] people who are [illegible] [illegible] [illegible]

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines



JONES
Duplex Check Gate

The Best Way
TO
Count Your Public

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

Get Y's

They say man is but dust. DUST SETTLES. Be a man and settle on DEFENDER FILMS. And have the golden dust settle in your pockets.

"A Game for Life"

Released Thursday, Sept. 15th

It's a tale of hearts and trumps, in which a royal flush in the hand of a woman saves the life of the desperado lover.
THRILLING? If you bet it is, you win.

On the Same Reel

"An Attempted Elopement"

The Title Speaks for Itself

This advertisement is a good argument, but DEFENDER FILMS are better ones.

Get Them

DEFENDER FILM CO.
WM. H. SWANSON, Gen. Mgr.
101 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

a joyous heart the child adorns the sad little grave of his dear mother.

The acrobat, being jealous of the blind man's success, lures his dog away and strangles the little animal, thus destroying the blind man's means of support. The vicious wretch, however, is discovered in his cruel act, and taken to the police station. There he meets the blind man, who has asked if his dog has been brought there, and upon learning that the dog has been strangled and lies lifeless before him, he raises a piteous moan. The entire courtroom is astonished at this moment to behold the dog, considered dead, jump up and rush to his master, with joyful yelp and wag of tail. The clever little dog has used his tricks to good advantage, comprehending the intentions of the acrobat, and has pretended to be dead, so that the man ceased to choke him, but being reassured at the sound of his master's voice, he came quickly back to life, and thus the dog was restored to its poor owner.

THE FALLS OF THE RHINE.—In this film we present to you a most interesting view of the magnificent falls of the world-famous Rhine, at Schaffouse, in all their varying and exceedingly beautiful aspects.

YANKEE

THE WHITE SQUAW.—A good woman's love and a true woman's devotion have formed the themes for countless novels and plays, but these qualities are so worthy that their telling will bear unlimited repetition.

That John Gray is alive to-day and enjoying the loving companionship of his wife is only due to the love and devotion of the Indian squaw who sacrificed her own hopes and love that he might live and be happy.

Gray, an ex-Easterner, has made the West his home for some years. The owner of a prosperous ranch, he was universally liked by employees and neighbors; his generous and sunny disposition made him a host of friends.

He did not save the squaw's life or make love to her he merely protected her from the insults of a worthless greaser. She was a woman and that was sufficient for John Gray.

But, alas! this poor little untutored half-savage viewed it from her point of view—a man only protects the woman he loves—and then and there gave to Gray her uncontrollable affection.

There was no question about her love for Gray. She did not declare it from the housetops, but in a hundred different little ways showed that he was her man.

When the saloon keeper of Broncho Forks was found knifed to death and there was scrawled upon the bar a message that John Gray had committed the act, there was no excuse for doubt in the minds of anyone but that Gray had actually committed the crime. This did not convince the squaw, however.

Gray told her it was not so, and his word was all-sufficient, and the fact that she helped his escape, furnished him with food and shelter in the mountains, was to be expected; but when another woman appeared upon the scene, in the guise of Gray's intended wife, all the savagery in the squaw's nature reared up and she did everything to keep the man for herself, even leading the other girl into the belief that Gray was guilty in the hope of sending her back where she had come from.

The squaw's devotion was brought to the front when Gray was tracked and captured and about to be lynched; then this little savage divulged the fact that she had wormed herself into the confidence of Pedro the greaser and that he had shown her the hiding place of the gold he had stolen from the murdered saloon keeper, and gave Gray's life to the other woman.

ATLAS.

TRAILING THE BLACK HAND.—The depredations committed by, or attributed, to the Black Hand, have been chronicled by the newspapers frequently and at length.

Almost daily some act of this band has filled its threatened victims with terror. Countless prosperous Italian merchants have paid tribute to this mysterious organization, for immunity against its threats, and those who have failed to heed its commands have paid a terrible price.

Scores of lives have been sacrificed in the effort to break up the law-defying Black Hand band.

The concerted action by the police of every city in the United States and Europe has had little if any effect in accomplishing the desired result.

Almost insurmountable difficulties have been encountered in the apparently vain effort to decisively wipe the Black Hand from the face of the earth.

However, such an affront to modern civilization could not be tolerated forever. Determination and persistency will accomplish anything.

How the Black Hand was finally and completely eradicated forms one of the most mysterious and clever detective stories ever shown upon the screen.

POWERS CO.

THE PUGILIST'S CHILD.—John Desmond, a pugilist, leaves his sick wife and infant daughter to fight the middle weight champion. After a game fight, Desmond "knocks out" the champion Murray. Desmond is awarded the prize money and is presented with a sarcastic medal. Elated with victory he goes on to find that his dear wife has just died. Seven years pass and Desmond dies, leaving his little girl Annie, alone in the world. The child goes out into the street and sells newspapers for her livelihood and we see her in some very amusing scenes with the newsboys, who make fun of her dress, which had the girl to don a pair of man's pants. Murray, the retired ex-champion, has all he knows by wants but he and his wife long for a child to cheer their lonesomeness. Murray rescues Little Annie from the clutches of a policeman, takes her home and he and his wife adopt her. The next day the child, not knowing who Murray is, shows him the medal that was presented to her father. The ex-champion exclaims: "Your daddy knocked me out of the ring, get out." The child crying leaves the house. In a pathetic scene with his wife, Murray agrees to take the child back. The wife brings Annie in and the final scene is unique and touching.

A HUSBAND'S SACRIFICE. George Davenport is separated from his sweetheart, Eleanor Holmes, by her father, who wishes her to marry a wealthy man. George goes to Europe and Eleanor gives in to her father's will and marries Le Strange, a wealthy man. Two years later Davenport returns and meets Eleanor and not knowing she is married, tells her that he still loves her. At a dinner party at his home the husband is seized with an attack of heart failure. His physician writes a note to the wife telling her that her husband's condition is serious and that she alone is to administer one of the tablets to the sick man and that an overdose will prove fatal. Le Strange realizes that his wife still loves Davenport and he realizes that in marrying her she sacrificed herself to please her father. He finds the note and determines to leave his wife free to marry the man she really loves. He takes three of the tablets. Eleanor and Davenport enter and the dying husband places their hands together and expires.

AUNT HANNAH.—Jones' wife brings her Aunt Hannah to visit them. Auntie makes Jones' life miserable by interfering with his smoke and his occasional drink and finally caps the climax by breaking up a card party to which he has invited a few friends. Jones goes on a tear and comes home loaded and is surprised by Auntie. In a funny scrap that follows Auntie is knocked out. Jones thinks she is dead and proceeds to dispose of her by putting her into an empty barrel and in his efforts to dispose of the barrel with the body he has the most funny adventures. Finally some toughs put Jones into the barrel and roll it over a precipice. Bang! Smash! Jones thinks he is dead but he wakes up in his own home and discovers that it has all been a dream.

DEFENDER

A GAME FOR A LIFE.—A man's reputation may be as black as the night, but he may appeal to the heart of some woman. An outlaw, although knowing that the sheriff is constantly looking for him, comes boldly into a barroom, where a girl is serving drinks to the sheriff and a crowd of his admirers. He takes a drink then breaks in a game which is in progress. After a couple of hands he accuses one of the players of cheating; the man draws his gun, but the outlaw is quicker and sends a bullet through the arm of the other then dives through the open window.

The sheriff and men all start in pursuit but are held in check by the girl who with leveled pistol keeps the men in the barroom, giving the outlaw a chance to reach his horse. After a while the sheriff and his men start in hot pursuit of the outlaw. The outlaw in endeavoring to escape uses every trick known. He spares neither steed nor self, and leads his pursuers over the mountains and temporarily throws them off his track. He takes refuge in the home of his sweetheart. The posse finally trails him to the home, they enter, but are told by the girl that the outlaw is not there and they leave. The sheriff sends the men back to the town and takes a stand where he can watch the door of the girl's cabin. Finally he sees the outlaw come out with the girl. The outlaw, bidding the girl good-bye, starts away. The sheriff takes careful aim and fires. The outlaw is wounded and staggers back into the house and is hid by the girl. The sheriff comes into the house, but not finding the outlaw again starts to leave. As he opens the door, a drop of blood from the wounded man falls on his hand. Drawing his gun, he demands the outlaw come down from the rafters above. The girl pleads for her sweetheart's life. She plays the sheriff a game of cards, if he wins he gets his man and she will become the sheriff's wife. "The Game for Life" is played. The girl conceals a royal flush in her boot. The sheriff is confident of winning and does not look for treachery in the woman. They play the game, the sheriff is tricked by a woman's wit and loses. He accepts his defeat and departs, leaving the lovers to themselves.

AN ATTEMPTED ELOPEMENT.—Frank Norman, who is in love with the fair belle of Boston, Grace Stafford, has found it necessary to devise means for an elopement in order to win the girl of his choice, whose parents object to this courtship.

Frank makes known to a friend his intention to elope and asks him to deliver a letter to Grace stating the appointed time for the elopement. Frank's friend, instead of delivering the message in Frank's behalf, intends to elope with the girl

[illegible]

THANHOUSER COMPANY.

TANGLED LIVES. A [illegible] the accounts of Joan Hill, a young bank [illegible]. The president of the bank agrees to give [illegible] three days time in which to make good the [illegible] John confides in his young wife May and telling her that he will surely find the [illegible] song which leaves the house. During his absence, Hastings, a young reporter, interviews May about her husband's reported shortage. He is successful in obtaining from her a confession that the matter is true but while doing so, he becomes so interested in the plucky young woman and so sorry for her unhappiness that he decides to suppress the story for her sake.

The husband decides, after failing to raise the money, that he will pretend to have committed suicide and thus evade arrest. He leaves his clothes, with a note telling of his intended suicide on a wharf at the water's edge. Here they are discovered by the young reporter who undertakes to break the news to John's widow.

After five years the young reporter wins May for his bride. On the day of their wedding John, who has now become a tramp, is attracted to the house where the ceremony is to take place. Hearing of the many rich gifts which the bride has received he enters the house through a cellar window, and goes up stairs to the room where the presents are. Here, unseen by them, he witnesses a love scene between the young reporter and his (John's) wife. Stunned by this revelation, and realizing that he is better out of the way, he once more starts to remove himself from their lives, but finding it impossible to escape by the way he entered, he attempts to leave by the second story window, falls to the ground and is killed. Here Hastings, the young reporter, finds him. He has the body quietly carried away and returning, leads May a happy bride to the altar, blissfully ignorant of the tragedy in which she figures.

THE STOLEN INVENTION.—John Deering is a [illegible] been invented living modestly with his wife and only daughter. He has approached Mr. Coldeigh, a capitalist, with a proposition to share the profits of a new invention with him, providing that Coldeigh furnish the capital to swing it. Coldeigh comes to see the model of Deering's invention, and is greatly impressed with it.

Coldeigh offers Deering a small amount of money for the invention but Deering refuses to accept. Later, George, having failed to get the invention by his means, determines to steal it by fraud. He drugs Deering, and in the absence of the latter he inveigles himself into the inventor's home. While in this condition, Coldeigh has Deering transferred to an insane asylum. Then he forges the inventor's name to the bill of sale and thinks that his crime will never be discovered.

Deering's daughter, Grace, is trying to marry her sweetheart, Tom Reynolds, to aid in locating Deering, breaks into the asylum and takes her father out single handed. She conveys him to a cabin in the woods where her brother Dan resides. Dan is to be [illegible] and come to [illegible] and he demands his rights from Coldeigh. The latter defies Dan to obtain Deering's consent, and he determines to go to law. Dan, who acts as his counsel, shows by enlarged photographs views of the two signatures. Dan Coldeigh and traces the one from the other. Coldeigh, confronted by the guilty look of his crime is arrested and the Deering family and faithful Tom are happy.

INTERNATIONAL

FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in

SECOND HAND FILMS

in the United States

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Aug. 7—The Colonel's Best 670
Aug. 15—The Monkey Showman of Djibah.....330
Aug. 22—Musette's Caprice 660
Aug. 22—The Firemen of Cairo 370
Aug. 29—Fantastic Furniture 503
Aug. 29—Unexpected Servant 437
Sept. 5—The Lost Chance 400
Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 15—The Sacking of Rome 800
Sept. 15—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440

GREAT NORTHERN FILM COMPANY.

July 23—The Elopement (Com.).....466
July 23—Fabian Cleaning Chimney (Dr.).....
July 30—For the Sake of a Child (Dr.).....
July 30—Fabian Arranging Curtain Rods (Com.)
Aug. 6—Magdalene (Dr.).....
Aug. 13—The Stolen Policeman (Com.).....
Aug. 13—The Life Boat.....
Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....
Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....

"IMP."

July 14—Saloon Next Door 1000
July 18—Summertime 993
July 21—The Mistake 996
July 25—Two Maids 1000
July 28—Bear Ye One Another's Burdens.....1000
Aug. 1—Irony of Fate.....995
Aug. 4—Yankeeanna 982
Aug. 8—Once Upon a Time.....984
Aug. 11—Hoodoo Alarm Clock.....994
Aug. 15—Among the Roses (Dr.).....990
Aug. 18—Senator's Double (Dr.).....995
Aug. 22—The Taming of Jane (Com.).....960
Aug. 25—For the Sunday Edition (Dr.).....990
Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.) 995
Sept. 15—Dixie (Dr.) .....
Sept. 19—The New Butler (Dr.).....
Sept. 22—Debt (Dr.) .....

LUX FILMS.

July 22—A Devoted Little Brother (Dr.).....550
July 22—Ma's New Dog (Com.).....344
Aug. 18—Only a Bunch of Flowers (Dr.).....596
Aug. 18—That Typist Again (Com.).....380
Aug. 25—The Acrobat's Son (Com.) .....app. 450
Aug. 25—The Chemist's Mistake (Dr.) ....app. 450
Sept. 1—Aunt Tabitha's Monkey (Com.).....350
Sept. 1—A Selfish Man's Lesson (Dr.).....603
Sept. 8—Ma-in-Law as a Statue (Com.).....439
Sept. 8—The Bobby's Dream (Com.).....383
Sept. 15—A Selfish Man's Lesson (Dr.).....603
Sept. 15—Aunt Tabitha's Monkey (Com.).....350

NESTOR FILM COMPANY.

July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956

NEW YORK MOTION PICTURE CO.
("Bison.")

July 22—Black Pete's Reformation.....957
July 26—Love in Mexico.....984
July 29—In the Wild West.....995
Aug. 2—A Miner's Sweetheart.....1000
Aug. 5—A Cowboy's Generosity.....988
Aug. 9—A True Country Heart.....1000
Aug. 12—The Prairie Postmistress.....945
Aug. 16—A Woman's Better Nature.....1000
Aug. 19—The Redmen's Persecution 970
Aug. 23—The Mascot of Company D.....961
Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.).....
Sept. 9—A True Indian Brave (Dr.).....
Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....1000

ITALA.
(By N. Y. M. P. Co.)

July 23—A Cannon Duel.....500
July 25—Let Us Die Together.....500
July 30—The Two Bears.....693
July 30—Where Can We Hang this Picture?....307
Aug. 6—Louisa Miller 1000
Aug. 13—A Cloud 700
Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....
Sept. 10—Mr. Coward (Com.) .....
Sept. 17—The Falconer 1000

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 3—Fricot Drinks a Bottle of Horse Embrocation 200
Aug. 10—Truth Beyond Reach of Justice.....500
Aug. 10—A Favor Admission to a Play.....500
Aug. 17—The Hump's Secret.....500
Aug. 17—Tweedle Dum Has Missed His Train..500
Aug. 24—A Fatal Vengeance 570
Aug. 24—Fricot's Heling Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900

POWERS PICTURE PLAYS.

Aug. 2—Her Private Secretary (Dr.).....
Aug. 6—His Baby's Shirt (Dr.).....
Aug. 6—Almost a Hero (Com.).....
Aug. 9—A Man's Way (Dr.).....
Aug. 13—Winning a Husband (Dr.).....
Aug. 13—Madame Clairo (Com.).....
Aug. 16—The Sewing Girl (Dr.).....
Aug. 20—A Woman's Power (Dr.).....
Aug. 23—The Gunsmith (Dr.).....
Aug. 23—The Deceivers (Com.).....
Aug. 27—The Mail Carrier (Dr.) .....
Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....

THANHOUSER COMPANY.

July 26—Uncle Tom's Cabin (Dr.))).....1000
July 29—The Mermaid (Com.) 1000
Aug. 2—Jenk's Day Off (Com.).....1000
Aug. 5—The Restoration (Dr.).....1000
Aug. 9—The Mad Hermit (Dr.).....1000
Aug. 12—Lena Rivers (Dr.).....1000
Aug. 16—The Girl Reporter (Dr.).....1000
Aug. 19—She Stoops to Conquer (Com.).....1000
Aug. 23—A Dainty Politician (Dr.) 1000
Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

July 15—Retribution 1024
July 22—Repaid with Interest.....1000
Aug. 6—Indian Squaw's Sacrifice (Dr.).....
Aug. 13—Shanghaied .....
Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept. 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900

YANKEE FILM COMPANY.

July 11—The Pirate's Power.....965
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000

ATLAS FILM COMPANY.

July 13—Clergyman and His Ward.....935
July 20—Only a Hobo.....485
—Levi Family at Coney Island.....480
July 27—Prospector's Treasure.....650
—The Kissing Bug.....280
Aug. 3—The Rest Cure.....966
Aug. 10—The Animated Scarecrow.....500
Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 12.

Eclair—Between Love and Honor (Dr.).....820
Imp—The Two Daughters (Dr.).....995
Yankee—Captured by Wireless.....1000

Tuesday, September 13.

Bison—A Cowboy's Matrimonial Tangle.....995
Powers—The Telltale Perfume.....
Powers—A Day of Pleasure (Com.).....
Thanhouser—Tangled Lives (Dr.) 1000

Wednesday, September 14.

Ambrosio—The Iron Foundry.....900
Atlas—Animated Powders.....450
Atlas—Monkey Shines.....500
Champion—A Wild Goose Chase (Com.).....930
Nestor—The Law and the Man (Dr.).....956

Thursday, September 15.

Defender—A Game for Life (Dr.).....
Defender—An Attempted Elopement (Dr.).....
Film d'Art—The Temptation of Sam Bottler (Dr.) 1000
Imp—Dixie (Dr.).....
Lux—A Selfish Man's Lesson (Dr.).....603
Lux—Aunt Tabitha's Monkey (Com.).....350

Friday, September 16.

Bison—For a Western Girl.....1000
Thanhouser—The Stolen Invention (Dr.).....1000

Saturday, September 17.

Great Northern—Fabian Out for a Picnic (Com.)
Great Northern—Danish Dragoons (Scenic).....
Itala—The Falconer.....1000
Powers—The Pugilist's Child (Dr.).....

New Positive Film.

PARTNER WANTED—To promote method of making moving picture positives of superior quality, and at half the cost of present method. Experimental work all done and capital needed to demonstrate process on a large scale. Address CHEMIST, care Moving Picture World.

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

FOR SALE—No. 5 Power's Cameragraph, like new, low price. L. B. S., care Moving Picture World.

NICE COMEDY fish story and crazy quilt, good condition. KELLY BRANTLEY, Knoxville, Tenn., care Miller Store Co.

WANTED to exchange No. 74 Buffet B flat clarionet, used two months, for Edison one-pin machine, preferred, or other good one-pin machine. ARTHUR POWELL, Powell's Pharmacy, Montezuma, Ind.

WANTED—450 opera chairs. Address, NATHAN GOLDSTEIN, Patchogue, N. Y.

ORTHO FILM CO. re-develops, cleans, restores, tints, tones and colors old or new films, makes film titles. Work done at your own exchange, if desired. Hochstetter's processes. ORTHO FILM CO., 2751 W. Division street, Chicago, Ill.

THE

KINEMACOLOR PROJECTOR

Presents "Natural Color" Pictures
" "Stereoscopic" "

KINEMACOLOR is the last word in Projectors either for black and white or "Color" display.

Every house desiring an uplift into the realm of **beauty** and **permanency** needs this

NEW AND MARVELLOUS ATTRACTION

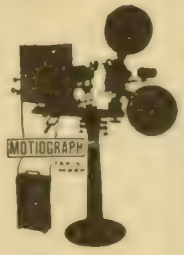
The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

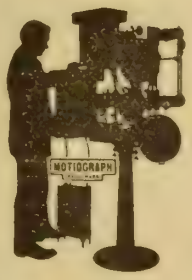
Substantial Evidence of Comparative Quality



Is found in the fact that on the Circuit of ELEVEN BEAUTIFUL THEATRES located in the larger cities of Illinois, owned by the Colonial Theatres Company and controlled by Baker and Moore, they now have NINE EQUIPPED WITH MOTIOGRAPHS.

They installed the first Motiograph nearly three years ago because of the better pictures and other points. They've tried all other makes, some recently, but they say

The Motiograph Is Best



It projects by far the best pictures
It is the most reliable
It is most convenient for the operator
It wears the longest

IT STANDS THE CONTINUOUS HEAVY GRIND
better than any other machine

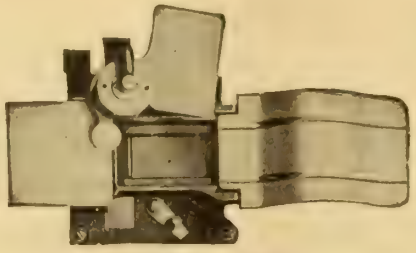
OUR CATALOGUE TELLS WHY. SEND FOR IT

MANUFACTURED AND JOBBED BY

Enterprise Optical Mfg. Co., 564-572 W. Randolph St. CHICAGO, U. S. A.

J. H. HALLBERG, AGENT, New York City J. F. BROCKLISS, London, Paris Berlin

EDISON
Automatic Shutter



(TYPE "B")

The only perfect device of its kind. Its equal cannot be found on any make of Motion Picture Machine but the EDISON.

FEATURES

1 Absolute protection from fire.

2 Automatically locks when open.

3 Eliminates undue wear on gearing.

4 Easier operation of machine.

5 Automatically unlocks and closes when speed is reduced.

6 Light cannot strike film except when in motion.

GUARANTEE

All Edison Projecting Kinetoscopes are guaranteed for one year against defects in manufacture.

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

BIO CARBONS

What They Say About BIO Carbons

G. D. Strong of the Crystal Theatre, Minneapolis, is an operator from away back. He can tell a good carbon as far as a shipwrecked sailor can sight a sail

He asked us for samples of BIO Carbons saying that he was then using the best carbons he had been able to find but was ready to be "shown".

Here is the "come-back"

"In a previous letter I mentioned that the "perfect" carbon had not yet been found. Yes it has and it is the BIO. As a proof of its good qualities let me say that my assistant operator who comes in at 5 P. M after running two shows—not knowing that I had BIO carbon in the lamp called my attention to the fact—"Had I noticed what a beautiful, steady white light we were getting?"

Rest assured I shall boost and recommend your carbons all over the Northwest. They are what *every* operator should have.

For samples write your name here

Your Name.....

Charles L. Kiewert Co.

NEW YORK - - - - - 39 Cortlandt Street
PITTSBURG - - - - - 421 Frick Building
MILWAUKEE - - - - - 114-116 Huron Street
SAN FRANCISCO - - - 195-197 Fremont Street

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.

WHY: Because we fill all orders promptly. This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.

ACTORS

We want two leading men and a juvenile man for motion picture studio work. Write particulars and send photo which will be returned, or call at nine, one or five o'clock.

J. A. Golden, Vice-Pres.

THE POWERS COMPANY
241st Street and Richardson Avenue
Take Subway to 177th St. then Mount Vernon car

Song Slides For Sale

$1.00 Per Set and up

J. FRISH

138 East 14th St. - New York

Lang's Rewinder No. 2

Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

NEW SLIDES

For the Following Songs—JUST OUT

On Mobile Bay
She got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.
To-night, Sweetheart, To-night.
I Want Someone to Flirt With Me.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Mirror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

MOVING PICTURES

OF REPRODUCTION OF

Johnson-Jeffries Fight

Slightly Used; $150 to $200 for Complete Copy

Will send C. O. D. subject to examination on receipt of deposit to cover express charges

CHICAGO FILM EXCHANGE
46 Jackson Boulevard Chicago, Ill.

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

WE ARE NOT RENTERS

but the Largest Dealers in the World of New and Second-hand Independent and Association Films—All Makes
New Film, 4c. per foot and upwards Second-hand, $5.00 per reel and upwards Song Slides, $2.00 per set
Power's Machine, like new, $115.00 Complete List sent free upon request

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

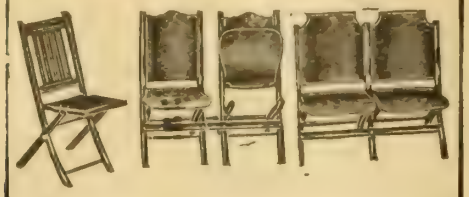
315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

CANADIAN EXHIBITORS
ROLL TICKETS

50,000 for $8.75 — Stock Tickets
100 000 for 13.50 — 9c. per 1000
Terms Cash—No C O.D.

Canadian Ticket Press, GANANOQUE ONT.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Keep your exchange man in hot water till he gives you

both "Imps" **every** week! There's no earthly reason why he shouldn't have them, nor why you shouldn't get the benefit of them. Everybody acknowledges they're by far the best on the market, yet they don't cost you a blessed penny more than any other kind. That's logic. You can't dodge it. See that you get what you ask for. Don't accept substitutes, excuses or bunk. Either get both Imps every week or **switch** to a good exchange!

WATCH FOR "THE NEW BUTLER!"

One of the most delicious Imp comedies ever produced. Clean-cut, richly humorous from start to finish. It will set your whole house wild and bring them back again for more. Released Thursday, September 22.

AND BE SURE TO GET "DEBT!"

In this film, entitled "Debt," you are going to see some of the finest acting ever done before the eye of a camera. The story is simple and goes straight to the heart. Tell your exchange you want the Imp release of Monday, September 19, sure!

"THE IMP" APOLOGIZES!

While we were preparing to move into our new factory we had much trouble with dirty water and bad lights in our old place. The result was that we have had several complaints about the reels made at that time—the first serious complaints since the "Imp" came into existence. In our new place everything is perfect, so that no one will have cause for even the slightest complaint. Forgive us this time. It was something we couldn't help. It won't happen again.

Independent Moving Pictures Co. of America.

CARL LAEMMLE, Pres.

NEW ADDRESS! NEW ADDRESS!

102 West 101st Street, New York

All "IMP" Films are sold through the Sales Co.

Ladies and Gentlemen

"Permit me to introduce to you the Congress of Rough Riders of the World—"

SAYS

BUFFALO BILL

The only and original—the greatest Western character the world has ever known—

Now on his Positive Farewell Tour of the World

You will never have another chance to see the greatest of them all—Indian Scout and Warrior—**Unless** you see him in moving pictures—the REAL THING authorized by both he and Major Lillie and every scene taken while on the road **this** season.

These pictures are **not** slides—but actual MOTION PICTURES—**Life Like** and **Real**—Every action of Col. Cody (Buffalo Bill) clearly shown—so natural you would imagine he is

Talking To You Direct

This is the Greatest Film Taken in Years. Shows every Scene of the Wild West—Far East

IN 3000 FEET OF FILM

Exclusive City and State Rights will be Sold at Once

Bids are invited from responsible parties. Surety bond to exhibit only **in the territory contracted,** required.

The finest lithograph posters ever used with moving pictures---fifty different styles.

WARNING

Any slides purporting to represent COL. Wm. F. CODY (Buffalo Bill) are unauthorized and will not be licensed and any person buying, selling or exhibiting same will be prosecuted—Save yourself trouble and expense. WAIT for the original and only authorized Pictures of THE GREATEST living American character, BUFFALO BILL.

Buffalo Bill & Pawnee Bill Film Company

c-o Motion Picture Distributing and Sales Co.

111 East 19th Street, New York

A PARAMOUNT SERVICE

Brand New Independent Goods ONLY **Positively No Junk**

CROWDED HOUSES **THOROUGH SATISFACTION** **FINANCIAL SUCCESS**

PARAMOUNT FILM COMPANY

428 9th Street, N. W. WASHINGTON, D.C.

61 West 14th Street NEW YORK

1188 Main Street BRIDGEPORT

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, 61 W. 14th St., NEW YORK CITY

DON'T DELAY!

THE SOONER After You Have Read This Page YOU :: :: ORDER :: ::

THE LAW and THE MAN

LENGTH, 956 FEET

THE BETTER Your Chance of Getting THE REAL FEATURE OF YOUR PRO-:: :: GRAM :: ::

Release Day: WEDNESDAY, September 14, 1910

See Below for Complete List of Exchanges Buying Nestor Films. .·. Read It!

GET
NESTOR POSTERS
NESTOR BULLETINS
AND
NESTOR FILMS

"The Law and The Man" will Increase the Heart Beats and Your Box-Office Receipts.

Scene from "THE LAW AND THE MAN"

We have labelled "The Law and The Man" a Western subject, the story it tells is one of common occurrence in all parts of the world. It deals with existing conditions which drive a worthy husband and father to steal and who is saved from the Law by the great Heart of Humanity. The story is direct and simple and abounds with pathos; it appeals because of its very simplicity and the lesson it teaches. "The Law and The Man", everything considered, merits to rank with Nestor's best.

EXHIBITORS! Be sure to GET this PICTURE as your PATRONS will want to SEE it; they will be delighted with it and will ADVERTISE it in GLOWING TERMS; they will THINK MORE of YOU, of your theatres and of NESTOR FILMS.

ORDER NOW! GET this uncommon FILM and GET It QUICK!

DON'T put up with DILATORY TACTICS!

ROUGH-HOUSE for "THE LAW AND THE MAN". ROUGH-HOUSE STRENUOUSLY UNTIL YOU GET IT!

Sold through MOTION PICTURE DISTRIBUTING AND SALES COMPANY
111 East 14th Street, NEW YORK CITY

LET US ADD YOUR NAME TO OUR WONDROUSLY LARGE MAILING LIST

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	200-204 N. 7th St., St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM SUPPLY CO.	Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

NESTOR FILMS are sold through the SALES CO., 111 East 14th St., New York City

BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 20

JEAN THE MATCHMAKER

A Fascinating Love Story in which the wonderful dog, "Jean," again appears, this time as Don Cupid. Approximate length 1,000 feet.

FOR RELEASE FRIDAY, SEPT. 23

A MODERN KNIGHT ERRANT

Strongly Dramatic and Full of Thrilling Interest. How a brutal bully met his Waterloo, and a valiant defender of the weak won a charming bride. Approximate length, 967 feet

FOR RELEASE SATURDAY, SEPT. 24

RENUNCIATION

Intensely Powerful and acted with remarkably effective expression. How a young actress sacrificed her dearest hope, but in the end came out a victor. Approximate length, 999 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters of the "Vitagraph Girl," Posters of the "Vitagraph" Stock Company Players. Posters specially made for each Film Subject. Order from your Exchange, or direct to us.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 13. September 24, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

The Salt on the Bird's Tail

Novel in conception and excellently performed. A rare treat in natural scenic settings.
Length, 940 Feet.

Released SEPTEMBER 22, 1910

A Lucky American Girl

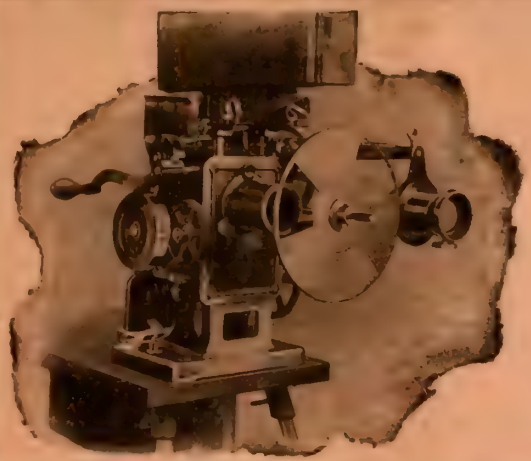
A story of a heroine that makes us wish there were more of them to go around. This picture is full of thrills and throbs. Length, 950 Feet.

Released SEPTEMBER 29, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6

WRITE TO-DAY FOR CATALOG "G"—JUST OUT.

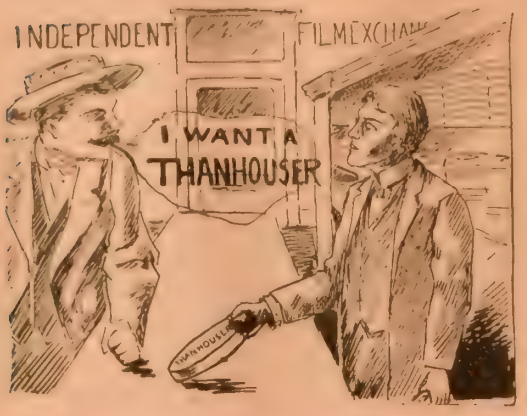
NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOVING PICTURE MACHINES

VITAGRAPH

POCAHONTAS IS COMING!!

The Thanhouser 2-A-Week



Say "THANHOUSER"

To the Exchange Man and You'll Get

"THANHOUSER HIT-FILM," RELEASED TUESDAY, SEPT. 20th
See the Great Clothesline Swing to Liberty!

NOT GUILTY

will pronounce you "NOT GUILTY" of failure to give your patrons a good time. Run this the day your programme seems tame. It will infuse just enough life into the show to send the audience away pleased. It's not a "thriller," but it may thrill you through and through in parts, such as where the man who is "NOT GUILTY" slips into a hay wagon and away from prison walls, and where, cornered in his mother's home by the police, he swings to liberty on a clothesline.

App. length, 1,000 Feet. No. 144. Code Word, Guilty

Scene from
NOT GUILTY

Scene from
THE CONVICT

"THANHOUSER FUNNY-FILM"—2 on 1—RELEASED FRIDAY, SEPT. 23rd

The Most Tremendous "Twist" in Picture-Plot History RIGHT HERE!

THE CONVICT

You have no idea as to how marvelously Thanhouser can twist a story unless you see this gripping dra——. Well, maybe it isn't a drama, at that—or a comedy, even. We hate to tip you off as to WHAT it is. When you see the picture, with its totally un-looked-for climax, you'll know WHY!

——AND THEN——

A HUSBAND'S JEALOUS WIFE

which is so screamingly funny that some of your afternoon patrons will come back for the night show just to see it repeated. In fact, it'll "take" so big that you'll vote the WHOLE REEL the sublimest double-subject all-comedy release that ever blessed your screen.

App. length, 1,000 Feet. No. 145. Code Word, Conhub

ON THE WAY!—GOING TO STRIKE YOU SOON!

POCAHONTAS

The Film That Marks An Epoch In American Historical Productions

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

POCAHONTAS IS COMING!!

PULLING TOGETHER

Are you watching the **RACE FOR QUALITY** which is being run by our manufacturers? They are all bending their energies to surpass all previous efforts, and no expense is being spared to produce the best motion pictures that can be made. This is the reason our output has improved week by week, and presents to the exhibitors the

FINEST PROGRAM IN THE WORLD

If you have not seen last week's releases, DON'T MISS THEM THIS WEEK. Old-time film men are amazed at the QUALITY and QUANTITY of our subjects, embracing a variety to please any audience.

You take no chances in adopting Independent Service. We are not only maintaining a high standard—collectively and individually—but are RAISING IT.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
FILM D'ART—Baumann & Laemmle
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.

List of BUYING EXCHANGES, September 7th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

Acme Film Exchange, 14 Larkin St., San Francisco.
California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Sunny South Film Exchange, Rhodes Building, Atlanta, Ga.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 236 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis, Mo.

NEBRASKA.

Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Chicago Film Exchange, 602 Dooly Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

BOOKED SOLID

HILARITY HANK, dispeller of despondency and mixologist of mirth begs to announce his permanent connection with the ATLAS FILM CO. and wishes to thank the Messrs. Weber, Feelds, Klau, Errlangur, Bill Asco and the Shoebirds for the many offers received for the coming season. He will appear in TWO CORKING COMEDY CREATIONS ON ONE REEL EACH WEEK ("House Organs" and other noise makers please copy)

One Big Week, Starting Wednesday, Sept. 28

SCREAM A	SCREAM B
LEVI THE COP	**The Laugh's on Father**
The First Half	The Other 450 Feet

A Cracking Combination of Furiously Funny Films, built in the Atlas Foolish Factories for the purpose of Spreading Sunshine and the Banishment of Blues.

REPUTABLE EXCHANGES SUPPLY ATLAS COMEDY FILMS REGULARLY

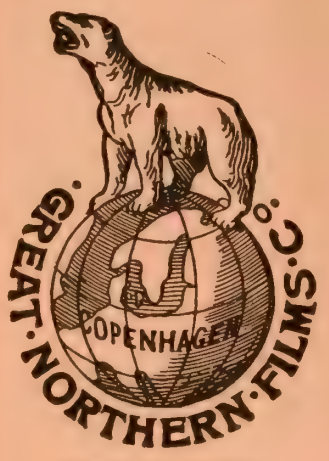
If yours fails to do so on request it is because the man doesn't buy enough to furnish a complete program or because you are not insistent enough. Heavy-buying renters can give you ATLAS Films. It's up to you to see they find a place on your screen.

LISTEN:—We want every exhibitor to write at once for our big lobby display hangers, suitable for use at any time. These hangers will stimulate business and attract attention. A postal card addressed to Desk 20 will do the work.

ATLAS FILM CO. 10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

GREAT NORTHERN



Stands for Quality!

Release for Saturday, September 17th

FABIAN OUT FOR A PICNIC

Fabian, the great comedian, scores again in this fun-provoking, side-splitting, hilarious film.

DANISH DRAGOONS

Wonderful and stupendous exercises of modern cavalry. A Drill in ocean's briny surf by a body of three hundred horses and men is one of the many superb scenes. **Do not fail to get this picture.** It will astound your audiences.

Release for Saturday, September 24th

Dr. JEKYLL and Mr. HYDE

OR A STRANGE CASE

This artistic and beautiful film admirably illustrates Stevenson's remarkable and world renowned story. It is a production of genuine and thrilling interest and will hold every audience spellbound to the very finish. Splendidly enacted and reproduced in magnificent photographic sequence.

BOOK THIS HEADLINER AT ONCE!

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

HURRY, SEND YOUR BID

BEFORE THE TERRITORY YOU WANT IS SOLD

For the exclusive City or State Rights for the only moving pictures of

BUFFALO BILL'S WILD WEST AND PAWNEE BILL'S FAR EAST

If you want to make big money on an Exclusive Proposition that will stand repeating, get the pictures of the WILD WEST and FAR EAST, Combined.

BUFFALO BILL and PAWNEE BILL draw larger crowds to their exhibition than any show on earth. These pictures will draw larger crowds than any ever made, and they will never lose interest. With the 3000 feet of film you can show in any theatre the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a genuine $1.00 show at a low price of admission.

Not only the Wild West but the Rough Riders of every nation, the Far East—all combined make the 3000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

50 styles of the finest lithograph posters.

Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. Everything to help you get the money.

The "Moving Picture World" says:
"Buffalo Bill" is a name to conjure with amongst the youth of the land. The very name on the poster at the theatre door would mean a full house. For nearly fifty years Col. Cody has been before the public eye, so that when the pictures of his farewell round-up are announced, not only the youth but the boys of fifty will want to see them.

The "Bill Board" says:
"Never before in all film history has such a hit been made as with the Buffalo Bill Wild West—Pawnee Bill Far East pictures. Exchanges and moving picture men the country over are enthusiastic over the films, which from a standpoint of photography have seldom been equaled.

The "Clipper" says:
"Every scene has been photographed, and every scene is as lifelike as if you joined the sweltering crowd and jammed your way into the sweltering tent on the road."

Buffalo Bill & Pawnee Bill Film Company

care of MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

FOUR REELS A WEEK

Bison Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Friday; A "Bison" Saturday; "Itala"

Special Announcement: Owing to the tremendous popularity of Itala Film, beginning October 13th, we will release two reels, the second reel a high class dramatic subject issued every Thursday.
Place your order with your exchange at once

2 WESTERN REELS 2

ASK FOR THEM!

For The Love of Red Wing

The terrible vengeance of an Indian for the death of his sweetheart results in the extermination of a band of settlers after a spectacular battle. Escaping from the whites and facing recapture the girl destroys herself. The finding of her body by her lover is intensely dramatic and pathetic and the weird funeral rites most interesting. The redskins are exhorted to a frenzied pitch, the settlers wiped out and their cabins burned.

Released Tuesday, Sept. 20th

A Cattle Rustler's Daughter

The cattle rustler is saved from his just fate by his pretty daughter who gallops up, severs the rope with a shot, holds the avenging cowboys at bay with her pistol and covers the retreat of her father. In sheer admiration of her pluck the boys permit him to escape. Stealing the herd—the running fight—the capture—bristles with snappy action. After the crisis is passed the girl faints, and Bob, a dashing cowboy, tenderly revives her, wins her hand and plans for future happiness.

Released Friday, Sept. 23rd

GET THEM!

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 21st
"THE LAST FRIEND"
"MOLLY AT THE REGIMENT"

"ITALA" RELEASE—SATURDAY, SEPT. 24th
"FOOLSHEAD AS A POLICEMAN"
"THE BAD LUCK OF AN OLD RAKE"

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures
LINCOLN BUILDING:
1 Union Square, cor. 14th Street, N. Y. City
PHONE 980-1-2 Stuyvesant Cable Address: Nosib

WHO SAYS

"They Never Come Back!"

"CHAMPS" ALWAYS PLAY A RETURN DATE, BECAUSE "CHAMP" QUALITY IS RARE

HERE IS ANOTHER CHAMP THAT WILL

COME BACK!!

Because Your House Will Want It Again

"A Western Girl's Sacrifice"

The influence of bad companions, the wayward course, dishonor and disgrace, and a sister's sacrifice that saves the family honor. Tense and Intense.

PAST FEATURE RELEASES

The White Princess of The Tribe.
A Wild Goose Chase.
His Indian Bride.
The Cowboy and The Easterner.
The Sheriff and His Son.
A Cowboy's Pledge.
Hermit of the Rockies
Spitfire.
Cowboy and The Squaw.
Romance of an Anvil.
The Abernathy Kids.

CHAMPION FILM CO.

MARK M. DINTENFASS, General Manager
12 East 15th Street, New York, U. S. A.

Laboratories at Coytesville on the Hudson
Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

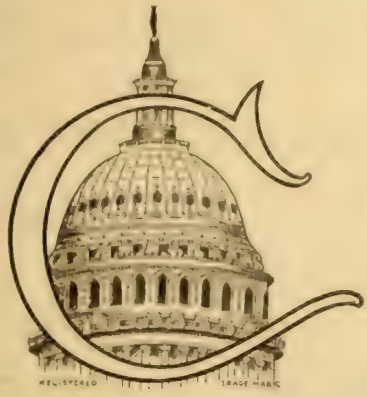
CAPITOL

QUALITY

Round Trip $5.98

A side splitting Comedy showing Uncle Hiram's troubles in his visit to the Nation's Capitol.

Septem ber 17th, 1910



QUALITY

"Bill Mason's Ride"

Most stories begin with a wedding—this begins with one.

A beautiful Railroad Story showing a Young Bride's race with death.

Does she win? Well, see the picture.

September 24th, 1910

SOLD THROUGH

***The* Motion Picture Distributing & Sales Company**

Lithographs, lobby dodgers and synopsis free with every reel

Capitol Film Co., Washington, D. C.

POWERS PICTURE PLAYS

Marion, Ind.

The town is going crazy over your pictures. Your plays and photography could not be better.

Royal Theatre.

Saturday, Feature Release, Sept. 24

"His Lordship"

A Western comedy drama that will keep your patrons roaring.

Tuesday Release, Sept. 27

2 ON 1 — **The Taming of "Buck"** / **O You Wives** — 2 ON 1

Two comedies that will bring stronger letters than the above.

Our new four colored Lithos, like POWERS PICTURE PLAYS, "The Best." The Real Buying Exchanges receive a "Powers" Tuesday and Saturday. Insist on Both. You need them.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Get on our mailing list. We are springing daily surprises to help the exhibitor. Next week we are making a great offer to show houses. You ought to hear about it.

COWBOY and INDIAN
FRONTIER CELEBRATION
HELD AT
CHEYENNE, WYOMING

Exclusive Motion Pictures

WILD GLORIES OF THE
VANISHED WESTERN BORDER

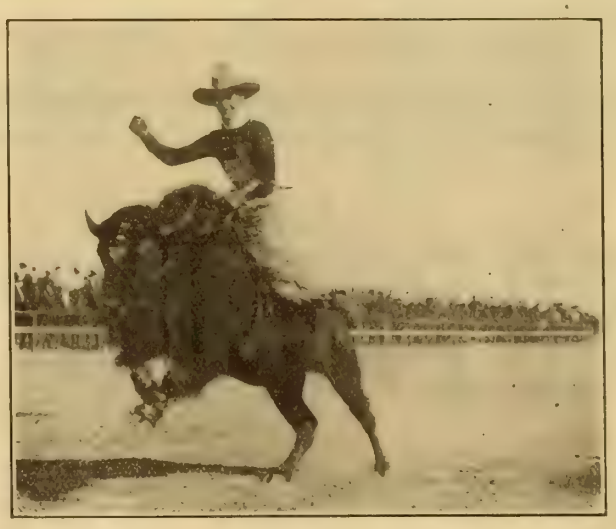
Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

EXHIBITORS—EXCHANGES

This will be a dandy money-maker anywhere and everywhere.

Reviewed and Participated in By

COLONEL THEODORE ROOSEVELT



Get in Line NOW

Exclusive territory for sale

Reasonable price

WRITE OR WIRE TO-DAY

THESE REELS SHOW

World's Champions in Bucking Broncho Riding; Trick and Fancy Roping Contests; Steer Roping and Calf Branding Contests; Fancy Rifle and Pistol Shooting; Bulldoging of Wild Steers; Riding and Driving only Team of Buffaloes ever broken to Harness; Hitching and Driving Wild Horses; Spectacular Galloping Parade of Indians, Cowboys and Cowgirls; Indian War Dances and Ceremonies; Champion Lady Bucking Broncho Rider; Riding Bucking Mules and Buffalo; Squaw Races; Ladies Cowpony Races; Indian Races; Mounted "Potatoe Race," and Teddy Roosevelt through all.

EXCLUSIVE PROPERTY OF

The Tournament Film Co.

TOLEDO, OHIO

Select territory you want and write at once. **Exhibitors are going to demand these pictures—Be prepared.**

THE MOTIOGRAPH

PROJECTS

THE BEST PICTURES

BECAUSE it has

The Patented Double Cone Shutter
(No other machine has it)

Short Heavy Non-Vibrating Sprocket Shaft

Accurate Star, Cam and Sprocket

and many other special features

THE MOTIOGRAPH
WEARS THE BEST

BECAUSE it has

Star and Cam Enclosed in Oil Bath
Gears in Dust Proof Enclosure
Gears Made of Steel
Shafts Made of Tool Steel

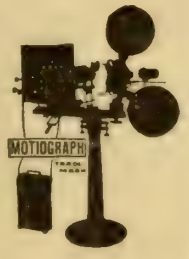
and for many other reasons

THE MOTIOGRAPH
IS
The OPERATOR'S FRIEND

BECAUSE

Its a Simple Machine
Has Patent Rewind
Parts easier to get at than any others
Take apart and assemble in a few minutes
Has only infallible automatic Safety Shutter
Arc Lamp Large and Heavy
Never sticks or slips
Lamp House twice as large as others

and many other conveniences



THERE'S 52 REASONS WHY
IT'S THE BEST MACHINE

CATALOG TELLS THE REASONS

Send for it today

Manufactured and Jobbed by

Enterprise Optical Mfg. Co.

564-572 W. Randolph St, CHICAGO, U. S. A.

J. H. HALLBERG, Agt. New York City

J. F. BROCKLISS, Agt London, Paris, Berlin

DEAD

ARE SOME OF THE FILMS THAT ARE BEING USED BY MOST FILM EXCHANGES

But Our Shipments Contain Live Pictures and all Box Office

BOOSTERS

WRITE TO-DAY FOR PRICES TO STRAIGHTEST AND SQUAREST FILM RENTERS IN THE EAST

JOSLYN CO.

23 LEXINGTON AVENUE

New York City

FILM CO UNITED

Stop Right Here

WHEN YOU SEE THAT SHIELD

Look No Farther It Stands for

Quality, Superiority, Promptness and an Efficient Independent Film Service

United Film Company

Bell Phone NINE EIGHT NINE

One First St., TROY, N. Y.

Lynch the Umpire

You are always safe. You need no Umpire in the hard fought game of success. We run your bases for you by supplying first class films, and put you safe over the plate, with success in your Mit for the next inning.

SUNNY SOUTH FILM COMPANY

ARTHUR LUCAS, General Manager

"Rhodes Bld'g" ATLANTA, GA.

OUR

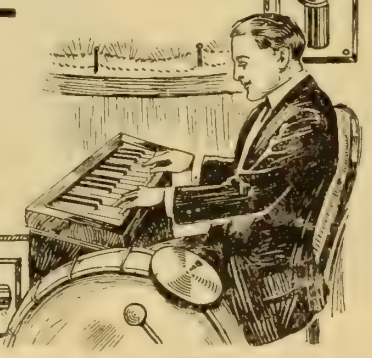
Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00. The only additional expense is about $2.00 for wire and about one days time to mount same.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.



HAVE YOU SEEN THE SHOW AT THE GEM — SAY

Buttons
(Celluloid.)
They make a big hit with the children.
We paint any lettering you want and in any size.

BUTTONS and BADGES

That's our business. We make them.
We also make Fobs, Canes and Pennants.
These make good souvenirs. Send for List.
To give full information at first writing, state explicitly what you want and quantity.

AMERICAN BADGE CO.
Factory, 141-143 Michigan St., CHICAGO, ILL.

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Ave., New York

The Largest Dealers in
SECOND HAND FILMS
in the United States

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

Use Crystal Screen

Improves the picture 100%. A durable, fireproof, coldwater paint. Easily applied. Washable when once dry. Send $3 00 for carton enough to finish a 12x14 screen. Express paid anywhere in the U. S.

CRYSTAL SCREEN MFG. CO.
26 Gaston Building Dallas, Texas

READY OCTOBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD
125 E. 23rd Street, NEW YORK

Ohio State Managers Take Notice

We have the exclusive rights for the State of Ohio

JEFFRIES-JOHNSON FIGHT PICTURES

Playing to phenomenal business wherever shown. We will rent, play on percentage, or sell you the exclusive right to any city or territory.

Write or Wire

A. & J. Co. - - 318-5th Avenue, Pittsburg, Pa.

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7 50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

MME. PILAR-MORIN,
The Queen of the Silent Drama.

(See page 682.)

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building). Telephone, Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 SEPTEMBER 23, 1910 No. 13

Summary of the Week.

The Churches and the Picture 678
The Scenario 679
The Anti-Immoral Moving Picture Association 679
Picture Personalities—Miss Trunnelle 680
The Moving Picture and Its Enemies 681
Man-About-Town on Educational Films 683
Lux Graphicus on the Silent Drama 687
Comments on the Films 688
Correspondence.—Why Vaudeville Was Called Upon—The East Side Standard—From An Exhibitor—Advertising Films—San Francisco Operators' Union Parade—

REMOVAL NOTICE.

The Chicago offices of The Moving Picture World are now located at 160 Washington street (Post building), Suite 307. Telephone Main 3145.

The Moving Picture World having recognized that Chicago is the Western center for motion picture interests, decided to enlarge its offices and open them as headquarters to all manufacturers, renters, exhibitors visiting Chicago, where they will find a general bureau of information, desks and stationery to write their letters, catalogues, trade papers, photos, views, samples, etc. Everything free to the friends of The Moving Picture World and a courteous welcome to all.

A Moving Picture Convention.

A NEED OF THE TIMES.

(First Article.)

"Picture Men In Congress" was the title of an editorial which we printed in the MOVING PICTURE WORLD a few weeks ago. We pointed out, on that occasion, that whilst the American moving picture field, since the lamented but not unregretted demise of the F. S. A., possessed absolutely no organization representative of the industry, yet in Brussels this very month there was called the first meeting of an International Congress of those interested in the science and practice of moving picture making. In other words, opportunity was taken to utilize the occasion of the Brussels International Exposition to get together the first really representative gathering of all classes of those interested in the progress of the moving picture. So far as we can charge our memory, this Brussels Congress is the first serious attempt in any country of the world to get together a really representative gathering of all classes of persons—we do not mean the general public—interested in the aggrandizement of the picture. In other words, the Brussels Congress was conceived in the interests of those with whom kinematography, animatography, motography, what you will—the nomenclature of the subject is not yet finally settled—either as a science or a business, is the pre-occupation of their lives.

Here in America there does not exist, as we pointed out a few weeks ago, a representative body empowered to pose before the world as having authority to take charge of and conserve the interests of all departments of the business. There is not, in fact, either a typical or a representative moving picture society, or institution, or organization in existence in this country.

Before we wrote this article we were at some pains to read through the volumes of this journal since its foundation, three and a half years ago, and expressly that part of the publication which deals with the F. S. A., the N. I. M. P. A., The Exhibitors' Associations, and the like. It is melancholy reading. Not one of these bodies seemed to grasp the essential fact that they represented, or sought to represent, a vast industry. The F. S. A. always was a joke and died as a joke. The other bodies, as we view them in retrospect, are only distinguished by inanity and stupidity. They have done nothing at all, and have done it very well.

Writing this at the beginning of the new Fall season, it has struck us as anomalous that an industry like that of the moving picture should be absolutely without any focal point of common interest, any trade organization, any representative body to which all concerned in the picture can turn for purposes of mutual help, co-operation and advantage. The F. S. A. is buried beyond hope of resurrection. The Alliance has been reduced to a condition of speechless futility. There is absolutely nothing doing, nor is there anything likely to be done, in the way of collective organization or co-operation in the moving picture field. The present probabilities of moving picture men getting together anywhere anyhow are about as remote as Sirius is from the earth. (Sirius, we know by astronomical reasoning, is millions of miles from the earth.)

This is the first of two or three articles that we are going to write under this same caption. We shall have achieved our object this week if we bring home to the minds of our thousands of readers, manufacturers, renters, exhibitors and the myriads of others interested in the progress of the picture that at this moment the moving picture industry simply consists of a huge number of isolated and therefore unsegregated atoms without unity, community of purpose or anything else in common. The

exhibitor in Maine may on paper have something in common with the exhibitor in Los Angeles, California, but has no opportunity of comparing notes with him, outside of the pages of the MOVING PICTURE WORLD. Each is sublimely ignorant of the other's existence, and yet their interests are identical. A few manufacturers on the licensed side occasionally meet, but that is about the only visible sign of unity. There are, too, spasmodic outbreaks on the Independent side and the desire to get together, but nothing very serious emanates from this kind of thing. Viewed collectively, the moving picture industry of the United States at this present moment is in an absolutely unorganized state. Having these facts before us, we propose in succeeding articles to point out some means for the periodical getting together of the whole of the industry in order that the moving picture business may be put on the same plane as other businesses which have representative organizations or bodies qualified to speak and act in their behalf. The second article on this subject will appear next week.

The Churches and the Picture.

Early last year, when the clerical antagonists of the moving picture were assailing it with a venom begotten of ignorance and prejudice, we pointed out that, properly regarded, the picture might be made a valuable ally in religious teaching. To our minds there was a perfect parallel between the lantern slide and the moving picture. Ever since the lantern slide became a commercial proposition, nearly fifty years ago, wise clergymen have used it as a means of conveying healthy religious instruction to their congregations and to the attendants at Sunday schools. The fact that lantern slides of unsuitable subjects may have been made has never militated against the use of glass positives in the teaching of religion. In fact, at the present time there is hardly a Christian clergyman throughout the world who does not use the lantern slide for religious purposes, for travel lectures, and, indeed, for all general purposes having for their object the moral, educational, ethical or religious uplift of the people. So the lantern slide early found its place as a weapon in the armory of the religious instructor —a position from which it will probably never be displaced.

In this country the attack on the picture from Christian and other ministers has been of a singularly fanatical nature. Time after time we have read utterances from the pulpit, and in the press, by ministers, who seem to imply that there is no possible good in the picture, which they refer to in no unmeasured terms as a demoralizing agency. We have almost grown weary of pointing out that while occasionally unsuitable pictures may have been made, and that here and there the subjects of some of others may be open to debate, yet, on the whole, for a long time past the picture production of this country has been in a healthy state, and that to a majority of them that are made no possible objection can be taken. In fact, as we know from personal knowledge of and personal experiment on the minds of the young, they deal with themes just as entertaining, elevating and clean as do the majority of books issued from the press.

A feature of the picture business of this country, and other countries, within the last year or two has been the production of a large number of religious subjects, reverently treated. In reference to these we some time ago took the stand that these religious pictures were possibly out of place in picture theaters, which are mainly devoted to the purpose of secular entertainment. We also pointed out that these religious subjects might probably find their most fitting use in the hands of the clergy, who could exhibit them in their churches, Sunday schools and the like. Moreover, if there were evidence of a strong demand from the churches, chapels, and Sunday schools for religious subjects in moving pictures, the manufacturers would probably make special efforts to meet that demand. As it is, a glance through the various film manufacturers' lists will show that there are already numerous religious subjects available.

We are glad to have evidence of a more tolerant attitude towards the picture on the part of some of the religious bodies. Our contemporary, "The Detroit Free Press," in a recent number contained the following editorial:

The Bible in Moving Pictures.

After damning the moving picture shows, the churches are taking them up. This, after all, is the logical thing. There is really no good reason why religion should not be made the means of the salvation of an institution as well as of an individual or a race.

The moving picture business is in its "infancy," or so its promoters say, and by all the rules of evangelism the time to catch a convert is when he is young and his mind and habits pliable.

The Detroit Sunday school men who are making the novel move ought to receive the thanks both of parents and of picture men. The former may feel sure that their children can have all the delights and comforts of the five-cent theater without its dangers, and the manufacturers and distributors will gain much through the moral tone the innovation will give their business.

One of the good features of the project is that it is to be run on "business principles." That gives promise of stability.

What we read in the Detroit paper we would like to read in many other papers, because then we should feel that the clergy, as a body, were disposed to take the same attitude towards the moving picture as they do towards the lantern slide. If they do so, it will be good for the business as well as good for the souls of their congregations. We knew one lantern slide concern across the Atlantic which always had in stock half a million slides, which were constantly in circulation, being loaned to clergymen and Sunday school teachers. Thus, it will be perceived, there is an enormous business to be done in suitable moving pictures amongst the clergy and religious teachers.

We are specially drawing the attention of our religious contemporaries to the attractive means of imparting instruction which the moving picture affords. Every clergyman in the country, for example, should possess Mr. Kleine's educational catalogue. Here he will find a perfect wealth of suitable subjects for Winter teaching. Then again, the Vitagraph Company have put out some good religious subjects. Pathe also occasionally makes a good religious subject, such as "The Prodigal Son." Biograph, too, have essayed religious subjects, or, to be more accurate, Biblical subjects. "The Detroit Free Press" draws a bow at a venture in naming some Biblical film subjects. Our contemporary is probably unaware that the "Lord's Prayer," "The Judgment of Solomon, "The Life of Moses," "The Prodigal Son," are among the subjects that are filmed which might profitably be put before religious audiences. The Bible, in fact, is a rich mine for the film maker if he receives sufficient encouragement from the clergy and others interested in using the moving picture as a medium for religious teaching and instruction.

New use for moving pictures. An operator threw his spot light across the street upon a bridal couple who were trying to escape without having the usual quantity of rice poured down their necks.

The Scenario.

Mr. Punch's advice to those about to marry, was "Don't." This piece of negative wisdom has become classic. It is applicable to so many things in life besides marriage. We feel tempted to lift Mr. Punch's advice in regard to marriage and apply it to the cases of the writers or would-be writers of moving picture scenarios and say "Don't." The path of scenario writing like that of matrimony is beset by many troubles, difficulties and disappointments. A young man once went to Douglas Jerrold, the English humorist, and said he was going to start a shop as an author. "Oh well," says Jerrold, "don't take down the shutters until you have got something in the window." Literature and Journalism are often polite ways of starving yourself to death.

We want, in this article, to talk some plain home truths about the scenario and the market for it. We would like every ambitious would-be scenario writer to obtain a copy of this article and read it. Better still, if we could persuade him to take notice of what appears in the ordinary newspaper on this subject, we feel we would be doing him some negative good. For the ordinary newspaper, we may observe, gives the ordinary reader a very ruinous and inflated idea, of the business side of the moving picture.

Listen, Mr. Scenario writer: there are, roughly, twenty moving-picture manufacturers in this country. We are probably near the mark in saying, that, all told, they release about sixty pictures a week. In the week ending August 20, the licensed manufacturers released thirty-seven subjects. To be generous to the Independents, they released twenty-three, making a total of sixty. From this total of sixty, however, we have to deduct the imported film manufactured abroad. Let us call the number of this ten. So in round numbers, we are confronted by the fact, that in this country there are released just about fifty film stories a week. Fifty!

The meanest capacity will see, therefore, that the field for scenario writers is very limited, so limited, that in the course of a long experience of this kind of work, we do not remember such a case of so much cry and so little wool. But the disappointed scenario writer, is like the disappointed author of other kinds; he makes a great deal of noise about a very small matter; namely the rejection of an unsuitable scenario.

The makers of moving pictures in this country are just plain business men. They buy their scenarios, just as they buy their film stock, their chemicals, their office furniture, their advertising space, because they suit them, or because they want them. We have spoken on this subject, with several prominent film makers, and they tell us that they can only buy about 2 per cent. of the scenarios that are submitted to them. This is the experience of magazine editors. We ourselves in the course of our experience, have had to reject hundreds of stories, novels, sketches, etc.—nay thousands—for the simple reason that the goods didn't suit the market for which we were catering. It was our business to know what the market, otherwise our readers, wanted; similarly it is the business of the film maker to know what the patrons of the moving picture theater want, and knowing that he is compelled to reject 98 per cent. of the scenarios presented to him. It is a case again of law of supply and demand.

It is not our business to teach a man how to write a suitable scenario. We might try but we should not be confident of success, because, as Lux Graphicus pointed out recently, it is a branch of work that cannot be taught. You can't teach a man how to write a short story, a novel, a play, or a book; it must be born in him. He may acquire the technique by close study, but the genius, the inspiration, must come from within and not from without. You have to plug away until it comes; and you only know when it comes by the available signs of acceptance and success.

Nevertheless, we do not want to be understood as writing with the object of discouraging would-be writers of scenarios. On the contrary we desire to encourage them; or rather those amongst them, who have the divine afflatus, in other words those who sincerely feel that they are capable of good original work. It is this feeling that led to the success of Clyde Fitch, Rostand, Augustus Thomas, Pinero, Maughan, and other modern dramatists, whose work is in demand. These people quitted the trammels of conventionality; were fresh, daring and original, and so they succeeded. Nothing hacked or stale comes from their pens. We fear that we cannot say as much for the disappointed 98 per cent. of the writers of moving picture scenarios. This is why they failed. On the whole, probably, it would be found that the proportion of accepted books, plays, magazine articles, etc., is just about the same as that of moving picture scenarios. That is 2 per cent. of the work submitted. Which all goes to prove that, to quote the Biblical saying, "Many are called but few are chosen." In other words, there is a long ratio between that section of the public, which thinks that it can do a certain thing, and the other section, which converts thoughts into performance. It is the apparent case of writing that is, using a pen across paper, which is responsible for so much of this disappointment. The transferrence of really fresh, original brain matter to paper, is, however, another thing. Originality is indeed a *rara avis* in modern mental work.

The Anti-I. M. P. A.!!!

At the weekly meetings of the various church denominational ministerial associations held in New York each Monday the following resolution is being introduced:

Whereas, While we recognize in the exhibition of moving pictures high possibilities for good both as an educational agency and as a wholesome diversion; and,

Whereas, Certain evils have arisen from their use as kindergarten in vice and crime resulting in the corruption of youth and in incitement to criminal acts; therefore, be it

Resolved, That we hereby record our emphatic declaration in favor of such legislation as shall establish a drastic censorship by the State over all moving picture exhibitions, and shall absolutely prohibit the pictorial exhibition by stereopticon, moving picture, or poster, of anything that is indecent, immoral, or of any acts such as arson, burglary, theft, prize-fighting, or any other acts that are plain violations of the law.

This interesting document deserves both a careful analysis and a thorough acquaintance with the "Anti-Immoral Moving Picture Association," of 58 Broadway, New York. The document itself is a singular illustration of the homely question, "Why do you tell me you love me if you kick me downstairs?" For in the preamble the first "whereas" is truthful as to the value of moving pictures and suggests a love for them, while in the second "whereas" a common society misfortune is twisted to apply to moving pictures, in a statement at once untruthful, slanderous and libelous. Strong language in accusation needs strong language in defence, and anyone who says that moving pictures form a "kindergarten in vice and crime," just simply *lies*. Proceeding further in this "downstairs kick," the statement that they tend to the "corruption of youth and incitement to criminal acts" is a libel upon the upwards of six million adults and children of America who daily visit the moving picture places in all parts of the United States.

The resolution is an insult, carefully studied and most impudently administered. The whole moving picture community is neither an infant, imbecile or criminal, that it needs the appointing of a State guardian; on the contrary, it is to-day one of the standard enterprises of the country. We have already referred to the "common society misfortune" upon which the slanderous preamble was based and are quite ready to admit that "evils" crept into the ranks of the moving picture fraternity even as they do in every form of society, but we are glad to record that they were short lived, and respectfully claim for this paper that the MOVING PICTURE WORLD had a large part in the work of driving out the "undesirable element" and will continue this same policy of "elevation or elimination" without the advice or help of any outsiders, especially unwelcome busybodies and intruders. It may be well at this point to make our readers acquainted with the "Anti-Immoral Moving Picture Association." In doing so we will let the chief speaker introduce himself, as he usually does in public, as follows: "I am the man of whom Mayor Gaynor said, *'You are a fool sent by fools.'*" Doubtless he expects his hearers to at once become disgusted with Mayor Gaynor, but when anyone reflects that as a Supreme Court Judge, Mayor of New York, and a possible President of the United States, Mayor Gaynor stands high in the estimation of the whole world, our readers will agree that Mr. Gaynor knows what he is talking about and we are ready to take his measure of the Anti-I. M. P. A.

If we were to add our own personal opinion, it would be that judging from his general appearance and attitude, together with the bumptious egotism of the representative of the Anti-I. M. P. A., we cannot dissent from the judgment of Mayor Gaynor. While possessed of further knowledge of the true inworkings of this remarkable upstart company of reformers, we withhold same pending developments of which we shall gladly keep our readers informed.

Picture Personalities.

MISS MABEL TRUNNELLE (MRS. HERBERT PRIOR).

The young lady who is the subject of this week's Picture Personality is, it will be perceived, the possessor of what is termed considerable personal attractions, always a powerful asset to a moving picture actress. She joined the Edison Stock Company in January, 1910. Prior to that date she had done only a little motion picture work, but her stage experience had been considerable and varied. Her husband, Herbert Prior, is also a member of the Edison Stock Company.

Mrs. Prior took very easily to motion picture work, her extreme mobility of facial expression and her ready intelligence making it possible for her to practically score a success at the outset without much preliminary instruction. In the first picture in which she worked her personality stood out prominently. She is of that peculiar and attractive type which can cause a laugh and tear almost at the same time. As an example of what is considered the best piece of work she has done, we refer to "With Bridges Burned." Her part in this was important, running from comedy to pathos, and she handled it superbly. She is valued as a member of the Edison Stock Company not only because of her dramatic ability, but also because of her enthusiasm for the work and general co-operation in doing all within her power to make Edison pictures better and better.

In last week's MOVING PICTURE WORLD we referred with great approval to a new series of Canadian pictures just being released by the Edison Company. Mrs. Prior

took the leading parts in these picture plays of Canadian life, and ran up and down the gamut of human emotions with such skill and finish, that although we have never had the pleasure of seeing the lady personally, we decided that she must forthwith form one of our Personalities. Hitherto our Picture Personalities have been written from personal interviews with our victims, but in the case of Mrs. Prior, she quite won our hearts in effigy. So if we are not entirely content to write of her from what we saw of her on the screen, at least we are very pleased to do so. She is dramatic, humorous, pathetic, by turns, and all her work is finished and spontaneous. She is really a very active little lady, too. She skips about as occasion demands with great agility. Also she does not mind getting thoroughly wet through on a Canadian snow field in the course of a picture drama. Also she is a very admirable coquette and full of humor, as witness her work in a picture described elsewhere in this week's MOVING PICTURE WORLD. We are very pleased indeed to have had the opportunity of including this popular and talented young lady in our gallery of Picture Personalities.

THE CARLTON MOTION PICTURE LABORATORIES.

The splendid studio and photographic laboratories at Coney Island which have been growing under the direction of James L. Carlton, are now completed and in active operation. The efficiency of the laboratory equipment is already demonstrated in the improved photographic quality of the Bison films. In the studio the Reliance producers are at work and inside of a month we shall see the new trade-mark on the screen. Some time ago President Carlton and his associates promised the World an exclusive story and illustrations of the plant as soon as completed, but Press Agent Streyckmans has gone us one better and this week the story of the Carlton Laboratories appears in the first issue of "Film Fancies," a dainty little booklet designed to herald every week the qualities of Bison and Reliance films.

The Moving Picture and Its Enemies.

By Rev. W. H. Jackson.

Everybody, everything has enemies; a study of the enemies or of the enmity leads to a revelation or perhaps exposure of both the despiser and the despised, the hater and the hated. A former President of the United States was singularly praised and honored for "the enemies he had made," so that it is often possible to find it advantageous to incur the displeasure in certain directions.

Personal enmity is often the result of "envy, hatred or malice," while the enmity shown anything useful or material is the result of either ignorance, prejudice or egotism. Sometimes a bitter, non-progressive spirit is the cause for much opposition, but it should be remembered that many of these things are those negations in life which have always poured sand on the hub of the wheels of progress and applied the brake to many an uphill climb.

It is an unfortunate thing that these conditions exist unless their "evil can be turned to good," for as the storm strengthens the trees of the forest, or opposition encourages the hero, so that which is worthy gains strength, courage and purity by the conflict, and as conqueror comes forth from the conquest with laurels which otherwise could not have been earned, making greater the honors of victory besides turning enmity to profitable account and using opposition to bring about the desired results.

It is this spirit that must dominate the progress of the moving picture; already has the kinematograph grown stronger and better as a result of opposition from without, and proper determination within its ranks. Strange to say, however, there are those who still consider (in spite of evidences and experiences to the contrary) that it is a part of their lot in life to be self-appointed critics and guardians of the interests of their fellow-men in the realm of the moving picture. We *tolerate* them because they are part of that negative adjunct to the human family, narrow by nature, prejudiced by habit, egotistical through self-concentration, that their opinions enlighten us to the extent of making it possible to learn how to avoid them.

We *use* them because they are really helpful to society in showing us what to avoid. Their very perversity is the evidence of an obliquity in their mental vision which enables those of us who cultivate and practice a clear-sighted, calm judgment to see aright; thus they compel us to use a discrimination which they themselves abhor. This class of people are common to all ages of the world's history; they are given to carping more at the present evil than showing interest in a future good; it is said of them in the Book of Truths, that they would pluck up the weeds at all cost, even if in so doing they destroyed the good; they are filled with zeal, but have little knowledge and know not how to discriminate and help, and as a result they are more destructive than constructive. Again and again these peculiar critics and moralizers are venting their spleen upon the moving picture. What is it that arouses their ire? Are they jealous, envious, prejudiced or mad? They are certainly not reasonable, and it is very certain they are not thoroughly acquainted with the moving picture business in any way. If they read the MOVING PICTURE WORLD they are false to themselves and the public; if they do not read the MOVING PICTURE WORLD they are ignorant, so that in either case their judgment is dishonest. One of their deceitful tactics is to be constantly "harping and carping" upon evils and misfortunes in the early trying days of the moving picture business, many of which have been eradicated and only exist in the mouthings of these moral agitators. "Censorship! censorship!" they cry; "we want censorship!" Upon being reminded that to-day a most thorough and highly respectable censorship exists, they reply: "They are not of our appointing—we want to appoint them." Ah! now we have it—pure selfishness; surely, we are vindicated in our estimate of this class; they must "rule or ruin." Like children, if they can't play they spoil the game; and, like hypocrites, if they can't associate they vilify. Another of the methods of "our friend the enemy" is to be constantly predicting terrible happenings, direful forebodings, fearful prognostications; first everybody will become wicked, and then the whole world will be bad if they are not heeded. Strange to say, however, everything both in and out of the moving picture world refutes these evil prophecies, the kinematograph is daily growing more popular with the people everywhere, and more in favor with the highest authorities in education, religion, art, science and pleasure.

Having thus far dealt with the enemy of the moving picture in a negative sense, the writer now desires to take the positive position and change from defender to accuser, declaring that the enemy of the moving picture is

THE ENEMY OF THE WORKING CLASSES.

Throughout the entire world the moving picture theater has become the standard amusement place of that class of people who are the backbone of every country. Too long have these people suffered for lack of a legitimate enjoyment within range of their limited means; to them the kinematograph is not a twentieth century development, but a twentieth century blessing.

Further still, such a boon has the moving picture proved to the mental and moral powers of the people at large that it has been honored in the title of "the workingman's college." Beneficent characterizations such as these sound noble as compared with the vilifying detractions of the baser minded men whose epithets savor neither of reason or culture. In the next place, the unfair critic of the moving picture is

THE ENEMY OF THE CHILDREN.

Never in the history of the world has anything been given to the public that has so filled the life of the children with true pleasure, profit and instruction. We who are older look back to our delightful stereopticon days and see an advance of hundreds per cent., and, next to ourselves enjoying these privileges, rejoice that the youth of these days have such enlightenment and pleasure. The greatest friend of the human family is he who confers a great and lasting good upon the young people, and the greatest enemy to society is he who would deprive them of that good.

Again, the prejudiced censor is the

ENEMY OF EDUCATION AND RELIGION.

The kinematograph is accepted as a necessary part of the equipment of every educational institution in the world; it is the greatest unversal disseminator of knowledge ever admitted in the halls of learning. While this also applies to religious as to secular education, the writer desires to emphasize the amusement sphere of religious training. It is an acknowledged fact that the theater, music hall, and other places have been for centuries a source of worry to religious teachers; in the moving

picture place they have now within their own power that which is at once acceptable and satisfying and may be so controlled as to be absolutely free from criticism or other adverse conditions.

Finally, the moving picture is the

FRIEND OF THE IGNORANT AND THE UNFORTUNATE.

Authorities in charitable institutions and labor bureaus have hailed with delight the value of the kinematograph in its power to enlighten people otherwise within the dark clutches of ignorance, to whom the imparting of knowledge had by any other means proved impossible. The unfortunate in life, too, have found a friend in the moving picture, so much so that reform schools, reformatories and even penal institutions are among the first to ask for its benign influence, proving its great value in inspiring to a brighter future those who had found life's pathway hard. In cases of mental affliction where sympathy cannot help or pity assist, our valuable friend has lifted its penetrating light and wrought a cure hitherto impossible. While much more could be written, time and space will not now permit; but fearing lest the enemy in his rapid retreat should still point his evil finger of scorn to the few instances of positive evil laid at the door of the moving pictures, time must be taken to declare that in every case the victims were either possessed of vicious tendencies or surroundings, or they were weak-minded, morbid sentimentalists. We conclude by challenging any form of amusement to produce as proportionate few evil results and also as many positive good results as those derived by an average army of eight million people who daily in all parts of the world receive impressions from the moving picture.

Mme. Pilar-Morin.

We this week present our readers with a portrait of Mme. Pilar-Morin, who successfully produced the silent play of "L'Enfant Prodigue" at the Liberty Theater, West Forty-second street, New York City, on Friday, September 9. The critics of the New York press were unanimous in praising this wordless play, and the artistic manner of its representation. It will be remembered that recently we devoted two articles to the subject of the wordless play and the silent drama. Pilar-Morin's reputation is unique. She is by universal consent the chief living exponent of the silent drama or non-talking play on the ordinary stage; while in the realm of the moving picture her position as the Edison star has won her wide commendation in the pictures in which she appears. The New York success of "L'Enfant Prodigue" is bound to enhance her reputation in both of her fields of work.

MORE GOOD PROJECTION BY NEW YORK MEN.

By F. H. Richardson.

Some days since I, without the management or operator knowing I was present, paid a visit to the Manhattan Theater, Broadway and Thirty-first street, intent on verifying the report that the projection at that house was good.

I found it to be excellent, considering how little chance the operator had to put on a decent picture. The light was good and well handled, the screen free from shadows and the speed very fairly well regulated. I have set the operator, Mr. Norman Ek, down in my books as a good man, willing and able to "deliver the goods."

Really good projection was out of the question, however since there is too much unshaded light in the auditorium. **Will theater owners never, never learn that all white light must—absolutely must—be shaded so that the rays will not strike the curtain directly?** In the Manhattan there are many ornamental incandescent lights as well as an immense illuminated window which is in itself very beautiful. Yes this window is beautiful, as are the ornamental lights, but **the audience does not go to a theater to look at windows however beautiful,** nor to gaze on ornamental incandescent globes. **It pays its money to see what is on the screen and stage.** The Manhattan has up-to-date operating room equipment and good operators, but of what use is all that if its effect be nullified by a light-struck curtain?

Last week I found what at first glance appeared to be a curiosity. Walking along Amsterdam avenue near 150th street I spied an unlighted sign bearing the legend "Motion Pictures." At the entrance, on neat easels, were a few posters, but nary a front light other than the ordinary lights of the stores on either side.

Exploring what appeared to be the entrance to an ordinary office building I rubbered around and discovered a stair, half way up which was a sign relating the fact that children under 16 would not be admitted without accompanying parent. This sounded theatery so we mounted the stair at the head of which, out of sight from below, was the box office. Purchasing a ticket (admission 10 cents) we climbed more stairs and found an immense, absolutely undecorated hall, plain even to ugliness, containing 299 ordinary dining chairs, with room for a thousand. And now comes the surprise. We looked, rubbed our eyes and looked again. Yes, it was a fact all right! **Every one of those 299 chairs were filled and many were standing, awaiting their turn for a seat!** I sized the whole thing up again, looked at the barn-like room and said to myself, well, there certainly must be a crackerjack of a show here to bring that crowd to such a place as this. **Wrong again!** The show consisted of four reels, mostly rather old, some of it very old, and that was absolutely everything there was to it. No singing, no vaudeville, no illustrated song and the only music a piano.

What is the answer, you ask? **Good projection, plus very careful selection of programs.** The picture was quite large and the screen itself very poor. The machine was a Power's 5, the current A. C. through one of the very oldest style economizers made, delivering, both the managers and operator claimed, not to exceed 40 amperes. The picture was brilliant and free from shadows and, considering the size of picture and amount of current, brilliancy was by no means to be expected. The operator, Mr. Bremner, is to be congratulated on the excellence of his work and the owner and manager (I havn't his name, sorry to say) is entitled to great credit in that he has been able to build up a splendid business under such conditions.

The moral is, however, that good projection will always win out. The people like and want the shadow drama but they don't, **most decidedly don't,** want shadows that don't belong in it or other things equally objectionable. Give them carefully selected, clean programs, **properly projected,** and they will be there with their dimes every time.

W. W. Bell is now manager of the George K. Spoor Film Exchange. Mr. Bell was formerly with the National Film Renting Company, Spokane, Wash., where he proved himself to be a competent man and possessing a thorough grasp of the business. Mr. Bell was one of the first of the exchange managers to appreciate the value of the Moving Picture World and many were the nice letters he sent us with subscriptions from his customers. We wish him all manner of success in his new sphere.

The Powers Company issue a monthly calendar with a portrait of Miss Pearl White, the Powers Picture Play favorite. These calendars will be furnished in quantity to exhibitors at cost price, with the name of their theater thereon. Quotations from the Powers Company, 241st street and Richardson avenue, New York City.

"HALLBERG" EQUIPS NYACK THEATER.

C. W. Borsdorf, proprietor of the Nyack Theater, Nyack, N. Y., placed order this week with J. H. Hallberg, New York City, for a double dissolving Motiograph moving picture machine, Hallberg Double Lamp Economizer and 24 inch exhaust fan. This is one of the most up-to-date theaters in New York State and Mr. Borsdorf is bound to please his patrons. He also placed order for two 4,000 c. p. flaming arc lamps for the front of the theater, which is a fine advertising medium.

SNOOPING AROUND!

Mr. Edison admitted last night that he has been a frequent visitor at moving picture shows. He declared that the newspapers should get after some of the shows in Newark, where the managers try to economize by giving poor light. According to the inventor it is almost as cheap to give good light and the pictures are greatly improved.—Newark "News."

While visiting a picture show a few nights ago I stumbled into a very interesting argument in which the chief debaters were the manager of the place and a patron. Occasionally I was appealed to as a referee to decide if a point was well taken and that is how I became quite actively involved in the controversy. I decided to give the main points advanced, space in this column.

* * *

It seems the patron was not satisfied with the program of the evening and told the manager so. The latter made some reference to some people never being satisfied, never seeming to get enough for a small investment, and trying to discriminate between good and bad shows without being qualified to do so. The patron retaliated by declaring that the time is fast drawing nigh when the departments of public education will give exhibitions of moving pictures free of charge and the managers of shows will then have ample time to reflect upon the results of failing to give the public its money's worth. This was thrown at the manager in the form of a warning that the public educational authorities contemplate putting the picture shows out of business. There is absolutely no justification for such an assumption. It is not only an erroneous conclusion, but also a very unreasonable one.

* * *

A movement has been on foot for some time to establish a course of free moving picture exhibitions in the public schools, but only along educational lines. Should any attempt be made to deviate from these lines, the project would soon fail. The public schools cannot be transformed into places of amusement and the people will not sanction any movement of that kind, nor will they permit it to be carried out.

* * *

The evening courses in the schools of the large cities and towns embracing stereopticon views have been very popular for years and there is no reason why moving pictures should not become equally so. When that time comes it will be clearly demonstrated that the school exhibitions have in no way injured the picture theaters. It may be conceded that possibly at the start the latter will lose a certain percentage of patronage, but whatever falling off there may be will soon be restored. It will only continue long enough to let the patrons of the free exhibitions learn that they are a part of a course of instruction and not an amusement venture.

* * *

It is noticeable that the public school course of free lectures best patronized are those in which stereopticon slides are used and the themes of the lectures are travels and the customs of people of various countries. When the illustrations partake of the technical the attendances fall off. It is also worthy of note that the stereopticon views become monotonous and hold the interest of only a certain class of people—those who seek knowledge on certain subjects and have not the time or the opportunity to get it from publications. People of this class, as a rule, are not amusement seekers and are not depended upon by the regular exhibitors.

* * *

It was contended that the regular exhibitors claim their shows are educational and that the claim is either a subterfuge or the shows are on a line with the proposed free exhibitions. The point is not well taken. Well regulated, clean-cut picture shows are educational, but not to the extent of the proposed courses. They are not educational in a technical sense. Most people fail to grasp the term "educational." They seem to think it applies only to travel and industrial subjects. A picture story that contains a moral is equally instructive, and a good comedy will frequently place itself in the same rank, and yet neither of the pictures would be appropriate for a public school course.

* * *

There is another distinguishing feature. In a well regulated show "props" are indispensable. In the others, the lecturer will be. There are times, particularly when travel and industrial views are shown, when the lecturer is a very valuable addition to the regular slides. But in order that the real purposes of the free exhibitions may be acquired, there must be a lecturer to convey to the audience the real intent of the display upon the screen. This cannot be adequately done with announcements. Attempts in this direction would result in either the crowding out or curtailing of illustrations, or a tedious dragging out of the subject.

* * *

I have given the proposed public school exhibitions much thought and cannot see any reason for apprehension on the part of the show managers as to serious effect upon their business. I am inclined to the belief that the free exhibitions will benefit the other places. It is an established fact that lectures in the public courses on certain plays have been an incentive to attendance at theaters where the plays were produced. The lectures created a desire to see the plays as staged. Is it not quite natural to assume that the free exhibitions will create a desire on the part of the patrons to see more moving pictures?

* * *

If only certain subjects will be appropriate for the public school exhibitions, where is the supply coming from? Its source will be educational scenarios and the subjects will be made to order. There is a great field for this line of work. The travel views will not be limited to scenes of travel in the various countries and the customs and industries of the inhabitants. The people of New York, Chicago, Boston, Philadelphia and other large cities will be shown views taken in their own homes that will be as fully instructive as the best of the others. Subjects bearing upon sanitary conditions, the fire, police and charity departments, will afford a vast quantity of material; and the people of New York will have an opportunity to see how these various municipal departments are conducted in other cities. In a lecture course such subjects will be very popular. In a regular exhibition a few of them will go a long way. They are looked upon as too dry for the amusement field.

* * *

At a most opportune moment the following letter is placed upon my desk:

"Man-About-Town—In visiting the moving picture houses I frequently see views of fire and police departments in action, but all I have seen are views taken in foreign countries. It strikes me as very strange that the people of this country have not the enterprise and pride of those of foreign lands. Why don't we show our friends across the waters what we have and can do?"

* * *

I admire the spirit of the correspondent, but regret that I must say he is behind the times. The field he suggests was adequately covered several years ago by both domestic and foreign picture workers. Parades and drills by fire and police departments, and also the military, army and navy, have been done over and over again. National pride is as strong in this country as it is in others, but it cannot be measured by the popularity of subjects the writer suggests. New York City raves with pride annually over its police parade, but pictures of it do not add anything to the box-office receipts. The taking of moving pictures of such events involves expense which national pride does not defray. Such pictures can only be made successful when the parade, or whatever the event may be, is photographed in its entirety and every man taking part in it can see his portrait reflected upon the screen. It does not sound very nice, but it is nevertheless true that in such matters personal feelings overbalance national pride. If you doubt this, ask some of the manufacturers who have made topical subjects and exhibitors who have paid a bonus for the privilege of getting first chance to exhibit them.

"The Thanhouser News" is the title of a little house organ issued by the Thanhouser Company, of New Rochelle. It is published in the interests of the exhibitor and the exchange man, and it gives the synopsis of the Thanhouser pictures week by week as well as other interesting items.

VITAGRAPH NOTES.

J. Stuart Blackton, of the Vitagraph Company, who has been combining business with pleasure on his yacht, has returned to the studio, brown as a berry, with some excellent outdoor and seashore films of rare and brilliant photography.

A wedding in a speed boat going at 25 miles an hour was a subject of much newspaper comment lately. The bride of this startling event was the ever popular Vitagraph girl and she was showered with salt spray instead of rice. The boat belonged to Mr. Albert E. Smith and it was followed or led by the equally speedy boat of Mr. Blackton, in which the camera man stood and turned the handle at the risk of his life. When some of the Vitagraph stunts performed this Summer are thrown on the screen the spectators will rise in their seats and cheer.

CHICAGO NOTES.

Mr. Newsom, proprietor of the Birmingham Film Exchange, Birmingham, Ala., spent several days in Chicago, looking over the "new things" and making arrangements to handle his greatly increasing business.

George Connell is the new "dope" writer in the Essanay offices, and Al. Sties has been promoted to the superintendency of the Essanay plant, succeeding Mr. Hamilton.

A. W. Goff, who had been managing the Kleine Optical Company's office in Denver, passed through Chicago on his way to Vancouver, B. C., where he will assume the management of the Kleine branch in that city.

R. E. Spoor sailed on the Lusitania this week for London, where he has accepted the position of buyer for the Williams Amusement Company, of Australia.

Kennedy & Hamilton, who, we are informed, will operate under the firm name of American Film Manufacturing Company, have leased the Phoenix plant on Orleans street, while the theater of Lincoln J. Carter on Sedgwick street will be used as their studio.

Another uplift in the moving picture business is in sight, in so far as scenarios are concerned, for our versatile friend, Elbert Hubbard, has written a scenario for the Selig Polyscope Company, based on his book, "Justinian and Theodora." Elaborate preparations have been made for the staging and costuming of this production, and we are anxiously awaiting announcement that the "Fra's" first film story is ready for inspection. Someone who knows told us once that the Sage of East Aurora could not be induced to write for less than one dollar per word. So who will say again that film manufacturers do not pay well for scenarios? We venture a bet that the one referred to cost Brother Selig a pretty penny.

NOTES FROM SAN FRANCISCO.

After the police had prevented the showing of the Jeffries-Johnson fight pictures at the Valencia Theater, Manager Alex. Kaiser obtained an injunction against the Board of Censors and Chief of Police Martin from Judge Sturtevant. The writ is made returnable one week from date and in the meantime the Valencia Theater is doing a S. R. O. business. Upon the decision of the court the future showing of the pictures in California will depend, and also the powers of the Board of Censors to prevent the showing of any picture in the city.

The coolness of Operator Woodruff, of the Oriental Theater, on Dupont street, prevented a serious panic on the night of September 8. The theater was packed with Chinese and tourists when two Suey Sing hatchet men slipped into the seat behind Sing Jow of the On Yick Tong and shot him in the back, he falling dead in the aisle. The house was thrown into an uproar and Operator Woodruff immediately threw on the house lights and ordered the exits opened, thus preventing the frightened Chinese from crowding over the seats.

The Moving Picture Operators' Union paraded on Labor Day and, doing things in their usual first-class style, won two silver cups—one for the finest float in the parade and one for the union turning out the largest percentage of members.

The Emporium, the largest department store in the city, has been giving a fashion show. A reel of moving pictures and some 400 slides show the latest Paris fashions. Many thousands of women attended during the week and the exhibition was voted a success.

The Edison Company's agency in this city gave a special performance of their picture, "The Man Who Learned," to the County Medical Society and the City Federation of Women's Clubs and obtained many favorable press notices, the ladies of the California Club (who in the past have been noted for their hostility to motion pictures in all forms) being especially favorable to this one.

Work is going ahead on Nessar Brothers' new theater on Castro street. The building is to cost $7,500. Two Power's No. 6 machines will be installed.

The Congregation Beth Israel obtained a permanent injunction against the Premium Theaters Company preventing them from building their new Class A Theater on Fillmore street. This theater was to cost $55,000 and seat 2,000 people. The foundation work was all done and the steel on its way to this city when an ancient ordinance was uncovered which prevents any theater or place of amusement 100 feet from a church. The back of the temple came within 90 feet of the back of the theater. Hence the injunction.

ATLAS DOINGS.

There are moving picture directors who spend days in search for "spots" and situations, while occasionally we hear of one who literally tumbles headlong into just what he wants, without effort. Director Golden of the Atlas Company is one of the latter variety. One day Golden required a scene representing the exterior of a constable's office. He had arranged for the location, but upon arrival at the place, found the office closed, the officer evidently being away for the time being. Just next door, there was a magistrate's office and, nothing daunted, Golden instructed his people to go through the scene wanted, and the camera man completed his work before anyone in the office in question awoke to the fact. Later on, the picture was shown on a screen. A portion of the story told about a cruel officer of the law who ejected a poor widow and her starving children from their tenement home because the rent was due and unpaid. The magistrate was later invited to see the film, and when he saw the reproduction of his own office flash on the screen, with his name on the windows, denoting, in the story, the cruel man who dispossessed a poor widow, he was astounded. Fortunately, the magistrate took the matter as a joke.

Neatly framed titles is an innovation seen in the latest Great Northern releases. American manufacturers have always led in the taste shown in titles and some of them are really artistic. For ingenuity and artistic originality the Vitagraph film titles and sub-titles are most appropriate and tasteful in design. In some cases they are ornamented with natural flowers and plants and so well arranged they look as though nature had entwined itself in the completeness and harmony of the work. Dissolving, moving and unfolding effects are employed, as seen in "The Love of Chrysanthemum," all of which add very largely to the interest of, without interfering with, the picture.

Scene from "Engineer's Sweetheart" (Kalem).

THE ENGINEER'S SWEETHEART (Kalem).

The above scene is from a Kalem picture that is something out of the ordinary. "Rather expensive props," we remarked to Mr. Sam Long, referring to the engine shown in the picture. "Yes," he replied, "in this particular case we owned that particular railroad branch while the picture was being rehearsed and taken, and all other traffic on the road was held up. They may talk of expensive productions on the living stage, but what are they but stucco and paint and canvas. In the motion picture drama we give the real thing, whether it be a train of cars, a gold mine, a millionaire's yacht or his palace."

Yes, realism stamps the efforts of the motion picture producers of to-day. And they search for their scenes far and near. Mr. Long recently made a trip through Yellowstone Park and the great Northwest. Mr. Frank J. Marion has just returned from the wilds of Canada, where he says he was fishing and of course caught the largest trout of the season. But we opine that Kalem producers will follow up the trail and Kalem dramas and Indian stories will shortly appear, made in the natural settings selected by the two heads of the firm.

DR. JEKYLL AND MR. HYDE (Great Northern).

All of our preconceived notions of how this drama should be done in moving pictures were set aside very gently, as we witnessed, one day this week, the film production of "Dr. Jekyll and Mr. Hyde" by the Great Northern Film Company.

Very naturally this play suggests to the mind all that is morbid and gruesome, which is a thing picture makers have been trying to keep away from, and it is pleasing, if not actually amusing, to note the manner in which the Great Northern Film Company have sidestepped all the unpleasantness that might be expected under the circumstances. In such a subject as "Dr. Jekyll and Mr. Hyde" one expects crime, and at least one murder in the natural course of the story. On our way to the exhibition we expected to witness several murders by the jovial Mr. Hyde, but we were agreeably surprised to notice the clever way in which the producer of this film managed to dispose of actual crime by his powers of suggestion.

To give the producer full credit for being a sugar-coater of crime, etc., we must mention at the outset, the originality of his idea in making this well-known story represent a dream. In the first scene we have Dr. Jekyll in his laboratory demonstrating to a number of friends a fluid that he hopes to perfect into a potion for revealing the hidden baser nature of man. As we all know from the story, Dr. Jekyll never entertained any party of friends in his laboratory; his concoction was a profound secret known only to himself. We were therefore puzzled at the outset about these visitors in the laboratory; but later on we saw the point, for after demonstrating the fluid, they left him alone and he soon fell asleep in his chair and had this wonderful dream of himself as Mr. Hyde and at the finish he woke up to find it was all a dream, which to our mind is a very ingenious way of putting this drama before the young people and the various "Boards of Censorship." In other words, everything comes out right in the end, and as we see the good doctor embrace his devoted lady love and greet his good friends, we are inclined to think that Robert Louis Stevenson might just as well have done the same thing without hurting his story.

We do not wish to compare the production with that of another firm that did it two years ago, for two years in the matter of picture making is a big handicap when it comes to comparison, especially with American film. The technical qualities of this particular film are quite above criticism. The light is perfect, the detail sharp and clear, the picture has a surprising depth for studio work, and the hand of the artist is visible at all times. The characters are entirely natural. Even Mr. Hyde himself is not so overdrawn that he becomes an impossibility. One can readily imagine the splendid opportunities moving pictures give for the well-known transformation of Dr. Jekyll into Mr. Hyde, and we may say that none of these opportunities have been lost in this picture.

The picture is very true to the story; that is, it follows more the actual book story than the play itself. This is better for the moving picture, as it enables one better to see the inward struggles of Dr. Jekyll against his baser nature. We see more of the life of Dr. Jekyll as it went on between his laboratory and his study, which were separated only by a door, but which was so different on the different sides of the door. In this film we are brought considerably closer to the author's own version than the stage play has ever come. We think it is quite the best representation of "Dr. Jekyll and Mr. Hyde" that we have ever seen, either in moving pictures or on the stage.

David Horsley, the Nestor of American independent film manufacturers, is seriously considering opening up in England, where the Nestor films are meeting with general approval. The ever increasing sales of these films, together with their modest popularity in other parts of the old world, may ultimately cause Mr. Horsley to enter the field there.

EDISON PROJECTING KINETOSCOPES AND FILMS AT BOSTON MECHANICS' EXPOSITION.

An Elaborate and Attractive Display.

At the Boston Mechanics' Exposition, to be held in Mechanics' Building, Boston, Mass., beginning October 3 and running to the 29th, is a big display of Edison Laboratory products. It will not only eclipse any display of its kind ever shown at an industrial exhibit, but it will surpass in size, completeness, novelty and attractiveness of arrangement all other exhibits of the exposition. The exclusive privilege to exhibit the products of the Edison Laboratories, Edison Kinetoscopes, films and accessories, Edison phonographs and records, Edison storage and primary batteries, and Bates automatic numbering machines, was secured early in the present year, and they succeeded in contracting for the choicest and largest space in the Mechanics' Building—the stage of Grand Hall, the largest of the eight halls in the building, with a seating capacity of 10,000. On this mammoth stage, 80 feet long by 40 feet deep, which dominates the entire hall and can be seen from any one of the 2,500 seats in the gallery, the marvels of the Edison Laboratories will be shown to the best possible advantage.

The entire stage will be enclosed by means of an ornamental front with plate glass windows and ends in the manner illustrated in the accompanying cut, which was made from a pen-and-ink sketch and gives but a faint idea of the attractiveness of the scheme. The enclosed floor space immediately in front of the stage has also been reserved and it is in this space that a complete line of Edison Kinetoscopes and accessories will be exhibited.

Over the main stairway to the stage an oil painting of Thomas A. Edison, 25 by 30 inches, the work of a noted Boston artist, will meet the gaze of visitors to the exposition. This entrance will be used for admission only, the two side entrances being reserved for purposes of exit.

Above this main entrance and cleverly concealed in the decorative scheme will be placed a fireproof operator's booth, from which Edison motion pictures will be projected upon a screen at the rear of the stage. The stage, which will accommodate 600 persons, will be transformed into a pretty theater for this purpose, and seats will be provided for the accommodation of the Edison Company's guests. Light will be obtained from an enormous incandescent cluster suspended from the ceiling, and a special ventilation apparatus will be placed in the dome of the stage. Shows will be given at regular intervals daily and will no doubt help to make the Edison exhibit the most popular and frequented point of interest in the exposition.

A platform 28 inches wide and 3 inches high will run around the wall spaces of the stage and back of the plate glass windows and front, upon which the various Edison products will be displayed and demonstrated. A large sum of money is being expended on both the exterior and interior equipment and decoration of the stage, which, when completed, will be the envy of the other exhibitors at the exposition.

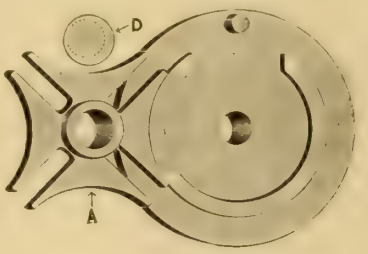
The attendance at this exposition for the past five years has averaged 25,000 daily, more than half a million during the entire exhibit, and these figures are expected to be exceeded this year, as all the roads running into Boston have made especially low excursion rates during the exposition.

Sales Manager John Pelzer will be in immediate charge of the Edison Manufacturing Company exhibit.

LAVEZZI'S SUCCESS.

"This machine is equipped with Lavezzi's Improved Star and Cam." That's the way A. G. Rider, manager of the Lincoln Park Theater, Chicago, advertises in his theater, since Lavezzi has solved the "hooked tooth film and star destroying problem" for the exhibitor. This is only one of the large number of testimonials and letters which Lavezzi has received from every State in the Union, from New York to Texas.

After running sprockets on a machine a few months, hooks begin to form on the side of the teeth where the film bears. These hooks form more on the intermittent, and as the film is fed along, it gets a jerk as it leaves the teeth, which cracks the film between the perforations, spoiling a good film in a very short time. As these hooks do not wear even, the star and pin wheel are also ruined, and a flickering, blurred picture is the result. Lavezzi's improvement, is to supply these teeth at such a reduced cost that all managers may have new teeth on their sprockets all the time, and cost no more than supplying the ordinary sprocket, which is a curse when allowed to run until worn out. Mr. Lavezzi has applied for a patent on his improvement, which should interest everyone who is trying to encourage the betterment of the moving picture business.



The accompanying illustration and explanation shows the most important part of the improvement:

A—Ground on all sides.

B—Eccentric pin.

C—Is hardened and pressed into recess, afterwards being ground, making the entire movement more massive and durable, working similar to the jewels of a watch.

Lavezzi's latest complete combination comprised of ground star, hardened and ground cam band in pin wheel, star arbor, and light improved intermittent sprocket, all ready to be put in Edison, Power's, or Motiograph machines.

ANOTHER NEW INDEPENDENT MANUFACTURER.

The Revier Motion Picture Company is the name of a new concern located in Salt Lake City for the purpose of manufacturing moving picture films. The factory, now nearing completion, is located on a tract of land comprising about fifteen acres in the southeastern part of the city. A studio 90 x 60 feet has been built in the factory, fitted with full glass top and walls that are removable; this studio is so constructed as to allow of handling with ease anything necessary for big productions. The dark room consists of a building 80 x 35 feet, equipped with the necessary appliances for the manufacture of 20,000 feet of film daily. Everything to make their plant and product up-to-date has been purchased by the Revier Company. The members of the producing company are the best that money can procure, and experienced artists have been brought over from France to appear exclusively in Revier film plays. Salt Lake Valley was selected because of the abundance of natural scenery. In this locality every conceivable picture can be taken that requires for its setting natural scenery. We are anxiously awaiting the release of a film taken in the land of Brigham Young.

To Mr. Eugene Bernstein, the renowned Russian pianoforte soloist, I take off my hat. He demonstrated to me the other day that it is practicable for a musician of the highest eminence to enter so thoroughly into the action that takes place on the moving picture screen, that he can sit at his piano by the hour at a stretch and interpret on the instrument all the action portrayed, all the emotions exhibited on the screen, and in such a masterly manner that the effect on the minds and emotions of the audience shall be perfect in its synchronism of musical expression and photographic movement. One of these days, when the moving picture reaches its apotheosis we shall have, besides the picture **per se**, sound and music working in synchronous harmony.

* * *

Of course, I did not hear Bernstein playing to pictures. No! No! But I would like to. A magnificent instrumentalist and an intuitive artist, I would like him at the piano when, let us say, a Pathe French drama, a Biograph comedy, or a Gaumont pastoral is being shown on the screen. My word! How Bernstein would make us feel the sentiment, the emotions, the actions that are being shown in the picture. It is men of the type of the eminent pianoforte soloist that we want at the piano in moving picture houses—if we could get them. I myself would like to have Caruso come and sing to me in my apartment at night. But I could not afford Enrico any more, I suppose, than the ordinary moving picture theater could afford Eugene Bernstein. Eminence deserves its reward. Look at me! I'm eminent, and see how well I look on eminence. It is a fine thing, believe me.

* * *

Of course I heard Bernstein at the production of "L'Enfant Prodigue" at the Liberty Theater, New York City, on Friday, September 9. "The Prodigal Son," to give it its English title, is, we all know by this, a play without words. As the reader already has been told, it is a French version of the Biblical legend. The play is acted and not spoken. It is also needless to point out that Mme. Pilar-Morin is the "Prodigal Son." Nellie Grant, Regina Weil, J. R. Ardizone, H. Scarborough and J. Kilgoor were in the cast of this famous play, which last week achieved a great triumph before one of the most critical and appreciative audiences ever gathered together in a New York theater. It is enough to say that Pilar-Morin had twenty-eight curtain calls; that there were volumes of applause, heaps of flowers and all the other gratifying marks of popularity. In short, the production was a huge success.

* * *

I was so absorbed in the story that I had no time to look around the large house, but I am told that there were many moving picture actors and actresses present, studying the silent acting on the stage. This is as it should be. Other opportunities of doing so will recur, because I understand that "L'Enfant Prodigue" is to find a fixed place in the regular New York theatrical bill. It will be seen in the country in other large cities during the year. Probably it will go on a world tour. It deserves to, for it is a classic. It seemed last Saturday morning that the New York daily newspapers competed with one another in their laudatory writings over a discovery made by the Moving Picture World many months ago, namely, that Mme. Pilar-Morin was the most renowned pantomimist in the world and that "L'Enfant Prodigue" was the greatest silent play in existence. Dear brethren of the New York press, we, of the Moving Picture World, knew this all along!!

* * *

Aside of the fact that I had a delightful afternoon's entertainment, my interest in the performance consisted of a demonstration of the perfect manner in which voiceless acting could be presented to the public, and then of the equally perfect manner in which instrumental music could supplement the acting. It was a perfect conjunction of action and illustrated music. This is what we all want to see in a moving picture theater. Time after time there have been printed in this paper articles urging the necessity of suiting the music to the picture. But how often is this done in a moving picture theater? Very, very seldom.

* * *

Some of the music served up in moving picture theaters is ludicrous, having no regard to the subjects which are being thrown on the screen. It is not long ago since I witnessed a religious picture to which dance music was played. Then there was the Vitagraph "Elektra." "Elektra" is, in all conscience, a tragic enough theme. But what is to be said of the intelligence of a pianist or the manager who would accompany such a picture with music such as you might hear in a Broadway musical comedy house? The thing, of course, is absurd.

* * *

The picture will never be presented to the public in its highest development unless, like "L'Enfant Prodigue," it has suitable music accompanying every action, every movement, every emotion. To my mind it is better to have no music at all with these pictures than to have unsuitable music. Best of all, however, would it be for moving picture managers, exhibitors and musicians all over the country to profit by the lesson that I am endeavoring to convey this week, namely, that if it is possible to accompany a three-act silent play with perfect illustrative music all the afternoon, it is equally possible to treat individual pictures in a similar manner.

* * *

I shall never forget my last Friday afternoon's experiences. I hope that they may be duplicated in other forms in moving picture theaters of the future. I sat quite near the pianist and quite near enough to the stage to watch every gesture of the actors and actresses. I hardly knew which to admire most: the perfect art of the performers on the stage, or the readiness with which Bernstein anticipated what was coming next and the faultless manner in which he extracted Wormser's beautiful music from the instrument in front of him. The performers on the stage did not talk. All the talking was done by the piano under Bernstein's masterly hands. In all my moving picture experiences I have never had a more delightful, satisfying and satisfactory entertainment.

THE PICTURE IN THE SCHOOL.

Several members of the Board of Education have under consideration the adoption of moving pictures to teach geography in the public schools. The stereopticon lanterns are already used in many of the schools and are considered successful.

"It is only a question of time when we will be using moving pictures in our schools to teach such subjects as geography and history," says Dr. Charles Kuhn, president of the Board of Education and head of the Detroit Child Study Commission.

"We already have many of the schools equipped with stereopticon lanterns and we have a collection of slides that will rank with any in the country.

"It is much easier to impress a thing on a child's mind by letting him see it than it is by reading it to him or having him read it. We have found in the several terms in which we have used the lanterns to teach geography that the subject becomes more real to the pupil and he becomes more interested in it than formerly. The moving picture is but a development of the stereopticon and I think will be even more efficient as an instructor than the stationary views.

"Another valuable use that may be made of the lanterns already in the schools is in connection with the social settlement work in various parts of the city. If a few public-spirited men who are capable of doing it would offer to give a lecture in connection with the pictures one night a week and if someone else would donate some music the poorer people would not find it necessary to patronize the cheap theaters, especially the young people. I intend to do what I can along that line myself this season."—Detroit "Journal."

"Alice in Wonderland" (Edison).—The many thousands who have wandered through Wonderland with Alice and have shared her strange and humorous adventures, will be pleased to see this film. Not only is it a remarkably good bit of mechanical work, but the dramatic features are developed so they seem even more surprising than they do in the book. It is one thing to read a story of wonderful adventures. It is quite another to have these same adventures re-enacted before one and all the salient points illustrated by adequate pictorial work. The Edison Company has been happy in its staging, its actors and in the mechanical work. For instance, the scenes where Alice shrinks are remarkably well done. It is a clever bit of work to reproduce that illusion so graphically. Then, too, there are all the old friends, beginning with the rabbit that had a waistcoat with a pocket and a watch to put in the pocket; the March hare and his entertaining friend, the hatter and the dormouse. They are all shown, and the curious way the hare has of doing things is reproduced so one may see exactly how such strange ways of living would look. Indeed, the main features of the story are brought out so plainly that they cannot be mistaken. The many thousands who have read the story, either when they were children or since, will appreciate the enterprise which prompted such an excellent production. This film should run more than a day. It is worthy a week's showing at the best houses.

"Lucy at Boarding School" (Pathe).—The story of a boarding school escapade which perhaps might just as well not have been told. It is true that these are only stories, yet there are suggestions which might be injurious to weak minds. In this escapade the offender is shown smoking cigarettes which are surreptitiously introduced. To be sure she is discovered and punished, but the effect of the example and the suggestion is there just the same. No punishment can ever efface the influence of that. The one who followed it might feel certain that she would not be discovered and would, therefore, escape punishment.

"The Belgian Army" (Pathe).—An excellent illustration of some of the principal features of Belgian army life. The picture gives an adequate notion of what the army is like and offers some good views of barracks, parades and other features connected with the military establishment. The army consists of about 48,000 men, which can be swelled to 160,000 on a war footing, and the picture here offered shows how effectively it is armed and drilled.

"The Cowpuncher's Sweetheart" (Kalem).—A Western story, the principal feature of which is some daredevil riding performed by real cowboys and real Indians. A girl is stolen and carried away by the Indians, or an Indian, in this picture. Of course, she is rescued and dire punishment is meted out to the Indians, but all the same the disagreeable feature of carrying away a girl is reproduced in this picture. If such a part of the drama could be suggested rather than depicted, it would be much better. The actual occurrence is very disagreeable and much too suggestive to warrant its continuance. To indicate that the girl has disappeared is usually sufficient. The imagination will supply the necessary details.

"How She Won Him" (Vitagraph).—A somewhat melodramatic story of how a rich girl donned working clothes and entered a working girl's place to win the man she loved, a poor young fellow who was too proud to ask her to continue the engagement which had existed before he lost his fortune. Of course, she won him. How else should the story come out? And then she surprises him by explaining that she is the owner of the business which employs him. Such stories are always pleasing. There is a pleasurable thrill accompanies the working out of such a plot. And apparently one never tires of them. They always bring applause. Sometimes they will do this when more meritorious pictures are watched in absolute silence. The drama is worked out with care by the capable Vitagraph company and the picture is satisfactory.

"Little Angels of Luck" (Biograph).—The child is omnipresent. Even magnates with their millions are not proof against them, and while this film is in no sense a true story, it represents what happens when children undertake to set crooked things straight. These two little ones insist upon seeing the president of the trust that ruined their father. The loss of the money was not what worried them, but they couldn't quite understand why their father was so indifferent to them. So when they found out they decided to take matters into their own hands and settle them, which they did in satisfactory fashion. Usually the child wins, and in this instance, while it may seem much overdrawn, it is merely another graphic illustration of the fact which everyone understands is true. When they bear home the letter from the trust president the consternation may be imagined. It is useless to undertake to describe anything like this. The heart interest is all through the film, and in these times anything, even a child, that gets the better of a trust, is a hero.

"Matilda's Winning Ways" (Lubin).—A characteristic comedy, representing what happened to an unfortunate masher who thought to win a former teacher by becoming a boy and attending her school. Her fiance takes her away, leaving a substitute. She discovers the possibility of becoming possessed of a real man, runs an exciting race with him, drives him into the water and then claims the life she saves. There is a combination of incidents which maintain interest at a high pitch throughout. It is acted with all the snap and dash for which the Lubin players have an established reputation and it is funny enough not to become dull.

"Baseball, That's All" (Melies).—If every fan encountered one-half of the difficulties which beset this unfortunate individual, the ball parks would present a deserted appearance. He was an enthusiast and brought a good deal of the trouble on himself, but perhaps that was no excuse for his employer firing him. When, however, his wife reasoned the case during the night with the emphasis of a pitcher of cold water, he becomes amenable to reason and decides that he will never again indulge. The exaggeration is humorous, of course, though the destruction which follows some of the antics of the characters seems scarcely warranted; there is nothing funny in destruction. The peculiarities of baseball fans are well known and this film has gathered the worst of them into one picture and presents them quite as much as a warning, perhaps, as a means for exciting laughter.

"Jim, the Ranchman" (Selig).—A Western rural story of merit, presenting numerous ranch views and offering a number of thrilling situations to maintain the interest. Like all the Selig work of this character this picture ranks high. The acting is well done. The mechanical work is as good as the best, and a careful attention to details does not inflict upon the audience features which are untrue to the life they are supposed to represent and illustrate. As a Western picture in a flood of that sort of work this one will attract favorable attention.

"A Mohawk's Way" (Biograph).—In so far as the peculiar characteristics which control Indians and mark their actions are interesting, this film is interesting. In some scenes it possesses something approaching a Cooper flavor. In others it falls below this standard. It emphasizes the characteristic which declares that the Indian's memory of friend or foe is equally strong. Further, it depicts very graphically how easy it is for the savage mind, which grasps only what it sees, to fall into the error of fetish, or charm, worship. The doctor here received no more than he deserved. Such unnecessary abuse and insults as he heaped upon the Indians quite deserved the punishment which was meted out to him.

"The Greenhorn and the Girl" (Lubin).—He was a greenhorn. Not the slightest doubt of that will exist after one sees the film; but he played the game well, and he got the girl. Perhaps had the boys suspected it was the boss' pretty niece, and not the old maid sister, he would have had rivals. But before they awoke to the fact the engagement was announced and the last chance had disappeared. One is ready to agree that the greenhorn was not as green as he looked. Anyhow, he won the prize they all wanted, and that rather disproves the stigma of greenhorn to which he was subjected.

"A Good Glue" (Pathe).—A picture which offers a new humorous conception of a great invention. This time it is a glue, and everybody gets stuck up. The congregation of the victims, each adhering to some cumbrous article, is very funny. But the unfortunate inventor gets his punishment when they are freed and stuck him above the door of his own house.

"Hunting the Panther" (Pathe).—A scenic film illustrating the methods utilized in hunting this dangerous beast. Probably almost everyone would much prefer to let George do it. But that is no reason why the film shouldn't be enjoyed as an instructive and interesting piece of work. It is safe to assume, however, that seeing this film will scarcely create any especial desire for emulation, no matter how morbid the mind of the individual may be.

"A Little Boy" (Selig).—Whether the cause for the mental distress in the grown man which made his mother's soothing so sweet is or is not common, the fact remains that in this instance, at least, the infidelity of the young wife was sufficient. And, after all, who else but the mother can soothe the fevered brain and calm the rising passions. Who but the mother that kissed away the tears when the little boy's heart was broken can smooth out the tangles of the grown man when his heart is broken? Selig has done well to produce a film of this type. It preaches a sermon upon the strength of the mother-love that ought to exert an influence upon everyone who sees it. It clearly, though simply, illustrates the power of the mother love and the great influence which flows from it through the lives of all.

"An Indian Girl's Awakening" (Essanay).—It is difficult to say whether one likes this picture or not. Some features of it are intensely dramatic. And perhaps when the white man's purpose in releasing the unfortunate girl from her purchaser is clearly understood it makes the picture seem better. Clearly he was not to blame because she became infatuated with him, and he did all he could to cure the infatuation by sending her away each time she followed him. Nevertheless, he could be nothing else but grateful when she saved his life. It is a complication of troubles, each one of which arouses the emotions. The poor girl's grief when she discovers that he has a wife is pathetic. The acting is particularly good in this and the photographer has performed his part to perfection. It makes a satisfactory picture and its representation of how women are bartered among the Indians is sufficient to arouse one's sympathies.

"The Appeal of the Prairie" (Pathe).—Education cannot overcome the influence of generations of breeding, and one is not surprised to see this educated Indian leave the civilization of the East and depart for his home in the Far West when he is thwarted in his desire for the hand of the daughter of the bank president for whom he works. The picture contains this important message: It tells graphically and convincingly the oft repeated story that it is impossible to overcome the tendencies of a race excepting through generations of training. The pictorial work is excellent and some of the scenes are particularly good, representing life and scenery in the West in a way that is not often seen. The dramatic features are also well developed and the story itself is told with discretion and sympathy. The picture of the lone plains is striking and affords a good impression of how they really look. The remainder of the scenery is quite as true to nature.

"The Great Secret" (Edison).—A lively story of an American woman who went abroad seeking the latest models of French corsets and was suspected of being a spy obtaining knowledge of the French military establishment. One of the three men sent to watch her falls in love with her and an interesting complication follows. He almost loses her, but ultimately she relents and accepts him. Perhaps the principal interest in this film is in the fact that its action is almost wholly on board an ocean liner. It gives numerous interesting scenes which represent what goes on on shipboard on the way across the ocean. The love story adds a bit of heart interest which helps hold the attention. The denouement is good where the woman shows her drawings and they prove to be only illustrations of corsets. The consternation of the officers is laughable. Withal it is a good film, and the novelty of illustrating an ocean liner adds to the attractiveness of the picture.

"A Powerful Voice" (Gaumont).—Purporting to reproduce the scenes which ensue when a sweet-voiced man exercises his unusual gift. All things bow subservient to his will, even waiters performing extra service for him. One may understand that buildings could be moved, but the voice that can move a waiter must be powerful indeed.

"An Easy Winner" (Gaumont).—A picture of a duel that is different. It is over a girl. Most duels are; but one of the so-called gentlemen is a coward and hires a substitute. The latter disguises himself to resemble the coward, and wins. But when the girl appears to congratulate him he throws off his disguise and still keeps the girl. Here is something new in duels and if it were general would discourage that type of fighting. The code has about disappeared, but it would have helped in the banishment if such absurdities could have been so graphically presented years ago.

"The Three of Them" (Vitagraph).—A story that will appeal to the heart. It tells of a childless couple and how their longing was satisfied. It is safe to say that there will be few dry eyes in the house where the film is shown. Moreover, it gives the lie to many who complain that children are nuisances. It is well that the yearnings of this couple were satisfied. The picture will go far and carry its message to distant points, and in each place it will spread this gospel of the love of children and will tell what it is to long for them and not have them.

"The Sepoy's Wife" (Vitagraph).—A drama based upon the facts of the Sepoy uprising in India in 1859, and the march of the Scotch Highlanders to the relief of Lucknow. The play is magnificently staged, and the scenes seem to be accurately reproduced. Some of the fighting is altogether too realistic for comfort. The scenes when the fight with the garrison is in progress are about as real as one cares to see on the screen or anywhere else. The Sepoy's wife is a well developed, well played character. Perhaps the English doctor represents a type that really had much to do with that uprising and were indirectly responsible for much of the disturbance of those times. A picture like this often sets one thinking and considering the various impressions and influences which flow from the action of certain men, or a certain type of men. And not infrequently such disturbances are fostered by the arrogant appearance or actions of those in authority.

INDEPENDENT.

"A True Indian Brave" (Bison).—A frontier picture presenting scenes which might easily have occurred in very many places. The most attractive feature of this one is where the Indian and the maiden escape from the hands of the men who would have lynched them. Of course it was all right for white men to insult an Indian girl. What right had an Indian girl to have any feeling about such things anyhow? But when she defended herself, assisted by her lover, then there was trouble and the whole settlement turned out to lynch them. Fortunately they escaped. Perhaps the producer unwittingly gave a truer picture than he intended. He may have shown why some of the difficulties between the whites and Indians began. The scene affords opportunity for the imagination to perform its part and the conclusions will not be wholly flattering to the white men.

"The Doctor's Carriage" (Thanhouser).—A pathetic story of how a blind girl was cured because her sister hid in a doctor's carriage and presented the case to him so graphically that he attended to it. Then after the cure he married the girl. That is about all there is to the story and yet it touches the sympathies because the little sister insists that if she is allowed to visit the doctor he will do something, even though they are poor and friendless. And because her trustfulness was rewarded one feels as though humanity need not yet be given up as hopeless. The really warm hearts in any community are numerous. When occasion demands they respond, as the eminent doctor did in this instance. Such films are helpful because they make nearly despairing men sometimes hopeful, and as long as hope lasts there is opportunity for achievement.

"An Athletic Instructor" (Defender).—A bit of comedy showing what happened to a man who knew nothing about fistic encounters and had the temerity to butt in as an instructor in an athletic club. What the members did to him in fun would have supplied instruction for many an individual for a long time to come.

"The Cowboy's Courtship" (Defender).—It is one thing to lasso a wild steer. It is another to ride a bucking broncho. Both require a certain spirit of daring and a skill which comes with long familiarity with both creatures. A cowboy might do both successfully and still be conquered when a woman entered the case. This one was no exception, but he conceived the brilliant plan of conducting his courtship by book, and succeeded admirably until some of his fellows stole the book, leaving him gaping and mute just at the juncture when he needed his eloquence most. It is a humorous situation and will appeal to whoever has been similarly placed. The thousand or two hands, and the

too many of other things, excepting words, are plainly indicated. But like many another woman she came to his rescue, and if they don't tell of it no one will ever know that she proposed to him. It is a racy bit of work and deserves the applause it gets.

"The Minister's Speech" (Film d'Art).—This speaker came near failing because his enthusiastic son utilized his manuscript for a cocked hat for his hobby horse. He discovers when he begins his remarks that his speech is missing; he rushes precipitately home, finds it and returns to the hall in time to deliver it and receive unbounded glory as his reward. It represents how such an insignificant thing as a child's hobby horse nearly ruined a great address.

"The Conscience of a Child" (Film d'Art).—The influence of a child upon a thief is well represented in this film. The simple trustfulness of a little girl not only caused a thief to return the articles he had stolen from her parents, but aroused in him a determination to lead a better life, and it is to be supposed that he did so. The feature of the film is the acting of the child.

"A Sister's Sacrifice" (Imp).—This film is different. Many of the Imp films have been. The girl is to make a sacrifice by marrying an old man who agrees to help her brother out of certain financial difficulties. Meanwhile the old man's son appears and the girl and he fall in love. Somehow the brother finds out that the girl is about to make a sacrifice, but is quite relieved to learn that youth has been given to youth in the world-old way and that there is no sacrifice about it. The story is good, well told, and the subject is made vastly interesting by its quite unexpected denouement.

"Ma-in-Law as a Statue" (Lux).—By an exercise of hypnotism she is transfixed and is placed in the position of a statue which has been broken. The daughter faints, but a douche of cold water brings back mother and daughter as well; then they all proceed on their way together after the angry mother-in-law had done some fighting to repay those responsible for her undignified predicament. A variation of the old joke that makes it seem at least partially new. Maybe if they could always be hypnotized there would be less difficulty, or fancied difficulty, with them.

"The Bobby's Dream" (Lux).—It was only a dream, but it scared the policeman so he determined never to do the same thing over. It was, of course, decidedly unpleasant to be frightened at such simple occurrences, but then he was off duty and didn't understand these features of every-day life. His bravery was enclosed in his uniform. It is not a bad film and supplies opportunity for a good laugh.

"Between Duty and Honor" (Eclair).—One of those films representing the exaggerated notion of honor which obtained during duelling days. This film is sensible in one thing—it represents both men as killed. Such pictures have little meaning in this country, where duelling was banished by the force of public opinion years ago. They do comparatively little harm where both men are killed, as in this instance, because that destroys the glamor of the bravado which goes with a duel, but nevertheless the screen would not be weaker if such films were left out of the programs.

"The Two Daughters" (Imp).—Hearts often grow cold under the influence of wealth, not through intention, but because it is hard for weak human nature to withstand the influences which surround the wealthy. They are apt to crush, if not entirely obliterate, the warmer and tenderer human impulses. The influence of gold is here represented by contrasting the lives of two daughters, one with gold and one without. Happily the cold heart is again warmed and the light of love burns brightly in a reunited family. A dramatic picture, strong in its simple presentation of a domestic condition far too frequent in every-day life.

"Captured by Wireless" (Yankee).—This is Dr. Crippen's case on the films. Its interest lies in its illustration of the fact that wireless telegraphy makes the escape of criminals more difficult than ever before. The criminals themselves do not matter so much. They are unpleasant incidents in the great drama of life. But as each succeeding triumph of civilization makes it more and more difficult for criminals to escape the consequences of their wrongdoing, wireless has proved an invaluable ally. Upon this fact depends the value of this picture.

"Robinson Crusoe" (Great Northern).—In more ways than one this picture is praiseworthy. For example, it would hardly be supposed that tropical scenery could be reproduced in Denmark with such fidelity. Yet there it is and its success is as certain as though it was actually made among the jungles it is supposed to represent. And there is Robinson Crusoe, the friend of every boy who ever read a story, as fresh and perennial as when he first began. There is Friday, too, and other features of the story followed as closely as the great condensation required permits. The producer has done well in placing this upon the films. He has selected those scenes and incidents which form such a considerable part of the story, the pivotal scenes, one may say, and has depicted them with fidelity to the original. The result is an excellent reproduction of the story and a faithful adherence to the traditions with which every boy is familiar. The picture must prove popular. It couldn't well do otherwise. It is worked out with care, with close attention to the details, and represents the best in this sort of work. It was almost an inspiration to reproduce this. It will prove popular with everyone familiar with the story.

"For the Girl's Sake" (Powers).—A story of love and duty, in which love conquers and to save a girl from shame a man allows a much-wanted prisoner to escape. The sheriff, who is in love with the girl, and the prisoner was her own father, agrees with the man who allowed him to escape. It is a heart story, but there is no struggle about justice and love conflicting. The man decides what to do and does it. The father and daughter do not recognize each other.

"The Telltale Perfume" (Powers).—A rather startling picture, dealing with the scheme of a spy to obtain possession of important papers. The scene is laid in Cuba, and a handsome adventuress is the main figure in the drama. Her scheme fails, however, because of a peculiar perfume which tells plainly enough who it was that took the papers from the box. It is a surprising denouement when the major appears just as the papers are to be handed over to the spy.

"A Day of Pleasure" (Powers).—Perhaps this is an exaggerated presentation of a picnic, yet probably a good many who see it will recall one or more similar experiences. Maybe no one had them all, but dogs have chased picknickers, boys have fallen from trees and boats have tipped over. The Jarr family was seriously jarred by having all these things happen, and then to make the situation still worse a tramp appears and disposes of the lunch, and when Pa Jarr remonstrates he makes it extremely interesting for the whole Jarr family.

"Tangled Lives" (Thanhouser).—A dramatic recital of what might occur, provided circumstances were propitious, or otherwise, as the case might be. The tangle in these lives becomes so complicated that only the death of the one chiefly responsible for it can untie the twists which make themselves so conspicuous. Fortunately the innocent woman is spared the horror of her former husband's death, while her lover can at last feel sure that she really belongs to him. It is a graphic illustration of conditions which might arise at almost any time, and develops an intensely dramatic story as it proceeds.

"DIXIE," A DOWN-SOUTH DRAMA (Imp).

Perhaps it may have been because it was "Imp" night that the waiting line in front of the Fourteenth Street Theater extended down the street farther than usual. I'll bet there are times when Bert Rosenquest wishes his roomy theater was twice as big. But then he would be wanting an "Imp" every night. He certainly would if they were all like "Dixie." And "Dixie" is an Imp film. It was the piece de resistance of the evening. From the time that the clever curtain effect announced the title until the Imp tailpiece faded from the screen the audience was all eyes and ears—eyes for the well-acted and stirring scenes and ears for the appropriate music. "Dixie" is a war drama and the pianist softly played patriotic airs and the drummer cleverly simulated the sounds of the battle scenes. And they were good scenes, probably the biggest and most successful thing yet staged by the Imp people.

A novel and very attractive feature of this film is that the sub-titles are composed of bars of music with the words of the song "Dixieland." Probably in some theaters the audience will join in singing these verses. It should be encouraged. But we at the Fourteenth Street Theater were treated to something better. A mixed quartette behind the screen did the singing and did it well. We in the audience simply applauded.

Tell me, why is it that a film that receives unusual applause is not repeated, when a very slight round of applause will bring back some vaudevillian to torture us longer with his wiggly dancing or stale jokes?

"Dixie" was applauded with unusual vigor for a film, and it deserved it, for it is a clever bit of work and the Imp people deserve credit for their originality. A few more of these brilliant ideas, Tom Cochrane, and you will find the new Imp factory as inadequate to turn out the orders as Bert Rosenquest's theater is to contain the crowds.

THE STROLLER.

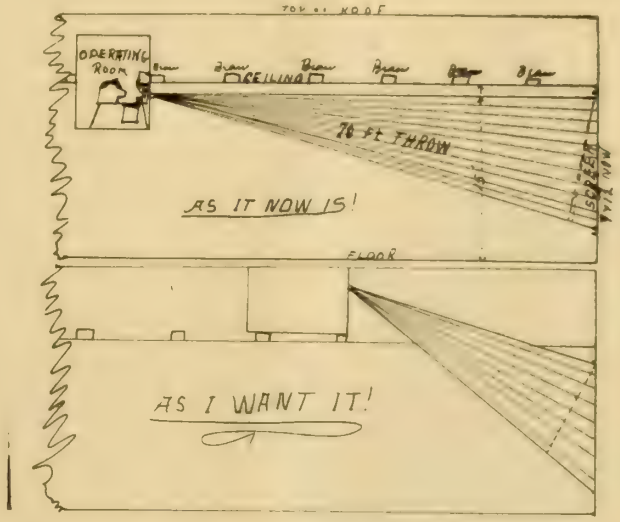
The Optics of the Picture. George M. Pringle, 930 Wabasha, St. Paul, Minn., sends in a communication that will "hold us all for quite a spell," I guess. He writes as follows: "I have been an interested reader of your valuable department and am sometimes amused, but generally benefited. Even though some letters be rather simple they usually show thought and a desire to learn. And now, with your permission, I will break into The Column on the lens question. If I prove to be in the wrong, I shall no doubt be set right; if it chance that I am correct, I shall benefit others. I have a number of catalogues from manufacturers and have seen in letters from others, yourself included, this statement: 'There is an intimate relation between the condensers and the objective which is often disregarded.' Thus far they go, and stop, leaving we poor seekers after knowledge in the position of Mahomet's coffin. I am convinced that the statement as set forth is true and will proceed to give my views on the question. If right, it will help others; if wrong, I cannot learn too much. Washington, D. C.'s little experiment, you notice, upset all the prevailing theories as to lens action. It is generally conceded that the picture is inverted at the point of crossing of the light rays within and between the two factors of the objective. Now, Mr. Richardson, you have been on the road and beyond a doubt have removed the back lens to get a different size picture on a certain throw. You have done this, as have most of the old-timers. **Does this one thing not effectively dispose of the contention that the picture inverts within the objective lens?** If it does not, then let us take it from another angle: If the objective really inverts the picture it will invert reading matter when looked at through it. Take an objective lens, any focus, and look at this letter through it, holding it any distance, and you will find the writing to be right side up with care, either with the back lens, combination in or out. Now take a pair of condenser lenses, in their mounting. Look at this letter through them, first holding the letter close to the lens. The letters appear right side up. Slowly move the letter away from the lens and at about six or seven inches you will find the letters to be reversed! But, going still further, light your machine lamp, put in a slide and you will find it to have been inverted at about the same distance, viz., six or seven inches, long before it reaches the objective. Now you know, friend Richardson, and I know, that with high-class, finely polished condensing lenses, free from imperfections, we get a much better picture than is possible with the ordinary commercial lenses. Of course, there is an intimate relation between the condensers and the objective! They act in a combination, each having distinct duties to perform. In my opinion, you may, to a great extent, disregard the foci of condenser lenses (I use 7½ for all distances), but you **must have the best quality.** In conclusion, my opinion is that the condensers condense the light and invert the picture while the objective enlarges it to proper size. Just at present I am not engaged, but even were I, it would not deter me from appending my name and address, for publication, to anything I write."

Friend Pringle, I certainly appreciate your letter, as I have no doubt will many members of The Column family. I imagine there will be some few hundreds of operators peering through lenses next week. Never was the value of The Column for the interchange of ideas better illustrated. But to get down to business: If you will look back through my writings you will find that I said the E. F. (equivalent focus) of the condenser and the E. F. of the objective should, theoretically, be the same. This is impractical, however. Yes, I have removed the back lens; also I have used a single stereo lens such as the Pathe machine is equipped with; also I have seen an excellent stereo picture projected with a single condensing lens used in place of an objective lens. A series of articles dealing with the optics of projection is in preparation and will appear in this paper, dealing fully with this subject.

* * *

Shorter Throw.—Auburn, N. Y., writes: "We desire your opinion on the following: We have all kinds of room, but the ceiling is only 15 feet high. Above the ceiling the roof arches in a semi-circle nearly 15 feet from ceiling beams to roof in the center. There are large beams running across the room at the ceiling line and I have [illegible] the operating booth situated as per attached sketch; the second sketch showing how I wish to have it if it is feasible. We figure that we can cut out enough beams at the front to allow a throw of 39 feet. We could thus have a 12 x 16 ft. large picture instead of 9 x 12 as at present. Also the picture could be raised higher so that those on back seats on level floor could obtain a better view. Is the scheme feasible and what projection difficulties, if any, would we encounter? Can you answer this privately?"

So far as the building end is concerned I cannot, of course, advise you, Auburn. Cutting out the beams might or might not weaken the building too much. You would not get so good a picture, however, and it would be distorted, the top being narrower than the bottom. A lens giving a 16 foot picture at 30 feet would be **very** short focal length and such lenses usually give poor definition; that is to say, the picture is not sharp.



More than this, you will observe that a line (dotted line) drawn square with the light ray from top edge of the picture is much further from lower edge of picture in lower sketch than in upper. Were the sketches drawn to scale the difference would be even greater. This means that aside from distortion caused by heavy drop on short throw there would likely be some blur due to top of picture being much nearer machine than bottom. I think I would advise, if it be possible, having a competent builder truss the roof up for at least 60 feet, thus allowing you to remove the beams back that far. You could then set the machine up, get an excellent picture and throw it much higher on the wall. Private replies to letters cannot be made unless a fee be enclosed. If I complied with such requests I would not have time to attend to anything else.

* * *

The Right Spirit.—Washington, D. C., writes: "I am a weekly reader of The World and especially devoted to The Column. I am not a bit ashamed to say I took my medicine without a whimper and tried to see if I could not improve my projection. I hardly think any Washington operator should fly off the handle at that two-page slam and the shorter one in The Column, September 3 issue. The thing to do, in my estimation, is improve the work and force the writers to come back in the near future with letters of recommendation instead of criticism.

"I would like to know your idea on the following: There has been considerable complaint that with certain machines in which the intermittent is enclosed in an oil-well, the oil gets out more or less, which is objectionable, of course. I have devised a method of filling the casing with vaseline, or a medium grade of Albany grease. Melt the vaseline or grease and pour it in or else use a syringe (cost 10 cents) and, after melting, squirt it in.

"It is a disgrace the way reels are treated here in Washington. Nine or ten-day subjects are oil-soaked, scratched and misused until they look like thirty-day films. Last evening I had a fifteen-day Independent subject in which were, **by actual count**, 27 mis-frames!"

That is what I call the **right spirit.** There is all kinds of hope for the man who can stand criticism like that—admit the corn and get busy pruning it out. I would like to shake hands with you. I certainly would. As to the vaseline or grease proposition it is good and I would by all means advise operators to take note thereof. Twenty-seven mis-frames in one film is pretty near the limit, I believe. It certainly speaks well (?) for the exchange owning it, which is supposed to inspect and repair every film before it goes out. Such a reel is a rank outrage. It is astonishing that your manager would tolerate such treatment on the part of the exchange.

* * *

Water Rheostat.—St. Joseph, Mo., writes: "I read an article on electricity last week, written by a man who claims to be a consulting electrical engineer as well as a manufacturer of electrical devices. Now of course no one may presume to doubt or question the statements of such an one when he writes on matters electric, therefore I have concluded that in the past I have indulged in dreams which have deluded me into thinking I did things I did not.

"This authority says that water has 6,754,000,000 times as much resistance as has copper and that one cannot use a water rheostat without salt is put in the water to lower its resistance!

"Now I thought I had used a barrel of water without salt for resistance time, time, time and again, but of course I must put all this down to sleep walking or dreams. How about it, Friend Richardson?"

I don't know, St. Joseph, but I believe I have read the same article to which you refer. You are mistaken in supposing that the gentleman said copper has that much more resistance than water. He said (if the article be the same) that a glass tube one-half inch in diameter and 10 feet long, filled with water, would offer that much more resistance to current than would a copper rod one-half inch in diameter and of equal length.

The comparison is both unfair and incorrect. Unfair from the reason that such a condition is not in any way analogous to conditions in a water rheostat, and incorrect from the fact that neither the purity of the copper, the purity of the water, or the temperature of either, is stated, though all these factors would have a direct bearing on the result of comparative resistance test. The statement may be true as applied to chemically pure water and chemically pure copper, I do not know, neither do I care—it being a matter of scientific interest only.

As to the necessity of adding salt to a water rheostat, the writer has used a water rheostat without salt many times, but it usually works better with salt since the water does not get so hot and the light can be controlled better. It must be remembered, in this connection, that no water is chemically pure—ordinary water, I mean. There are always foreign substances sufficient to materially lower the resistance of the water, and if it be very dirty, such as, for instance, Mississippi River water when that stream is in flood, salt would be highly undesirable since it would lower the resistance too much. The gentleman's statement would probably be quite correct as applied to a rheostat of chemically pure water.

* * *

Organization.—Last week, in replying to Boston, I said I would have something to say this week in regard to the Boston union, and unions in general.

The writer is a firm believer in organization and it is organization that rules the business world. The old idea that one cannot be forced to do anything in business was long since exploded. In the affairs of life we practically are "forced" at every turn of the game. We pay excessive meat bills because the meat combination (union) compels us. We pay this, that and the other excess because this, that or the other combination (union) obliges us to do so, even the undertakers' union taking a whack at it after we are dead. No man can "run his own business" to-day. He may imagine he is running it, but let him stop to think and he will soon conclude it is **only** imagination. The individual, except for very rare exceptions, is but a puppet. The only one who runs anything is the combination strong enough to be effective, and even it finds out that it must submit to being bossed to at least some extent by some other powerful "interest."

Why then should not labor also organize to protect its interests? At this late day no sane man denies the right and only those with axes to grind are opposed. Boston operators have perfected a strong union and I am glad to hear it. I hope and trust that, now that the organization is perfected, those who are at the helm of its affairs will be guided by wisdom. In union affairs, as in the other affairs of life, diplomacy is a tremendously potent factor. War should never be resorted to until absolutely all other honorable methods of securing what is desired have been exhausted. War is hell, and strikes are war! One of the gravest dangers ordinarily confronting a union when it becomes powerful through organization is the "exaggerated ego," otherwise a too large idea of its own importance in the affairs of men. Presuming that they are abundantly able to "lick the tar out of the other fellow," with one or both hands tied behind their backs, they proceed to formulate radical demands, go on strike and—go to pieces.

Just remember this, gentlemen: acquiring a fortune by building it up dollar by dollar is slower and more laborious than finding a bonanza, but mighty few bonanzas are found and many fortunes are built. Do you see the application?

Those who try to grab big things all at one swipe usually find their hands empty after the swipe is made, but he who is satisfied with a handful to-day and **to-morrow is back after another one, layeth up treasure slowly but surely.**

Operators' salaries ought to be and **must be** increased very materially, not only from the standpoint of justice to the individual, but also for the reason that high class men are needed in the operating room and that kind of men cannot be had at present salaries. Of course there are exceptions, but I speak broadly. To the Boston union I would wish every possible success, while at the same time advising it to proceed with caution, remembering the fable of the tortoise and the hare.

One thing I would seriously suggest to the various unions and that is a course of instruction to its members, the only trouble being in the securing of a really competent instructor. Men experienced in giving instruction in the art of projection, as well as being fully competent, are exceedingly scarce. Still it would seem that something might be done in this direction, even supposing it cost each member a dollar or two a week for a few weeks.

The Column is open to suggestions as to what might be accomplished in this or any other beneficial direction.

* * *

Memphis Men Organize.—From Memphis, Tenn., comes a letter saying that the Memphis operators have organized, the union being headed by James Amos, president; Charles McElravey, financial secretary and treasurer; H. C. Sloan, recording secretary, and James C. Tomlin, business agent. An attempt was made to class the men by means of an examination, but it was not what could be called an unqualified success. The letter says the boys look forward each week to the coming of The World to see what I have to say in The Column.

I managed Mr. Laemmle's exchange in Memphis for a time, and suppose I have a personal acquaintance with some of "the boys," though I'm not good at remembering names. Your business agent was my shipping clerk, however, and I can commend him as a hustler. I am pleased to know the Memphis men like The Column and look forward to it each week. Also I am glad you have organized, since in union are many benefits, always provided you are able to dig them out. There is the benefit of social intercourse, the benefit of mutual interchange of ideas, mutual education in your profession. Also there is the betterment of conditions and increase of salaries. What I have said to Boston, in another part of The Column, applies equally to Memphis. I wish you good fortune and all the good things possible. As to the classification idea: Um, well, I guess that, as a failure you will discover that particular proposition to be a howling success!

* * *

Graphite.—I promised several operators and managers to publish the address where a good grade of graphite could be had. Here it is: Montgomery & Co., 105 Fulton street, New York City, 'phone Beekman 890. Get the powdered, not the flake graphite and get only the best. It costs 35 cents per pound retail.

* * *

I would suggest to managers that a stunt easily pulled off, and one which could not fail to be popular, would be old-time songs—the songs of forty years ago. Songs such as "In the Starlight," "When You and I Were Young, Maggie," "Gathering up the Shells from the Seashore," "Don't You Go, Tommy, Don't Go," and others. The songs were beautiful, both in words and music. To the old they would be as the breath of Springtime; to the young they would be absolutely new.

This is a stunt that would stand much advertising and, unless I mistake, you could pack your house on the two off nights of the week, provided you went about it rightly.

* * *

Another Tension Equalizer.—F. E. Fredericks, manager The Arcade, Port Clinton, Ohio, writes: "I see by The Column there are a couple who think they have a device for equalizing the tension on film at take-up. I do not 'think' that I have it, but know that I have without a doubt. 'The test of the pudding is in the eating thereof' and I have been using the device since the middle of August and find that it works to perfection. I can use it on any make of machine and give any desired tension. The tension is the same when starting as when the film is all wound up, i. e., if you have a one-half pound pull when starting you will have the same pull on the film when at the end of the run. As to the cost: Well, it won't be very much. The exhibitor cannot afford to do without one for the price that will be put on it. We have a small town of 3,000 here along the lake. Our buildings are not as fine as you have in the city, but we can make you blush on pictures. Yes, I have been in the cities and know what I am talking about. Come over, Friend Richardson, and I will show you an absolutely flickerless picture. The drive wheel of my machine runs from 40 to 50 revolutions. I could say more, but this is enough for the first time from 'A pioneer in the business.'"

Glad to hear of your tension equalizer and more than pleased to know it does the work. Hope the various manufacturers will adopt it for, as I said, something of this sort is sadly needed. I have another device coming up, this time by a neighbor down in Pennsylvania. He also asserts that his device does the work and sends sketch, but it was rather a rough drawing and I could not catch the idea. Have written for better data. As to the pictures, I'm not a bit jealous. In fact I wish I might hear the same report from every city in these United States, and that the boast could be backed up in performance. I don't quite understand, though, you say the drive wheel of your machine runs from 40 to 50 revolutions (presumably per minute). You cannot refer to the flywheel and I take it you mean you use a motor and that the same is belted to the crank shaft, which runs at the speed named. Not knowing the make of machine I cannot say whether or no a flickerless picture at that speed is remarkable. In some machines it would be little short of phenomenal, and in others nothing out of the ordinary. There is no longer any excuse for flicker in a picture. Flicker in a picture nowadays denotes out-of-date equipment. To get the best results speed must vary between 40 and 80 revolutions of the crank per minute, according to the action of the film. Come again, neighbor Fredericks. We welcome you to The Column.

* * *

Picture Show.—Portage, Wis., writes: "Do you think a person putting up a first class, clean motion picture show, with nothing but pictures, could make a go of it in New York City? Would $2,000 be sufficient to start on? What are the city regulations as to building, wiring of booth, etc.?"

To answer intelligently would be utterly out of the question, Portage, since so very much depends on the individual. Then, too, **your idea** of a first class show and **my idea** of a first class show might be at wide variance.

One man might come here with $2,000, start a show and make a howling success, while another might come, secure an equally good location, building, etc., and make a dismal failure. This might happen to two men of equal knowledge.

But this I will say: **The right man** could succeed. Good management, good film service **and good projection** will win out almost anywhere, but for every house combining these three things I will show you at least one hundred in which one or more of them are lacking. My advice is, Portage, come on and look the field over for yourself. I could not and would not advise my own brother in such a matter. There are picture theaters for sale every week.

* * *

Interesting Letter.—Chicago. Albert Rider, Lincoln Park Theater, writes as follows: "I see you concede the banner to Chicago for excellence of projection. People who visit the Lincoln Park Theater say there is no picture in this city equal to mine for clearness and steadiness. Am running a ——— machine, 1908 model, with Lavezzie's improved star and cam. You may endorse without fear all he claims for it, in his ad. in The World.

"I see you recommend ¾-inch carbons. Can you advise where to get them? I have been looking for some for three years. Why is it you never say what make of machine it is you are talking about in your replies? Personally I believe it would be a great aid to all if you did so. Every manufacturer claims to have a perfect machine. The Power's Company was quickly shown the weak points of their new 6 and just as quickly they were made right when pointed out. Now to my point: If you used the maker's name in your replies it would spur them on to remedy defects, also owners of a machine of the same make would understand your reply and be benefited.

"Many of the boys doubtless have trouble with wire terminals burning off. There is no reason why they cannot remedy this as I did. I have the worst lamp there is, it being exceedingly light in all its parts.

"I procured a tap and die to match and with it made all the lamp studs and screws I could of the same size, thus avoiding the annoyance of using several different sized nuts and screws on the lamp. With my tap (size to receive a 20 (?) gauge wire after it is threaded) I tap out and thread the hole the screw that clamps the wire to the carbon arm is in. I then thread a piece of 20 (?) gauge steel wire (14 threads to the inch) with my die. The other end I file down to fit a 6 gauge wire joiner. In one end of the joiner I clamp my cable end and, after screwing the steel wire (3 inches long) into the hole in the carbon arm I bend it into proper position and clamp it into the other end of the joiner."

Your scheme is good, but surely you are twisted on that "20 gauge." That would be very, very small and would not anywhere near carry the current. Moreover, instead of filing it down to fit a 6 gauge joiner, you could double it several times and still stick it in. Maybe the gauge for steel wire is different from the copper gauge, but if so I did not know it.

I am not aware that I have recommended ¾-inch carbons, but I believe you can get them at the Electrical Appliance Company (I think that is the name) on West Jackson boulevard, not far from Green street. Their place is on the southwest corner. As to naming the make of machine, it is a shame that it cannot be done **but** I would have the manufacturers on me like a ton of brick in less than no time. As you say, such a course would compel certain defects in some machines to be remedied in a hurry, but they apparently don't want these defects even whispered about. If I can't name machines for their obvious faults I won't name them when they are commended and—there you are. In your letter you set forth the defects of a certain lamp. Now that lamp is not put out any more, I believe, but the maker still advertises other articles in The World and were I to name the lamp I would bet dollars to lead nickels that The World would get a letter hot enough to burn holes in asbestos. Foolish policy on the part of manufacturers, you say? **It certainly is,** but what is one to do? There is one machine, a leading one by the way, which has a defect so bad that never a week passes without complaints on that one thing. It would seem the makers would remedy so exceedingly bad a thing, but they don't and to all appearances don't propose to. Surely they receive many complaints when I get them by the dozens. Why don't I tell them of it? Simply because I would in all probability be told ao mind my own business (it **is mine** and yours and every other man's who is interested in good projection, but the machine manufacturer wouldn't be able to see that at all). To name the machine would make The Column very much more valuable. For instance: you set forth your method of preventing condenser breakage in your letter. I could not use it because to make it intelligible I would have had to name the machine and that would commend the machine and condemn the lamp. This I could not do. It is small, narrow minded and unfortunate, **but** it is the condition with which I am confronted.

* * *

MOVING PICTURE MACHINE OPERATORS

Protective Union, Local No. 182, I. A. T. S. E.

OF BOSTON

Headquarters, 724 Washington Street, Room 7

TELEPHONE 2074-3 OXFORD

If you need an Operator do not forget our Tel. number.

The Boston union has mailed this card to every manager in and about the city. The result has been most pleasing.

* * *

Mistaken Ideas.—A New York operator, signing himself "Your Friend Sweeney," sends in a lengthy communication covering several things. I cannot publish the letter because we make it the invariable rule that all communications must be signed with the writer's name—not necessarily for publication, however. In this letter "Sweeney" roasts the operators' school, claiming that its product is not good and that old operators would be wasting money taking a course with Mr. Taylor. He asks why it is that Taylor men get 1910 cards and old operators fail. He says I make a mistake in retaining any connection with a school. He cites one Taylor graduate who was a miserable failure. Says he puts a good deal of faith in most of my articles, but

intimates that he suspects my sincerity on the school question. Says too many managers expect to get good men for low salary. Says that some managers are willing to pay for good men but cannot find them. Says the threatening letters I receive must emanate in an ignorant mind. Says the writer belonged to the old New York City union which had headquarters in Union square and was (he says) run by grafters. Says he became utterly disgusted and it is no more union for him never again!

Friend "Sweeney," you write a most interesting letter and I regret it cannot be published in full. But you are wrong, in my humble opinion, in many things, not the least of which is your determination to never again join a union. My advice to you is **join the union of your craft and do it now!** Because the union you name was (or was not, I know nothing about the matter) run by grafters, that is no evidence that unionism is not good or that you should not belong to one. This Column is not to either boost or knock unionism, but as a plain matter of business it is policy for the workman, no matter in what line, to belong to the union of his craft, even as it is policy and good business for exchanges and exhibitors to combine in organizations; also as per the example of the manufacturers who have combined in the Motion Picture Patents and Sales Company.

As to the school operator you are altogether mistaken. In the first place Mr. Taylor furnishes instruction, but he cannot and does not furnish brains. The students have access at all times to film, to a machine supplied with current, to an Edison Model B, a Power's No. 5 and No. 6, to a Motiograph, to a dissolver, and to other makes of machines at times. They are entitled to attend the school until competent, regardless of how long that may be, but many of them get in too big a hurry and leave before they are through. After the course the student is given from one to three weeks actual operating room experience as helper. If a man leaves too soon that is not the fault of the school.

Now to close this school discussion, I simply hold this, and no more: the average man (man of average brains, I mean) who takes a bona fide, thorough school course will, after he has had three months' practical experience, be far in advance of the average man who has operated for five years. A good many of the Taylor men pass and get cards simply because they are able to give intelligent answers to questions asked and can prove to the examiners that they understand the theory, even though lacking somewhat in practical experience. The school turns out some fearful dubs, but so does the other way. It is natural that there will be some failures, but I will say for Mr. Taylor that the man who takes the course and really wants to learn will have every opportunity given him to do so. This **is not** intended as an advertisement for Taylor's school, but a flat statement of facts and with this statement I propose to close the discussion.

* * *

Resistance.—Ware, Mass., asks: "On a 550-volt line, with five rheostats connected in series, please tell me how I may find the voltage and amperage of each rheostat. What is the average ohms resistance of rheostats used in motion picture work? If one is drawing 20 amperes at the arc does that mean that one is drawing 10 amperes from each line of the circuit?"

Your ideas of these matters are evidently somewhat twisted and decidedly hazy, Friend Ware. Individual rheostats are built to withstand a given pressure (voltage) and deliver a certain maximum amperage, without overload, when working on that pressure. When a rheostat is made for 110 volts that means it cannot be used on a materially higher voltage. It may be built to deliver almost any number of amperes from a given voltage, however, the usual being 15, 18 or 25. You might hitch up several rheostats of entirely different resistance in series of 550 volts, provided you get the right total to deliver the amperage desired. Thirteen ohms would deliver about 39 amperes. To find the ohms resistance in a rheostat without actual test it is necessary that the voltage, and the delivery (amperage) at that voltage be known. The rule is: The voltage, less 45, divided by the maximum delivery (number of amperes) gives the ohms. The voltage by the amperage (without subtracting 45) gives the combined resistance of the rheostat **and the arc.** But this is too large a question to handle here. Some week when things are slack I will devote the whole Column to the rheostat problem. The 25-ampere, 110-volt rheostat is most commonly used. This has a resistance of 110—45 divided by 25 equals 2 3-5 ohms. The 18-ampere, 110-volt rheostat is also quite common, especially in the West. It would have 110—45 divided by 18, or 3 11-18 ohms resistance.

No. Ware, you would be drawing the whole amperage from the positive wire. Of course, with alternating each wire is alternately positive and negative. It is not practical to make these matters very clear without taking up a great deal of space—more than can be spared just now, I am sorry to say.

NOVEL ADVERTISING DISPLAY OF YANKEE FILM.

With the co-operation of Manager Kauffman, of the Comedy Theater, Fourteenth street's popular picture playhouse, the Yankee Film Company introduced an original and striking publicity display on Monday last of "Captured by Wireless," by that company. Special Yankee banners and lithographed posters were liberally distributed about the lobby and front of the theater and photographic reproductions were conspicuously placed in large frames near the ticket offices. "Uncle Sam," the company's well-known trade-mark, was represented by two tall members of the Yankee stock company in typical make-up and dress. Needless to say the stunt worked wonders in point of box-office receipts, for at 11 o'clock in the morning every seat in the theater was taken, and crowds congregated on the sidewalk all day in large numbers. Manager Kauffman was loud in his praise of Yankee films. We discussed with him at some length the drawing power of various brands of films and found him a staunch supporter of manufacturers who are careful in the selection of their subject titles. "A strong title," said the young manager, "is as essential to an exhibitor as a good picture. In most cases the first thought of the moving picture producer is the selection of his scenario. He spends a great deal of time on this and other important details, but little, if any, on the selection of a title for the completed picture." When asked what he thought about the future of Independent films, Mr. Kauffman stated he thought great progress had been made in improving quality.

The Comedy is one of the most successful picture houses in New York. It is operated on a continuous policy, two projecting machines being used, thus doing away with waits or delays. The only feature about the theater which we could not commend was the excessive poster display in the lobby and around the front. Manager Kauffman agreed this did not add to the beauty of his house and he would willingly dispense with this method of advertising if he was sure his business would not suffer, but he felt that his receipts were at least thirty-five per cent. due to banners and posters. We presume this is his reason for an exaggerated showing of supposed scenes from the films, yet we believe the business would not suffer were artistic signs and banners used in smaller numbers.

Bids are being received for the State rights to the 3,000 feet of pictures showing the complete Buffalo Bill Wild West and Pawnee Bill Far East. The film shows all the features of the "big show" just as presented on the road by Col. Cody and Maj. Lillie and their Rough Riders. The importance of these pictures cannot be overestimated when the remarkable careers of the two men are taken into consideration. They were identified with and were a part of the history of that great country which lies west of the Rocky Mountains. They perhaps had the most important parts in the changing of that unbroken wilderness from the home of the redskin to the civilization of the white race.

Victorious "Yanks"

It's Worth a Great Deal to Feel One's Efforts for the Common Good are being appreciated. If You Could But Glance through the daily Yankee Budget of Commendatory Correspondence and Read the Glowing Words of Praise voluntarily tendered our Productions, You would Immediately cast off "Rebel" connections and become a LOYAL YANK.

Coming Sure, Monday, September 26

"Our Own" Big Detective Spectacle

The Yankee Girl's Reward

With **"Our Own Girl"** in the title role supported by the incomparable **Yankee Stock** in its entirety.

Excitement runs rampant throughout the production. Thrills abound in every scene. The story is a happy combination of Love, pathos and tears, with an undercurrent of treachery and criminal operations, faithfully depicting the just undoing of those who transgress the laws of God and man and the reward given to one who fought for the right and won.

A Massive, Compelling Production

made perfect by superb acting, Art-photography, stupendous scenes and striking situations.

EXHIBITORS: You know what a Detective Film will do towards satisfying an exacting audience and just what Yankee Quality means. Put the combination together and You've got the answer. **See Your Exchange About it Now.**

IMPORTANT: We are publishing an original book of **Film Fiction** which will be mailed to Exhibitors on request. The publication contains bright, snappy stories on every day life, condensed to allow rapid reading. It comprises upwards of fifty pages and is attractively bound. Address Department "L" for a free copy.

Yankee Film Co.

344 EAST 32d STREET, NEW YORK

TELEPHONE 6170 MADISON SQUARE

Wire Your Orders to the Sales Company

"ON HER DOORSTEP."

A Vitagraph Society Drama.

The old, old story of the lovers' quarrel is given a new twist in this Vitagraph picture. The scenes are adroitly managed and the photographic effect even picturesque in some places. There is not much of a story—in fact, there is no need of a story, as the pictures speak for themselves, but we give a description which the scenario writer suggests might be used as a lecture with the film:

It's a terrible night; the rain is coming down in torrents.

What in the name of common sense is that fellow in the full-dress suit sitting on the doorstep for?

Don't you know? He's had a spat with his girl and he's so mad he doesn't know enough to go into the house when it rains. He wants her to make up, and he'll sit there until doomsday before he will give in. I bet he's destroyed his umbrella so he will get real wet, contract pneumonia and die. It's always that way before marriage, and I'd like to wager dollars to doughnuts he'll want to live for a thousand years after marriage just for spite. Married or single, it's just one darn thing after another, and that's all there is to it.

I wonder how it came about and how it will all end! Let's go in and see the picture and find out for ourselves.

Jack lights a cigarette; Jessie objects to his smoking "white plagues." If he smokes them she will, and suiting her actions to her words, she snatches the subject of discussion from his mouth and begins puffing it herself. He snatches it from her ruby lips and dashes it to the ground. She gets awful mad, gives him back his engagement ring and orders him from the house. He obeys, but gives her to understand he will sit on her doorstep until she asks him to come back.

That is where we saw him in the announcement, on her doorstep. He's a chump; but don't say anything, there are others and always will be.

Watch the girl looking out the window at her gay Lothario taking a free shower bath and holding a reception with the milkman, the policeman, and all the rest of the early birds. She can stand it no longer, tells mama, who gets out of her warm bed and tells Jack to go away—she doesn't want to be his mother-in-law nohow; she can't budge him, and the young man waits on. Jessie is getting restless and troubled. She is feeling convinced that he loves her and is willing to risk his life for her and die on her doorstep. She must rescue him, and, woman-like, she puts on her wraps, goes out to him, and leads him into the house and tells him she is sorry.

Maybe he isn't glad! Who wouldn't be? He looks at his watch and finds that it is 3 a. m., and he hurries home for a change of clothing and a few winks of sleep.

It's a good picture. But, say, isn't it just like it happens? It makes you laugh and think how often you've done the very same thing yourself. It's a life portrayal, all right.

IMPORTANT NOTICE.

In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1; Vol. II., No. 10; Vol. II., No. 11; Vol. III., No. 12; Vol. III., No. 23; Vol. III., No. 25; Vol. IV., No. 1.

Richardson's Handbook.—Our apology is hereby tendered to all our readers who have remitted for and are now waiting for copies of this book. We have been a long time in getting this in shape and ask your further indulgence for the delay. We hope to make deliveries before the end of this month and assure all who have already sent remittances that their books will be mailed at the earliest possible moment.

OHIOAN.

Will party who advertised theater in Ohio under the name of "Ohioan" please send his address, so we can forward replies.

WINONA (Kalem).

Another Indian poem in pictures by the Kalem Company. The illustration is an example of the beautiful photography and the care which tends to characterize and make popular the series of Indian pictures which this firm has been producing. The dime novel class of Indian picture has long since had its day and the public are now quick to detect amateurish attempts of this class. We are aware of the pains taken by the Kalem Company to obtain historically correct data and costumes for their pictures and the great demand for them proves that they are on the right track.

Scene from "A Wild Goose Chase"—Champion Film Co.

Scene from "For the Girl's Sake"—Powers Picture Play.

Powers Picture Plays hold a distinctive position among the Independent releases. The plots are always lively and the action in harmony with the subject. One reason why they are popular with the exhibitor is that the men who are responsible for their production are or have been exhibitors and therefore know what the public want. Powers comedies are not long-drawn-out, and the two-on-one-reel is always a very desirable item on the exhibitor's program.

Correspondence.

"WHY VAUDEVILLE WAS CALLED UPON"—AGAIN.

Concord, N. H., September 4, 1910.

Editors Moving Picture World,

Gentlemen—In your columns of September 3 issue, I note that your Bradlet, of Chicago, Ill., has taken it upon himself to dissect my article, "Why Vaudeville Was Called Upon," which appeared in the issue of August 27.

A reply, or criticism as you might call it, such as Mr. Bradlet has put forth in this case, while perhaps of a little too finely drawn character, is, to say the least, gentlemanly, and bears the marks of an intellectual mind. And while he, in this particular instance, entertains a few wrong conceptions as to my several meanings, nevertheless he has enlightened me on at least one point lacking in my former article, that of sufficiently clear elucidation; and while the contentions set forth in said article were quite clear in my own mind, I now plead guilty for my lack of explanation as to the chief reasons "why vaudeville was called upon."

To place myself above criticism or censure, whether in word, action or writing, would at once brand me as a rank egotist and a fool. No story was ever written or play produced that defied adverse comment, and if such is the case among writers of standing, where would I expect to fit?

Mr. Bradlet, I heartily thank you for your gentlemanly and well meant endeavors to "rip me up the back," and from the conceptions you take of my statements, you are correct in most cases. But your interpretations were wrong, decidedly wrong, as I will proceed to explain to you or anyone else of the same mind, who expects to get anything more than soup money out of this game in the, at present, somewhat obscure future.

First, my friend, I certainly do believe what I write, in every case and at all times, or I should not write, and, furthermore, I would be very narrow and indeed foolish were I to wholly rely on my own conceptions and observations in such cases; but I do not.

My travels in Paris have been limited to Paris, Me., and I have not observed the amusement situation for thirty-five years, because I am only thirty years old; however, such experience is not in the least necessary in sizing up a situation, it were, with depth; yes, about the same depth you will find in any photograph or picture of perspective, that is all—except that the subjects move about and gesticulate. But the pantomimic effect still remains lacking, very much lacking, and that least redeeming feature one sees in pantomime at Drury Lane, London, which you refer to, the flesh-and-blood actors. The picture in its projection on the screen has not even this illusion, let alone the voice, and the stereoscopic effect (or depth).

To support the picture theater the manager must induce his patrons to come and keep coming many, many times a year; he cannot always rely on floating population, particularly in the small towns, where he must have regular customers who will visit his house three, four and perhaps five tion that has been brought to our notice only within the last five years—in which five years things have happened in the picture game, and happened good and fast, too, at a speed practically equivalent to twenty years in other branches of the show world.

Why, Mr. Bradlet, why? I have claimed overproduction, lack of novelty, or sameness, and waning interest. Now, right here is one place where you have taken me wrong. I do not mean that the subjects lack novelty or that they harbor sameness, that is, in the point of material used; neither do I mean that interest is waning in the educational or industrial picture. I am not dealing with the scientific or educational side of this matter; I am dealing with it from the amusement or theatrical side, which side at present mostly concerns the theater owner or showman. The subjects themselves, as you say, do contain novelty and variety, but when it comes to the picture on the screen, the projection, what do we find? Just exactly what I have said time and time again, "a mere reflection," a shadowgraph, as times a week. Tell me, Mr. Bradlet, how would you like to visit Drury Lane Theater four or five times a week and see nothing but pantomime, even though you were to see the real actors in each case? You'd get mighty tired of it, wouldn't you? Well, that is just what the picture house manager is asking of his patrons, and he is going still further than this—he is inducing them to come **every day,** which makes it still worse and consequently brings us to my other statements, **overproduction,** also cheapness and commonness.

Mr. Bradlet, I have played this picture game several different ways; have managed and directed motion picture theaters, vaudeville theaters, road picture shows; have produced plays and sketches, played character parts with the best of them, and many a night have I peeped through the wings of a theater or sat in the center of a picture theater audience, watching my patrons' faces for pointers and cues as to their likes and dislikes. Most of all, I have counted the box office receipts and compared them with the expense account often enough to know pretty near what I am talking about, when I say that the picture **itself,** that is, the reflection on the curtain, in its present form, minus flesh and blood, the voice and stereoscopic effect (or depth), is decidedly **found wanting** as a form of magnet to fill the moving picture theater in days to come.

Perhaps some bright genius is already at work with these ends in view—Mr. Edison already claims a voice improvement—but until they are practical and put to use we are simply standing still and, if anything, on the ebb. Mind, I am speaking theatrically, not scientifically or educationally. You can't fill your programs with "Fly Pests," "Loggings"

or "Bear Hunting" pictures, your modern audience wants reality or the true illusions of such; they want to see the actors themselves; they want to see the real costumes, etc. True, these are only masks and illusionary, but they are, to say the least, impressive, and in most cases the illusions are perfect. You cannot say to your audience, "We know we lack these essentials just now, but keep coming and we will have them some day and you will be amply repaid." You will wake up to the fact that they are waiting, but their waiting will be done outside the theater.

These reasons, together with your own, Mr. Bradlet, "too many picture theaters in one place," are exactly the reasons "why vaudeville was called upon." I will go still further and say forced upon. For these houses, drama was too long and required too many performers; musical comedy, the same; and high-class vaudeville was too expensive, consequently the managers reached for the cheap vaudeville—vaudeville that was called "Specialties Between the Acts" in the "Repertoire" days. The public had already been educated to cheap prices; these could not be raised; therefore the managers had to change their programs, add at least something of what the picture lacked, and keep the whole expense of this within their receipts. Disaster has been the result in many instances, I will admit, due partly to too keen competition; yet in many cases it is a success. How about the Marcus Loew theaters; Keith & Procter's; the Kenyon, the Family and the Empire, in Pittsburg; the William Fox theaters in New York; the dozen and one vaudeville and picture theaters in Boston, Manchester, N. H., Portland and Bangor, Me., Burlington, Montpelier, St. Albans and Barre, Vt., and many other places I might mention? The situation you describe may be the case in Chicago, Mr. Bradlet, but you will find a vast difference theatrically between the East and the West, or even the South. Tastes differ in all parts of the country.

To dwell in detail upon the various other argumental points your letter brings forth would consume several pages and much of this paper's valuable space, which I fully realize is not open for my especial benefit alone. I have endeavored to set you right, Mr. Bradlet, on the most important contentions of my article, or at least to give you a vague idea as to what I am driving at; and, further, cause certain factions in the moving picture field a very deep and serious half-hour of thought and reflection.

I may be accused of knocking and of being a pessimist as to the future of moving pictures; if so, it matters little to me what such thinkers assume or say. What I want to see is better conditions in this great field of amusement and education, and the first step in this rejuvenation is to start some of these "look before you leap" fellows to thinking; after that—well, time will tell.

Messrs. Editors, indeed I thank you for the space you have given this letter; and, Mr. Bradlet, again I thank you for the deep interest you have displayed in these matters; and trusting the readers of this truly unbiased paper have derived some benefit from this sincere but friendly controversy, I beg to remain. Very respectfully,

C. W. LAWFORD.

THE EAST SIDE STANDARD.

New York, September 12, 1910.

Editor Moving Picture World:

Dear Sir—The East Side exhibitor has had altogether too much to say in deciding what the public wants and what it does not want. He has practically dictated the policy of film exchanges in New York. The East Side exhibitor is so numerous that he forms a commercial factor too important to be overlooked by the renter. He holds the balance of power in the New York exchange. The renter buys what he calls for and goes short on what he does not like.

This influence is felt far from the city. The New York exchanges supply many out-of-town customers who cater to an intelligent educated trade. These rural exhibitors can obtain only such film as is approved by the East Side exhibitor, because the number of moving picture houses in that district is so great that it outweighs every other section that looks to New York for its film supply.

The East Side exhibitor has placed the ban on educational or scenic stuff. He doesn't tell the renter not to buy it, but he says, "Don't send it to me," which amounts to the same thing. The renter surely isn't going to buy a reel that will go only half around the circuit. Instead of that, he buys all the blood-and-thunder melodrama he can get, because his East Side clientele "eat it up," and rather than lose that good trade, the up-State exhibitor can go hang.

The other night I made an excursion to the vicinity of Essex and Rivington streets, in the very heart and thick of the tenement district. On one screen I saw a scene picture. It must have gotten there by accident. Contrary to report, the audience did not seem to resent it. In fact, they were deeply interested in it, bad as it was, for no one ever saw such a scratched and uninteresting subject as that. If there were any mutterings they could have been for no other reason than the poor condition of the film.

The audience also stood for one or two high-class films without any fuss, although we are sure they didn't understand what they were looking at any more than they would a Chinese opera. The program would have been a fine one for Stamford, Conn., or Rutherford, N. J., or 110th street, Manhattan, but no doubt the Essex street management thought it was ruinous.

I would have been more comfortable on board a cattle train than where I sat. There were five hundred smells combined in one. One young lady fainted and had to be carried out of the theater. I can forgive that, all right, as people with sensitive noses should not go slumming. But what is hardest to swallow is that the tastes of this seething mass of human cattle are the tastes that have dominated, or at least set, the standard of American moving pictures.

A SUBURBAN EXHIBITOR.

FROM AN EXHIBITOR.

Morrilton, Kan., September 11, 1910.

Editor Moving Picture World:

Dear Sir—Kindly allow me a little space in your valuable paper. I own and operate my own show and machine, put on three reels of three changes per week and read every word in the Moving Picture World. I could not keep house without it. I do not see how we otherwise could make our selection of films, as the exhibitor, as a rule, has to take whatever the exchange chooses to hand out. We have to go through and repair our reels before they are run on the machine. I am supposed to get and am promised good commercial run service, yet it takes from a half to three-quarters of a day to get the films repaired before we can possibly run them through the machine. The release dates of the films I receive range from thirty days to thirteen months old. I think we get entirely too much tragedy and too little comedy in the scenes. If the manufacturers would go after quality they would not get out perhaps over six reels per week, but that number would have more popularity than two dozen of the ordinary sort. Some exhibitors call for sensational subjects just because their own minds run to such. Then they turn around and say that the public calls for them. As a matter of fact, no community in this good old U. S. A. wants such subjects, or want to endanger their children by allowing them to visit places where such are shown. If the children are kept away, papa and mamma will not come, and soon the exhibitor is out of business. This world is too full of grand and noble subjects to not get enough without suggestive and sensational scenes.

Yours for the improvement of the pictures, and with best wishes for the Moving Picture World. E. W. LOGAN.

THOSE ADVERTISING FILMS.

New York, September 12, 1910.

Editor Moving Picture World:

Dear Sir—As an exhibitor, we deem it our privilege, not to say duty, to register a "kick" against such films as "The Three Wishes," "Chew Chew Land," etc., those mentioned being the product of one of our foremost manufacturers. The pictures spoken of are, of course, advertisements, and are at once recognized as such by patrons, and we can assure you they do not hesitate, upon leaving the theater, to let you know what they think of the matter.

We do not think it is treating an exhibitor with fairness, and surely it is not a square deal to the patron, to deal out for their amusement and edification a picture embellished with the trade-marks of the certain manufacturer of the goods it is desired to advertise.

If those certain business firms wish to advertise their wares in a motion picture way, why not let them make their arrangements to put it out as such, not "put one over" on the exhibitor by such unfair means as a regular release. Of course, the film manufacturer is the one to be brought to task for this.

In our own particular case we would not knowingly dare display an advertisement on our screen, and we deem it a downright "bunco" for a manufacturer to hand us one as a regular release.

We feel the better class of exhibitors will bear us out in the matter, and endeavor to discourage such practice.

A. L. T.

SAN FRANCISCO OPERATORS' UNION PARADE.

San Francisco, Cal., September 10, 1910.

Editor Moving Picture World:

Dear Sir: The Moving Picture Projecting Machine Operators, Local No. 162, I. A. T. S. E., of San Francisco, made a fine showing in the Labor Day parade here.

Moving pictures of the parade were taken by Frank Whitbeld of the moving picture operators, and James Sarony of Miles Bros. They were shown on the screen in several theaters as early as seven o'clock the same evening.

This was the first time, in the West at least, that current events of the day have been flashed on the screen the same night in moving pictures, and suggests that in the future the happenings of the day may be seen on the screen within a few hours, instead of being read about in the papers next morning.

The float of the operators, which was awarded first prize, represented a nickelodeon in full operation—lobby, ticket box, uniformed ushers, etc., and during the march a little comedy was played out, revolving around the presence of three big hats in the audience and the refusal of the ladies to remove them.

I might also add that we received another prize for the largest percentage of membership turnout, which made us the only union in the parade that received two prizes. Pretty good for the first time the operators ever turned out. We would like to hear of some of the other locals doing equally as well next Labor Day. We also wish to congratulate our Boston brothers on their good work and wish them every success and pleasure that we enjoy in "Dear Old 'Frisco," for our conditions are very good here. Just remember always to deliver the goods and do your best; the boss is bound to notice it. I would also like to have some of the boys put on their thinking caps and try to invent a lamp house in which condensers will not crack. While I know that when you start to tell why condensers break you are up against a hard one, and I am somewhat afraid to crow too soon, for fear one will break in the lamp house I am trying, before I started to use it, it was next to impossible for me to keep a whole condenser a week, but I have had it up for nearly three weeks and the pair I have in are still whole. If they stay whole for three weeks more, I will submit a drawing of the lamp house.

Thanking you for past favors and this, I beg to remain,

Yours truly,

MEMBER OF LOCAL NO. 162.

ADVERTISING THE SHOW.

Haverhill, Mass., September 3, 1910.

Editor Moving Picture World:

Dear Sir: Several times I have read in your columns articles regarding the value of good advertising in the moving picture field. You have reprinted several good examples but I think there is in the city an advertising manager who has it on the great majority in this particular line. He is W. V. Forbur, manager of the local Keith house, a former newspaper man, which probably explains his knowledge of the advertising line.

A little over two years ago the management of the Nickel Theater was offered him, while the business was practically nothing. In fact, the theater being situated on a side street and some ten minutes walk from the principal street, convinced everybody in this city that the theater could not "get by."

But liberal advertising of the right kind got the public started right and within three months of the day he took charge, the house was doing a tremendous business, which has continued up to the present time. I am enclosing a few of his late advertisements which I think you will agree, are quite original, but to show how his mind is constantly thinking out some scheme to make the Nickel talked about I will tell you of some of the stunts he pulls off to let the public know he is alive: At a recent wedding the telegrams of congratulations to the bride and groom were being read to the guests when a messenger hurried in with a telegram which was opened and read as follows: "May your journey through life be as **smooth**, your prospects as **bright**, your success as **brilliant** as the pictures at the Cosy Nickel." At another time, during the noon hour and just as the workers were getting out of the shoe shops, a man carrying a stool and a boy carrying a banner labelled "Rally at 12 o'clock" made their way to Washington Square where the man stood on the stool for a few minutes, clearing his throat and arranging some papers until a large crowd had collected, when he gave a discourse on a special feature picture being shown at the Nickel Theater. The game was worked several times during the noon hour and each time drew a big crowd.

Does it pay to advertise? I think you would say so if you could see the way the Nickel is packing them in with pictures and songs only, while the other houses are struggling with vaudeville.

Very truly,

G. H. ROOD.

STREET GOSSIP!
"Where is all that laughing and clapping of hands going on?"
"Over in the COSY NICKEL. There is a great program on for tonight—let's go in."
"Rather warm inside, isn't it?"
"No, not at all. You see they leave the ten big windows and doors wide open and the breeze blows right through the theatre."
"Oh, that must make it nice and comfortable. Come on—I'll get the tickets."
And They Both Joined The Happy Throng At
The Cosy Nickel
HA-HA!
LAUGHING DAYS
—Are on at the Theatre of Shaking Sides, and for Tonight and Tomorrow there will be shown—
"Take Me Out to the Ball Game"
—AND—
"The Men Haters' Club"
The first is a Baseball story, with some of that mile-a-minute comedy, that sends you out of the Theatre with your poor sides aching. Doctors say "Laughing will make you grow fat," and if that is true, you will gain some good weight if you see this Picture.
The Second Picture is a Vitagraph Comedy, produced by the same company you saw in "The Boarding House Romance."
SUNDAY.
Don't imagine for a minute that the Cosy Nickel will let you pass through a Sunday without a merry laugh. No indeed! Just try to imagine the fun there will be in—
"The Death of Michael Grady"
And as comprehensive as your imagination may be you can never estimate the numbers of hearty roars-tosse will be in it. You'll never see a funnier picture as long as you live.
THE COSY NICKEL
¶ The Management is proud of the program for tonight and tomorrow, which is given below, and if you find an opportunity to witness it, you will surely agree with the rest that it is one of the finest Moving Picture programs you could wish for.
The Cosy Nickel
TONIGHT AND TOMORROW
"WITH BRIDGES BURNED"
A splendid story from the pen of Rex Beach
"THE HOUSE WITH THE CLOSED SHUTTERS"
A Biograph story of the Civil War with a lesson.
"THE TAIL OF TWO COATS"
A comedy that contains but one laugh—a long one.
"EQUAL TO THE EMERGENCY"
"THE ACE OF HEARTS"
"AN ANCIENT MARINER"
To Miss The Above Program Is To Allow One Of The Best Bills Ever Arranged To Pass Unappreciated. The First Two Pictures Alone Are Well Worth Coming Miles To See. Drop In Tonight And See If This Is Not True.

Reduced facsimiles of attractive advertisements inserted by the Nickel Theater, Haverhill, Mass., in a local paper. Originals double column, 8 inches deep.

BIOGRAPH COMPANY.

A SUMMER TRAGEDY.—Nerve is the most valuable asset of the human animal, for, without it, little may be accomplished in this age. Nerve is the wool from which is woven "bluff" and bluff is raiment covering odious reality. In short, the man pulling a bluff resembles plated wear, all right for a time but the plate inevitably rubs off. Clarence Topfloor is given his week's vacation with pay, and makes great preparations for his stay at the seashore. In pressing his trousers, he badly scorches them, but thanks to a long coat he is able to hide the damage, so off he starts to give the seaside belles a treat.—Adonis II. While Clarence is making these preparations, Mabel is starting off on her vacation. They are, of course, unknown to each other. Mabel vows that she will return from her sojourn with an engagement ring. So you see here are two romantic souls starting out chuck full of determination. Fate is going to be busy. Fortuitously Wavecrest-by-the-Sea Hotel is the destination of both. Mabel arriving first. She is in her room when Clarence arrives. He conceives the idea of playing the part of a millionaire for the week just to see what happens, hence he registers as Reginald Vandergould, Fifth avenue, New York. Well, maybe he don't stor things. Everybody in the hotel is attention. Here the "pipe-dream" begins. Mabel and Clarence meet, and, as she is also fostering an iridescent bluff, that of being an heiress, each thinks the other the real article. Down at the shore he points to a steam yacht at anchor as his, but as things aboard are in such confusion, owing to the crew being at work overhauling the "log-book," he is forced to deny her the pleasure of a visit thereon. He doesn't get it on her for an instant, for pointing to a mansion that graces the distant shore as her summer home, she gives as a reason for stopping at the hotel, the servants being house-cleaning she so disliked the taste of dust. Well, as they look good to each other, he proposes and she accepts. At this point in the romance two things happen, Clarence's time limit is up and his finances are down, so he must tear himself away, but parting is such sweet sorrow, and they leave each other vowing eternal constancy. Once outside the land of Utopia, they awaken. Mabel visits the city drug store to quaff a refreshing flagon of cream soda, when—"discovered!" Who should dole it out but Reginald Vandergould, Fifth avenue, alias Clarence Topfloor. Another case of Cupid working overtime. At lunch time Clarence lies himself to a neighboring "Hamand" emporium to have the festive coffee and sinkers served by the fair hands of Mabel—discovery No. 2. Their bluffs punctured, they both make the best of the worst of it—shake and become friends at least.

THE OATH AND THE MAN.—God's justice is inevitable and unerring and it behooves the short-sighted mortal to wait and reason before he gives rein to intemperate desires for vengeance, no matter how great the grievance. The vengeance meted by the Great Master of all is more terrible in the end, and yet more ethical, for vengeance perpetrated by us, in a measure, reverts. Before the revolution in France the nobility exercised a most despotic rule over the peasants, subjecting them to abject slavery. Not only did they suffer pecuniary oppression, but their humble households were invaded and defiled by the noble profligates. Henri Provost, a perfumer, receives a call from his landlord in quest of some perfume. During his visit this nobleman is attracted by Henri's pretty young wife. Her beauty so enthralls him that he, during her husband's absence, exercises his presumed rights, and invites, or rather commands her to attend his house fete. Here he dresses her in finery and promises to make a great lady of her, so that when her husband, who finding whither she had gone, bursts into the palace, she denies him. The heartbroken perfumer at first would return to the palace and in vengeance murder both his wife and the nobleman, but the old priest stays him, by showing him the crucifix, the emblem of Christian charity and making him swear he would never kill them, indicating that vengeance belonged to God. Henri takes this oath and lives up to it. Some time later the peasants chafing under aristocratic tyranny revolt, with the perfumer a leader. The revolutionists invade the home of the nobleman, the occupants of which flee in panic. The nobleman himself, with the perfumer's wife, who is still with him, make their way to her former home, which she imagines is deserted. The perfumer enters, and upon meeting the guilty pair, sees his chance to wreak vengeance. He is about to run them through when the old priest again appears and shows him the crucifix, reminding him of his oath. He then waves back the mob, who haven't seen the nobleman, with the exclamation "This is my wife." The mob dismissed, he takes the couple to an inner room where they exchange their finery for peasant's attire. Thus they leave to take their chances of evading intemperate revolutionists who are parading outside, devastating everything and destroying everybody aristocratic. What a bitter lesson she has been taught. Her covetousness has brought her only shame, terror, poverty and isolation.

EDISON MFG. CO.

FROM THE ARCTICS TO THE TROPICS.—The Central Railroad of Peru, the most remarkable of all railways, starts at sea level at Callao and runs to the highest point reached by any railway in the world. This is somewhat higher than the summit of Mount Blanc, or, to be exact, it is just sixteen thousand feet above sea level. In the trip which we are privileged to take upon this unique railway, we start at the high point and getting into a gravity car we begin a count of one hundred miles down the slopes of the famous Andes, literally passing in the space of a few minutes from the Arctics to the Tropics, seeing with wondering eyes the gradual change in scenery and experiencing all the sensations of the gradual changes in climate. Upon starting, the country is bleak and barren in appearance, with no living thing in sight and mountains and plateaus covered with snow and ice, and our passengers have taken the precaution to muffle themselves up well for the journey. As we go further and further in our somewhat wild ride through many tunnels, gorges and scenes of the utmost beauty it becomes gradually warmer and warmer until we are almost shocked to find that it is really warm and that necessity exists for taking off first the heavier clothing and then our hats and coats. Finally, just before reaching our destination at Callao, we pass through a real tropical village, thus experiencing probably the quickest change from winter to summer that is possible in the whole world.

BUMPTIOUS AS A FIREMAN.—We see early in the film a small-sized conflagration caused by the cook's burning the beefsteak; and Bumptious, appearing, does what any sensible man would do—throws it incontinently out the window. But the smoke has attracted his friends and neighbors, and his wife and cook have explained the danger to them; consequently, when Mr. Bumptious appears upon the front porch and announces that the fire is out he is hailed as a hero.

The result of the incident is the organization of an amateur or volunteer fire department, and Mr Bumptious is offered the captaincy and presented with a helmet and bugle, which adorn his unctuous personality most comically. And then not long after we see the Volunteer Fire Department called into active service. Of course all of the other members are awakened by the fire bell save Bumptious, their Captain, and passing his house they call upon him loudly to come and lead them in fighting the fire demon. He commands them to lead on and he will follow, which he does as fast as his little fat legs will carry him, but they reach the fire house, get out the hose and start for the fire before he gets there. The result is that several scenes show the fire hose dashing up the street and Bumptious in hot pursuit. When they reach the fire, their struggles to get the hose and water into action are something terrible to behold. Bumptious becomes a regular Laocoon entangled in the hose. And then he suddenly sees a face at a window of the boarding house from which smoke is issuing and which is apparently in flames. Like the hero that he is, he releases himself from the detaining hands of his friends and dashes into the house to the rescue of the maiden. We see him hammering at the hall door but without response, and then shifting to the inside we see the girl whom he is to rescue. When one understands that it is the gum chewing girl, who is reading a novel by a smoky lamp quite ignorant of any danger, the comic side of the situation will be evident.

The door is burst in, Bumptious breaking it through with a hall chair, and he dashes in upon the scene only to be confronted by his particular aversion, the gum chewing girl. His friends follow to succor and aid him in rescuing her, and as soon as they are well into the room the only remaining member of the fire department climbs up the outside of the porch by a ladder, and some one thereupon turns on the water in the hose which he has introduced through the open window. The result is that instead of a conflagration there is a veritable deluge, for the Company is soaked with the unmanageable stream from the hose in the hands of one of their members and everything in the room is reduced to a sad state of desolation which is comparable only with Bumptious' own state of mind.

AN UNSELFISH LOVE.—Our hero, having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale on which it is carried out in this part of the country.

Among his earliest acquaintances is a lady who while by no means unattractive, is of the type and age popularly designated as "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her intentions become quite unwelcome, particularly as visit after visit to the village post-office finds no letter waiting for him from his loved one at home.

Shifting back to the town which he left, we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written John from being sent.

We see John in the various stages of his successful farming continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere, being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin, having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily, at least, turns Mabel's love to pique, and the other suitor being coached to make advances at just this time, is accepted by her.

Soon afterwards John, on one of his frequent visits to the village post-office, finds to his great delight a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel he opens the envelope and finds that instead of a letter it is a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily makes his escape from the room, leaving the half written letter to Mabel with the wedding invitation and Mabel's portrait on the table behind him.

Miss Gray, entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her, and here the nobleness of her heart, though it beats under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked, and she starts immediately East. Just before the wedding day she reaches Mabel's home and is fortunate enough to find her alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph, and it is not long before she has acquainted Mabel with the fact that John in far off Western Canada is pining for her. At this point Miss Gray urges upon Mabel the necessity of prompt action, and after some argument prevails upon her to immediately start for John's farm. In order to escape observation Mabel leaves surreptitiously by means of a ladder placed against her window.

Going back to Western Canada we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home and thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely but coldly and she, not being able even yet to completely repress her fondness for him, offers him a bunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away, he intimates to her that he is in no condition to talk with her.

Miss Gray, heartbroken herself but ever true to her purpose, goes to the door and beckons, at which Mabel enters and, going to John, lays her hand gently on his shoulder. Thinking that it is Miss Gray he angrily brushes the hand aside, but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy.

ESSANAY FILM MFG. CO.

A FLIRTY AFFLICTION.—Pretty Molly is afflicted with a peculiar nervous disease and after having tried many doctors is finally referred to a certain great specialist, who has had success with cases similar to her own. To briefly describe Molly's ailment would be in stating that the muscles of her throat and neck were uncontrollable, causing her to throw back her head in a way resembling a person beckoning to another.

Molly goes to see the doctor, who expresses himself able to cure the case and prescribes certain medicine. But as Molly turns to go the unruly head is thrown back and the old M.D. is almost convinced the young lady is flirting with him. As Molly passes through the reception room where one or two young gentlemen are waiting to see the doctor, the peculiar nod is again repeated and the young fellows, each believing the nod to be an invitation, rise and precipitately follow her out.

On the street Molly causes more excitement when she appears to solicit the company of a dignified lawyer, who, nevertheless, likes her looks and tags off after her until he is summarily dismissed with the threat of arrest for annoying a perfectly respectable young lady.

An innocent mail man is the next victim, and he is similarly dispensed with.

An old chap in the company of his wife is also beguiled by the unfortunate girl's peculiar nod

and receives a sound berating not only from her but from his watchful spouse.

Even Hauss, the little base drummer of the German band, is bewitched by the involuntary Circe and gets his drum smashed for his trouble.

The climax comes when Officer O'Rourke falls a victim to the young lady's nod and is told that his services as a protector are certainly not needed. During the argument the captain, O'Rourke's superior, comes on the scene and orders the patrolman on his way.

The girl has reached home and she thanks the captain for his protection. But as she opens the door those unruly muscles work again and the captain accepts the invitation. This is the last hope, and the poor girl slams the door in the captain's face.

THE TOUT'S REMEMBRANCE.—"Bullets" Brown, the hero of our story, is a race track tout, and a true type of this particular parasite. Our first introduction to him comes when we find him plying his trade upon an unsophisticated country lad who has come into his majority with a good bank roll and a tendency to get rid of it in short order. "Bullets" puts him next to a good thing in the opening scenes in the betting ring and, of course, the young fellow loses. When he encounters the tout again, after learning that he has been buncoed, he makes dire promises of revenge.

"Bullets" is not a tough, and a few days later when he receives a letter from his mother begging him to give up his evil life, he makes a solemn resolve to steer clear of the track, get employment and make a man of himself. Some few days later he wanders into a country store and startles the proprietor by asking for employment. The old man looks his applicant over and then nods his head. "Bullets" and he shake hands and the young fellow, anxious to be at work, pulls on a pair of overalls, picks up a broom and begins setting the place to rights.

He is busily engaged at this when the door opens and Agnes Dudley, his employer's daughter, enters and stares amazedly at the new clerk. "Bullets" is also confused, and the two young people pause hesitatingly until the storekeeper enters and introduces them.

It is not long before Agnes and "Bullets" are in love with each other. On a day a few weeks after the new clerk's arrival he endeavors to pop the question when the young fellow, whom we will recognize as the sport who had been buncoed by "Bullets" at the race track, enters unobserved by the two. "Bullets" finally stammers a proposal and takes the girl in his arms. Then the young man in the doorway turns on his heel and hurries angrily away.

Dick Gleason, who has also been a suitor for the girl's hand, hurries off to find old Dudley, and when he communicates his story of the impudent clerk's love-making, Dudley is enraged and hurries back to the store, where he summarily discharges the unfortunate clerk. But Agnes begs him to wait and as he bids her goodbye she slips a large gold coin into his hand and tells him to let it be the foundation of his fortune.

A few weeks later finds "Bullets" still out of work, hungry and tired of life. It is then that the Tempter visits him when he picks up a telegram, dropped by a noted race track man, with the advice that Gadfly, a 500 to 1 shot, is booked to make a killing that day. Could any one resist so tremendous a hint?

That afternoon finds "Bullets" in the betting ring with a ticket showing that he has played Gadfly with $20 to win $10,000. These scenes are thrilling and tremendously strong. Gadfly gallops in a winner and "Bullets," loaded down with the coin of the realm, leaves the track, hardly able to realize his big rake-off.

The closing scenes show him back to the country store again, his proposal to the girl and his acceptance by the old storekeeper.

HANK AND LANK.—Hank and Lank have experienced a little rough weather since we last saw them and the fact that they are disreputably clothed has not been overlooked by them. They need something new. But how? After some thought Hank's cheerful countenance lightens. He goes on to explain his little scheme in detail. Supposing they find an uncovered coal hole in a sidewalk and accidentally fall into it. Isn't there some law against coal holes left uncovered? Lank believes there is, but where will they find an uncovered coal hole? Hank tells him to leave the matter to his own little process of deduction or invention and advises the tall fellow to just watch him.

Hank pauses in front of a swell apartment building, looks about to see that no one is in sight, then lifts the lid of the coal hole at their feet and lets himself drop down into the uncertain darkness within. A moment later there is heard a howling and wailing and Lank hurries up to the janitor of the building and tells him that some one has fallen into the coal hole. The janitor is easy prey to the scheme, and hurrying down into the basement sympathetically administers to the injured man's ailments. Hank is a sight! During the interim of lonely confinement in the coal hole he has managed to smear coal dust and dirt on his clothes and face and otherwise disfigure his appearance. The janitor is frightened and asks Hank not to take the matter to law, offering a neat roll as a pacifier. Hank is satisfied and pockets the money, much to the relief of the janitor.

Some time later, after Hank is decked out in his new clothes, Lank concludes that it is his turn. The same performance works successfully to a certain point, but when Lank drops down into his manhole a grimy coal heaver grabs him by the seat of his trousers, carries him out of the house and kicks him on his way. The fellow had heard the conversation, had seen the coal hole lid removed, and had waited for his victim.

CURING A MASHER.—Mr. Pest is a certain type of nuisance with whom you are all more or less familiar. A silly egotist with an exaggerated notion of his own importance, he believes that every woman he meets will fall an easy victim to his charms. As our story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel.

An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman.

Finally, however, the young lady's eyes light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things.

Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flatirons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the little bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr. Pest, having spent all his money, is loaded down to the gunwales with all sorts of heavy and cumbersome merchandise. Besides the flat-irons and pail he is now carrying a watermelon, lawn-mower, a garden hose, foot-tub, a large hat box, etc.

The scenes which follow are ridiculously funny. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike. Up four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Pest. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband.

Mr. Pest does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose.

And later when he meets a young woman who invites him to flirt with her he shoos her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"

KALEM MFG. CO.

THE JAPANESE SPY.—The story opens in the office of the Japanese War Department. It is desired to secure secret information concerning the latest maneuvers of the United States Army and a volunteer is called for, to go to America as a secret service agent. Baron Arai volunteers. A glance at his home life, his parting with his wife and children is given; then we find him in America in the great camp at Pine Plains disguised as a peddler. Here, too, the realism is carried to the limit for the military scenes were all taken in the great instruction camp of last August, at which over thirty thousand of the leading troops of the country were each week engaged in the study of the latest war problems.

The Baron Arai secures his information but comes under the suspicion of the United States Secret Service Department and agents are detailed to apprehend him. He is captured just as he is about to step foot on shipboard, but when confronted with the plain evidence of his guilt he dies like a Samurai, committing hari-kari in the presence of his captors. The final scene of the production is just as unique as the others for we are taken back to the home of Baron Arai, in Japan, where we see a solemn delegation from the War Office conveying to the widow the posthumous honors bestowed by the government to the memory of her late husband.

Like "An English Home," this picture play is bound to be of considerable discussion, for it points out a situation that has been discussed by every well informed officer of the United States Army and Navy and one recognized not only as possible but common.

THE CONSPIRACY OF PONTIAC.—The story, which is well known to every school child, is taken from Parkman's History and is presented without alteration or embellishment, and in the number of people employed and in the character of the scenic mountings is by long odds the greatest Indian production yet offered under the Kalem trade-mark. It will be remembered that Major Gladwynn, Commandant of Fort Detroit in 1763, had declared his love for a young Indian girl and she had become much attached to him. At this period Pontiac was at the height of his power and had sent emissaries about the villages of the Ottawas inciting war against the whites. The final plan involved the entry to the fort of a number of picked warriors, each carrying a sawed-off gun beneath his blanket. The mission was ostensibly to be one of peace, but at a signal from Pontiac the warriors were to drop their blankets and to massacre the whites. However, Major Gladwynn was informed of the plot by the Indian girl and when Pontiac presented himself with his delegation of the treacherous intent, Major Gladwynn was well prepared and the fort was saved.

Throughout this story is woven a love romance involving an Indian girl and Lady Jane Amherst, a young English girl visiting the fort at the time. The Conspiracy of Pontiac" is so accurately and beautifully done that it will stand for a long time as an Indian classic and will unquestionably appeal very strongly to the school authorities as an educational subject worthy of close study.

GAUMONT.
(George Kleine.)

POEMS IN PICTURES. The five poems of the series are, in order, "Love," "Bereavement," "Friendship," "Meeting and Parting" and "War" as the subjects. Three of these are pastoral, namely, the first, third and fourth. "Love" is the form of an eclogue; "Friendship" is purely pastoral, while "Meeting and Parting" forms an idyl.

The reader will understand, of course, that a pastoral poem treats of scenes and incidents in rural, or country life, as apart from community, or city life, and that the characters in the earliest forms of this composition were shepherds, due to the fact that the primitive occupation of the dwellers in the country was that of tending to flocks and herds of sheep and cattle. He will understand, too, that an eclogue is a choice, picked selection from pastoral poems, and that an idyl is a short, highly wrought, descriptive pastoral poem, in which the episodes, or circumstances, are of rural simplicity and coloring. And so, with these few words of introduction, let us view the pictures.

All these scenes are beautifully colored and the photography is excellent. The characters, too, are cleverly enacted. The effect produced by seeing the pictures for the first time is likely to be one of regret that they cannot at once be repeated. I believe in this case, that patrons will consider it a boon should exhibitors run the reel off for the second time, say after an appropriate song has been sung to afford a short interlude. The reel is only 400 feet in length, but it has so much of beauty, art and satisfying merit that one cannot grasp its full meaning and worth at one showing.

A DUMMY IN DISGUISE.—A rogue is passing a tailor's shop, when he is suddenly struck with the idea of taking a dummy's place outside the shop—he stands beside the other dummies—closing up time arrives, and he is carried in without being discovered. When everyone has gone home, he steals out, breaks open the safe, till, etc., pocketing all the money he can find—unfortunately, he cannot get out, the door being locked on the outside. When the morning arrives he is put outside the shop again, and many amusing scenes take place, in most of which poor dummy finds himself in a very bad plight. Finally, he is discovered and marched off to the police station, where he receives his just punishment.

TACTICS OF CUPID.—A finely colored film, showing the methods employed by Cupid whilst pursuing his employment. He causes two young people to fall violently in love with each other. The consent of the maiden's father has to be gained, and the young fellow puts the question to him only to be shown the door. But Cupid is at hand with help, and by his magic he conjures up before the father a recollection of his courting days. The old man's heart is softened, and running after the unhappy lover he brings him back and joins the hands of the two young people. Amid great rejoicing the wedding takes place, and the couple drive off to enjoy a brief but quiet honeymoon. Cupid is beautifully played by a child of very small proportions, in fact, so well that one almost fancies it is the real thing.

SUNSET.—In this film some beautiful sunsets have been secured. The tinting throughout is in perfect harmony, and one can almost imagine that the real scenes are being seen, and the only fault to find with the film is its shortness. Similar in finish and artistic value to "Poetry of the Waters."

URBAN-ECLIPSE.
(George Kleine.)

A CORSICAN VENDETTA.—A mother lies ill, and would see her son before she dies. The young man is a member of a conscript band, but in response to the urgent message conveyed to him through a shepherd boy, braves the danger of capture and flies to his mother's side. News that the bandit has left the hills reaches the authorities and the young man hides. The soldiers are about to take summary measures and shoot the father, Matteo, when the young man gives himself up. The father is filled with thoughts of vengeance, and goes to the home of the commander of the

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 19th, 1910

A SUMMER TRAGEDY

Biograph Romance of a Punctured Bluff

Nerve is a most valuable asset, and Clarence had it in abundance. Getting a week's vacation he hies himself to the seashore, where he registers as a millionaire. Here he meets Mabel, who poses as an heiress. He points to his private yacht out at anchor, while she tells of her palace by the sea. Each thinks the other the real article, so he proposes, she accepts. Vacation time up, they must part, but parting is such sweet sorrow, and they swear eternal constancy. Their dream, however, is rudely disturbed, for when next they meet she finds him tending the soda fountain at a drug store, while he finds her doling out "ham-and" in a cheap restaurant.

Approximate Length, 987 Feet

Released September 22nd, 1910

THE OATH AND THE MAN

A Story of the French Revolution

This picture shows the tyranny to which the peasant class of France were subjected. The lord held his tenantry in abject slavery, satisfying his capriciousness to whatever length his whims carried him. Here is shown an instance where he took possession of one of his tenants' wives, brought her to his palace and made a lady of her. The outraged husband would have killed them both but for the old village priest, who made him take an oath he would not, impressing that vengeance belonged to the Divine Master. Later when the revolution breaks out the guilty couple surely get the punishment they justly deserve, and not through violence at that. She learns a bitter lesson, for her covetousness has brought shame, terror, poverty and isolation. The production comprises a series of the most beautiful scenes ever photographed.

Approximate Length, 997 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.
272 Wabash Avenue Chicago

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

To Exchanges and Exhibitors

Send for a 25c. bottle of this NEW CEMENT, and convince yourself of its adhesive qualities.

"AGFA" CEMENT will splice either inflammable or non-inflammable film, with the same rapidity and lasting effects.

2 Oz. Bottle, - 25c. 1 lb. Bottle, $1.50

BERLIN ANILINE WORKS

213 WATER STREET, - - - - - - NEW YORK

soldiers, armed with a knife. An opportunity occurring, he alters his plans and kidnaps the officer's little son. Matteo becomes the leader of the banditti, and the boy is brought up in their haunts. Years pass the banditti' ravages move the government to action, and once more the officer is sent in pursuit. The banditti escape by a rope down the face of the precipice and the soldiers following, are trapped. The boy recognizes his father, and pleads with the bandit chief that his life may be spared. The sight of the father's joy at having found his son softens the old man's heart and he relents.

G. MELIES.

RESOURCEFUL ROBERT. Robert loves a lady and the lady loves him but what her father thinks of Robert would better be left unsaid though it is apparent that the old gentleman is not of the same opinion, for he tells Robert very plainly that he will see him in some remote clime before he consents to take him as a son-in-law. Such a frank expression of opinion might discourage some people, but it never pauses Robert. He wants to marry the girl and no one else is going to be the same to him, and with such a resourceful person wanting is the same as having. The gardener washing the lawn down gives him an idea. He gets the gardener to wet them down with the hose, an impromptu shower bath that drenches both Robert and the girl from head to foot. Then an overturned rowboat and the girl's hat, floating with grim significance on the surface of the water, supply the rest of the little drama. The gardener, mindful of the promised tip, rushes for the father and the latter tears his hair as he thinks of his loved little girl lying cold and still at the bottom of the lake. He is in a mood to be repentant, and when Robert comes staggering through the brush bearing the limp form in his arms the old man experiences a revulsion of feeling and everybody lives happily ever after, even the well-tipped gardener.

THE SALT ON THE BIRD'S TAIL. The saying, "If you want to catch a bird put salt on its tail," is a pleasantry of such long standing it is familiar to every man, woman and child in existence. It furnishes a theme for this well-drawn and lively drama of home life, a tramp's gratitude and the cordiality of the little child who loses through an accident the canary bird which was given her by her father.

A tramp calls at the child's home for a "hand out." The mother gives him something to eat, the child provides him with a loaf of bread and sends him on his way rejoicing.

Shortly after the tramp has taken his departure the little girl tries to hang the cage with the bird in it on a nail on the porch. The cage falls to the ground and the bird escapes. Her mother is provoked and reprimands her for her carelessness.

The child, sobbing on the steps of the porch happens to think of putting salt on the bird's tail and immediately sets out with a box of salt and the bird cage in pursuit of her lost pet. Across fields, through woods we follow the child, through flower-decked pastures and stretches of new-mown hay and gorgeous "snaps" of byways and highways, that make the picture a thing of beauty and the story a panorama of interest.

The mother misses the child and goes in search of her. The girl, grown tired and footsore, lies down at the foot of a tree and falls asleep. The tramp is making his way leisurely through the brush and sees the escaped canary bird in the grass, cautiously approaches it and captures it with his cap, then resumes his stroll petting the bird as he goes along. He comes to where the little girl is sleeping, guesses the meaning of the salt box and the cage, decides to repay her for her kindness to him when he needed food, places the bird in the cage and hides behind a neighboring tree to watch the denouement. He doesn't have long to wait. The distracted mother coming along espies the child sleeping with her bird returned to its cage; she is astonished. The child awakens and can scarcely believe her senses. The lost are found and the smiling face of the grateful tramp adds to the happy ending.

LUBIN MFG. CO.

ZEB, ZEKE AND THE WIDOW.—Zeb keeps the General Store in a little country town and he and Zeke have been lifelong friends. They are a couple of curmudgeonous oldsters but there's a flash of youthful fire in their veins and this is fanned to white heat by the appearance of Mrs. Marion Clayton, a fascinating widow whose physician has prescribed an entire rest from all social duties and retirement to a country town. Mrs. Clayton finds the awkward flirtations of Zeb and Zeke a relief from the monotony of novel reading and accepts Zeke's invitation to go buggy riding. This is a blow to Zeb who hustles to the city and buys a second hand automobile. That wipes Zeke's eye but the stubborn wreck of wheel was once an auto balks. Zeb climbs under the machine in the most approved motor fashion and Zeke sits beside the widow and tinkers with the steering gear. He starts the auto and there commences a wild rush with Zeb pursuing in Zeke's buggy. Zeke wrecks the auto and then drives gleefully home in the buggy, waving fare and Zeb. Zeb threatens to sue Zeke to the tune of the wrecked machine and his damaged feelings and the old friendship bids fair to be broken up when the widow gets word that her fiance is about to arrive from abroad and her physician will permit her return to the city. It's a stunning blow to Zeb and Zeke but Zeb tears up the bill for the auto and over a couple of cigars "Five centers the best in the case" they talk over their love dream. And how the widow was a corker and it was worth while.

LOVE'S OLD, SWEET SONG.—Jack Bryant is one of a party of campers who are roughing it. Each man takes his turn at being cook and when Jack is told off as chef his first duty is to go for eggs. There is a farm-house nearby where he obtains a supply and the farmer's daughter is an attractive girl so attractive indeed that Jack deliberately breaks the eggs that he may have an excuse for returning for more. A third time he makes application and there is but one left. Cherrie is loath to let that go but Jack coaxes it from her for a keepsake. The incident has served to start a friendship that terminates in marriage and Cherrie and Jack start for the city after a rustic wedding. The marriage is a shock to aristocratic Mrs. Bryant and her son's wife is not made welcome, the more especially as it seems impossible to train her to city ways. But the mother and daughter-in-law are drawn closer together as time passes and Jack devotes his time to dissipation. The two women share the nightly vigil for the errant one and the mother comes to realize the sterling qualities that underlie the girl's rough exterior. One night Jack comes home considerably the worse for liquor and his mother's reproaches stir his latent manhood to maudlin self-sympathy. He is about to destroy himself when he is saved by the singing of love's old, sweet song.

PATHE FRERES.

UNCONSCIOUS HEROISM. It is the third month of the siege of Paris by the Germans, and provisions are already very scarce. Gappard, a soldier of the ranks, leaves the ramparts and goes to his home for the dinner his wife has ready for him. His little infant son is crying for milk of which there is none left, but hardened by the horrors and privations of the siege, Gappard is almost callously indifferent to the baby's cries. His elder son is, however, greatly distressed at the infant's cries, and accompanying his father back to duty, slips out of one of the gates unobserved, determined, if possible, to obtain the precious milk. The German sharpshooters seem to be everywhere, but by crawling on his hands and knees, and taking advantage of every bush and tree he manages to progress safely. Once he has a very narrow escape from discovery by a German picket whom he only just manages to elude by covering himself with some bundles of brushwood that were at hand. At last he reaches a farm house, and opening the yard door finds himself in the custody of a German sentry, the farm having been converted into German divisional headquarters. He is led before the German general, who had but a few minutes previous received a letter from his wife and his little son Fritz. The grizzled warrior, with the memory of his own boy still fresh in his mind, is touched by the lad's earnestness and simplicity and believes his story. Admiring his heroism he orders a meal to be provided for him, and after a bottle of milk has been given to him, orders that an orderly see him safely through the German lines. Leaving his guide, the lad makes his way stealthily back to the gate, but just as he is approaching, one of the French soldiers on duty sees him and fires. The youth falls wounded still clasping the bottle, and the French guard seeing him writhing in the roadway rushes out and carries him in. He is recognized in surprise by his father and it is found that he is practically unhurt, the bullet having only grazed him. His bottle of milk is safe, and unconsciously he has performed the part of a hero in order to satisfy the wants of his baby brother.

THE FALSE FRIEND.—John Haven and Will Harver are working on the same job. The former is married and has a little boy, Jack by name. The latter, however, has no family ties, and is in reality in love with his comrade's wife. Working upon a roof one day, Will loses his balance and falls to the ground. He is fatally injured, and amongst his papers John discovers a portrait of his wife, which reveals the truth to him in a flash. He returns home, and after a painful scene with his wife, separates from her, taking little Jack with him. A year passes, and the husband and wife have never met again. The woman works hard for her living and sees little Jack in secret as he goes and comes from school. Jack loves both his mother and father dearly, and says nothing of his meetings with the former to the latter, but one day the inevitable happens, and they both meet at the school door. Anger shows itself plainly in the face of the man, but the little lad slipping between his parents, stands like a connecting link between the two, and for his sake John stops to listen to his wife's pleadings, and consents to forget and forgive.

TRIP TO THE ISLE OF JERSEY. Disembarking at St. Helier, we proceed down King street and Queen street, watching the various merchandise, and then take our seats in a clear-a bus. On the road we pass some charming bungalows and also obtain a good view of a field of fine potatoes. Jersey cabbages, which are specially cultivated for the manufacture of walking sticks. Perhaps one of the most beautiful points on the island is Mont Orgueil [illegible] and [illegible] [illegible] [illegible]

KALEM FILMS

"The Japanese Spy"

ISSUED WEDNESDAY, SEPT. 21st. LENGTH. 975 FEET

This 20th Century war story is a real novelty with genuine Japs. A Japanese Baron has been detailed to secure information regarding the American Army. His narrow escapes and final capture are incidents that add several thrills to this strong production.

"The Conspiracy of Pontiac"

OR

AT FORT DETROIT IN 1763

ISSUED FRIDAY, SEPT. 23rd. LENGTH, 975 FEET

This spectacular and very interesting story is an exact reproduction of the incidents as they transpired leading up to the attack on the little settlement of Detroit in the year 1763. "The Conspiracy of Pontiac" is without doubt one of the strongest and most realistic stories of early pioneer days ever presented to the American public. The costuming is absolutely correct and the scenic surroundings beautiful and true to the period.

Exceptionally fine four-color posters for both these headliners by the A. B. C, Co. of Cleveland, Ohio

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23rd St.

NEW YORK CITY

Lantern Slide

MATS AND BINDING STRIPS

WE manufacture a full line of these goods. Have you tried our **GUMMED PAPER LETTERS** for making up slides? If not, do so at once and save time and money.

CATALOGUE AND SAMPLES ON REQUEST

The Tablet & Ticket Co.

Chicago, New York, San Francisco

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.

ASHLAND, OHIO

EDISON FILMS

RELEASED SEPT. 27th

Over Mountain Passes

A most interesting, scenic and educational picture showing the curious ways in which copper ore is carried over the mountains in a section of Peru. The beasts of burden are Llamas and they are undoubtedly the most curious animals on the globe. Their actions alone are sufficient to make an interesting picture.

The Footlights or the Farm

A quiet story showing a young country girl's ambition to go on the stage and how the attempt met with failure, making her only too glad to go back to the farm and her old sweetheart. A view of dramatic life is shown which is new to most of us and decidedly interesting.

On One Reel—Approximate Length, 1,000 Feet

RELEASED SEPT. 30th

Ononko's Vow

A story of the famous Indian massacres at Deerfield, Mass. in 1675 and 1704. All exterior scenes were taken at Deerfield and show the beauties of that part of the country in both Summer and Winter. The picture throughout is handled on a most elaborate scale and makes altogether a big feature subject.

Approximate Length, 1,000 Feet

"Don't Fail to Book the Second of the Canadian Series—"MORE THAN HIS DUTY."

Get on Our Mailing List for the "KINETOGRAM"—Use A. B. C. Posters

EDISON MANUFACTURING CO. 72 Lakeside Ave., ORANGE, N. J. 90 Wabash Ave., CHICAGO, ILL.

the officer out of the second floor window. The express wagon arriving at this time with his trunk, Hallate, with the connivance of the express driver, empties its contents on the pavement and locks himself in the trunk and is carried up in it. Meantime, Augustus has had to take refuge under the sofa. What the final denouement is when Hallate comes out of the trunk, and Augustus from the sofa, you will have to see the picture to find out. How Officer O'Brien felt when he ascertained who it was he had so misused is also not going to be divulged here.

SELIG POLYSCOPE CO.

THE SERGEANT.—A story laid in the Great Yosemite Valley during the eighties. Col. Westley has an only daughter who is the one softening influence in his rugged nature. She is fond of taking morning rides over the trails, and is usually accompanied by Robt. Adams, a sergeant at the post, and who is detailed by the father to look after her safety.

The companionship of these young people soon ripens into love, and despite the disparity of the rank of Adams and his sweetheart's father, they plight their troth. At the opening of the story we see them riding away from the post. Upon arriving at Nevada Falls, a favorite spot, they leave their horses and proceed on foot in order that they may ascend to a more advantageous height from which to view the gorgeous scenery that surrounds the grand historical Yosemite Valley.

While engaged in this pastime, an Indian renegade steals their horses, leaving them afoot many miles from the post. The evening is stealing upon them when they discover their loss and in their effort to follow the footprints of their horses they lose their way and are compelled to spend the night in the wilderness.

The Colonel becoming alarmed, sends out a searching party that finally succeeds in finding the missing couple. Upon returning to the post the sergeant is placed under arrest, despite the pleading of his unhappy sweetheart.

Now a lapse of a month occurs and we see a thrilling battle with the Indians, in which the Colonel, accompanied by his daughter, is cut off from the men and about to be taken by the redskins. It is at this time that Adams, only a private, shows his heroism by making a desperate dash through the lines of the enemy, rescuing the Colonel and his daughter from the murderous savages, though wounded almost to death. His recovery and promotion to 1st Lieutenant soon follow, and with the consent of the Colonel to his marriage with the lady of his choice, ends a pretty story of love, heroism and devotion to duty.

BERTIE'S ELOPEMENT.—"Love laughs at locksmiths" to say nothing about irate papas. Bertie the cherished son of indulgent parents finds some obstacles in the path, when he seeks the hand of fair Gladys, and is graciously ruffled, when his fiancee's father is so rude as to send him a note with the assurance that his request for his daughter's hand is declined with scorn—a hurried marshalling of Bertie's diplomatic forces to declare a line of action—in order that they may execute a flank movement on the stern old parent of the demure Gladys.

An exchange of notes between the lovers—a new use found for old shoes—and Bertie leads the invading forces ably supported by one ladder and a bundle of nerve—the fair queen of his dreams is rescued from her castle. The eloping twain outdistance the pursuing father and his arrival at the parson's house is just too late to be on time. He had been out-generated at all strategic points—and the day was won—and two was one.

VITAGRAPH COMPANY.

TWO WAIFS AND A STRAY.—"The puzzling problem" of caring for his two motherless children and getting in his ten hours of labor each day without neglecting either his responsibility as a father and his duties as a bread winner the poor man is absorbed with a mental conflict which might well tax a stronger and better equipped mind. In this subconscious state he leaves his little ones to get through the day as best they can, and while on his way to work is struck down by an automobile. His injuries are not apparent, and he refuses assistance; but the accident produces a concussion of the brain, abberation, and he loses consciousness of all preceding events. In this blank state of mind as to his individual identity he wanders from place to place until he reaches a farmhouse in the country, where he asks for food, secures employment and finds a home.

His children have been waiting for their father's return until, exhausted and hungry, they appeal to a kind neighbor, who helps them from her scanty means, giving them a dollar to buy food until they hear from their father, or are taken care of by the children's society, an officer of which has called to look into their case.

The boy, Dick, a bright youngster, decides to go into business with the dollar and take care of his sister, rather than be separated from her in the care of the society. They start out to make their way in life, after establishing themselves in the back yard of a piano factory, transforming an unused packing box into a shelter. Grace purchases a stock of newspapers and disposes of them to the passengers and passers-by at the railroad station, while Dick starts as a bootblack. They manage to keep themselves in food and under cover in their improvised apartment.

The good farmer and his wife, where the father of the two waifs is living, have a little girl whom the mother takes to town on a shopping tour. While in the city she loses the child and returns home heartbroken. The child wanders about, is picked up by the two waifs, who take her to their retreat and care for her.

The Children's Aid Society announce their excursions and vacations for poor children. The farmer and his wife read about them, decide to visit the society's country home in search of their little one. They go and find their daughter, who tells them how she was cared for by Grace and Dick, and by them brought to the excursion. The man and his wife meet the little protectors of their child and invite them to their home for a vacation. They accept, and when they reach the farmhouse they meet their father, whose mind is restored at sight of his children. They are given a home with the good people under the same roof and direct care of their father, who has made himself a valuable and faithful employee.

A LUNATIC AT LARGE.—A college professor, named Tuttle, instructor of zoology and "bugology," becomes insane and is committed to an asylum for the insane.

A Mr. Ward, living near the asylum, receives word from a friend that an eminent scientist, Professor Burling, specialist in entomology, will visit America and will call on him.

Professor Tuttle escapes from the asylum and wanders off into the woods in search of rare specimens of insect life. Professor Burling, passing through the same wood on his way to visit Mr. Ward, sits down to rest and incidentally finds some interesting species of life. He carefully examines them with his magnifying glass, which he puts back into his satchel, then falls asleep. The escaped lunatic comes along, finds the eminent scientist enjoying his nap, takes his satchel and goes in further search of the animalcular kingdom.

He saunters along until he comes to the home of Mr. Ward, enters and proceeds to make himself at home by removing his shoes and coat, seating himself at the table and examining things with the magnifying glass. The maid comes in. He hops around like a frog, examines her hair and plucks the bow from her cap, which he investigates very carefully, thinking it some rare species of butterfly. The girl runs from the room and summons her employer. Mr. Ward looks at the foolish professor, who jumps onto the table and does other surprising capers which sets his host guessing until he sees the satchel with the name "John Burling" on it. He tries to make his guest at ease, and while he is talking the lunatic jerks the buttons from Mr. Ward's vest as if they were beetles or some other living thing that might escape him. Humoring his eccentric friend, Mr. Ward induces him to retire.

While all this is going on the guards at the asylum discover the escape of Professor Tuttle and start out to find him. They call at Mr. Ward's, who informs them he has no tidings of Professor Tuttle. They hasten away. They have no sooner gone when the real Professor Burling comes to visit Mr. Ward, who mistakes him for the escaped lunatic, ties him to a chair and calls up the asylum to come get him at once. They get there in a buggy, but fail to recognize the captive as the lunatic, whom they describe and whom Mr. Ward identifies as the man he is entertaining. They release Burling, rush into the bedroom and find the "bird" has flown through the window.

They all start in pursuit; the chase is exciting, and the daffy professor proves himself to be a regular "cut-up," jumping up into the trees and doing some extraordinary stunts from the lamppost and anything else that gets in his way, until he is captured in a lake, into which he makes an Annette Kellerman dive.

Professor John Burling is disgusted with his experience and the whole blooming business, and decides to get away from it all. Mr. Ward seems to be in wrong with his distinguished guest, but after much explanation and reconsideration of the matter they look at the whole affair as a huge joke, and have a jolly good laugh over a social glass and a friendly cigar.

JEAN THE MATCH-MAKER.—Bent on having a summer's vacation, two working girls hire a tent and pitch their camp on the shore of a beautiful lake amid rural and quiet surroundings. As fate would have it, two farmer lads, living with their widowed mother not far distant from the camp, are making their way through brush and lanes until they unexpectedly come onto the bivouac of the girls, mutual embarrassments are shown, and the boys, who are bashful swains, stand not on the manner of their going, making a hasty and awkward retreat.

The boys tell their mother about the two "peachy" girls, and she decides to send them some freshly cooked doughnuts, and employs the faithful dog, "Jean," as a messenger, and the dog at once carries them to the girls, much to their surprise. The boys make another venture to the camp, but meet with little encouragement; they are not assertive, and their natural timidity and boorishness amuse the girls exceedingly.

The young fellows are not discouraged in their advancements, and find "Jean" a ready emissary in their embarrassment. She makes many visits [illegible] camp with tokens of their respect and [illegible] The girls are puzzled by these frequent visits [illegible] dog and decide to discover the reason of her happiness and the place from whence she comes. They [illegible] high, and in going encounter a cow, which stands at bay very [illegible] frightened that [illegible] by only being the two boys and their dog [illegible] to the rescue. The boys now [illegible] courage and when the girls tell them about the dog and start [illegible] to [illegible] where she came from, the boys offer their escort and invite them to their home. The girls accept, the boys introduce them to their mother, they are invited to take dinner, and things progress very satisfactorily and happily to all concerned.

The young people go out for a stroll, leaving the mother and "Jean" alone. The mother begins to think that her boys are hopelessly smitten with the girls and gives way to a goodly foreboding of a double marriage. The innocent and good old dog trying to prove herself her comforter and that she did not know she was being used as a match-maker.

A MODERN KNIGHT ERRANT.—Cyril, a young college student, starts out to find employment during the summer vacation to enable him to more comfortably pursue his studies during the Fall and Winter.

He secures work with a farmer and turns in with the rest of the hands. Living in the neighborhood is a sweet young girl named Mary, whose mother, a widow, and a lame brother make up the household. She becomes acquainted with Cyril and soon they are the best of friends, which arouses the jealousy of Tom, a big bully of a fellow who prides himself on his ability to rub it into everybody else, and does not fail to do so whenever he gets a chance, not even sparing Mary's poor crippled brother, upon whom he wreaks the wrath of his pent-up jealousy.

He tries to bully Mary into cutting off her friendship for Cyril and accepting his attentions. Cyril sees Tom grasp Mary's arm and threaten her, learns the reason and challenges the bully to fight him. Cyril asks Mary to retire, and the two men have a fist fight, which is very exciting and strenuous, in which Cyril proves himself the master completely to the overthrow of Tom, who sullenly slinks away with the jeers and ridicule of all the boys in town.

Mary is nervously waiting to hear the issue of the battle and hoping anxiously for Cyril to win. Her brother comes, tells her Tom is completely vanquished. Mary runs to Cyril, who is nursing a sprained wrist. He is trying to bind his handkerchief around it. She offers to do it for him, and just as their hands touch their hearts respond. She throws her arms around his neck, while he enfolds her in his arms; then she breaks away and runs for the house, frightened at her impulsiveness. Cyril—well, he just looks as if he were the luckiest and happiest man in all Christendom.

AMONG THE EXHIBITORS.

Los Angeles, Cal.—E. I. Kennedy has leased the property at 312 East Fifth street, where he will erect a new moving picture and vaudeville theater.

Lowell, Mass.—The New Scenic Theater on Paige street was opened on Labor Day.

Port Lavaca, Tex.—Wilson & Best are having erected an iron building on North street to accommodate a moving picture show which will be operated by Mrs. J. W. Thomas. The McKamey Brothers are also having a building on Guadalupe street fitted up for another moving picture theater which will be conducted by Nicholson Brothers.

Tilton, N. H.—The Pastime Theater has been opened by Herbert A. Mann.

Franklinville, N. Y.—The new $8,000 amusement house here has been completed and is doing a fine business.

Fitchburg, Mass.—The Cumings Theater will reopen in a short time and will be devoted to moving pictures and vaudeville.

Harrisburg, Penn.—Major John T. Ensminger will open a moving picture theater at 1205 North Third street.

Providence, R. I.—Extensive changes and improvements are being made at Bullock's Theater on Richmonds street. A new lobby is being built and the interior redecorated.

Peabody, Mass.—The Olympic Theater is now being operated as a moving picture theater.

Lemont, Ill.—Edward Masks and Charles Brown have rented Klein Hall on Stephen street.

Wheeling, W. Va.—Arthur Snodgrass will open his moving picture palace in the R. P. Miller building, on South Fourth street.

Le Mars, Iowa.—G. M. Solon has bought from Van Dalfsen & Fowler the White Theater.

Bellefontaine, Ohio.—Percy Volk has sold the Volk Theater on West Columbus avenue to Frank E. Rutter, who is now in charge. The popular theater has been closed until August 25. The stage will be torn out and rebuilt. The interior will be redecorated, the front will be remodeled and a new picture machine will be installed. The theater re-opened on August 25 under the new name of "The Royal."

Philadelphia, Penn.—The J. D. Allen Company has completed plans for a $10,000 moving picture theater, which D. S. Bader will erect at Forty-ninth and Yocum streets.

Brown, Kan.—Dick Fields and William Campbell have opened a picture show in the Campbell building.

George Kleine Importations

Featuring the Best European Films

GAUMONT AND

Scene from A CORSICAN VENDETTA
A STIRRING MOUNTAIN DRAMA
To Be Released September 21, 1910

No

Motion Picture Theatre

has a well rounded booking for the week unless it has included the George Kleine Films—Gaumont and Urban-Eclipse.

They give a variety which cannot but please your audience.

Remember many of your patrons are foreigners and many are lovers of travel and some like to learn a little that is worth while each day. The people who enjoy our films are not the noisy types of people, so you don't hear so much talk from them. But the steady, studious patron likes variety. We produce that very thing.

URBAN - ECLIPSE

THE ENTIRE RELEASES FOR THE CURRENT WEEK CAREFULLY DESCRIBED ON ANOTHER PAGE

BULLETINS Issued Regularly Free to our Friends | 52 State Street **George Kleine** Chicago, Illinois | POSTERS Now Made in Four Colors

WATCH FOR IT

AN ARIZONA ROMANCE

To Be Released September 21st

A Western Drama of great interest that will thrill all. Something different from the usual run

NEW YORK 41 West 25th Street **PATHÉ FRÈRES** CHICAGO 35 Randolph St.

Tulaire, Cal. The Parr Theater Company has leased the new concrete building on South J. street and will operate same as picture and vaudeville house.

Vincennes, Ind. The Colonial Theater is now showing moving pictures and vaudeville. The admission price is five cents.

Williamsport, Penn. L. C. Wright has taken the management of the Orpheum Theater and will in the future conduct it as a moving picture and illustrated song theater.

Morristown, N. J. David Conkling has opened a moving picture and vaudeville show to be known as the Morris Plains Casino. The performance will be given in open air.

Philadelphia, Penn. Daniel Humphries, formerly manager of the Lyceum, later the Avenue Theater in the city, has opened a fine new amusement house at Seventy-third street and Woodland avenue. He will run all of the latest and best films.

St. Louis, Mo. The Olesy Amusement Company applied for a permit to erect a $20,000 one-story moving picture theater at 3131-33 South Grand avenue.

Putman, Conn. Samuel Morrell has assumed the management of the Bradley Theater.

Duluth, Minn. Crockett Brown, manager of the Unique Theater is about to start a branch show at Keewatin.

New York City. A new moving picture theater is being erected at the northwest corner of Amsterdam avenue and Eighty-ninth street.

St. Louis, Mo. Another fireproof moving picture and vaudeville theater is being erected on the property just east of the Suburban tracks on Easton avenue, which will have a seating capacity of about 1,650.

Newark, N. J. A new moving picture theater is being planned to be erected at the corner of Clinton and Jelliff avenues which will cost about $5,000.

Brooklyn, N. Y. At the northeast corner of Bushwick avenue and Cooper street a new moving picture show is being established for Theress. Hentsel.

Springfield, Mass. The New Plaza Theater at 12-16 Taylor street opened last week and met with great success, the doors being crowded from the time they opened till they closed.

Bay City, Mich. Manager Leuby has opened his enlarged moving picture theater and is doing an excellent business.

Harrisburg, Penn. Peter Settino will break ground for the erection of a moving picture theater on South Front street.

Harrisburg, Penn. A new moving picture theater is being erected at No. 1205 North Third street.

Newburyport, Mass. Manager Thayer of the Orpheum Theater is to open a new picture palace which will be run under the same style as the others.

New Incorporations.

Houston, Tex. The Lone Star Amusement Company. Capital $4,500. Directors: E. N. Burns, L. M. Mitchell and W. D. Reynolds.

Chicago, Ill. Central Boulevard Theater Company. Capital $5,000. Directors: Samuel W. Newman, George S. Stemer and Rebecca Sobotoff.

St. Louis, Mo. Eastern Amusement Company. Capital $10,500. Directors: Harry V. Harkins and William F. Harkins.

Chicago, Ill. The Vestra Theater Company. Capital $2,000. Directors: Albert E. Campion, Henry H. Peedon and Edward F. Barnard.

Indianapolis, Ind. The Crystal Amusement Company. Capital $5,000. Directors: C. E. Harmon, Edward Arganbright and Agnes V. Harmon.

Chicago, Ill. The Starlight Amusement Company. Capital $2,000. Directors: Fred Lowenthal, M. A. Haney and G. W. Kunstman.

Chicago, Ill. Orpheo Film Company. Capital $3,000. Fred W. Heerstetter, F. A. Woodrevke and Arthur Mullberger.

INDEPENDENT FILMS

The following films have been released week of September 5, by the Empire Film Company, 150 East Fourteenth street, cor. Third avenue, New York, N. Y.:

Sept.	5—You Saved My Life (Imp.)	995
Sept.	5—The Little Blind Girl (Eclair)	972
Sept.	5—Lost Chance (Eclair)	442
Sept.	5—Judge Ye Not in Haste (Yankee)	1000
Sept.	6—Western Justice (Bison)	990
Sept.	6—The Girl Next Door (Powers)	500
Sept.	6—The Inconstant (Powers)	500
Sept.	6—Mother (Thanhouser)	975
Sept.	7—Troubles of a Snorer (Atlas)	915
Sept.	7—Caprice of a Dame (Ambrosio)	730
Sept.	7—Friedt Has Lost His Collar Stud (Ambrosio)	230
Sept.	7—His Indian Bride (Champion)	940
Sept.	7—Moonshiner's Daughter (Nestor)	962
Sept.	8—A Sister's Sacrifice (Imp.)	990
Sept.	8—Cowboy's Courtship (Def.)	247
Sept.	8—An Athletic Instructor (Def.)	688
Sept.	8—The Minister's Speech (Film d'Art)	400
Sept.	8—Conscience of a Child (Film d'Art)	482
Sept.	9—Doctor's Carriage (Thanhouser)	1000
Sept.	9—True Indian Brave (Bison)	1000
Sept.	10—For the Sake of a Girl (Powers)	975
Sept.	10—Robinson Crusoe (Great Northern)	
Sept.	10—A Fleet Well Received (Italia)	500
Sept.	12—Mt. Cowgal (Italia)	500

American Moving Picture Machine Company

Manufacturers of the

STANDARD

AUTOMATIC MOVING PICTURE MACHINE

Telephone 4517 4518 Beekman

101-102 Beekman Street - - New York

COMPENSARC

This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS

1402 Broadway

Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

LICENSED RELEASES.

BIOGRAPH.

Aug. 15—The Usurer (Dr.).....994
Aug. 18—When We Were in Our 'Teens.....475
Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....995
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997

EDISON CO.

Aug. 30—From Tyranny to Liberty (Dr.) 975
Sept. 2—The Man Who Learned (Dr.).....990
Sept. 6—The Big Scoop (Dr.).....1000
Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990
Sept. 16—Bumptious as a Fireman (Com.).....
Sept. 16—From the Arctics to the Tropics (Scenic) .....
Sept. 20—An Unselfish Love (Dr.).....1000
Sept. 23—A Jar of Cranberry Sauce (Com.).....
Sept. 23—Almost a Hero.....980

ESSANAY FILM CO.

Sept. 10—An Indian Girl's Awakening (Dr.)....854
Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455
Sept. 17—Hank and Lank—Joy Riding (Com.).233
Sept. 17—The Pony Express Rider (Dr.).....750
Sept. 21—A Close Shave (Com.).....553
Sept. 21—A Flirty Affliction (Com.).....416
Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660

KALEM CO.

Aug. 10—The Borrowed Baby (Com.).....905
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....985
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975

LUBIN MFG. CO.

Aug. 22—Cowboy Chivalry 990
Aug. 25—The Anarchist's Grip (Dr.) 500
Aug. 25—The Dream Pill (Com.) 480
Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990
Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990

GAUMONT.

G. Kleine.

Aug. 30—Ancient Castles of Austria (Sc.).....299
Sept. 8—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102
Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351

URBAN-ECLIPSE.

G. Kleine.

Aug. 17—The Rival Serenaders (Com.).....575
Aug. 17—Paris, Viewed from the Eiffel Tower (Scenic) 375
Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269

G. MELIES.

Aug. 11—The Return of To-wa-wa (Dr.).....950
Aug. 18—Her Winning Way (Com.).....950
Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball; That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950

PATHE FRERES.

Sept. 9—Lucy at Boarding School (Com.).....528
Sept. 9—The Belgian Army (Ed.) 472
Sept. 10—The Appeal of the Prairie (Dr.).....990
Sept. 12—A Good Glue (Com.).....449
Sept. 12—Hunting the Panther (Scenic).....459
Sept. 14—The Two Sisters (Dr.).....975
Sept. 16—Unconscious Heroism (Dr.).....951
Sept. 17—The Vagaries of Love (Com.).....950
Sept. 19—The False Friend (Dr.).....558
Sept. 19—Trip to the Isle of Jersey (Scenic)....397
Sept. 21—An Arizona Romance (Dr.).....990
Sept. 23—Max in a Dilemma (Com.).....446
Sept. 23—The Mexican Tumblers.....476
Sept. 24—A Simple Mistake (Com.).....950

SELIG POLYSCOPE CO.

Aug. 29—The Emigrant 995
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000
Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 25—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000

VITAGRAPH COMPANY.

Aug. 23—The Three Cherry Pits (Dr.).....995
Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 30—A Home Melody (Dr.).....907

If It Were Possible

for you, a prospective purchaser to visit our factory, see and follow the methods used in the making and assembling of the various parts of the

EDENGRAPH

from the raw material to the perfectly built and smooth running projection apparatus, you would fully appreciate quality.

The 1911 MODEL EDENGRAPH

is made for men who want their money's worth.

Write to

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 West Third Street, New York, N. Y.

The Elgin National Trophy Road Races

WERE AN AUTHORIZED NATIONAL EVENT WITNESSED BY HUNDREDS OF THOUSANDS OF SPECTATORS

The reproduction of same was secured exclusively by us

The race was 305 miles over a course 8 1-2 miles long, full of dangerous turns and hills on which the record speed of 62 1-2 miles per hour was maintained throughout.

From 5,000 feet of negative we have condensed a film 1,030 feet long containing **all** the sensational features. Photography unexcelled. Three-color posters.

If your exchange does not carry this best racing film ever produced you can book it direct from us

American Motor Racing Picture Co.

330 EAST 35th STREET · · CHICAGO, ILL.

THE WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 19.

Biograph—A Summer Tragedy (Dr.) 987
Lubin—Zeb, Zeke and the Widow (Com.) 990
Pathe—The False Friend (Dr.) 558
Pathe—Trip to the Isle of Jersey (Scenic) 397
Selig—Bertie's Elopement (Dr.) .....
Selig—Big Medicine (Com.) .....

Tuesday, September 20.

Edison—An Unselfish Love (Dr.) .....
Gaumont—Tactics of Cupid (Dr.) 896
Gaumont—Sunset (Scenic) 102
Vitagraph—Jean, the Match-Maker (Com.) 1000

Wednesday, September 21.

Essanay—A Close Shave (Com.) 553
Essanay—A Flirty Affliction (Com.) 416
Kalem—The Japanese Spy (Dr.) 975
Pathe—An Arizona Romance (Dr.) 990
Urban—A Corsican Vendetta (Dr.) 699
Urban—Scenes in the Celestial Empire (Sc.) 269

Thursday, September 22.

Biograph—The Oath and the Man (Dr.) 997
Lubin—Love's Old, Sweet Song (Dr.) 990
Melies—The Salt on the Bird's Tail 950
Selig—The Sergeant (Dr.) 1000

Friday, September 23.

Edison—A Jar of Cranberry Sauce (Com.) .....
Edison—Almost a Hero (Com.) 980
Pathe—Max in a Dilemma (Com.) 446
Pathe—The Mexican Tumblers 476
Kalem—The Conspiracy of Pontiac (Dr.) 975
Vitagraph—A Modern Knight Errant (Dr.) 967

Saturday, September 24.

Essanay—The Tout's Remembrance (Dr.) 1000
Gaumont—The Reserved Shot (Dr.) 741
Gaumont—The Times Are Out of Joint (Com.) 252
Pathe—A Simple Mistake (Com.) 950
Vitagraph—Renunciation (Dr.) 999

CLASSIFIED ADVERTISING.

ORTHO FILM CO. re-develops, cleans, restores, tints, tones and colors old or new films, makes film titles. Work done at your own exchange, if desired. Hochstetter's processes. ORTHO FILM CO., 2751 W. Division street, Chicago, Ill.

FOR SALE—Edison Underwriters' Model "B," complete; latest model; good rheostat; extra quality lenses; in actual service 30 days. Cash, $160. MODEL "B," care Moving Picture World.

WANTED—150 opera chairs, moving picture machine, asbestos booth and alternating rheostat. HOOVER & BOLLINGER, Mount Union, Pa.

FOR SALE—250 Opera Chairs, cheap. Apply POWELL, Powell's Pharmacy, Montezuma, Ind.

WANTED to exchange 74 Buffet B flat clarionet, used two months, for Edison one-pin machine, preferred, or other good one-pin machine. ARTHUR DREAMLAND THEATER, Syracuse, N. Y.

FOR SALE—$35 takes new Edison Oxygen Generator and Saturator, dynamic burner and two boxes of oxone. DR. A. O'NEILL, Ridgewood, N. J.

FOR LEASE—Picture theater, new, might sell. Box 471, Sutton, Neb.

TO LET—Loft or part, 124 East 14th St. Low rent. Apply in Cigar Store.

HELP WANTED.

WANTED—Effect workers for moving picture shows. Write, SPRAGG AMUSEMENT CO., Bellaire, Ohio.

WANTED—Operator; must be practical mechanical electrician; 7½ hours a day, six-day week; permanent position. A. ESPOSITO, Morristown, N. J.

ESSANAY FILMS

A GREAT RACING PLAY! A FEATURE PICTURE!

Scene from "The Tout's Remembrance."

Release of Saturday, September 24

"THE TOUT'S REMEMBRANCE"

(Length, approx. 1000 ft.)

This picture is a decided feature in our list of Western releases. It is a story of the race track with lively action, deep heart interest and touches of sparkling comedy. The racing scenes are actual and were obtained expressly for this picture at Jaurez, Mexico. The photography is fine and the cast, including **Miss Ethel Clayton**, is excellent.

Get the Poster

If It's an Essanay Comedy It's Good Comedy

Release of Wednesday, September 21

A CLOSE SHAVE (Length, approx. 553 ft.) and **A FLIRTY AFFLICTION** (Length, approx. 416 ft.)

A reel of roaring good comedy. Good stories, clever and full of wit, effectively produced, and of excellent laughing qualities. Read the descriptions and book quick.

The Essanay Indian Head Poster

They are going fast. We must have your order immediately. The Essanay Indian Head poster placard, a fine art lithograph poster, mounted on heavy card board, made in seven colors and many tints, will lend added charm to your lobby and increase your box office receipts. **Price 25 Cents**, express collect.

Address, **Poster Dept., B, Essanay Film Mfg. Co., 435 N. Clark St., Chicago.**

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St. W | **435 N. Clark Street CHICAGO** | **BERLIN** 35 Friederich Str.

In answering advertisers, kindly mention the Moving Picture World.

SELIG'S Great Western Military Romance

"THE SERGEANT" A STORY TOLD IN THE **"YOSEMITE VALLEY"**

Length About 1000 Ft. Code Word **Sergeant.**

RELEASED SEPT. 22nd

"THE OLE SWIMMIN HOLE"

An Out of the Ordinary Drama.

RELEASED SEPT. 25th

Length About 990 Ft. Code Word **Swimmin.**

Selig Polyscope Co. CHICAGO, U.S.A. 45-47-49 Randolph Street

THE KENTUCKY PIONEER

A Dramatic Story of the Early Settlers of Kentucky, intense in situations and pleasing in theme.

RELEASED SEPT. 29th

Length About 1000 Ft. Code Word **Kentucky.**

2 ON 1. **Start October Right and Book a Live One**

"A COLD STORAGE ROMANCE" (Comedy Drama) AND **"MY FRIEND, THE DOCTOR"** (A Comedy)

Combined Length About 1000 Ft.

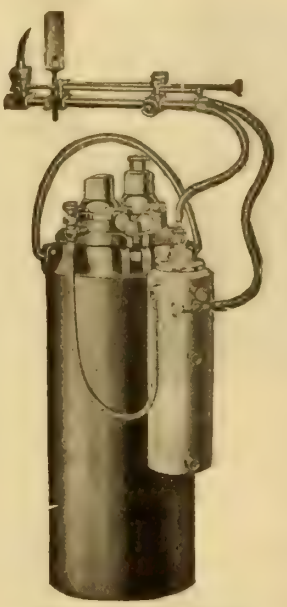
RELEASED OCT. 3. Code Words **Storage** and **Friend.**

"JUSTINIAN AND THEODORA"

EDISON
Oxygen Generator and Saturator

Important Reduction in Price

$37.50



(Goodyear Patent)

This Portable Gas Making Outfit has been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders.

In reducing the price, we have retained the same high efficiency, safety, artistic appearance and excellent results.

SEND FOR DESCRIPTIVE CIRCULAR No. 415

EDISON MANUFACTURING CO.

72 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES

P. L. Waters, 41 East 21st St., New York City.
General Film Co., 564 Washington Street, Boston, Mass.
General Film Co., 4th and Green Streets, Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Avenue, N. E., Cleveland, O.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main St., Kansas City, Mo.
Geo. Breck, 70 Turk St., San Francisco, Cal.

BIO CARBONS

What They Say About Bio Carbons

W. S. Milliken, President of the United Film Exchange, Troy, N. Y. says

"I have been so convinced by our customers' reports that the BIO Carbon is far and away ahead of any other carbon, that we shall handle the BIO exclusively hereafter."

If you want to know how good a carbon can be pin your check for $1.50 to this "ad" for a prepaid sample of 50 5/8 in. x 6 in. Cored BIO Carbons. (for A. C. or D. C.)

For samples write your name here

Your Name .....

Charles L. Kiewert Co.

NEW YORK - - - - - 39 Cortlandt Street
PITTSBURG - - - - - 421 Frick Building
MILWAUKEE - - - - - 114-116 Huron Street
SAN FRANCISCO - - - 195-197 Fremont Street

Independent Film Stories.

IMP

PRESSED ROSES.—Roses and trousers have little in common and pressed roses presage something wrong in the scheme of things. When roses are pressed instead of a pair of trousers, chaos and confusion should be the result, and is the result, until in the end the mystery is unravelled and doubt, vanquished, vanishes. A young man pawns his time-piece in order to obtain money with which to procure flowers and ticket for the theater for his girl. He sends for a messenger to deliver the flowers with a note, at the same time sending his trousers to be pressed. The messenger boy confuses both boxes, and as a result, chaos ensues. The young man, after patiently waiting for the return of his unreturning trousers, decides to go in search of them. Arriving at the tailor shop, he finds the tailor pressing the roses, and when the shock is over and he feels better, he realizes the mistake. Immediately he rushes to his lady friend's home, and finds her with his trousers in her hands, reading the note intended to accompany the roses, "Wear These To-night." Long and hard he attempts to straighten out the unfortunate coil of blunder and mishap, but the girl is obdurate and will not listen to his explanation or heed his entreaties. At last, despairing of the task, he is leaving the house when the girl's sister calls him back, and he enters the house and discovers the girl pressing the misdirected mischief-causing trousers. Then, of course, they kiss and make up.

ANNIE.—A son's choice of a wife is not always his parents' choice, and if the son be determined, the results are generally unpleasant—unpleasant for all concerned. A young military student, just graduated, returns home and meets a little country girl with whom he falls in love. There are objections on both sides of the families, and the path is very tough. He is suddenly called away for duty in the Philippine Islands, and decides in spite of the double opposition to marry her before he leaves. Her brother follows them to the court house and destroys the marriage record. With no record of her marriage to their son, after his departure, his parents disown the young wife. One year later, destitute and desperate, she leaves the baby on its grandmother's steps, where it is found and reared. Then word is received of the son's death. Two years speed by and the mother comes back to claim the child. She is taken in by her mother-in-law, and into their midst suddenly walks the soldier-son, and refutes with his presence the story of his death. After the reunion has been fittingly celebrated, a justice of peace enters and shows the reverse side of the marriage license on a blotter, which settles all disputes and doubt.

LUX FILMS.

ONLY A BUNCH OF FLOWERS.—His watched for opportunity has come, Jack who has followed her, notices the admiring glance at a small bunch of flowers, in the hands of a flower seller. Quickly Jack buys the bunch and presents them, a chat follows, the friendship ripens, and we next see them in their home, where a little one has come to share their happiness, but, alas, the mother's health is failing her, poor Jack spends his all in an endeavor to keep, but all in vain, and she is at last taken to the hospital, whilst their child is placed in a temporary home.

Trouble follows trouble. Jack has to leave the home where such happiness has reigned, and on arriving to pay his usual visit to the hospital, he learns that his wife has died. In despair he sits on a bench on the roadside. A flower seller also sits down. Jack wishes to buy a posey but, alas, his pockets are empty. The temptation to steal a bunch comes but a young lady passing buys a bunch which Jack pleads for.

With joy he goes for his little Dot and together they go to the grave where he hands the child the little posey which she puts on her mother's last resting place.

THAT TYPIST AGAIN.—Mr. Johnson starts for the office leaving his better half in anything but a pleasant mood, and is refreshed to have a pleasant word with the typist who certainly appears to be more amiable than Mrs. Johnson just now.

That lady has made up her mind to pay hubbie a surprised visit "On Mischief Bent." She is announced. Poor Mr. Johnson has never dared to mention the need of a typist and to avoid a scene she is sent to a different room, but a pair of lady's gloves catch Mrs. Johnson's gaze and an altercation commences. Clerks and typist set to work to play a joke on the lady, disguising himself as a girl, one of the clerks takes the place of the typewriter, in rushes Mrs. Johnson to find that there is no cause for jealousy with such a countenance as that typist possesses.

ECLAIR.

JULIE COLONNA.—At the time in which the Orsini were holding the Gottaferrata Fortress, Prince Filippo of that powerful house fell in love with Julie the beautiful sister of Prince Colonna.

The confident Filippo makes demand for the hand of Julie, but being disdainfully refused, he swears to take revenge upon her house. He therefore plans a raid upon the Castle of Colonna, and in the midst of the confusion which ensues Filippo carries off the struggling Julie to his own fortress. There he pleads with her to return his affection, but she angrily and persistently resists him, until at last he becomes desperate, and casts her into a dungeon of the Gottaferra'n Castle, where he vows she shall remain until she has overcome her obstinacy and is ready to yield to his wishes.

In the meantime, however, Prince Colonna is roused to a spirit of terrible revenge; he hastily summons his followers, and makes a terrific dash toward the Castle of Filippo storms the fortress' gains entrance, and in his intense rage seeks out Filippo Orsini, whom he comes upon in the very cloisters of the fortified abbey. A hand to hand fight ensues, and for a few moments the lives of both men hang in the balance. The Pope's Legate endeavors to stop the combat, but Colonna hastily orders some of his men who have come up, to seize and blind the man. The terrible conflict continues, till at last Filippo lies dead. Colonna, triumphant, sets free his sister Julie, and departs, carrying with him his prisoner, the Pope's Legate. Thus ends the tragic story of this lover of Julie Colonna.

TONTOLINI AS A BALLET DANCER.—Our humorous friend, Tontolini, again makes his appearance before our pleased eyes; this time, he secures a position as a menial in the house of one of the famous ballet dancers.

He is ordered to tidy up the room of his mistress, while she takes her afternoon airing. In the performance of his duties, Tontolini comes across the professional attire of his mistress, and after some hesitation and embarrassments, succeeds in arraying himself in the costume of the ballet.

Poor Tontolini, indeed he seems to be related in some manner to our well-known friend "Happy Hooligan" the very mode and style of manufacture of his newly acquired apparel, proves to be his undoing, to the endless enjoyment of all the spectators, and serious discomfort to poor Tontolini, and others "In his train!"

YANKEE

THE YANKEE GIRL'S REWARD.—What a price pride has paid in this world of ours. Had only young Mrs. Druce frankly told her husband, the only part of her family history with which he was not familiar, there would have been no family skeleton to rattle its bones in their household.

Her only brother had been a wayward and dissolute boy, and as a man committed a crime for which he was sentenced to prison under an assumed name. Being one of several convicts to successfully escape from prison, he obtained shelter in the home of a poor hardworking brother and sister, gaining their sympathy in the guise of a workingman who had been injured by a fall and temporarily unable to labor.

According to the demands of her convict brother for funds necessary to his flight from the country—this weak sister took to him her pearl necklace—a recent present from her husband. All might have been well, had her husband been less proud of the personal appearance of his handsome young wife, for when he requested, the insisted, that she wear the necklace at a function they were to attend, the aid of the police was solicited to unravel the supposed theft.

The convict did not want pearls—he needed money and not being well enough to attend to the matter, his young benefactor gladly conveyed a note and an innocent little package to a friend of the sick workingman.

Now the police happened to have the addresses of all the connoisseurs of pearls, who were not out of town, and one of the first visits they paid was to the saloon in which our convict's pal made his headquarters. They arrived in time to get the pearls but they were still in the pocket of the convict's messenger.

Silly little wife—your husband loves you—he didn't marry your family, he married you, why don't you make a clean breast of it? But no—she must revisit her brother and demand back her necklace—perhaps she thought he would loan it to her for just a day or two. That is how she happened to be in the room with her brother when the police brought back the messenger to identify the poor sick workingman, who had sent him on an errand—that's why she left the room so unceremoniously with her convict brother by way of the ladder to the roof—and that was the cause of her descending to the street by means of the fire-escape, and that's how she arrived home and kept her terrible secret from her husband.

For when the boy could not produce the poor sick man—the police had the thief who stole Mrs. Druce's pearl necklace. Nor did his little sister's story enlist any consideration until later on. This poor, little sister was a different kind of a sister—her wits had not been dulled by sitting on a family skeleton—but had been sharpened by fighting the wolf of hunger from the door, so she took a hasty trip to the roof and not fancying the view, sought the street via the fire escape, and being interested in the poor, injured workingman, found the one she wanted and when he was comfortably settled in one of his haunts she lost no time in making a call on the nearby police station.

There she found a man in blue, they are not all alike—this one had some gray matter under his [illegible] that's why he wore a gold braid on his [illegible] and [illegible] on his cap and that's why they call him a chief to-day.

He listened to the little sister's story, he took several officers with him, and he captured an escaped convict for whom the State had offered $1,000 reward dead or alive.

You know who deserved the reward and, of course, she got it, but how it all, she and brother gained a friend—for brother a new private secretary to the chief.

Young Mrs. Druce?—why she locked her family skeleton. The convict had no reason to tell who he was.

CHAMPION.

A WESTERN GIRL'S SACRIFICE. Bad companions! Alas! They are the bane of many a fine fellow and incidentally they are the ruin of John Stanley.

John is the only son of Sacred Stanley, and he is worshipped by his old dad, his doting mother, and is the especial favorite of his sister Bess.

It is with many misgivings and those peculiar little tightenings of the heart strings that always sound the alarm, when those we love are in danger, that Bess and her mother notice the hard looking cowboys who call at the ranch at most unusual hours. Whispered conversations, nervous start's on the young fellow's part, his hasty endeavors to stop his companions and turn the trend of conversation on the approach of any of the family, all these serve to cause deep distress to both mother and sister. Only the father is oblivious to it all. His faith and trust in his only son does not permit him to question his son's actions for even a moment.

Bess's sweetheart, Martin Winston, mentioned on several occasions that John is not keeping in the straight road as he has already noticed it. The truth is, that the boy has fallen among horse thieves and led on by them has already been guilty of stealing many horses.

He has a violent quarrel over stolen horses with one of them, and worsting his opponent, that wretch, in revenge, hurries to the sheriff's home. Finding only Bess in the house he tells her that her brother is a horse-thief.

Her father and the posse are at that moment scouring the vicinity for the daring horse thieves. It takes the girl but a moment to decide that no matter what the cost may be, she must save her brother in the attempt to preserve the honor of the family.

Getting into a suit of her brother's clothes she hurries with her informant to where her brother is in hiding. She implores him to save himself by following a circuitous route to join the posse. The boy is terror stricken and jumping on his sister's horse escapes just as the father and the cowboys dash upon the rendezvous.

A bitter fight ensues between the cowboys and the horse thieves and in the melee Bess has been struck down and mortally wounded. Whose bullet struck her none can tell. Whether horse thief or cowboy none knew until her father sees her lying face downward, turns her over in order to discover who it is. With a cry of horror he seizes her in his arms, and with her dying breath she tells him why she was there, and implores him to bury her as his son, and to never divulge the truth, for the sake of the family's honor.

The broken-hearted father promises and telling the boys that his son had fallen by a horse thief's bullet, he carries the child home and buries her as his son.

He had another duty to perform. Drawing the blinds of his ranch so that light could no more enter, he keeps his cowardly and renegade son confined to a room. To those who call, and to Bess's sweetheart, the mother tells that grief for her brother's death had driven Bess insane.

Thus is unfolded a tale of a stanch attitude toward family honor at the same time bearing with it a mortal sacrifice. Thus do Western folk as well as Easterners, for that matter, too, hold life secondary to honor.

DEFENDER

THE CATTLE THIEF'S REVENGE.—This thrilling Western drama depicts the life of a cattle thief on the southwest border, Arizona Joe.

The picture opens with a scene showing Arizona Joe bidding his sweetheart Rosita good-bye, preparatory to leaving his hiding place in the mountains, on another cattle stealing expedition. We next see Arizona Joe driving some cattle he has stolen from the X. Y. Ranch across the lake.

The foreman of X. Y. Ranch, catching Joe in the act, fires upon him from the opposite shore. A pistol battle follows in which the foreman of the ranch falls wounded. Joe escapes. Colonel Dodge at the army post is notified of the shooting and immediately issues an order to Lieut. Wainwright to capture Arizona Joe dead or alive. Lieut Wainwright and a squad start in pursuit.

Rosita, Joe's sweetheart, after bidding him goodbye, sits down to mend a coat for him, and discovers a photo in the inside pocket, but not knowing that the picture is that of Joe's sister, swears revenge.

Lieut. Wainwright, searching for Joe, meets Rosita carrying a jug of water, and attracted by her beauty, he insists upon carrying the jug for

OPERA CHAIRS

That Stand the TEST

The hard usage accorded opera chairs makes the selection of a chair of PROVEN QUALITIES essential. Our Opera Chairs are conceded to be the IDEAL seating, as they are comfortable, permanently noiseless and combined with a distinctive style and excellence that is unequalled.

HIGHEST QUALITY
LOWEST PRICES

Write for Catalogs

AMERICAN SEATING COMPANY

Dept. V.
215 Wabash Ave.
CHICAGO

NEW YORK
BOSTON
PHILADELPHIA

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY

Write to Department K for our large Catalogue No. 31, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1885
NEW YORK ST LOUIS SAN FRANCISCO SEATTLE
174-176 Wabash Avenue, Chicago

MAKE YOUR OWN ALUMINUM OR SILVERED SCREEN
Small cost; we tell you how for $5.00
SATISFACTION GUARANTEED
DAVIS SCENIC CO., Corry, Pa.
ART PANELS SCENERY

INFORMATION
Upon all Matters Pertaining to the Motion-Picture Business
CHARGES MODERATE
ALAN J. BACHRACH
P. O. Box 88 Washington, D. C.

Old Fort Film Exchange
INDEPENDENT
721½ CLINTON STREET
Phone 2987
FORT WAYNE, INDIANA

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET
Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Powers' Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.
22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

For Sale—1,000 ft. reels film, $5 to $25; Edison, Lubin Power's, machines, $35 to $60; new, $100; model B gas outfits, $25; odd slides 5c; sets, $1 to $2.50, Professional Stereopticon, $20.00. Paying moving picture theatres cheap.
For Rent—6,000 ft. film, $6; 12,000 ft $12; one shipment. Will buy, model B machines, film.

H. DAVIS - - - Watertown, Wis.

Classified Advertisements

WANTED—Position as manager; 12 years' experience in moving pictures and vaudeville; good houses only. W. E. C., 234 Sixth Ave., Long Island City.

MANAGER, LECTURER, SINGER—Always busy. Guarantee to double attendance. Best houses only. A. D. LAFAYETTE, National Hotel, Washington, D. C.

AT LIBERTY—First class Moving Picture Operator or Manager. All-round man; four years' experience; best reference; not afraid to hustle. Electrician, repairman. Sober and steady. Address, OPERATOR, 44 So. East St., Carlisle, Pa.

AT LIBERTY—Experienced operator and wife, A-1 pianist. Best references. Address, G. L. PALMER, Box 307, Sidney, N. Y.

EXPERT CAMERA MAN, experienced, on the road or in studio. Sober and reliable man. References. Address, KINEMATOGRAPHER, care of Moving Picture World.

WANTED—Position as manager of moving picture or vaudeville theater, with a view to buying. Can furnish ample security and references. G. D. B., care Moving Picture World.

WANTED—A PARTNER with money to take half-interest in vaudeville house, seating now 275, to enlarge to seat 650; or will sell. Rent only $18 per month. City 12,000. ERNEST BROWN, Plattsburgh, N. Y.

her. She permits him to carry it part of the way and then refuses to let him go further. He asks to meet her the next day, to which she consents.

Joe unexpectedly returns and spying Rosita with the Lieutenant leaves the scene with a troubled mind. He waits until Rosita has entered the house before him, and then he goes in. They are both anxious for vengeance. Very few words are spoken. Rosita leaves on horseback to inform Lieut. Wainwright of Joe's return.

Joe sees her leaving, suspects the purpose and sends a Spaniard on horseback through a short cut with a note to Wainwright, stating that Joe had left dressed in Rosita's clothes to escape through pass. The note is signed Rosita. Wainwright gets the note, lays in wait, and when Rosita appears on horseback, he shoots, only to discover his mistake, too late.

NESTOR

STRAYED FROM THE RANGE.—At last the hopes of Col. Anderson and Major Carlisle, to unite their fortunes, seemed to be realized.

Dick, the colonel's son, was still heart whole and fancy free; while the major's daughter, Leona, had just finished school.

Accordingly, the major despatched a letter to his friend stating that he and Leona would start for the colonel's ranch without delay.

The major was in high spirits, and his daughter delighted at the prospect of a western trip; but after reaching the little hotel, where the blunt old gentleman enlightened her upon the object of their visit, her delight turned to indignation.

The major threatened, pleaded and stormed—all to no avail—Leona stubbornly refused to consider her father's choice, and determined to even avoid meeting him if possible.

At the Anderson Ranch things had not gone much better; Dick declared he was quite capable of selecting his own wife; then, shouldering his rifle, he had stalked majestically away.

But ere long a heavy shower compelled him to seek shelter in a deserted shack, where, to his amusement, he soon beheld a bedraggled, woe-begone young lady paddling through the rain.

Being reassured by his appearance and lured by the promise of a fire in the tumbled down stove, Leona gladly accepted his hospitality, and, before the rain ceased, they had become fast friends.

The major met the young people at the hotel, and, as was his wont, without waiting for an explanation, at once ordered Dick from the place.

From then on, stolen meetings became the order of the day—both son and daughter determined to outwit their stern parents, and it was not until the colonel and the major were almost beside themselves with rage that they accidentally stumbled upon the young lovers, and, when the truth was borne in upon them, they fell into each other's arms for joy—then stole quietly away to drink a toast to the little god of chance.

NEW YORK MOTION PICTURE CO.

BISON.

FOR THE LOVE OF REDWING.—Many of the early Indian massacres were due to the fact that the whites failed to penetrate the stoical mask behind which the red man hid, and unconsciously trampled upon customs held sacred by the savage, or failed to understand that the red man's heart was susceptible to the god of love. Blue Feather's sweetheart was the daughter of a chief, and the twain no doubt were as happy in their love as youths and maidens of the white race. An emigrant party in prairie schooners comes upon the scene, leading a handsome pony which excites the admiration of the chief, and failing to trade various articles for the animal he gives his daughter in exchange. The train moves on and is seen camping for the night. The lover returning is informed of what has occurred and is plunged in despair. The girl is then seen escaping from the settlers, hotly pursued. Perceiving that capture is unavoidable, she stabs herself, falls into a gully, and is passed by the whites. The next day Blue Feather and his dog are in the woods and the canine discovers the dead girl. The scene is intensely dramatic and pathetic as he sorrows over his sweetheart, and at the obsequies he exhorts his followers to vengeance. An attack on the whites follows in which they are exterminated, and the trophies of war are laid upon the grave of the Indian girl.

A CATTLE RUSTLER'S DAUGHTER.—The plucky girl not only saves the life of her father, but wins a handsome cowboy for a husband. Bob is smitten with the charms of this dashing western girl, and takes advantage of the opportunity Fate presents to gain her affection. Excellent scenes are shown of grazing herds, the cowboys at work and play, the rustling of a bunch of cattle and the pursuit by the cowboys. After a running fight in which the rustler is wounded he takes refuge in his cabin, where he is captured. Stoically he goes to meet his fate, and is about to be swung into eternity when the girl gallops up and with a well-directed shot severs the rope. Holding the astonished cowboys at bay with her revolver she covers the retreat of her father, who mounts his horse and is soon lost to sight. The crisis passed the girl faints and is caught by Bob as she falls. Their hearts touched by her devotion to her wayward father, the cowboys permit him to escape.

AMBROSIO.

THE LAST FRIEND.—This is a pathetic subject showing the devotion of a dumb animal for its mistress. A young girl is living in the country in an endeavor to regain her fast failing health, and makes a pet of a little lamb. The two become inseparable, and one day when the girl falls in a swoon the intelligent animal runs home and by its frantic actions attracts attention and leads assistance to its mistress. The condition of the girl getting worse, she goes back to town, and to her amazement discovers her faithful pet has run along behind the carriage all the way. The girl finally passes away, and as she breathes her last in an arm chair her four-footed companion is seen with its head in her lap looking up with almost human comprehension.

MOLLY AT THE REGIMENT.—Bob Trelawny, a private in the 16th Lancers, is confined to the barracks for a breach of discipline. He longs for his sweetheart, and writes her a note with instructions to call and enter by a back door. She complies, and the lovers are interrupted by the arrival of the captain. Bob quickly disguises the girl as a soldier and she is called out to drill with the regiment, and her awkwardness creates much mirth. The captain finally discovers her sex, and again restored to petticoats she presents such an attractive appearance that his anger is smothered, and he sends Bob to the guardhouse while he makes love to the coquettish girl.

GREAT NORTHERN.

JEKYLL AND HYDE.—Jekyll is a rich young man, fond of the study of occult science. In the course of his studies in his laboratory, he discovers a medicine that has the power of completely changing both the mental, moral and physical makeup of a man. He experiments with this medicine and discovers that he at once becomes another personality, Hyde. In his new form he is hideous physically and debased morally. He also discovers an antidote to the medicine that brings about these changes.

While in the Hyde form he commits all manner of horrible outrages so that the whole city of London rings with the news thereof. Dr. Jekyll, while in his natural form, that of a cultured, charming young man, is horror-stricken by the brutalities which he commits in the other form. Ere long the medicine at last begins to have an extraordinary effect, the changes taking place without the volition of Jekyll. In order to protect himself from being seen by any one in his beastial form, he locks himself in his room, when he feels the change about to take place, and with the aid of an old servant sends for the antidote to bring him back to his original form. He is engaged to a charming young lady, Maud, who is terribly grieved at his extraordinary conduct in the way of disappearance. Whilst in the form of Jekyll, he goes to his solicitor and makes arrangements that Hyde shall be his heir. So soon as the transformation again takes place he presents himself in his Hyde form to his solicitor. He is guilty of terrible outrages, becomes a fugitive from justice after which he is caught and attempts to make peace by the giving of a large check. Unfortunately the signature is not that of Hyde but of Jekyll. Whilst in his Jekyll form his fiancee and friends are horrified by seeing him change before their eyes into the murderer Hyde.

The last scene shows Dr. Jekyll struggling with nightmare in his chair and awakening in the presence of Maud, thank God it was all a dream.

THANHOUSER COMPANY.

THE CONVICT.—The convict is discovered stealing along a country road, glancing about for signs of danger. His stripes are discernible on that portion of his breast and on that portion of his trousers' leg not covered by the long coat he wears—which cannot conceal the stripes that tell all; hence his keen watch for passersby. Still, he does not spy a nearby farmer until too late; the cry "prisoner loose" is raised and a dozen rustics make after the unfortunate.

Convict meets accomplice who is waiting with carriage; jumps into carriage and pair drive off. Baffled pursuers come up, sight a wagon, all pile in and resume pursuit. Convict jumps from carriage and drops behind boulder, accomplice driving straight on with the wagon hot after him; when the wagon has passed him by, convict comes from behind boulder, crosses road and disappears on other side—but he has been seen crossing the road by a small girl who kept out of sight until the convict had disappeared, but who now rushes off to tell of her discovery.

Put back on the trail by the little girl, pursuers follow their quarry to the waterside, where a second accomplice awaits the convict with a rowboat, into which he jumps and pulls for other side. Another rowboat sets out in pursuit. One of the pursuers telephones constables on other side of water to catch convict when he tries to land.

Race of the rowboats. Nearing shore the convict finds himself hemmed in—pursuers on water and constables on land. Luckily for him, pursuers in their efforts to grab his boat overturn their own; he gets to shore, where accomplice is caught though he himself escapes. Constable and pursuers chase him to town-road where third accomplice [illegible] with auto, they speed off. An automobile [illegible] appeals along all the pursuers to use his auto to chase convicts, and all enter except constable who rushes off to [illegible] of convicts coming. Receiving the message, chief of police covers with experts [illegible] and of road, between they stretch rope and await convict's arrival.

As the convict dashes down Main street now pursued [illegible] up at every step. Yet when he reaches Opry House he calmly walks to the entrance and facing his pursuers takes a cigarette stand beside the billboard on which is pasted

Latest Moving Pictures To-day's Feature

STUNG!

Or the Convicts Escape. A Roaring Comedy Now Showing.

A HUSBAND'S JEALOUS WIFE.—John Boden, a young business man has a very jealous wife. If he pays the slightest attention to any other woman it arouses her anger. Boden, while not at all gallant, and finds that his life is rapidly becoming a burden. He is particularly upset when his wife discharges his pretty stenographer, and hires a woman who is principally remarkable for her homeliness.

On several occasions, Boden proves that he is of the stuff of which heroes are made, but each time his jealous wife spoils things for him. Much to his surprise he discovers that the homely Susie is his friend, and believes that he is ill-treated. Finally Boden decides that life at home is impossible and he elopes with Susie, much to the horror and surprise of Mrs. Boden, who had regarded Susie as her natural ally.

NOT GUILTY. Joinville, a rogue, commits a robbery. Fearing capture he decides to part with the stolen valuables, knowing that they will incriminate him if found on his person. Moreover, he decides to place them in someone else's possession, thus turning all suspicion from him.

He selects a young clerk, Harry Martin, as his victim, and slips the valuables into the youth's pockets. The police find the stuff there. Harry is brought to trial.

He is convicted and sentenced. Committed to prison to serve his time, he leaves behind him two persons who are full of faith in him and who know he is not guilty of the crime of which he is charged—his blind mother and his pretty sweetheart.

Convinced that all chance for a correction of the gigantic error of which he is victim, has fled, he determines to take matters into his own hands and force his way to the stricken home.

While breaking stone outside the prison walls, he spys a passing hay wagon and feels his chance has come. Eluding the guard, he gains the wagon, and crawls into the hay. He reaches his failing mother in time to buoy her up with a white lie—he has been "freed." His sweetheart keeps up the imposture until the truth is made clear by—the arrival of the police. They surround the house but the boy hazards a thrilling clothesline ride to an opposite roof and safety. In the meantime, the rogue Joinville's conscience asserts itself. Long dormant, it now cries out to him and will not down. He obeys its call and—surrenders himself to the law. His confession makes clear he who is "Not Guilty," and the boy is restored to mother and sweetheart for all earthly time.

CAPITOL FILM CO.

ROUND TRIP $5.98.—It was a balmy day in June; things were progressing very nicely at the farm, and as Hiram Scraggs sat down to a comfortable smoke, and incidentally to read the weekly Bugle, he suddenly came to the conclusion that the farm didn't need him for the present and that he believed he needed a change; and, with this thought uppermost in his mind, what should stare at him from the front page of the Bugle but the following notice:

"Round Trip $5.98.
WASHINGTON AND RETURN.
Last Train Leaves Bingville 5.15."

"By gum! and it's 4.30 now; well, guess with Mandy's help I can make it," and soliloquizing thus, he calls his faithful spouse, and in the very limited time, they prepare for his trip to the Capital. He even takes a pig to give to the President to raise, and makes off gleefully.

His trip and funny happenings in 'the Capital' are most amusing; he takes a sight-seeing trip in the rubber-neck car and gets into serious difficulty; he wades through the flowers in the gardens at the Agriculture grounds, only to be waylaid by one of the sturdy officers of the law doing duty near-by; he fishes in the White House fountain, and is again held in the grasp of the law; he sees the Capitol from start to finish, he never misses one object that appeals to sightseers, and at every turn he commits unconsciously some misdemeanor that lays him open to an accounting before a blue-coated policeman, and finally, with all his money gone, he decides that there is no place like home, and goes back to Bingville, to Mandy and the farm, only to dream of his eventful trip and to be rudely awakened unceremoniously by his somewhat alarmed spouse—and Hiram opening his eyes, draws a sigh of relief, when he finds out that it's Mandy, and not one of those "pertickular fellers" that patrol Washington's streets.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

JONES
Duplex Check Gate

The Best Way
TO
Count Your Public

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

STOP!
WAIT A MINUTE!!
READ THIS!!!

You've heard of, read of and seen many Western pictures. They have all been branded as tense, live, vital. List to this chatter; if they WERE all of these things, our next Release, "The Cattle Thief's Revenge," is a volcano in comparison; if they WERE NOT, this one is.

The Cattle Thief's Revenge

Released Thursday, Sept. 22d

is a case of a double misunderstanding to which is due the death of the fair Rosita, and because of which Lieut. Wainwright forfeits his prisoner and loses his sweetheart.

TYPE IS TOO COLD to convey even partially the warm interest this story will lend. Gee! Its too bad type can't whistle.

DEFENDER FILM CO.

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Sept. 5—The Lost Chance 400
Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 23—Julie Colonna (Dr.).....760
Sept. 23—Tontolini as a Ballet Dancer (Com.)..236

GREAT NORTHERN FILM COMPANY.

Aug. 27—A Society Sinner (Dr.).....
Aug. 27—Fabian's Hollow Tooth (Com.).....
Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....
Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....

"IMP."

Aug. 29—The Widow (Com.) .....app. 1000
Sept. 1—The Right Girl (Dr.) .....app. 1000
Sept. 5—You Saved My Life (Com.).....
Sept. 8—A Sister's Sacrifice (Dr.).....
Sept. 12—The Two Daughters (Dr.) 995
Sept. 15—Dixie (Dr.) .....
Sept. 19—The New Butler (Dr.).....
Sept. 22—Debt (Dr.) .....
Sept. 26—Pressed Roses (Dr.).....
Sept. 29—Annie (Dr.) .....

LUX FILMS.

Sept. 8—Ma in Law as a Statue (Com.).....439
Sept. 8—The Bobby's Dream (Com.).....383
Sept. 15—Aunt Tabitha's Monkey (Com.).....350
Sept. 15—A Selfish Man's Lesson (Dr.).....603
Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380

NESTOR FILM COMPANY.

July 27—A True Pal (Dr.) 999
Aug. 3—Sons of the West (Dr.).....975
Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963

NEW YORK MOTION PICTURE CO.
("Bison.")

Aug. 26—Kit Carson 990
Aug. 30—Dan, the Arizona Scout (Dr.).....992
Sept. 2—The Night Rustlers (Dr.).....1000
Sept. 6—Western Justice (Dr.).....900
Sept. 9—A True Indian Brave (Dr.).....988
Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000

ITALA.
(By N. Y. M. P. Co.)

Aug. 13—Papa's Cane 300
Aug. 20—Agnes Visconti 1000
Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....578
Sept. 10—Mr. Coward (Com.).....345
Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 24—Fricot's Itching Powder 382
Aug. 31—The Fisherman's Crime (Dr.).....668
Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500

POWERS PICTURE PLAYS.

Aug. 30—The Burlesque Queen (Com.).....
Aug. 30—The Horse Shoer's Girl (Com. dr.)...
Sept. 3—The Matinee Idol (Dr.).....
Sept. 6—The Girl Next Door (Dr.).....
Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.) .....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....

THANHOUSER COMPANY.

Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 11—Indian Squaw's Sacrifice.....
Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900

YANKEE FILM COMPANY.

July 11—The Pirate's Dower.....985
July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....

ATLAS FILM COMPANY.

Aug. 10—The Wrong Bag.....500
Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Sense 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Lux, the Cop Chaser .....
Sept. 28—The Laugh's on Father (Com.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart....
Sept. 17—Round Trip $5.98 (Com.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 19.

Eclair—The Blind Man's Dog.....560
Eclair—The Falls of the Rhine (Scenic)....440
Imp—The New Butler (Dr.) .....
Yankee—The White Squaw (Dr.).....1000

Tuesday, September 20.

Bison—For the Love of Red Wing (Dr.)....957
Powers—A Husband's Sacrifice (Dr.) .....
Powers—Aunt Hannah (Com.).....
Thanhouser—Not Guilty (Dr.).....1000

Wednesday, September 21.

Ambrosio—The Last Friend.....500
Ambrosio—Molly at the Regiment—Her Adventures 500
Atlas—Trailing the Black Hand (Dr.).....950
Champion—The White Princess of the Tribe (D.).900
Nestor—Strayed from the Range (Dr.).....963

Thursday, September 22.

Defender—The Cattle Thief's Revenge (Dr.)....
Imp—Debt (Dr.) .....
Lux—Only a Bunch of Flowers (Dr.).....596
Lux—That Typist Again (Com.).....380

Friday, September 23.

Bison—A Cattle Rustler's Daughter.....1000
Thanhouser—The Convict .....
Thanhouser—A Husband's Jealous Wife (Com.).

Saturday, September 24.

Great Northern—Dr. Jekyll and Mr. Hyde (Dr.).
Itala—Foolshead as a Policeman.....500
Itala—The Bad Luck of an Old Rake (Com.)....500
Powers—His Lordship (Dr.).....

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

Moving Picture Machines
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

STOP THIEF!!

STOLEN:—A list of our customers has fallen into the hands of competitors, dishonestly of course. They have sent boys out to solicit our trade. In most cases they offer high grade service for the price of ordinary commercial. You know they cannot make good. Don't let them insult your intelligence, throw the thieves out, they did not come by that list honestly. We have secured affidavits from several of our friends to whom we have been slandered. We will gladly pay all expenses for additional ones from those who want to see fair play.

Swaab Film Service Co., Inc.
338 Spruce Street : : Philadelphia, Pa.

ATTENTION, MR. EXHIBITOR, did you ever stop to consider how much your film cement costs you by buying it in bottles. "Why not make your own."

I will send the formula for making the strongest and best cement on earth. Can be used for both kinds of film. A gallon of mine costs $3.68 a gallon, can you beat that, making

128 oz. bottles which would cost $32.00 at retail; or,
256 ½ oz. bottles which would cost $38.40 at retail

Are you interested? If so send $1.00 to-day for formula to

JOHN H. HEINZ
TENN THEATRE, 714-16 E. BALTO. ST., BALTO., MD.

NEW SLIDES

For the Following Songs—JUST OUT

Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.
Oh! You Spearmint Kiddo, With the Wriggly Eyes.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply. special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

FRANK H. CRANE
Leading Man

THANHOUSER COMPANY

FOR SALE—Paying Theater, centrally located in Syracuse. Owner going to California. Address, SYRACUSE, care Moving Picture World.

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

WE ARE NOT RENTERS

but the Largest Dealers in the World of New and Second-hand Independent and Association Films—All Makes
New Film, 4c. per foot and upwards Second-hand, $5.00 per reel and upwards Song Slides, $2.00 per set
Power's Machine, like new, $115.00 Complete List sent free upon request

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

IMP—BISON—DEFENDER—ATLAS—OWL—AMBROSIO

CINCINNATI FILM EXCHANGE
315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.
"THE HOUSE THAT BUYS FILMS"
Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.
ITALA—THANHOUSER—FILM D'ART—YANKEE—OTHERS

The glories of NATURE permanently recorded by the action of light only

KINEMACOLOR

The leading attraction for High-class Motion Picture Theatres

We are still booking orders for KINEMACOLOR Projectors which present both color and black and white subjects.

Orders filled in the order of acceptance.

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

HALLBERG

ELECTRIC ECONOMIZER

SAVES ⅔ ON ELECTRIC BILL
GIVES 50% BETTER LIGHT

Come, let us get together. If you already have a current saver, I will make a liberal allowance for it in trade for a "HALLBERG" Economizer. Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps and Economizers for incandescent lighting, and sell **all high grade moving picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

Send for FREE catalogue
No. W-45

J. H. HALLBERG
36 East 23d Street, New York

No More Dull Days

USE OUR SOUVENIRS AND

Keep Your Theatre Crowded

NOTHING like a nice Souvenir to boom business. The crowd always comes, and then keeps coming, and that's what's wanted.

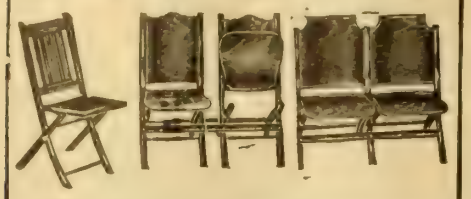
Our Beautiful Souvenir Goods

are unequalled and always bring big and quick results. Enamelled Pendant Brooch (like cut) $3.00 per gross; gold plated Beauty Pins (like cut) $3.00 per gross, pairs; fine Scarf Pins $3.00 per gross; many other fine items at low prices. Send 10 cents for samples. Quick action means quick returns.

UNITED STATES FACTORIES CO.

40 DEARBORN STREET :: :: CHICAGO

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

CANADIAN EXHIBITORS
ROLL TICKETS

50,000 for $8.75 — Stock Tickets
100,000 for 13.50 — 9c. per 1000
Terms Cash—No C.O.D.

Canadian Ticket Press, GANANOQUE ONT.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

"I Want TWO Imps EVERY Week!"

IMP FILMS
EXCHANGE
TWO 'IMPS' FOR ME THIS WEEK
MAKE A NOTE ONT-2 'IMPS'
TWO 'IMPS' PER WEEK-REMEMBER
AGAIN I SAY-TWO 'IMPS' EACH WEEK
DON'T FORGET-TWO 'IMPS' EVERY WEEK
MAKE MY STANDING ORDER TWO 'IMPS'
HEY-THERE-TWO 'IMPS'

Say it every week to your exchange man. Pester the life out of him, if necessary, to get TWO IMPS EVERY WEEK! Get what you're entitled to, what you're paying for, what you need above everything else to boost your receipts—TWO IMPS EVERY WEEK! Now that we are in our glorious new factory, we are producing films which are incomparable in photography, steadiness, clearness, staging and acting. If you don't get TWO IMPS EVERY WEEK, you are not getting all the money out of your business that you COULD GET!

"PRESSED ROSES"

A screaming Imp comedy which will bring tears of laughter to your own eyes, you hardened film man! It is about 990 feet long and every foot is a real laugh. Released September 26th. Fight for it—but get it.

"ANNIE"

Once more the Imp scores a dramatic triumph in this picture. It is a powerful love story which turns out happily after keeping the onlooker in just the proper amount of suspense. Released September 29th. Begin asking your exchange NOW!

Don't forget our "DIXIE" release with its astonishing battle scenes. If you miss this, you miss one terrific money-maker.

Independent Moving Pictures Co. of America.

CARL LAEMMLE, Pres.

102 West 101st Street, New York

All "IMP" Films are sold through the Sales Co.

Texas Exhibitors Attention!

Good film service with lithographs Song Slides and Records

UNIQUE FILM SERVICE

1013 Texas Avenue, Houston, Texas

ACTORS

We want two leading men and a juvenile man for motion picture studio work. Write particulars and send photo which will be returned, or call at nine, one or five o'clock.

J. A. Golden, Vice-Pres.

THE POWERS COMPANY
241st Street and Richardson Avenue
Take Subway to 177th St. then Mount Vernon car

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Another Split Reel
The kind YOU WANT

Only a Bunch of Flowers

Length 596 Feet—Drama

That Typist Again

Length 380 Feet—Comedy

RELEASED SEPTEMBER 22, 1910

A pathetic reel of heart interest and a rollicking bit of comedy, just the thing to give variety to your program. Order it NOW.

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

Eclair Films

FINEST ON THE MARKET

For September 26th

"The Street Arab of Paris"

820 FEET

A delightful comedy-drama, amusing, vivacious, thoroughly well executed, and alive with interest to all.

Cines Films

For September 23d

"Julie Colonna"

760 FEET

A pathetically interesting film, marvelously soul-stirring and carrying with it a thrill every second of its production.

Tontolini as a Ballet Dancer

236 FEET

One of the laughable features of the season; a film that will be an acquisition to any exchange.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

WIRE WRITE CALL

Michigan Film & Supply Co.

1106-7 Union Trust Building
DETROIT, MICHIGAN

FOR A GOOD Independent Service

The Largest Independent Exchange between New York and Chicago

SONG SLIDES

L I D E — NON-BREAKABLE — NON-INFLAMABLE — L I D E

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

My improved STARS, CAMS and SPROCKETS last so long and give such good satisfaction that some supply houses don't like to handle them. They want something that wears out quick, more money in it for them. GET WISE. Write direct to me.

E. N. LAVEZZI,
3042 N. Ashland Ave., CHICAGO.

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, 61 W. 14th St., NEW YORK CITY

NATHAN HALE regretted having but ONE life to give to his country, and PROGRESSIVE EXHIBITORS from all parts of the UNION UNANIMOUSLY REGRET there's but

ONE NESTOR RELEASE A WEEK

The GREAT DEMAND for NESTOR FILMS makes it IMPERATIVE for you to BE UP and DOING if you would not miss them

FOR RELEASE WEDNESDAY, SEPTEMBER 21, 1910

STRAYED FROM THE RANGE

LENGTH, 963 FEET

An Exceptional Film of Exceptional Interest and Exceptional Worth

FREE!!!

Beautiful Posters

FREE!!!

Nestor Bulletins

Geo. E. Chamberlain, of Portland, Ore., writes:

"I always feature NESTOR FILMS; they are superb and the best box-office stimulants I have ever used. People want Western subjects, and you certainly know how to please them."

Scene from "STRAYED FROM THE RANGE"

"Strayed from the Range" is one of those sweet, delightful love stories that everybody falls in love with. The well-meaning friend and the self-appointed Sir Critic may well exclaim: "An old story!" TRUE! An old story, indeed—the old, old story is even older than the proverbial hills. It is the NESTOR of all the old stories; but a story, THE story, which, like NESTOR FILMS, is forever NEW, forever FRESH, forever BUDDING, forever BLOSSOMING, forever WAFTING FRAGRANCE, forever CHARMING, forever INTERESTING and FOREVER IN DEMAND.

Announce "Strayed from the Range" and lovers, married couples, paterfamilias, materfamilias and their hopefuls will STRAY into your theatre—even grandpa and grandma will polish up their "specs" and hasten to see this NESTOR PICTURE-POEM OF LOVE.

Read the list of EXCHANGES BUYING NESTOR FILMS and PLACE your ORDER NOW with the one nearest to you. A Film you can't afford to miss. GET IT, if you have to ROUGH-HOUSE FOR IT!

Sold through MOTION PICTURE DISTRIBUTING AND SALES CO.
111 East 14th Street, NEW YORK CITY

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITION:

EMPIRE FILM EXCHANGE	120 E. 14th St., New York City

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

LOVE'S OLD, SWEET SONG

Released Thursday, Sept. 22nd

A simple, compelling little story of a wedding that was the result of a camping trip. The little country girl brought to the city home of fashion was not welcomed by the haughty society leader, but when the husband grew neglectful the two women were drawn together and it was the little country girl who at last led the husband into the path of right.

Length about 990 Feet

Released Monday, Sept. 26th

The Sheriff's Capture

The sheriff's deputies captured the outlaws after the sheriff was shot, but it was the sheriff who captured the girl and that was far more important. A well planned story told with spirit.

Length about 990 Feet

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W

BERLIN: 35 Friederich Strasse

W. E. Greene Film Exchange

The Oldest and Largest Independent Film Exchange in New England

Buying the Product of All the Independent Manufacturers

We also own and control the exclusive rights for the NEW ENGLAND STATES

The Great Military Tournament of the U.S. Army

HELD AT TOLEDO, OHIO

and a Number of Other Special Feature Films

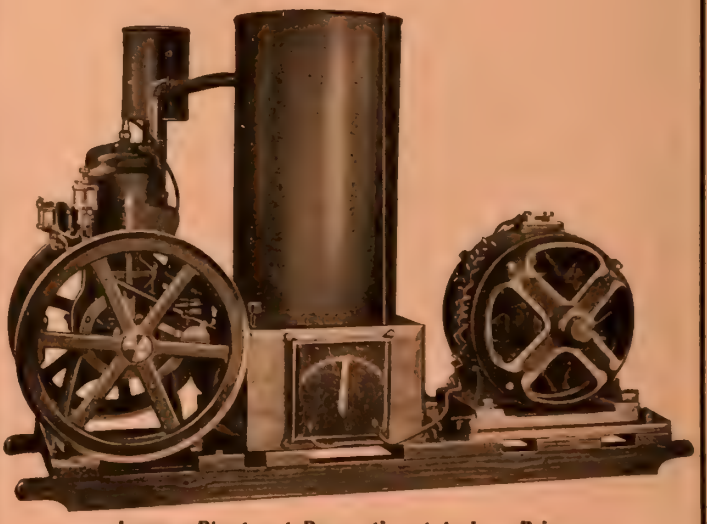
If you are unable to call drop us a line for full particulars

W. E. Greene Film Exchange

228 Tremont St. (Opposite Majestic Theatre) **Boston, Mass**

Electric Light Plant Complete

$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue Detroit, Mich., U.S.A.

Just a Word Mr. Exhibitor!

We know positively as much as anyone about your requirements. Our work is modeled on the lines of your needs. High class in everything that pertains to a film production. In

Rip Van Winkle

RELEASED OCTOBER 1st

We are releasing a film which will establish a position by itself.

This pretty American classic has hungered for expression in film, and we have given it expression.

ASK YOUR EXCHANGE MAN

WEEK OF OCTOBER 8th

Jealousy

A Picturesque Drama

WEEK OF OCTOBER 16th

Tracked Across the Sea

WEEK OF OCTOBER 24th

Breaking Home Ties

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Sold Through The Motion Picture Distributing and Sales Co.

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, SEPT. 27

HER ADOPTED PARENTS

A Novel and Appealing Theme, teaching a wholesome and uplifting sentiment. The joy of doing good is illustrated with powerful effect. Approximate length, 988 feet.

Scene from "A HOME MELODY."

FOR RELEASE FRIDAY, SEPT. 30

A HOME MELODY

Deep in Heart Interest—A mother's reason restored when she hears the old melody that had once been her favorite. Superb acting. Approximate length 907 feet

FOR RELEASE SATURDAY, OCT. 1

THE BACHELOR AND THE BABY

A Society Drama of Great Power—Misleading appearances cause the breaking off of an engagement, but lead later to a happier marriage. Approximate length, 995 feet.

The Vitagraph Company of America } NEW YORK, 116 Nassau St.
LONDON, 25 Cecil Court
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 14. October 1, 1910 Price, 10 Cents

THE
MOVING PICTURE WORLD
WHICH IS INCORP
THE EXHIBIT
ALL THE FILM AND SONG SLIDE NEWS

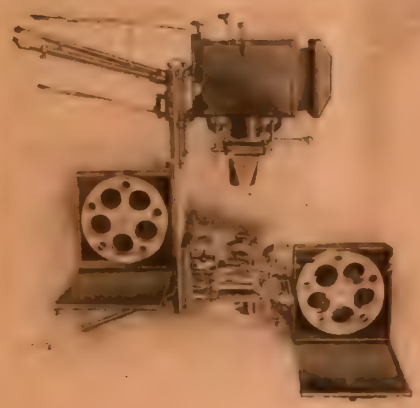
★ MÉLIÈS RELEASES ★

A Plucky American Girl
A story of a heroine that makes us wish there were more of them to go around. This picture is full of thrills and throbs. Length, 950 Feet.
Released SEPTEMBER 29, 1910

BILL'S SISTER
This is the swiftest and most dramatic of Western dramas. Length, 950 Feet
Released OCTOBER, 6, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

★ G. MÉLIÈS, 204 East 38th Street, New York City ★
Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's
Cameragraph No. 5

was the best motion picture machine on the market until the advent of of our No. 6 model. Over 10,000 are in daily use all over the world. What better proof can we offer of their excellence. Orders can be filled from stock.

Power's Cameragraph No. 5 Style B. Automatic Fire Shutter, $195 Complete
Power's Cameragraph No. 5 Style A. Automatic Fire Shutter, $185 Complete
Power's Cameragraph No. 5 without Automatic Fire Shutter, $175 Complete

ALL TYPES FULLY DESCRIBED IN CATALOGUE "G"—JUST OUT

NICHOLAS POWER COMPANY - 115 Nassau Street, New York City

VITAGRAPH

Important Announcement!

I am pleased to announce to the Trade that we now have ready for release the FINEST MOVING PICTURES IN THE WORLD, which will be issued under the name of "RELIANCE" films, produced in the most complete and modern laboratories ever constructed, interpreted by talented actors of reputation, with magnificent costumes and artistic stage settings.

"RELIANCE" films are the culmination of two years of study and effort toward perfection in motography. When I became identified with the industry I was astonished at the opportunities which had been neglected. The popularity of moving pictures with the public convinced me that the producer who WOULD SPARE NO EXPENSE IN EVERY BRANCH OF THE ART OF FILM MAKING, would receive the loyal patronage of theater owners. We have carried the idea into effect, and now offer a line of moving picture films which are without question the most elaborate productions ever conceived, and which will establish a new era.

Our SCENARIOS are written by Stanner E. V. Taylor, the well known author, foremost among the world's motographic playwrights. The plots are comprehensive and interesting, and adapted to pantomimic depiction, making the subjects thoroughly understandable to the average audience.

THESE STORIES ARE INTERPRETED BY OUR STOCK COMPANY

including actors of ability, whose excellent work is well known to the public. In this aggregation many familiar faces will be recognized, among them such popular artists as **Marion Leonard, James Kirkwood, Arthur Johnson, Henry Walthall, Phillips Smalley, Anthony O. Sullivan, Frankie Burns, Gertrude Robinson, Edward Morrisey** and **Eugene Sanger,** the latter acting as director. Max Schneider, the photographic expert, has charge of the camera. Other film companies may be content with one woman or man to play leading roles, but the "RELIANCE" company is an ALL STAR CAST, and the principals in our subjects will be ably supported. Dramatic talent, versatility and personality are the requisites, and while our company today is without doubt the STRONGEST ASSEMBLAGE OF MOTION PICTURE ACTORS ON THE GLOBE, it will be further increased and strengthened.

The COSTUMING is superb. Positively no expense has been spared in this direction, and the garments of our characters are elegant and appropriate in every respect.

The STAGE SETTINGS are massive, and artistically constructed, and the minutest details in all scenes are faithfully carried out.

MARION LEONARD

LEADING WOMAN

Our LABORATORIES were built at enormous cost, occupy 15,000 square feet of floor space, and are a model of perfection, embodying the most modern photographic appliances obtainable, to which were added the ideas and apparatus of our own experts. Our **Perforators** are absolutely perfect, giving a rock-steady picture on the screen. Our facilities for developing and printing are unequalled, and the exquisite toning and beautiful tinting of "RELIANCE" films will cause a furore. Filtered air is utilized, pumped through the floor and drawn out by suction fans in the ceiling, obviating the possibility of dust particles, and producing photography of crystal clearness.

The STUDIO is 100 x 75 ft., and the stage 40 x 36, with the entire roof and sides of specially constructed prism glass. The capacity of the plant is 500,000 feet of film weekly, which can be increased.

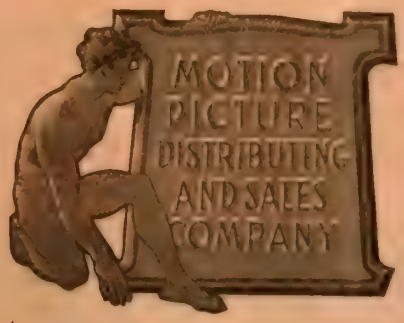
The FIRST RELEASE will be made on **Saturday, October 22nd** and thereafter a reel will be issued every Saturday. As soon as Exhibitors are familiar with the high quality of "RELIANCE" films we will add another reel per week. **I pledge you my word** that every reel of "RELIANCE" films will mean dramatic subjects of the highest quality, splendidly acted and of beautiful photography.

EXHIBITORS; To secure the advantages of our first release you should **place your order now** with your Exchange. If your Exchange will not buy "RELIANCE" films for you communicate with us and we will tell you where to get them. You should also get on our mailing list for "FILM FANCIES,"—a 16 page booklet issued weekly, containing our synopses and other interesting matter, which will be sent free of charge to all Exhibitors.

Yours very truly,

CHAS. O. BAUMANN, Treasurer,
CARLTON MOTION PICTURE LABORATORIES.

"Reliance" Films are sold exclusively through the Motion Picture Distributing and Sales Company.



Stronger and Stronger

Grows the Independent Organization. Glance at the list of Film Exchanges that are buying our product—look at the number of Manufacturers releasing film subjects weekly of such Quality and in such Quantities that the Independent Exhibitor has at his disposal the

FINEST PROGRAM IN THE WORLD

And you will understand why Exhibitors are flocking to our standard. The good ship—"INDEPENDENCE"—is sailing in smooth waters, bound for the harbor of SUCCESS and PROSPERITY. The flag of QUALITY is nailed to the mast. Get aboard—there is room for you.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.

1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 70 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

POCAHONTAS IS COMING—OCT. 11TH

The Thanhouser 2-A-Week

SAY "THANHOUSER"

TO THE EXCHANGE MAN
FOR THE THANHOUSER 2-A-WEEK

Released This Week

Tuesday, Sept. 27th

AND STILL IT COMES!—"THANHOUSER FUNNYFILM"

Home Made Mince Pie

is a Thanhouser-Made pie that you'll get a slice of if your exchange man is honestly looking after your interests, or if you've got nerve enough to "INSIST!" You really need comedy like this in your business. Try to be at your exchange when they put this on the screen for inspection. Then see if you don't agree with us that it's EXACTLY the kind of picture THE PATRON likes best. Please THE PATRON! Please THE PATRON! Please THE PATRON!

Approx. Length, 1000 Ft. No. 146. Code Word, Mince.

Scene from **HOME MADE MINCE PIE**

Friday, Sept. 30th

THE MOST INGENIOUS STORY IN A LONG TIME!

Dots and Dashes

will dot your seats with breathless, thrilled, APPLAUDING spectators and dash its novelty deep into your jaded self. YES, YOU'LL CLAP HANDS WITH THE REST! The synopsis on another page portends that NOW! Read it. And rest convinced that, since a good picture is ever better than the mere printed description of it, THIS PICTURE is worth boosting in advance—and worth boosting HARD. Announce it as "coming" right now.

Approx. Length, 1000 Ft. No. 147. Code Word, Dots.

Scene from **DOTS AND DASHES**

RELEASED NEXT WEEK

TUESDAY, OCT. 4th

COMEDY OF THE POPULAR KIND!

LEON OF THE TABLE D'HOTE

is one of the funniest characters that ever frolicked through a thousand feet of film. You'll wish it were TWO thousand, when you see him! He's SUBLIME! His fun is as infectious in the cheap little restaurant where we find him at his true vocation of waiter as it is in the classy summer resort where, claiming he is a Count, he becomes all the rage. His adventures are too numerous to amply describe—be sure you follow them WITH YOUR EYE,

Approx. Length 1000 Ft. No. 148. Code Word, Leon.

FRIDAY, OCT. 7th

DRAMA OF THE POPULAR KIND!

AVENGED

is a heart interest subject of the variety your patrons so like. It is one of those gripping playlets that go their thrilling distance without so much as an inch of bloodshed, but which hold the spectator's interest just the same, and leave a pleasant taste in the mouth instead of a sour one. The "Thanhouser Twist" sticks out at the end as usual.

App. Length, 1000 Ft. 149. Code Word, Avenged.

COMING: Tuesday, Oct. 11th, Pocahontas. Friday, Oct. 14th, Delightful Dolly

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

Thanhouser Company, New Rochelle, N. Y.

The Sales Co., Agents for United States and Canada.

Say "THANHOUSER" to the Exchange Man!

POCAHONTAS IS COMING—OCT. 11TH

COWBOY and INDIAN
FRONTIER CELEBRATION
HELD AT
CHEYENNE, WYOMING

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures

WILD GLORIES OF THE
VANISHED WESTERN BORDER

Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

EXHIBITORS—EXCHANGES

This will be a dandy money-maker anywhere and everywhere.

THESE REELS SHOW

World's Champions in Bucking Broncho Riding; Trick and Fancy Roping Contests; Steer Roping and Calf Branding Contests; Fancy Rifle and Pistol Shooting; Bulldoging of Wild Steers; Riding and Driving only Team of Buffaloes ever broken to Harness; Hitching and Driving Wild Horses; Spectacular Galloping Parade of Indians, Cowboys and Cowgirls; Indian War Dances and Ceremonies; Champion Lady Bucking Broncho Rider; Riding Bucking Mules and Buffalo; Squaw Races; Ladies Cowpony Races; Indian Races; Mounted "Potatoe Race," and Teddy Roosevelt through all.

Said The Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

EXCLUSIVE TERRITORY FOR SALE. PRICES VERY REASONABLE. WRITE OR WIRE AT ONCE

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

Select territory you want and write at once. Exhibitors are going to demand these pictures—Be prepared.

FOUR REELS A WEEK

Bison Films

Tuesday; A "Bison" Wednesday; "Ambrosio"
Friday; A "Bison" Saturday; "Itala"

Special Announcement: Owing to the tremendous popularity of Itala Film, beginning October 15th, we will release two reels, the second reel a high class dramatic subject issued every Thursday.

Place your order with your exchange at once

2 WESTERN REELS 2

ASK FOR THEM!

A COWBOY FOR LOVE

Thrown from the back of a swiftly galloping horse the son of a rich rancher is found by the lovely daughter of Mexican peasants and ministered to. The attempt of the youth's proud father to break the attachment which springs up results in an elopement, and the lovers start out in life alone. In a delightful manner is shown how the lonely and morose old man has his heart melted by the baby fingers of his grandchild, resulting in a happy reunion.

Released Tuesday, Sept. 27th

THE RANCH RAIDERS

Driving the herd of stolen cattle before them, the ranch raiders ride for their lives, and the avenging cowboys, sparing neither whip nor spur, hold to the chase. As the posse comes within rifle range a running fight takes place and several of the raiders are tumbled from their horses. The last desperate stand is taken in a shack, but the besiegers finally manage to set fire to the hut, and choking with the fumes of the dense smoke the miscreants are forced into the open where they receive swift justice.

Released Friday, Sept. 30th

GET THEM!

2 WESTERN REELS 2

"AMBROSIO" RELEASE—WEDNESDAY, SEPT. 28th

THE VIRGIN OF BABYLON

"ITALA" RELEASE—SATURDAY, OCT. 1st

FOOLSHEAD EMPLOYED IN A BANK

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures

LINCOLN BUILDING:

1 Union Square, cor. 14th Street, N. Y. City

PHONE 980-1-2 Stuyvesant **Cable Address: Nosib**

Tell Us!!

Did Mabel Act Wrong

when she dismissed her lover from her presence forever, because he was drunk? AND DON'T YOU THINK she was fortunate in later saving his life, their reunion restoring happiness to both?

The Metropolitan Tower is High,
The Hudson River is Deep,
Modern Film Possibilities are Great,

But no Western drama yet produced is higher in merit, deeper in interest and greater as a refined portrayal of Western life than our release for

Thursday, Sept. 29th

"A School-Marm's Ride for Life!"

(We put an exclamation point after "life" because it's full of life and because you are going to exclaim some after seeing it.)

FOR THE LOVE OF MONEY, get next to our next release! Insist on, persist for, Defender Fill-ems.

DEFENDER FILM CO.

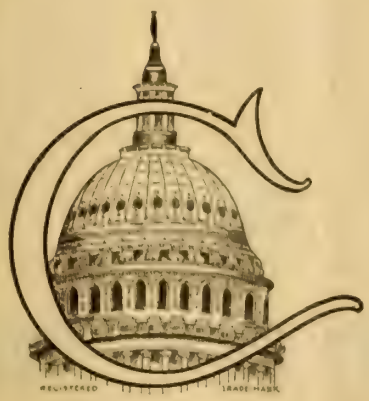
WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

We Told You So Before

WHAT?



Quality! Quality! Quality!

However, don't take our word for it—Order

The Adoption of Helen

RELEASED OCTOBER 1, 1910

And be convinced. Little Audrey does some perfect acting, and moves her audience first to laughter, and then to tears.

A capital story and a Capitol Film. Capitol Films will just make your programme right—Order to-day.

Capitol Film Co., Washington, D. C.

POWERS PICTURE PLAYS

THE MUSIC TEACHER

RELEASED SATURDAY, OCTOBER 1, 1910. A wonderful, soul-stirring, awe-inspiring drama, beautifully staged and photographically perfect. **This** is **Positively** the **Greatest Feature Reel Ever Produced.**

Don't Forget—October 1, 1910, is the Day

RELEASED TUESDAY, OCTOBER 4, 1910

WAR

A beautiful drama, showing the master-hand of the Powers Company rom beginning to end.

THE BEECHWOOD GHOST

Is a rip-roaring comedy, and bound to send your patrons home with a laughing pain.

This Is One of Our FEATURE Two-Subject Reels

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Get on Our Mailing List **Send for One of Our Great Lobby Displays**

CAUGHT REDHANDED!

"The God of Love" went to sleep at the Switch and a trainload of loving hearts was hurled through a Blind siding to almost destruction. The wounded and bleeding represented all ages and classes. Then some one awoke the Winged Archer and apprised him of the desolation wrought by his neglect. The way he ministered to the maimed and dying is told in our film;—**Released October 5th.**

WHEN CUPID SLEEPS

(A Full Reel This Time)

A delicious comedy creation as clean and wholesome as December's snows. So delightful in thought and theme you will wonder why in Goodness name we didn't make such a subject before.

WE'RE COMING OUT STRONG

Here's a list of Coming Sure Crack Releases. List them in your diary NOW and arrange bookings accordingly.

WEDNESDAY

October 12, CURING A GROUCH
THE S. S. MAURETANIA
October 19, THE CAT CAME BACK
IMPERFECT PERFECTOS
October 26, A TOUCHING MYSTERY
November 2, TURNING OF THE WORM
THAT DOG-GONE-DOG

YOUR EXCHANGE really wants to please you and will give you ATLAS FILMS if you make your demand Imperative. Now-a-days it pays to insist.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ATLAS FILM CO.

10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

Release for Saturday, September 24th

SEASON'S BIGGEST HEADLINER

BOOK IT AT ONCE!

Dr. JEKYLL and Mr. HYDE

OR A STRANGE CASE

This artistic and beautiful film admirably illustrates Stevenson's remarkable and world renowned story. It is a production of genuine and thrilling interest and will hold every audience spellbound to the very finish. Splendidly enacted and reproduced in magnificent photographic sequence.

"We think it is quite the best representation of 'Dr. Jekyll and Mr. Hyde' that we have ever seen, either in moving pictures or on the stage."—*Moving Picture World.*

Release for Saturday October 1, 1910 — **The Flight Across the Atlantic** — A sensational and thrilling feature production

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

There's Only One Way
To Bring

MORE MONEY

To the Box Office, and that is

Show Better Pictures

than Your Competitor

Motiograph Pictures

are SO MUCH BETTER than those projected by other machines, that wherever a Motiograph is installed in a locality where it was not previously known, it's sure to be

THE TALK OF THE TOWN

AS SHOWN BY THE FOLLOWING EXAMPLES:

Warren & Jones, Greenville, Me., say:
"We get crowds with the Motiograph. Other machines failed."

J. V. Lopaze, Trinidad, Colo., says:
"Best results and best pictures in town."

J. E. Benton, Hiteman Opera House, Hiteman, Iowa, says:
"I show pictures that make them sit up and take notice."

Pendry & Kingsbury, Mgrs. Opera House, St. Anthony, Idaho, say:
"We show much better pictures than our competitors."

J. O. Cass, Laredo, Texas, says:
"My patrons say my pictures excel all others."

The Colonial Circuit of Eleven Beautiful Theatres use Nine Motiographs.

THE MOTIOGRAPH

Shows Far Better Pictures
Wears Far Better than Others

YET COSTS NO MORE

WRITE FOR CATALOGUE
and 52 REASONS why you should use it

Manufactured and Jobbed by

Enterprise Optical Mfg. Co.

564-572 W. Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG, Agt. New York City

J. F. BROCKLISS, Agt London, Paris, Berlin

ON THE WAY!!!

Due Wednesday, October 5th

"THE COWBOYS TO THE RESCUE"

Western? Yes. and more than that! 900 feet of art, prairie, action, and photography that will stun—just stun you.

WHAT DID YOU THINK

of that pipin we released on the Twenty-eighth of September (Wednesday, of course) entitled:

"A Western Girl's Sacrifice"

Listen: On the strength of "The White Princess of the Tribe," the sales of Champion film jumped up. Going some—eh?

Pipe these Toots for Champ Films. Got a Bushel of 'em.

"Most beautiful pictures I ever saw."
DEMPSEY BRUCE,
244 Fisk Street, Pittsburg, Pa.

"Champ films are there with the goods."
E. D. HOLMES,
Patchogue, N. Y.

"Your Western pictures are great. Turned them away when I ran, "Cowboy and the Squaw."
W. G. SPURRIER,
Seattle, Wash.

PAST FEATURE RELEASES

The White Princess of The Tribe.
A Wild Goose Chase.
His Indian Bride.
The Cowboy and The Easterner.
The Sheriff and His Son.
A Cowboy's Pledge.
Hermit of the Rockies
Spitfire.
Cowboy and The Squaw.
Romance of an Anvil.
The Abernathy Kids.

CHAMPION FILM CO.

MARK M. DINTENFASS, General Manager

12 East 15th Street, New York, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Adaptability of Kinemacolor

TO EVERY CLASS OF SUBJECTS

All Public Functions, Pageants, Races, General Sports, Regattas, Dramas and Comedies, which are daily produced in black-and-white pictures, can with *equal facility* and *promptness*, be recorded in the *Actual Colors* of *Nature* by the *KINEMACOLOR Process.*

EXCLUSIVE STATE RIGHTS FOR SALE

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

A Personal Examination

of an "ELECTRA" Pink Label CARBON

shows the symmetry and accuracy with which it is made.

BREAK IT IN TWO

Note the smooth, even grain of its composition, its freedom from grit and foreign substance, then you will know the reason for its steady even white light, free from flickering, and its complete consumption.

Back Up Your High Grade Equipment With High Grade Carbons

ELECTRA

·TRADE MARK·

HUGO REISINGER

SOLE IMPORTER

11 Broadway :: New York City

ELECTRA

·TRADE MARK·

I AM GOING SOUTH

TO

ACQUAINT EXHIBITORS

WITH A

NEW FILM PROPOSITION

AND TO

Prove that an EXCHANGE buying the choice of the

WORLD'S BEST MAKES

Equipped with BEST booking systems and facilities for handling business on a large scale must certainly obtain BEST results with least expense to Owners and Managers

WRITE NOW

For information and appointment. I will be in your town soon.

TOM MOORE

OF

MOORE'S FILM EXCHANGE

434 Ninth Street, Northwest :: WASHINGTON, D. C.

PHONE, MAIN 3492

LICENSED BY MOTION PICTURE PATENTS CO.

Yours ever faithfully
Cherry Kearton

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 1, 1910 No. 14

Summary of the Week.

A Moving Picture Convention....737
The Usual Thing....738
More Light on the Anti-I. M. P. A....739
Cherry Kearton....739
A Motion Picture Marvel. By L. R. Harrison....740
The Moving Picture vs. the Reformers....741
"Lux Graphicus" Discovers Bohemia....743
"Man-About-Town" Praises Some Eclair Films....746
Comments on the Films....747
The Lecturer and the Picture....750
Operators' Column. By F. H. Richardson....751
Chicago Notes....751
New England Notes....751
A Visit to Fort Wayne, Ind....752
"Camera Chats"—A Series of Illustrated Lectures....757
Correspondence.—"Why Vaudeville Is Discarded"—"The Hearst Pictures"—"Putting One Over on Us"....
Hints on the Pathe Professional Machine....758
Licensed Release Dates....768
Independent Release Dates....774

REMOVAL NOTICE.

The Chicago offices of The Moving Picture World are now located at 160 Washington street (Post building), Suite 307. Telephone Main 3145.

A Moving Picture Convention.

SECOND ARTICLE.

Taking up the thread of the subject which we initiated last week, we may premise that conventions are no new things in the moving picture field. There was the F. S. A., the Alliance, and the other minor gatherings which have petered out. Broadly, therefore, we lay no claim to novelty of idea in the suggestion we are making; we want to improve on what has already been done.

The careful reader of the WORLD—and we are pleased to find that we enjoy the attention of a very large body of readers who follow us week by week in our policy—will bear us out when we say that in January last we thought we perceived in what proved to be the last real meeting of the F. S. A., the germ of a really national Moving Picture Convention. There were one or two features about that gathering which we were sorry to see, under present conditions, stood very little chance of being repeated, for even in January the death knell of the F. S. A. had been sounded. As a matter of fact, it sounded in January, 1909.

We want to give the reader in the moving picture field, a parallel idea drawn from our own experience of conventions—experience gained in the stationary photographic field. Here, in the United States, the photographers of each State meet yearly in convention. They hold exhibitions of photographs and apparatus; they listen to papers and addresses bearing on the practical and artistic aspects of professional photography; they exchange and interchange ideas; they have a banquet, and many social functions, and the end of it all is that each attendant at the convention goes back to his store or studio, refreshed and enlightened with new ideas as to the conduct of his business and his relationship with the paying public.

Similarly there is a National Photographic Convention which meets in a different State each year. Last year, for example, this national convention, which was attended by several thousands of photographers from all over the country, met at Rochester, N. Y. This year it met at Milwaukee, Wis.; next year it is to meet at St. Paul, Minn., etc. This convention may be regarded as representative of the whole of the photographic craft of the United States. It is of considerable importance, in the business sense, when it is borne in mind that there are, roughly, about twenty thousand professional photographers—that is, studio men—in the country; whilst the ramifications of what used to be known as the "black art" extend in all directions. Photography, in short, is a very considerable business.

This National Photographic Convention is the means of bringing photographers together from all parts of the United States. There is a great exhibition of photographs; prizes are awarded, consisting of gold medals, or money prizes and the like. There are presidential and other addresses and practical demonstrations. Then, there is a great trade exhibit, the printing paper makers, the chemical makers, the photographic dealers and others taking space to fill a large exhibition hall. Many hundreds, and sometimes many thousands, of photographers and traders attend the national convention. We heard with pleasure that this year's meeting at Milwaukee was singularly successful.

There are so many of the readers of the MOVING PICTURE WORLD interested in stationary photography that they, at least, will perceive the practical utility of

a convention run on lines similar to those of the National Photographic Convention. The thing is so obvious that it hardly needs discussion. We might point out that the American photographic field, like most other industrial fields in this country, is split into trust and anti-trust; that is to say, on the one side there is the huge business of the Eastman Kodak Company, which operates against the smaller manufacturers. Still in these photographic conventions the lion lies down with the lamb. All sections of the industry support the conventions; Trust and Independent mingle freely, and, after it is all over, they go their respective ways, no doubt improved in mind and outlook by the opportunity of fraternizing at a business meeting once a year.

We shall write a third article on this subject next week. Meanwhile, we want every reader of the MOVING PICTURE WORLD to bear this suggestion of ours in mind, namely, that he is a possible, nay, a probable, moving picture conventioner. The moving picture business is a firmly fixed and staple business. It has passed out of the domain of the experimental and the faddish. It has not merely come to stay, if we may use that very much hackneyed phrase; it is staying, and it will stay. As we have said over and over again, it will go on just like any other well-established business at present in existence; therefore, it has a right to be considered and treated as a fixed commercial institution with its own relative and comparative importance in the eyes of the community at large. Can it be wondered at, therefore, that we, who have the success of this business so much at heart, should especially apply ourselves, in the interests of the picture men, to the danger of disintegration and the advantages of union. Firmly established as the moving picture business is, we nevertheless incline to the opinion that unless there is union amongst all those interested in it, its longevity is not absolutely certain. They must get together and hang together for community of interest. Disunion means disruption, decay and disappearance. Union means strength, solidarity of purpose, and permanent success. These are some of the reasons why we are advocating the formation of a moving picture convention.

The Usual Thing.

"We want to know just how far we may go towards satisfying the demand for ——— ——— films without being attacked by your publication."

The above is an extract from a letter which we received this week from an established firm of film makers. The blanks refer to the nature of the film. It would not be fair to indicate either the firm or the nature of the film towards which our friends are in doubt as to our attitude. The letter, or rather the extract from it, that we give, is, however, of such general interest that we think a few comments upon it may be profitably printed here. The extract shows a state of mind not uncommon in the moving picture making field.

What is the usual thing? Whence does the phrase originate? What does it mean? Let us explain. Many of our readers both in this country and abroad will recall the name of Mr. H. P. Robinson, a very successful English photographer whose work is still known in this country, whose books are sold, and whose influence is still felt. Robinson was a man who sought to make pictures by photography, instead of merely photographs without any pictorial quality. Had Robinson been living now, he would have preached the gospel of pictorialism in the moving picture. He coined the phrase, "The usual thing," to indicate a common photograph of a commonplace sitter or commonplace subject, treated in a commonplace manner. A glance through any number of the MOVING PICTURE WORLD and the criticisms on moving pictures that are released every week will show that the usual thing is rife in the moving picture field. Old plots worn threadbare supply the stories. The acting in too many cases is amateurish. The producing treatment is also commonplace and unimaginative. The exposure, the printing and development are also commonplace; that is, they do not rise above the dead level of mediocrity. It is the usual thing again and again.

Of course, there are conspicuous exceptions to this state of things. Many firms for the last year or two have lifted themselves out of the rut of the usual thing. They find it is possible to obtain freshness and originality of theme, or, at least, of treatment; whilst as to the photographic end of matters, the technique and the pictorialism of some of these pictures are advancing by leaps and bounds. Still, much, far too much, of the usual thing is prevalent.

The MOVING PICTURE WORLD was the first publication in the world to preach the doctrine of quality; quality of scenario, quality of acting, quality of scenery, and quality of photography. We are pleased to learn that our preachings have not been in vain, and that we have a large body of sympathetic adherents in this gospel, which they are carrying out in practice. There has been an enormous uplift in the quality of the moving picture since last year. The extract which prefaces this article shows, however, that there are still manufacturers content to experiment with the usual thing.

It is of the usual thing in the way of pictures that our friends write us. Just the ordinary thing that has been done times out of number. Now, it cannot be too emphatically stated, once and for all, that the public is tired of the usual thing. They have found it out. The subjects which were tolerated in picture houses two years ago are *passé* to-day. In the ordinary theatrical field, people no longer stand for the cheap melodrama or the pointless musical comedy. They want the best that can be produced. It is the same in the moving picture field.

The chase, the melodrama, criminality, yea, even the most applauded Western subjects, are out of date. A "Becket," "Alice in Wonderland," "A Winter's Tale" and "Elektra," a "Comedy and Tragedy," a "Carmen"; a Selig ranch subject, a Biograph comedy—all these, and many more, have rendered the usual thing obsolete. Can it be wondered at, therefore, that we do not view with favor any reversion to the old order of things. There is, in our opinion, amongst certain sections of the trade, too much pandering to the inferior mind of a certain section of New York City, where people, in the large majority of cases, are content with very ordinary subjects. We want the manufacturers to take a leaf out of the book of the late Richard Mansfield, and play up to the highest form of intelligence, rather than down to a comparatively low one. "Excelsior!" should be their motto; and progression, not retrogression, the order of to-day. The standard of quality of moving pictures is rapidly advancing. Those manufacturers who are content to make the usual thing, will surely be judged by their own standard. They will fall out of the race. On the other hand, those who constantly keep a lofty ideal in front of them, will reap profit and honor.

Just as we go to press we are informed by Joseph Hopp, of the Standard Film Exchange, Chicago, that he has allied himself with the Sales Company.

More Light on the Anti I. M. P. A.

A Discredited Organization.

Further to our statement of last week we have to record that the Anti-Immoral Moving Picture Association's representative failed to keep his plan of having the Ministerial Association endorse the proposed plan of "Legislative drastic censorship of moving pictures." It would not surprise us if our article of last week had something to do with their failure, as no doubt they were surprised at our knowledge of their tactics which were evidently intended to be secret, and we firmly believe they belong to that order of workers of whom it is said "publicity kills."

In addition to this failure, astonishing developments have been made during the last few days, confirming the suspicions registered in these pages a few weeks ago, that these people were subsidized by the *immoral tactics* of a well-known dishonorable New York daily. In spite of all our knowledge of these things, we never anticipated such an exposure as that made by Mayor Gaynor in his letter recounting incidents which he believes had much to do with that wicked spirit which brought about his attempted murder. The Mayor distinctly gives the lie to these people in their statements of what they report he said when they called upon him to stop the prize-fight pictures. Moreover the Mayor makes public the fact that the religious organizations these people professed to represent had written to him, denying their sponsorship. The astonishment grows with increased details, for it now appears that the man we denounced last week for his attitude and had previously criticized as having no standing in the community, is no other than a process-server for lawyers. This man personally boasted to the writer of this article, of that which Mayor Gaynor describes as false, besides which he further boasted that he had "spent three thousand dollars fighting the fight pictures" and "other immoral scenes." As his statements have proved false in one instance, they are just as likely to be false in another; there is only one chance of truth in the statement of this large expenditure and that is that the newspaper under whose auspices they worked, may have gone to this expense, not only for the supposed purpose of stopping the fight pictures, but to use the agitation as a weapon for their foul onslaught on the Mayor, and which he has just exposed to an indignant public. What a strange world of newspaper tactics this is! To think of the moving pictures being made the means of a covert attack upon an eminent man; and, failing that, to organize an association claiming anti-immoral desires, to carry on an immoral campaign. It is well the truth is out, and further to the exposure of this duplicity there stands this glaring fact—that these people who assumed such a virtuous title under which to carry on their persecution of the moving pictures, are themselves more immoral than ever the moving pictures could be at their worst, for it is an acknowledged fact that lying and misrepresentation are two of the most immoral acts known to the moral law, not only because of their inherent evil but also because of the far-reaching nature of their mischievous effects, even as proved in this case where Mayor Gaynor became so terrible a victim. We feel vindicated in everything we have written during these weeks since this agitation commenced, always knowing that truth would triumph. We never expected such a victory, but the victory is made greater because of the depth of this infamy. It only remains now for the Anti-I. M. P. A. to pass into their well-deserved oblivion and there study the *moral* law of which they proved very efficient anti's.

Cherry Kearton.

In the Moving Picture World of September 10, we devoted an article to Cherry Kearton and his work. This week we reproduce a portrait of Mr. Kearton which we are sure that our readers will be glad to have, as a picture of one who leads the strenuous life in the use of the moving picture camera amongst the animal kingdom.

During Mr. Kearton's stay in New York City, he has met with the greatest possible success. First of all, personally and socially; then, in demonstrating to the American public and the principal leaders of the moving picture field, his remarkable devotion to the photography both with the ordinary camera and the moving picture camera of the rarer members of the animal kingdom. On Friday evening, September 10, he was a guest, with Colonel Roosevelt, of the New York Press Club. The newspaper men of the city had enveigled the ex-President of the United States into talking politics to them at the festive board as well as participating in a Bohemian entertainment. Amongst the attractions of the evening, were Kearton's pictures of lion spearing, hippopotamii hunting, bird life, insect life, and the Buffalo Jones series, secured in Africa for exhibition in this country. Some of these pictures are to be released at a future date by the licensed manufacturers, and thus will become generally known to the moving picture public of this country. Mr. Kearton's plans for the future embrace many, many picture enterprises of which it would be premature to speak. This one fact, however, seems certain—that when his wanderings with the camera are over, he may probably settle down to the business side of the picture in Great Britain, where the practical knowledge that he has gained will be of great assistance to him.

Following the exhibition of Mr. Kearton's pictures in the reception room of the Press Club, at which the editors of the Moving Picture World were invited guests, ex-President Roosevelt paid the following very high compliment to the progress of cinematography and the prowess and skill of his friend, Mr. Kearton:

"Gentlemen, this has been such a really noteworthy ambition that I think it is due to Mr. Kearton that I should say a few words not only as a guarantee of good faith, but for publication. I think I can say that I am acquainted with all notable lion hunts from the days of Tiglath Pileser to the present time, and I speak with absolute accuracy when I say that in all that period there has been no such feat as that the portrayal of which we have witnessed to-night, and, above all, no such feat as the portrayal itself. To tackle these beasts with the rifle is one thing, but to tackle them with the rope the way that Buffalo Jones and those two cowpunchers—those two New Mexican cowpunchers—did it, is a perfectly marvelous feat.

"I was out in Africa when word was brought to us that Buffalo Jones and the two cowpunchers were coming out there to rope the animals. Everybody laughed at the thought. They didn't believe that there was any seriousness in the proposal. I said, 'You don't know those cowpunchers, and there is nothing they will not try to rope.' I did not believe they could accomplish the feat. I didn't believe it possible to rope a lion or a rhinoceros as they did, and to have caught their pictures with a cinematograph is a thing that has never before been to be approached. You have witnessed a really phenomenal record of a really phenomenal feat, and I congratulate Mr. Kearton with all my heart on what he has done, and I congratulate Buffalo Jones and the cowpunchers."

Just as we learn that many boards of health are going to use the moving picture to educate the masses in sanitary living, we also get word that some lady reformers induced a mayor to stop the "Fly Pest" picture, on the grounds that the daily life of a nasty fly is too nauseating for the public to witness. All of which goes to show that kickers are born and notmade.

A Motion Picture Marvel.

By Louis Reeves Harrison.

In the city where nobody cares, we had almost ceased to hope for an exhibition of the silent drama which would compare with those of smaller cities, but there was a surprise in store when the "Sans Souci" sent out a modest announcement, with complimentary tickets for the pencil pushers.

Who wants to deadhead at a picture show?

I accepted a bunch of admissions with an outward show of resignation and a bosom full of disgust, but my suppressed scorn and ill-concealed sneer were modified when I saw that the enterprising exhibitors had selected a location on Seventh avenue, near Forty-second street, in the heart of the theater district, just off Lobster Square, near the junction of two White Ways.

I went in the afternoon.

Press representatives had not been the only ones invited. An opera car filled with pretty children in white muslin and pink ribbons arrived as I turned down the avenue, and there were more in the lobby, children, and mammas ,and maids, it was like a Sunday school festival. It was a clever move on the part of the management to secure the participation of the home-loving contingent, and to reserve the entire first balcony for them. In the first two tiers of this balcony are open boxes for six, which may be reserved for a dollar. The other seats are ten cents, first come first served. But in the afternoon this part of the theater is an Adam-less Eden.

Just think of it! A theater for children!

To the rear of the balcony is a tea room. I was not permitted to enter, but was informed that both gentlemen and ladies were admitted in the evening. Below is a smoking den, not as ornate as that of the Fifth Avenue Theater, but as large and comfortable.

The greatest attraction of the "Sans Souci" became audible before I was ushered to a seat.

I heard the soft tremolo of an *orgue du salon,* a handsome organ of moderate size, set in at one side of the stage. At the other side was a piano.

A small percentage of people do not like fine music, and an equally small percentage are illiterate, but they are to be pitied, not blamed, though they do not know what they miss. A great majority of our population are music lovers, and a large percentage of these appreciate high quality of musical performance. To the more cultivated portion, the music given at the ordinary picture shows is worse than none at all. It would be a relief to have it left out. It is only fit to make a small dog howl, or is so completely out of harmony with the pictures shown as to eliminate thousands of desirable patrons. If 50 per cent. of the money spent for cheap variety acts was devoted to the very form of entertainment used to attract patrons to restaurants of the better class there would be an improvement in quality and number of attendance. One has only to watch the silent throngs at the free, park concerts to realize how all-pervading and deep-seated is the love of good music.

A professional organist, perhaps one accustomed to an edifice more sacred, was improvising when I was ushered to a seat, and I felt a sense of rest. Another contribution to this sense of relief was the stage arrangement. In place of the tawdry old side scenes and a curtain of white, swinging like a sheet on a clothes line, a gilded frame filled the proscenium, within it an adjustable mat, then the white canvas on which the pictures were to be portrayed. At the right first entrance, where the piano stood, were some potted plants and flowers.

The pictures shown were not above the average.

The usual indiscriminate mixture of inharmonious ingredients, the hotch-potch of the picture show, was in evidence, but whatever was good was vastly improved by the artistic framing, and the music helped towards blending the shrill overtones with the deep harmonies. One could imagine what the silent drama would be with all the conditions in nice adjustment. It might be made the little opera of the people with results at once delightful and broadly educational. There exists no reason why the graphic art, with its especial fitness for some forms of the drama should not become a low-priced substitute for grand opera when set to appropriate music. The words are of no consequence in either. Both would give us figures for the eyes, in a plot that we can see, with the music acting as a stimulus to the imagination. It is thus that we are given impressions, in themselves artistic pleasures of the purest kind. If we are unpleasantly affected, or nowise affected, we might as well stay at home.

Those in my neighborhood seemed to be greatly pleased, and a satisfied customer is the best kind of an advertisement. The man next to me was so delighted that he became sporty and said:

"I am going to spend my rebate."

His rebate!

Here was something important.

I asked him to explain, and he did.

He showed me the half of a coupon ticket that he had bought at the box window. It had cost him double the regular price, permitting him to see the exhibition twice if he desired, but it had a time stamp on it and was redeemable for half the amount paid at the office within two and a half hours after he had made his purchase.

This may have been done elsewhere, but it was new to me.

If it is practicable, and I can see no reason why it is not capable of being used, this rebate system solves the much-vexed problem of how to place a time limit on attendance. It seems entirely suitable and highly desirable where a first-class, continuous performance is given. As a means to this end, there was an illuminated clock in the center of the proscenium arch.

Everything was modern.

It is no longer necessary to visit a cast-off theater to see motion pictures. How delightful!

These were my thoughts as I went out into the lobby.

Another surprise.

A poster stating that a certain leading motion picture house was offering prizes aggregating as much as those given by the *New York World* for original scenarios. It stated that, in order to call forth the superior efforts of professional writers, one prize of $500, one of $300 and, two of $100 each would be given for the four best scenarios submitted. I studied this until I grew dizzy. The whole world seemed to be slipping away from beneath my feet. Plays were to be paid for in proportion to their merit. It was too much excitement for one day. I fainted. When the morning letter carrier sounded his shrill whistle, and the merry little flies buzzed their morning songlets, I woke up and swore I would never smoke any more of the editor's colorado-madura-Havana-perfectos. Never, never again.

The Moving Picture vs. the Reformers.

By C. W. Lawford.

First, what is a Moving Picture? For the sake of brevity we will merely say it is an exact photographic reproduction (in mechanical form) of anything real or of a natural state, in fact it is an exact copy of an original.

Second, what is a reformer? Again to the point of brevity, it is usually a person, either independently or affiliated with a narrow minded sect, who hasn't enough business of his own to look after but must have his nose in someone else's affairs, believing that the entire world is all wrong unless it thinks his way and using at times very inconsistent efforts toward making the world think as he does, and also afflicted with an insane desire to play to the grand stand in the piercing rays of a very strong spot light.

Now, with these brief definitions before you it ought to be a simple matter for the broad minded reader to catch my drift from here on and easily digest my several points without the aid of a dyspepsia tablet.

A little over four years ago the country awoke one morning to the fact that a new craze was in the air, that a discovery of some sixteen years previous had at last forged to the front and would bid fair to completely revolutionize the many sided amusement world. Stores were leased, buildings remodeled, and other buildings constructed for the purpose of what? To house and cater to a vast multitude of frenzied amusement loving people whose uppermost desire was a chance, and then many other chances, to see, at *bargain prices,* this most mysterious and wonderful of modern discoveries, or inventions, the Moving Picture. They saw it and were fascinated, bewildered, yea, mystified, and they are seeing it to-day, to-morrow, every day, in fact they have seen it too much, too often; it has commonized and is becoming more so, as I have previously explained in another article, unless, as I have also previously pointed out, drastic measures are resorted to from now on. No, I am not getting away from the subject in hand, rather I am gently leading you, by the bridle, as it were, to the truth, wherein lies the watery spot light artist, this twentieth century grand stand player, "The reformer." I want to basically educate you up to the point where this lime-light actor appears upon the scene. I want to illustrate to you and impress upon your minds what was, in its early infancy, and should be now, one of the greatest, if not the greatest, exponents of amusement and variety, an educational factor, a method of deep scientific research so far brought to light, but which, through petty methods and too sharp practice of ignorant showmen (?) or theater owners, has cheapened this great invention almost to the point of degradation and obscurity giving the narrow minded and watery blooded fools a chance to bring forth their many "hammers" and again bring "Mr. Reformer" to the center of the stage with a scroll of protests a mile long.

Now you may by my words and phrases, be led to believe that the reformer, and his reforms are, at least in my eyes, nothing short of evil origin and intention and works of his Satanic Majesty. Nothing of the sort, dear reader, far be it from thus; reforms and reformers, like everything else, are all right in their place and as long as they keep in their place, which covers and deals with the suppression of rank graft, vice, obscenity and immorality, they are a decided help and necessary quantity and not in any way a detriment to mankind. But they do not, will not, and have not in the past kept in their places, or within their bounds of broad reasoning. They persist in meddling where they have no justifiable excuse to meddle, exercising such an amount of discrimination, in some cases, that any intelligent person capable of sound reasoning might easily set them down as grafters and hypocrites themselves.

One would think, and with good reason, too, that with corrupt legislatures, city governments, sporting houses and rank, raw, licentious and ill-influencing public dance halls, Chinese opium joints, penny arcades, etc., etc., Mr. Reformer, and his noble followers, would just about have their hands full, but they haven't, oh, dear no, they have lots and lots of time left, and lately they have been putting it in on the poor, innocent under dog, the Moving Picture. Why, for the life of me I cannot see. They stand on soap boxes in the parks conducting reform meetings, call indignation meetings in some public hall, wait upon the mayor with blood in their eyes and with the firm conviction that he must feel as they do and bend to their wishes, they fill the newspapers with loud acclamations of the Moving Picture's evil influence, particularly on the young, its portrayals of vice, obscenity and brutality, till the narrow minded and unthinking contingent begin to imagine our country far and deep in the throes of degeneracy.

Legal authorities in any state will inform you that many decisions have been handed down classing a Moving Picture as in the same category and amenable to the same laws, as the original. If this is the case, why are the original performances of our many condemned Pictures allowed to go on and the Pictures stopped, and why does Mr. Reformer discriminate? Read question No. 1 at the head of this article again and tell me, dear reader, why, if the Pictures, and exhibitions of them, are criminal, why, oh, why, are not the originals of these same Pictures five times more criminal? Yet you rarely, if ever, hear of any cheap, suggestive or brutal melodrama being stopped, and I have never heard of an actor, actress, producer or manager of these "Brutal and Immoral" Motion Picture plays being arrested.

Jeffries and Johnson were allowed to fight on July 4, and the only apparent antagonism displayed against the illegality was by the Governor of California; even the newspapers boosted it and gave it a lot of free advertising. But, when the pictures of this fight were to be shown, my! what a terrible crime somebody discovered it to be. One brave mayor denounced these pictures and every other fool official followed suit, with one exception, Mayor Gaynor of New York, a man so far above his brother officials that there is little comparison. And now, after this country, and other countries, have arisen in their might and loudly proclaimed their attitude against these productions, analyzing every statute in an effort to find some loophole to back up their attitude, it gradually developes that these same fight pictures were not as bad as supposed and a hasty retreat is in evidence leaving the air still stenched and the Moving Picture with another black eye to heal.

Defensive remarks can be heard on all sides of this "butt in" aggregation, for instance "somebody was mistaken," and any way, "it was only done to protect the younger generation," others will say "we did not know the pictures were to be exhibited at advanced prices, thus keeping them away from the children," "we supposed they were to be shown in the regular 5c and 10c houses, which prices would attract the little ones." Like some politi-

cians, these ignorant and would-be protectors of other people's business evidently believe that poor excuses are sometimes better than no excuses at all. If these same people would devote as much energy in acquainting themselves with the basic facts in such cases as they devote to analyzing the statute books for loopholes or Puritanical laws, and show less partiality and discrimination between the innocent photographic reproduction and its original, they would be more reticent about starting something they do not in nine times out of ten back up.

If one feels the germ of "Reforming" tending towards development in their system and one feels that it is their chosen duty in life to go out and "Reform something," getting long columns in the yellow newspapers accompanied by pretty half-tone cuts and nice big headlines, go after the barrooms, the liquor traffic, that are doing more to degrade the young and old and pave the road to degeneracy than anything else. This will keep such parties so busy that they will very soon forget the poor Moving Picture and its "terribly immoral and licentious influences" and once more give it, at least a fighting chance, to work out its own beneficial future.

What is a Nickelodeon?

The first time I saw the word Nickelodeon I did not know what it meant, and, strange to say, the word was immediately so unattractive to me that it looked like Nickelodious; little did I think how truly the latter word was nearer a proper definition of that for which it stood than the word Nickelodeon itself. Studying the word etymologically I found it half slang—"Nickel," a slang name for a five-cent piece ,and "odeon" of Greek origin relative to music. The word therefore may be interpreted as meaning a five-cent musical; a strangely manufactured word, and only half representing that for which it is supposed to stand, i. e., "A five-cent motion picture with illustrated song and music theater," which, according to the idea of this namemaker, should be Nickelcinematographodeon.

Having understood this new name I sought to understand that for which it stood, and found Nickelodeon to be really a five-cent moving picture and song show—a veritable misnomer.

It is a splendid thing to have something good made cheap, especially when cheapness means "within the reach of all," thus giving the poor and the children an opportunity to enjoy it, whatever it may be; but it becomes a hardship when the "cheap" means an opening for those with "cheap" minds and cheaper morals to become the controllers or dispensers of an otherwise good thing. Under such circumstances the cheap soon becomes the vulgar, and vulgarity is the parent of obscenity.

Human vultures everywhere are waiting to seize as their prey those poor vicitms caught by the alluring "odeons" or "Will o' the Wisp" lights of any place, no matter to what purpose dedicated, if only they can feed their avaricious appetites. To such it did not take long to make the "nickel" the bait, and the "odeon" the trap; so completing the Nickelodeon which soon became the subject of scorn and contempt to all responsible bodies. Grand juries described them as "hotbeds of vice"; magistrates called them "dens of iniquity"; priests named them "Hell holes," and thus pulpit, platform and courtrooms were most scathing in their denunciations. Truly, indeed, does the "Vaudeville vitiate the moving pictures."

The beauty and value of the kinematograph demand a higher level than that of associating it with a five-cent music hall, and causing it to bear the blame and the shame not belonging to it. W. H. J.

ESSANAY COMPANY IN FLOURISHING CONDITION.

A Malicious Rumor Denied.

The Chicago correspondent of our esteemed contemporary "Variety," seems to be a member of that ilk who pander mere gossip as news. Under the heading "Partners disagree," the "Variety" man argues that as Mr. Anderson left Chicago last week with a new company for the Essanay Western headquarters that "the final break between Spoor and Anderson is at hand." He goes on to say that because Mr. Spoor was in New York attending a meeting of the Patents Company, these rumors could not be confirmed. Therefore he prints a canard—a species of sensational journalism which is to be deprecated. As a matter of fact, Mr. George K. Spoor was not in New York and he could be found in his office at any time if the "Variety" man wanted facts and not gossip. To a World representative, Mr. Spoor very emphatically said, when the article was brought to his attention: "The statement in 'Variety' to the effect that strained business relations exist between G. M. Anderson and myself is absolutely untrue and the rumor has probably been circulated by discharged employees for a purpose. Mr. Anderson is now in the West with a large and well-equipped company where he is producing our Western subjects."

Mr. Spoor also asked the World to deny the canard that the sudden departure of several Essanay employees and the summary dismissal of others had in any way crippled the factory resources. On the contrary, he said, there had been a pruning of dead wood immediately replaced by talented people whose work would soon be visible in the greatly improved quality of Essanay pictures. In any well organized business the resignation or dismissal of any individual is never a hazard but more often a benefit to the organization. Essanay comedies and society dramas are being made as usual at the Argyle studio and, as we have stated above, Mr. Anderson is staging the Western dramas in California.

"THE ANIMALS WALKED IN TWO BY TWO, THE ELEPHANT AND THE KANGAROO."

—Old ditty.

Residents in the neighborhood of the Vitagraph village have been treated all the week to a series of moving pictures of animal life. Mr. Smith, of the Vitagraph Company, is busily engaged in directing a reproduction of "The Deluge," a stupendous undertaking which has been a cherished idea of his. A substantial "ark" has been built at the edge of the Vitagraph lake. This and the costuming of Noah and his family was an easy matter, but the procuring of the animals was a problem. However, Bostock's menagerie at Coney Island was pressed into service, also the Hippodrome and the Bronx Zoo, and the small boy of the neighborhood, perched on the tops of fences and in trees, has been in such a state of constant excitement that it is a wonder we have not had to report cases of broken limbs.

We have reason to believe that "The Deluge" will be a worthy follower of that recent Vitagraph Biblical success, "The Life of Moses."

In another studio on the grounds Mr. Blackton is superintending another spectacular production, "Francesca di Rimini." This was successfully staged some time ago, also by the Vitagraph Company, but the present rendering will far eclipse the previous effort in magnificence of setting and costuming. It is a wholesome evidence of the confidence any concern has in their advancement when they essay to improve upon their own work. We believe that the picture-loving public would like to see other popular films of days gone by re-staged by their former producers.

The Russian Government, always on the lookout for Nihilists, Anarchists and Socialists, recently placed the Selig Polyscope Company in a bad predicament by seizing the well-known trade-mark of the S in a diamond. The Selig Polyscope Company mailed to their European agents a number of small electros of their trade-mark, and when they reached the Russian border, they were seized by the zealous officers, who imagined that these innocent electros were socialistic emblems, sent by the United States to a new revolutionist organization. The Russian Government committed a grave blunder, as, if Mr. Selig is guilty of anything, it is in trying to educate and elevate the nations by means of decent, clean and moral motion pictures, and our friend, the Colonel, would be the last man on earth to enter into such plots as the ones feared by the Russian Government. We hope that the letter S, the cause of the blunder, will teach the Russians the story taught to the Americans, that the letter S in a diamond stands for good and clean pictures.

The City of Prague is the capital of Bohemia. Bohemia, according to Shakespeare, has a coast line. If you look at the map of Europe, you will see that Shakespeare was wrong. Bohemia, geographically regarded, is a central European country, surrounded by other countries. Its capital is Prague. But there is another and a wider Bohemia than this; and there is another city of Prague, which is the capital of this other Bohemia. It was the late W. Jeffrey Prowse who immortalized this Bohemia and this city of Prague, in a set of verses which sings the delights of Bohemian life. Bohemia, as the reader knows, is the greatest country in the world; and the city of Prague the greatest capital in the world. For Bohemia is, of course, just the great republic of art, letters, literature, music, acting and those things which go to make up the sweetening influences of life. Residents in this country are Bohemians.

* * *

I am a Bohemian and of course a vagabond. The life of the Bohemian in London is delightful. So it is in Paris. Kearton, who was here the other day, tells me that even in British East Africa, the republic of Bohemia has its habitat amongst the Somali. Go to the North Pole: there is Bohemia. Go to the South Pole: Bohemia will also be found there. There is no republic on earth so great, so fascinating, so delightful to live in, as the great republic of Bohemia. Its laws are universal. They are simple. They are unwritten. The code is a small one: Just good-fellowship. That is all.

* * *

For a long time I wondered where the Bohemian atmosphere and environment was in New York. Now and again I tasted it. But they were little tastes. I suppose this, however, is because of my natural clam-like habits. Some people are always unreserved: others have to be dragged out of their reserve. I fear I am one of the latter kind. Still, it has fallen that within the last few weeks I have penetrated into the New York branch of the great republic of Bohemia. A very delightful, a very fascinating branch of Bohemia it is.

* * *

Behold me, then, the other night a guest at the Quaint Club, whereat there gathered Bohemians from all parts of the world: A Japanese orator; Loie Fuller; an eloquent Syrian poet; Mr. W. J. Lampton of verse-writing fame; Charles Edmund Russell and quite a long list of other good fellows and Bohemians. Miss Fuller did not dance: but one of her pupils did. The songs and the speeches were such as I might have listened to in a London Bohemian Club—quite as delightful a club of its kind as you could wish to attend.

* * *

Forty-eight hours later, the same happy accident which introduced me into Quaintness took me to the whimsically named Hungry Club, which is presided over by the incomparable Miss Sheridan, who said nice things to me and made me feel quite at home amongst a gathering, not less distinguished than that of which I formed part forty-eight hours before. Here again, art, music, literature, journalism were represented and the atmosphere was that of good fellowship, and refined enjoyment. Evidently, then, the republic of Bohemia is worthily represented in New York, and I am rather a stupid chap for not having discovered this before—for not having discovered that even in Cosmopolis, with all its strife, hustle, bustle, strenuousness and remorseless fight for the dollar, the gentle, graceful republic of Bohemia stands ready to welcome those who are qualified to "take out their letters of naturalization." Like the poor, in fact, Bohemia is always with us, to file off the sharp edges of daily life and make us content, even in the trials of existence.

* * *

Why do I talk Bohemianism this week? Partly, of course, for personal reasons; partly because I like talking this way; partly because I am conceited enough to think that my readers are interested in knowing of the doings and movements of their Lux Graphicus week by week. Chief of all my reasons, however, for making this reference, lies in the interest I take in knowing just how the picture is regarded by those whose business takes them in close daily and nightly touch with the world of entertainment and literature. We know to our cost what many clergymen, lawyers, and other publicists think of the picture. The pages of the "World" for a long time past have borne witness to the attacks which these people have made and are making on the picture.

How, then, is the picture treated in Bohemia? Is it welcomed? Tolerated? Despised? Looked down on? Is the picture regarded as an Ishmaelite by Bohemia? Not at all, the picture is welcomed in Bohemia just as cordially as a great opera, a great play, a great book, a great painting. It is accepted for what it is: a mighty factor in the entertainment life of the people. It is given place amongst pictorial and dramatic art. It is welcomed. It is praised. The picture, in short, has "arrived."

* * *

It is not so very long ago that I myself, my very own self, was not any too well pleased to be identified with the picture, either in its making, its selling or in its representation in the press. But all that has passed away. Not so very long ago to be a picture man involved the necessity of looking somewhat apologetic when the picture was mentioned. Now all that too has passed away. Upon my word, I walk up and down Broadway just as proudly as any great theatrical magnate, successful star, popular author or gifted dramatist. I begin to think no small beer of myself. Especially after my recent welcome into the beautiful City of Prague.

* * *

I remember how, when working in the stationary photographic field, there was a tendency to keep a man who professed photography "below the salt," i.e., he was only grudgingly allowed to be a true Bohemian. This was in my own, my native London, where, to a very large extent, class distinctions still prevail. Class distinctions, the intelligent reader knows, are unavoidable, in fact, inevitable under a monarchical *regime*. But, thank the Lord, there are no monarchical *regimes* in little ole New York, where Bohemia is a republic in a republic. It is said that New Yorkers do not know how to live or enjoy themselves, or relax, or behave like any other self-respecting, self-pleasing community. This does not apply to my Bohemia, which is bounded on the north by Fifty-ninth street and on the south by Madison Square. That is the City of Prague, where Bohemianism, vagabondage and good-fellowship are visible to the practiced eye. *Ainsi soit il.**

* This is French for *Amen*.

SELIG'S SURPRISE.

The relegating to the rear of the time worn threads of the common place themes and accessories of motion photography has entered upon its duty. New and novel features are demanded by the clamoring public and all picturedom will salute with uplifted hands the advent of a novel realization, the pinnacle of photographic achievements. The day and date of this epoch making success will be announced later. Suffice to say the picture will be in greater demand—if such a thing is possible—than was the "Ranch Life in the Great Southwest," and the phenomenal success of that subject is still in its ascendancy.

PLAYS AND PICTURES CHILDREN LIKE.

By way of finding out what the young people care for in the theater, Mr. Charles Darnton has been looking over the papers that public school children have sent in to the Child Welfare Committee, which has in preparation an extensive public exhibit.

The motion pictures, of course, loom large on the child's amusement horizon—but this is as much a matter of economy as of taste. Boys and girls go to these shows, not particularly to see "The Boy Who Ate Garlic," or "The Drunken Bum," or "Held-up by Western Bandits," but because the price of admission is ten cents, or perhaps only a nickel. The real plays they like are sometimes away up in the Shakespearian class, and very often include "Peter Pan," "Rip Van Winkle," "The Two Orphans" and "Uncle Tom's Cabin." Well up in the list of East Side favorites are "Broken Hearts," "Custer's Last Fight," "The White Slave," "Billy the Kid," and "The Jewish Soul" (spelled variously sole and soib). A lad of twelve names "A Doll's House," "Hamlet" and "The Merchant of Venice," while another advanced playgoer of the same age prefers "Romeo and Joliet," "Mike Beth" and "The Comedy of Terrors."—Editorial in New York "Evening World."

A Reply to Some Enemies of the Motion Picture.

"Cinematography" of to-day looks to me much like "Reformation" of a few centuries ago. At one time we had a powerful church, who by bigotry wanted to control everything on earth, not only with an absolute power over the soul but wanted an absolute temporal power. When some intelligent men came forward with an open Bible, to show that the said church was abusing its power over mankind, the heads of the church stopped at nothing to kill this new movement. Men, women and children were tortured, massacred and burned by men representing themselves the envoys of God, for the mere purpose of keeping mankind in ignorance and for the sole benefit of a few monks, who were then living on the fat of the land. Despite all the massacres, reformation won and forced the mother church to be more liberal in its doctrines, to save itself from total ruin.

To-day we have, on the part of the ministers, the same intolerance shown on the part of the inquisitors and it is safe to predict that cinematography will win in the long run, same as did reformation. The bloodshed under the atrocities of the inquisition made the success of the reformation, and the lashings that we have to endure from the reformers will make the success of the moving pictures and place cinematography as the greatest educator of future generations.

The reformers have spies engaged in this work same as the inquisitors had spies to fasten alleged crimes on innocent persons.

The inquisitors had spies that would approach the innocent ones, talk to them as if they themselves were heretics, and consequently force the victims to speak a few words, just enough to bring a charge of heresy against them.

The enemies of the picture have another tactic. They teach the children to blame everything on moving pictures and promise them a sort of immunity for testifying against the pictures. When a boy wants to enjoy a clandestine smoke, take a drink or have what he calls a good time with his friends, he steals to have the necessary coin, and, if caught, he is taught to say in court that his morals were ruined by the moving pictures.

I will not argue with the hypocrites who pose as reformers. I will allow them to bring all the children they want, claiming that they have been corrupted by moving pictures, on the understanding that we take a census of our prisons and see if we have not more victims ruined by hypocrisy than victims ruined by the motion pictures.

Down with hypocrisy. Purify your homes ye would-be reformers—purify your parsonages—purify your churches—purify your morals before you try to purify the motion pictures. Give us the example of a clean, honest, Christian life before you dare to accuse others. Show us the spirit of tolerance. Guide but do not condemn, then you will get us to believe in your doctrines; but do not try to force us to also become hypocrites by hammering all the time on motion pictures.

The manufacturers are doing their best to create a demand for moral and educational pictures. They have produced the Life of Christ—The Life of Moses—The Lord's Prayer—The Prodigal Son— etc., etc. What can the manufacturers say and do after spending vast sums of money on these beautiful pictures when you discourage all persons willing to see them. If you would-be reformers had encouraged the manufacturers, they would be busy to-day making high class pictures for church and educational work and would have no time and no desire to make questionable or prize-fight pictures. Your constant hostility combined with the great hostility on the part of the daily papers are forcing the manufacturers to practically abandon their idea of high class work for the kind that appeals to the amusement loving public.

I doubt if any ministers of the Gospel ever preached a more powerful sermon than the admirable production of the Vitagraph Co., called "Nellie's Farm." Even in the Bible there is not a more beautiful or so well told a story. The Bible is a hard book to understand. Let me illustrate: I remember of a Salvation Army lass who tried to preach, taking for her text the words of Christ, when He said that it was harder for a rich man to enter heaven than for a camel to go through the eye of a needle. The poor girl did her best but as she had no idea that the "Needle" of the Bible was a reference to a small side door provided in the walls of a fortified city, for the accommodation of travelers coming in after the big doors had been closed for the night. She took a common sewing needle and asked her audience if a camel could go through the small hole of the needle. She concluded that as no camel could go through such a small hole, that no rich man would ever enter heaven. The meaning of the Bible is that as a camel had to be unloaded to pass through the small door, the rich man must unload his sins before he can enter heaven.

In "Nellie's Farm" we have no double meaning. We have one of the simplest of stories going right to the heart of everyone; a story that will give you the satisfaction of knowing that this supposed wicked world is not so bad after all.

A poor boy is sent to a farm. He is very poor; he has not even a decent suit of clothes to go on his vacation and he is sent by the Fresh Air Fund. If poor in the goods of this world, he has a rich tender little heart. He knows that he is going to have a good time yet he has room to think of others. He remembers Nellie, his crippled little friend, and he cannot go away before seeing her. This scene is alone enough to teach our children that they should not be selfish but should remember others, less fortunate.

Our boy is on the farm, he has a good old time; everything is new to him, he delights in feeding the cows and chickens, he is a thankful lad and gains the love of the old farmer. Although the conduct of the boy is a great example to be shown on the screen, let us peep under his little overalls to see what is agitating this noble little heart. He is happy, yet while enjoying the time of his life, he remembers that his little friend Nellie is on a sick bed, he knows that she cannot see nor enjoy the life of a farm and his greatest pleasure is to collect things to bring home to his invalid friend. The boy has not been told to do so, he does it from his own impulse and watch how careful he is, he wants some of this fine green grass to show her the natural carpet of the earth.

What have the ministers and newspapers to say? Well many ministers would not like to see this simple picture, as the actions of the boy would force them to wipe tears from their eyes and say: "If my boys had followed the example of this little chap, I would have a happy home and would not worry to know where are my wandering boys." Come right to the point, acknowledge that your own sons and your own daughters did not give such a good moral example to the world as does this bright little boy of the Vitagraph Company. If your children in their young days had been taught to think of others, they would to-day think of you and help you to pass your declining years in happiness.

Our little hero returns home, his little heart bursting with joy at the anticipation of the pleasure he is going to bring to his dear mother, when he will unload in her lap the good things provided by the kindhearted farmer. He quickly inquires of Nellie. She is worse. What a sad blow to this little heart. He runs up the fire escape to try to bring a little cheer to his friend. No, he does not run the streets to brag to the other boys of how he scared the pigs and chickens while on the farm, or of what tricks he played on the farmer. We see him preparing a surprise for his little friend. He greatly enjoys this work, because he feels that it is going to bring some sunshine in the soul of the poor invalid.

His work has not been in vain, he gets a big reward, he does not get gold and silver, he gets something better, the self satisfaction to know that he has brought a new spark of life to this dying little girl; that he has made some one happy. There is no doubt of his sentiments as his great sorrow at the final scene, shows his true disposition.

No matter how hard a man can be, he cannot witness this production without finding a little tear in the corner of his eye. Yet the authorities and newspapers tell us that motion pictures are degrading! Stop hypocrites! Show us in your lives and in your books such a good moral lesson and we will have nothing more to say, we will praise your work instead of praising the efforts of the Vitagraph Company.

Do you want to tell me that any boy after witnessing this admirable Vitagraph picture, will suffer therefrom. Nay, the lesson is too powerful, the lesson goes to the heart and although many boys and girls will profit by it, will try to imitate their little friend, let me tell you that even men and women will change their ways and will in the future be less selfish and think a little more of others.

The film manufacturer should be encouraged in this work. "Nellie's Farm" should be shown in every school and should be known all over the world as the correct illustration of the great commandment: "Love thy neighbor as thyself."

Only lately Pathe Freres gave us another remarkable production, something on the same order: "Love Ye One Another." **Will the ministers say that the Pathes are wrong**

in showing how hard we are on the poor unfortunate, how little we think of our fellow-man, how we turn them down and refuse to help them. If we have some professional beggars it is no reason for us to turn down every poor fellow. Let us judge of the cases, but to do the right thing we must be trained and if films like "Love Ye One Another" and "Nellie's Farm" can be made a daily exhibition in our schools, we will teach our future generations the true religion.

For instance: In our public schools, the rich, the well to do, the moderate and the poor elbow each other. Some of these pupils, having a comfortable home, come to school with either lunch baskets well filled with delicacies or with money to buy a good lunch. Other children, the unfortunate, come with nothing, perhaps not even a crust of bread. If in the morning we would show the Vitagraph film I have mentioned, most of the well-to-do children would understand the meaning of the picture and at the recess hour they would try to imitate the good little heart of "Nellie's Farm" by dividing with the poor ones the good things contained in their lunch baskets. Yes, and when the parents would find out the generosity of their children, they would gladly add more delicacies, to be sure that every one is provided.

It would be a good thing for the enemies of the motion picture to read the history of the Inquisition as it would be well for them to come back to their proper senses and realize they cannot win their fight and that their opposition against moving pictures will fall as flat as the Inquisition. The will of the people is supreme and the will of the people will save cinematography and make it the greatest educator of the world.

J. M. BRADLET.

FLICKERS.

Here's the latest: Joe Cantillon, of the Washington ball team, is quoted as saying that moving pictures by their effect on people's eyes have injured the batting eyes of some of his players. And to think what a long time Joe was in finding it out. No wonder the team has been hugging last place these ten long years. Now you Washington folks know the reason: Moving pictures.

* * *

"We, of course," says the "New Orleans States, "shall never again see and hear Booth, Forrest, Jefferson, Barrett and Mansfield, but the great actors now on the stage will be seen and heard in the moving pictures many years after they have been gathered to their fathers." Just waking up in New Orleans.

* * *

"Moving pictures representing 'Uncle Tom's Cabin' were suppressed in Richmond. Race feeling may have something to do with it, but poor art is the probable cause."—Waterbury (Conn.) "American."

Race prejudice, dear Waterbury. Uncle Tom and Art have not been on speaking terms these fifty years.

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

FULL DRESS AND KINEMATOGRAPH IN GERMANY.

Specially contributed to the Moving Picture World.

There is scarcely any large city in every cultured country where there are not a few theaters exclusively devoted to moving pictures. But until very recently these led a simple, obscure life in quiet sidestreets always in rooms which happened to be empty and rented only for a limited period. Since several months Berlin, however, owns a moving picture theater expressly built for that purpose with more commodious rooms, better furniture and general equipment. The prices are higher and the visitors of the better classes. Newspaper reporters were present at each change of program exactly like a real theater. But since September the German capital can boast of having a distinctly aristocratic kino or Kientopp (the vulgar expression for a moving picture theater). It is located in the Mozarthall, formerly a concert house for the highest class of music and being in the fashionable part of Berlin. When it was opened, invitations were sent out to the smart set with a request to come in evening dress. Now for the first time the once despised kino has become a social factor, at least in Germany. The only thing missed was the absence of some royal person but such will be invited on the very next time. In the meantime moving pictures have been shown to the emperor in his castle in the presence of an invited party.

When I cast a glance into the Mozarthall I found that it looked like one of the fashionable restaurants. There are small stalls containing a little table each with an electric table lamp. The other seats are well cushioned and the whole furniture, the walls, ceiling, lamps, etc., of excellent taste and modern design. A performance is opened by first-class music which continues during the evening. Of the films those of a military character were prevailing at least during the first week. We saw parades of the world's most famous army, Prussian cavalry, the troops of the Guard, German war vessels, the Imperial manoeuvres on land and water. At the opening there was an abridged performance of Sardou's "La Tosca," of which we had even more pleasure than in a real theater as we could admire the principal actors of the French stage. Many people were killed which is much easier to show on the cloth than in reality. "La Tosca" shown by a kinematograph was one of the best productions we have ever seen.

Who of us has ever been on the Mekong in India? Who hopes to go there? Not one among thousands. Well, Pathe Freres take us there for a few pennies and allows us to admire one of the best performances of human power and beauty: a regatta of the natives on the Mekong. How simple looks a modern motorboat or sailship regatta? What a phenomenal artist's and sportsman's work show these long, narrow boats upon which two rows of standing men chase the vessel like a furious sea monster. An impression never to be forgotten! To show foreign countries, their people, their manners and at remote places where we have never been and will not be, is the great work of the kinematograph the value of which is understood more and more every day. Again we have a chance to watch distinguished persons whom we would very rarely see in reality or never at certain places and occupations. Thus we saw moving pictures of the German emperor on his yacht Hohenzollern during the Nordland cruises or on the sailyacht Meteor talking with sportsmen or his suite, playing with his dogs.

SIG. CARLO SCIAMENGO.

One of the recent Italian visitors to the United States was Signor Carlo Sciamengo, Director of the "Itala" films, which are so favorably known in this country. The "Itala" films were formerly made by Carlo Rossi, one of the oldest European manufacturers. Signor Sciamengo enjoys a high reputation as a good man of business as well as for the artistic qualities of the "Itala" films

Is there a real objection, or antipathy amongst the moving picture public of this country to the foreign-made film? We are told that there is, over and over again, especially on the Independent side. People are quoted as saying that they do not understand French, Italian, German or English subjects. Yet the other night as we walked up Broadway through the center of the amusement district of New York City, we were struck by the number of foreign-made entertainments which are provided there for the amusement of the great American public. A study of the bills of these places, from the opera house down, reveals the fact that a large percentage of the operas, plays, vaudeville acts and other kinds of entertainment are made abroad. They are exceedingly popular, and they please the public—so much so that they are repeated from year to year. It is only recently that all the great American impresari returned from Europe with foreign attractions for their houses.

* * *

Why should not the same rule apply to the moving picture? Why should not the foreign-made moving picture, if the subject and the treatment are judiciously chosen, be popular with the moving picture public, which, after all, bears a very strong resemblance to the theatergoing public—with this exception, of course, that there are not so many children going to the ordinary theater? I have given this matter very serious consideration for some time past, and in order to do justice to the foreign-made film, I have been at some pains to collect evidence on the point. Let us premise, that foreign-made films need not deal with subjects of an unsuitable nature; that is necessarily so. The same emotions, the same sentiments, the same motives that guide American people in their conduct, usually guide other people. Here I am writing, of course, without reference to those infractions of the Ten Commandments or moral codes of the community which sometimes form the themes of foreign pictures, and, let it be said, occasionally of American pictures or plays—the latter in particular. Really, European people, the reader might like to know, do not spend the greater part of their time running away with each other's wives, committing murders, robberies, and indulging in personal vices which are unfit for treatment on the moving picture screen. The majority of them are just plain, clean-living people, like the majority of Americans.

* * *

I thought these things while I was watching, one day this week, a series of imminent releases by the Eclair Company. To these pictures no possible objection can be taken on the score of unsuitability of subject. They are beautiful, artistic photographs, produced with faultless technique—such a degree of technique that does not distinguish all American-made films. Then as to the themes: One of the pictures is "The Gamin" (in other words, the street Arab) of Paris. A young officer falls in love with a girl, conceals his identity and then deserts the girl. The girl's young brother, however, a bright, acrobatic boy, tracks the officer down and finds out who he really is. When the officer's father discovers how he has behaved, the old man is inclined to be angry. However, he forgives him, when he finds that his intentions are strictly honorable. The young couple are united and a happy ending closes the film with joy all round. This simple theme is worked out in a series of very beautiful pictures in which the acting is natural, the costumes, decorations and the scenery beautiful. It is one of those stories that is understood even without the aid of subtitles. Such a picture as this is bound to be popular in any theater where it is shown.

* * *

Next I was shown a picture possessing considerable novelty of interest, showing an exploring party in the ruins of Carthage. A plan of those ruins is stolen from an old professor. The theme deals with the tracking down of the thief and the recovery of the plans. You see the explorers and investigators at work, and around this apparently dry-as-dust subject a very human story is told. Here again no possible objection can be taken to this film, which surely will be understood by any moving picture audience.

The third picture was exceptionally interesting. This showed life behind the scenes of a moving picture stage. You see the rehearsals; producers and photographers at work. Trick films are produced, small figures are converted into large ones, and vice versa. There is a peep into the dressing rooms of the actors and actresses. The producer is directing the work. It is all true to life, for I have seen many moving picture companies at work, and can testify as to the fidelity of this picture. A further novelty is shown. The artists gather in front of a screen and they are shown a moving picture of themselves in the performance they have just gone through. It is a film within a film. This picture, I am sure, will delight many thousands. We all like to know how stage plays are produced. We like to peep behind the scenes and see the artists while they are at work. This pretty film draws aside the curtain of a moving picture making plant and shows the actual production of a film in so far as the stage work is concerned. Altogether, then, I felt exceptionally pleased with the Eclair releases that are just being issued. As I have said, they are faultless in photographic technique. They are clean, refined and attractive. They should do much to dispel what I think is a delusion, namely, that foreign films are unsuitable for presentation on the American moving picture screen.

KINEMATOGRAPHY BY X-RAYS.

From Germany, the country of science, comes the somewhat sensational report that we are now able to photograph by means of Roentgen rays internal organs, especially those which are in motion. Up to now we mostly took pictures of the skeleton and single bones, the flash and other organs having been penetrated by the X-rays so that they did not appear on the photographic plate. But if any organ not containing bones got out of order we were not able to get an insight except by operation. Especially we never had a chance to observe the workings of them within the body during some kind of process say digestion, breathing, beating of the heart and so on.

Now, through a German invention, all such obstacles have been removed. The Munich physicians ,Dr. Kaestle and Professor Rieder, have co-operated with the civil engineer, Dr. Rosental, and have taken with a highly ingenious apparatus, moving pictures of the stomach during the digesting process. They call this novel branch of kinematography "Bionroentgenography." The prints obtained show details which do not appear by the ordinary X-ray process. Certain human processes which we could only guess at are now disclosed and the diagnostic medicine science has been very much furthered by this novel method. As regards the stomach, we have hitherto assumed that a portion of it is completely compressed so that it is divided into two parts. The bionroentgenograms, however, have proved that such a separation does not take place, but a mere contraction as if a ring of smaller diameter than the stomach passes along its whole length and pushes the contents forward and backward. We may compare the process with a moneybag around which a metal ring is placed dividing the bag into an empty and a full part. If you move the ring you will push the coins too. When the contents have reached the exit a portion returns and repeats the movement until it is completely digested. Such a motion takes 22 seconds and during it 12 or 13 photographs are taken by a cleverly designed kinematograph. The exposure takes only a fraction of a second. They take place during an interval when the person is not breathing as the pictures should be very clear and not affected by the movements caused by breathing. It must be understood that pictures are wanted showing the exterior of the stomach, not the interior, consequently it must be rendered impenetrable to the X rays. This is done by adding zircon oxide to the food which is quite harmless.

We are thus able not only to observe the process of a correctly working stomach but also any deviation from the normal form, such as sickness, and also to take pictures of other important organs such as the heart, lungs, etc. This excellent kinematographic method will cause somewhat a revolution in certain lines of medicine science.

"Whist" (Essanay).—A comedy which will make you first sit up and next indulge in a moderate degree of laughter, to be followed later by an immoderate crescendo of mirth. Blinks' method of exterminating musical disturbances worked well until he reached the Scotchman, but the combination of whiskey and musical exhilaration was too much, and it is apparently no surprise to Mrs. Blinks to find her husband leading the newly organized orchestra. It is but pertinent to add, however, that when she finishes her vigorous admonitions he is not exactly in condition to lead an orchestra, or anything else for that matter. A description of what happened to him would be superfluous. The imagination cannot go far astray in picturing it.

"He Met the Champion" (Essanay).—One of the comedies which is lively enough to keep one interested and funny enough to keep one laughing. But it bears a moral plainly enough—to let professional wrestlers alone, no matter what valuable instructions can be obtained from a book. The series of adventures along the way, which are mere training incidents, are amusing, but when the actual test comes it is funnier than all the rest. And when the wrestler picks Willie up, and after handling him like a rubber ball, deposits him flat on his back on the mat, the finale is worthy what has preceded it. No wonder, after all his misadventures, that Willie firmly resolves not to attempt any more easy money with wrestlers again. He is wise in knowing when he has had enough.

"The Little Mother" (Kalem).—A pretty love story founded on a fresh air group sent into the country. The pictures of the New York tenements are as accurate as anything of the kind ever presented and the sharp contrast afforded by the pictures of the farm emphasizes the difference between the two methods of living. When the little mother goes back to the tenement heartbroken one's sympathies go out to her, and one can scarcely help feeling exultant when the sturdy young farmer goes to the tenement and takes the little mother and the children back to the farm to stay.

"The Artisan" (Urban-Eclipse).—A dramatic story that goes direct to the heart since it displays the heroism and self-sacrifice which are so often exhibited by the folk in the humble walks of life. Comrades once, then rivals, but when one discovers the other going into the quarry where a blast will shortly explode, he rushes in and saves the rival's life at the expense of his own. The dramatic strength of the film lies in its simplicity and the natural acting of the different characters. Photographically it is attractive, showing a quarry and its surroundings so clearly that one unfamiliar with quarrying operations can obtain a reasonably accurate knowledge of the various operations required to obtain stone.

"The Tramps" (Urban-Eclipse).—A comedy based upon the mistake of an innkeeper who gives some tramps vitriol for liquor. Their similated contrition is a good bit of acting. But when the tramps, after being supplied with the best wines the inn affords, ask for more of the other consternation is rife. Nevertheless they drink it and the only effect is further intoxication.

"Bumptious as a Fireman" (Edison).—This highly amusing individual makes his appearance in a new role, quite as funny as any that have preceded. Having escaped all the dangers of his previous misadventures he appears here as fresh and as ready to assert himself as though he had never met with any difficulty in past performances. If ever any self-assertive fireman in some country company considered his work essential to the success of the department he must have served as a precursor to this individual.

"From the Arctic to the Tropics" (Edison).—A title literally carried out. It is one of a series of pictures made among the Andes in South America, and represents a journey from the snow capped top of the mountain, through all the changes of vegetation and scene to the tropical verdure at the foot of the mountain. It is a novelty in travel and scenic pictures which will rank with the best. The operator performed his part to perfection, selecting viewpoints which emphasize the characteristics in each portraying, and at the same time retaining their picturesque qualities. The company and all those interested deserve hearty commendation not only for the conception of this novel film, but on the admirable way in which that conception was worked out.

"Two Waifs and a Stray" (Vitagraph).—An appealing child story, introducing again the Vitagraph children who have pleased so many thousands in the past. The story is one that holds the attention throughout, presenting the children in a remarkably appealing and highly dramatic situation. It will satisfy the most exacting critic.

"Hank and Lank—Joy Riding" (Essanay).—A lively comedy, representing the means taken by these two individuals to secure a joy ride. They manage by throwing fits to induce sympathetic chauffeurs to take them to the hospital. Hank succeeds, but when Lank throws his fit he unwittingly selects a doctor's machine and his troubles begin. It is a safe proposition that he won't undertake the same thing again. The dosing he got and the threatened operation frightened him so he will never attempt any trick of that character in the future. These two succeed in performing some very funny stunts, not the least of which is this joy riding.

"The Pony Express Rider" (Essanay).—An echo of the long ago when no railroads spanned the continent and the mail was carried across the plains by men mounted on ponies who made relays at certain points. It seems like a story to hear about it, but this picture makes it seem real again. The setting is admirable, imparting a sense of reality to the film which is impressive. The love tale which is told affords heart interest, and the sight of the girl's picture brings about a novel denouement. It is not often that a photograph leads a man to reform, yet here it does not seem out of place. The desert scenery, the defiles in the mountains and the rendezvous of the bandits are all excellent bits of photographic work. The picture is better than the ordinary and should interest a large number of people.

"Poems in Pictures" (Gaumont).—Some beautiful photographic work, bearing the stamp of originality which this house so often imparts to its work. Even though this is the first time they have used the title it is by new means they have put a poem into their pictures. In this instance they state it as a fact, and the pictures are developed with that idea uppermost.

"A Dummy in Disguise" (Gaumont).—A bit of comedy depicting the antics of a dummy and showing what befell him under some laughable conditions. The picture is funny and develops a number of novel situations.

"The Vagaries of Love" (Pathe).—A domestic episode which came near being a tragedy, when there were displays of apparent fickleness on the part of both husband and wife. The picture is interesting because it shows how unreasonable jealousy often is, and how easy persons with jealous dispositions can be mistaken. Finally, however, after a series of disturbances and difficulties, the husband and wife decide they have had enough and fall on each other's neck in an ecstacy of weeping.

"A Lunatic at Large" (Vitagraph).—A funny story of mistaken identity, which represents what happens to one who is mistaken for a lunatic. Some of the difficulties which beset the unfortunate are as laughable as anything put on the screen for some time. The situations in which the individual finds himself would cause the most morose individual imaginable to laugh. And they do. This test has been tried and works. Anything that makes a New York audience laugh will create a storm anywhere else.

"An Unselfish Love" (Edison).—It is the old familiar story of broken lives because an ambitious father objects to a suitor for his daughter's hand who has no money. Through a marvelous display of unselfish devotion on the part of a woman whose heart is breaking, this difficulty is abrogated and the lovers re-united. While the dramatic qualities have

seldom been surpassed, there are other notable features. The picture is partly made in Northwestern Canada, among the farmers who are developing a country based upon the new agriculture. These views afford a clear impression of the region, the manner of living and the marvelous agricultural development now in progress there. Therefore the educational value of the picture must not be overlooked. It adds materially to the attraction of the film. The love story is commonplace at the opening, but the unselfishness of Miss Grey makes it an extraordinary production, deserving of an indefinite run.

"Tactics of Cupid" (Gaumont).—A beautifully colored film, purporting to portray Cupid at work. What he does and how he does it constitutes the main portion of the picture. The character of Cupid is played by a child of small size, and so well is it done that the figure on the screen seems actually endowed with life. The pictures will attract unusual attention, not alone for its mechanical excellence, but because of the excellent acting of all the characters engaged in the development of the story.

"Sunset" (Gaumont).—One of those marvelous products of the motion picture camera which defy description. Here are a number of sunset scenes so accurately reproduced that one can imagine one's self watching a real sunset. The only objection to the film is it is far too short. Such indescribable beauties as these are too fleeting in such a short film. It ought to be many times as long. Here are all the fleeting beauties of sunset preserved so they may be reproduced at pleasure. Here are all those fleeting lights and shadows so faithfully produced that one forgets the audience, forgets the machine, forgets, in fact, that it is only a white screen with mechanically produced effects upon it, and for the moment drinks in all the glories of these magnificent sunset scenes. Such artistic results by mere mechancial means deserves more than ordinary credit. It would be impossible to say too much in its favor.

"Jean, the Match Maker" (Vitagraph).—Whether it is quite fair to force an innocent and unsuspecting dog to become a match maker is a question which must be left for each individual to decide for himself. But, in this instance, it must be admitted that the dog performs her part to perfection and actually succeeds in performing her mission. The novelty of bringing the young people together finally through the medium of a cow, of which the girls were afraid, is a touch of fun which is different from the ordinary run. The picture is pleasantly diverting.

"A Summer Tragedy" (Biograph).—Where people are accustomed to going on vacations and watching the bluffs at the different Summer hotels this film will appear for exactly what it is, an excellent bit of humor; but in those parts of the country where vacations are unknown it will be a good deal like a Greek play—the acting will seem pretty, but it will scarcely be intelligible. The so-called bluffs are unknown to a vast proportion of motion picture patrons and the principal point of the story will be lost. However this may be, the story, the picture and the acting constitute a consummate bit of work which contains a plentiful proportion of genuine humor.

"Zeb, Zeke and the Widow" (Lubin).—Two old ones whose sporting blood was not entirely dried up, and when the dashing widow appeared they both proceeded to make love in the most approved style. They put out a good deal of money for the entertainment of the widow, and the blow is severe when she leaves them. However, as they smoke a couple of cigars, worth 5 cents each, and tear up the bills which are concrete evidence of the expense, they both decide it was well worth while, and probably this conclusion will be concurred in by every man who enjoys a dash of the exhilaration connected with the companionship of a woman. No matter if they did lose; they gained, too, and have no complaint to make. Neither would any other man who had red blood in his veins.

"Trip to the Isle of Jersey" (Pathe).—An excellent outdoor picture, giving a succession of charming views in this picturesque island. Perhaps the most interesting are the rocky coasts, where the waves are dashing in foam over the high promontories or are beating against the high rocks savagely. The glimpses through the island are attractive, and the entire picture is one that will linger long in the memory. The view points were selected by an artist, and the mechanical work on the films was of the sort that does justice to the subject, reproducing faithfully its most salient characteristics.

"Bertie's Elopement" (Selig).—Here is a genuine elopement, the ladder placed against the castle wall, the emergence of the maid from the casement, the hurried flight with the irate and objecting parent in hot pursuit, the arrival at the parson's, a hasty tying of the knot, and the appearance of the aforesaid irate father just too late to be of service. The fight was won, and two was one, an apparent contradiction of terms, but in reality no different from what might have been expected, and so they lived happily ever after.

"Big Medicine" (Selig).—An exhilarating comedy overflowing with the snap and dash usually present in a Selig funny film. It is, perhaps, as lively as anything put out in a considerable time, by the firm, and embodies some fresh features in comedy production.

"A Flirty Affliction" (Essanay).—Representing the difficulties into which a comely young woman is plunged when she nods her head in a certain way that is beyond her control. Every man who sees it accepts it as an invitation, and dire consequences follow the involuntary movement of these unruly muscles. The consternation of the men who are caught is remarkable. It is one of those lively comedies from the Essanay studio that carries with it many a good laugh. .

"An Arizona Romance" (Pathe).—Almost a tragedy of two hearts, based upon a mistake due to two costumes at a fancy dress ball that looked alike. It takes some months to untangle the snarl, but it is done successfully, even though it costs the life of a faithful Indian girl. There is a happy reunion, confession of error and an ultimate wedding. Some of the Arizona scenery is excellent and the acting could scarcely be better.

"A Corsican Vendetta" (Urban-Eclipse).—An excellently photographed story of a vendetta in which noted bandits figure. A thrilling escape by means of a rope down the face of a cliff has the effect of setting one's nerves tingling. Some dramatic situations are included, notably where the soldiers are going to shoot the father unless he discloses the son's hiding place, and later when the boy brought up among the bandits recognizes his father with the soldiers and begs that he be spared. Not often is so much genuine emotion compressed into two situations, and the effect is correspondingly strong. Acted with skill and discretion and clearly photographed, the film is satisfactory.

"Scenes in the Celestial Empire" (Urban-Eclipse).—A series of excellent views made in the Celestial Empire which illustrate typical phases of its life. The scenes selected are attractive and the mechanical work has been well done.

"In Life's Cycle" (Biograph).—The story of two partially orphaned children, brought up by their father, after the death of their mother. The boy turns out all right, but the girl, not knowing the machinations of men, elopes with a city man and for ten long years suffers the consequence of her folly. At last, the tempter being dead, she returns to her mother's grave, where she is found by her brother, and they are all once more united in their father's arms. It is not a pleasant story, yet it undoubtedly presents a phase of life which, in modifications, is more or less common. One doesn't care to dwell upon it, yet so well is it acted and so strongly does it appeal to one, that its influence cannot be shaken off. It lingers, regardless of the knowledge that it is only a picture. Perhaps it will teach its lesson. It is strong enough to do it without any question.

"Mrs. Rivington's Pride" (Lubin).—A picture showing a domestic tragedy which is based upon a misunderstanding. A young married woman helps her brother and is wrongfully accused by her husband; but long after she has left the house and is living as a seamstress the husband discovers his mistake through the return of the loan by the brother. Then he attempts to make up and get his wife back, which ultimately he does. And all doubt being removed, they live happily ever afterward. The scenes may possess some interest as representing the difficulties which sometimes arise in a family, but the cause is somewhat exaggerated. Few men are so unreasonable as this one is represented to be, though under provocation all men are more or less unreasonable.

"Resourceful Robert" (Lubin).—He clearly showed his original resources when the father of his girl refused him and added numerous other unpleasant remarks which probably aroused Robert's ire. However, he arranged a fake rescue and succeeded in winning the girl without further difficulty. Of course, fake rescues are not new, but this has a touch of originality and sincerity to it which makes it seem a good deal like the real thing. At any rate, Robert gets the girl, and that is the main feature of the situation.

"In the Shadow of the Mission" (Melies).—A love story which begins and ends in the shadow of a picturesque old mission at San Antonio. Suspected of unfaithfulness, the young husband almost despairs, but when visiting the grave of his child, his wife discovers him and there is a reconciliation. The interest will center in the excellent acting

and the picturesque pictorial work. The picture has two deaths, both of which increase its dramatic force, though they rather increase the feeling of depression which the unfortunate quarrel begins. However, inasmuch as the ending is good, one need scarcely complain about the remainder of the picture. It is, on the whole, an excellent bit of motion picture work.

"The Schoolmaster of Mariposa" (Selig).—A love story in the West centering around a schoolmaster. Of course, there is jealousy and the schoolmaster is badly beaten, but he succeeds in winning the girl, and after years see him a successful artist. Some interest will attach to the smoking out of the school by the youngsters who pour sulphur down the chimney and cover the top with a sack. This sort of deviltry was common enough some years ago, but, like many other coarse and crude attempts at fun, this has disappeared. As a bit of history, however, it is interesting, and represents what teachers were formerly subjected to in numerous instances. The real interest of the film will undoubtedly center around the pranks of these two boys.

"A Leap for Life" (Kalem).—Another film in the excellent Canadian series this company is releasing. The pictorial merits of this series would make them popular without the interesting stories they tell. They bring reproductions of little known scenery to one's door, and permit one to wander among those Northern wilds without leaving one's fireside. This story of a trapper's leap from high rocks to escape from the Indians is thrilling and is based on an actual incident in the early history of that region.

INDEPENDENT.

"The Iron Foundry" (Ambrosio).—A diabolical scheme to murder a page is frustrated by the impatience of the knight who plotted his death. The page is to be thrown into the furnace of an iron foundry, but the knight who plotted his death is seized instead and then the count discovers that the page is innocent of the accusations made against him, and the countess is allowed her favorite page with the deep contrition of her husband, the count, added. The furnaces afford a sufficiently realistic scene to disturb the nerves of the steadiest.

"Monkey Shines" (Atlas).—A realistic picture, depicting the results of the escape of a chimpanzee from Bostock's, at Coney Island, and the chase through the crowds, the hold-up of all vehicles, including street cars, and the numerous incidents and accidents by the way. The picture is realistic. There is not the slightest question of that fact, and it is illustrative of the lengths to which producers go in an effort to get a picture out of the ordinary.

"A Wild Goose Chase" (Champion).—Here is a mixup that presents real novel features. When a young couple manage things so adroitly there is no reason why they shouldn't marry, and they did. But the way all the persons interested in one way or another are sent in different directions, including the old maid sister, is sufficient to satisfy the risibles of the most solemn persons. At the close the young people are married and the maiden of uncertain age gets a husband, too. What more could anyone want? It is a funny picture and does not fail to keep the audience in excellent humor throughout.

"The Law and the Man" (Nestor).—The law knows no difference between the man who steals to save others or himself from starving, but human sympathy sometimes does. And here, after the man had been run down and it is brought home very forcibly to the wounded sheriff why the desperate miner held up the men in the gambling house, he calls the men together and dramatically explains the situation. The result is that the unfortunate miner is released and a liberal purse of gold is sent to his wife and baby. Sympathy, a desire to help those in misfortune, will influence men to overlook many things which, should the law prevail, would send them to prison.

"For a Western Girl" (Bison).—A cowboy story with a girl carried away by a ruffian, assisted by Indians. Of course she is rescued and the villain gets his punishment in the battle that follows, while the Indians are driven away. It is of the melodramatic class which appeals to the lovers of exciting chases and the rough work required in reproducing Indian characteristics.

"The Stolen Invention" (Thanhouser).—An interesting domestic story, representing the machinations of a capitalist to secure a poor man's invention. But he is circumvented by the inventor's daughter and her sweetheart. A novel feature is the introduction of stereopticon views, to show how a signature has been forged by tracing. And then, all difficulties being settled, they live happily ever after on the rightful gains of the invention.

"Fabian Out for a Picnic" (Great Northern).—This comedian gets into more trouble, so much that he has some difficulty in extricating himself. Fabian has become a popular character in the motion picture world who will be watched for by audiences everywhere. His work is so genuinely comical and the acting seems so natural it is small wonder that the audience is laughing uproariously while the film runs.

"Danish Dragoons" (Great Northern).—A beautiful reproduction of this famous military organization. The photographic work was done with care, the operator being neither too near nor too far away. The result is a well balanced picture, which is remarkably clear, considering the movement of the horses and men.

"The Pugilist's Child" (Powers).—The human touch is very strong here. When the ex-prizefighter discovers the identity of the little girl he has adopted and orders her from the house because her father once knocked him out, one's heart softens for the unfortunate. When the woman at last persuades her husband to take the little girl back the scene is unique and touching. Few eyes are dry in the audience as the film ends.

"The Last Friend" (Ambrosio).—A pathetic story of the affection of a lamb. The lamb's faithfulness is quite characteristic, and the scene where the girl dies is unusually touching. The picture is novel in that it depicts a lamb instead of a dog or horse exhibiting a high degree of intelligence and affection.

"Molly at the Regiment" (Ambrosio).—Molly's adventures were amusing. Arrayed in men's garments, she presents a humorous appearance when she undertakes to drill. The captain, discovering the deception, has her put on skirts, sends her lover to the guard-house, and makes love to the coquettish girl himself.

"Strayed from the Range" (Nestor).—The young couple declared they would have nothing to do with each other, but the little god of chance got busy, and without either knowing it they had fallen in love with each other. When the two fathers discovered it, their joy knew no bounds, but they discreetly drew away and left the lovers to their own enjoyment. It is only another illustration of the fact that chance often plays a more important part in every-day affairs than most persons realize.

"A Game for Life" (Defender).—A love story with an outlaw, much wanted by the sheriff, as the principal figure. Tracked down, the man is discovered by a drop of blood falling from the rafters where he is hidden. This realistic touch is exceedingly effective and represents one of the subtlest moves in moving picture making in some time.

"Animation Powders" (Atlas).—While this is not a new subject it is quite as well done by the actors in this company as it ever has been. To scatter powder, with magical powers, upon persons to make them do curious stunts has been tried in numerous ways before; but perhaps this one is as funny as any. At any rate, it will be admitted that the mischievous boy stirs them up, and what he gets when the victims gather him in is sufficient to satisfy the most earnest advocate of proper punishment.

"An Attempted Elopement" (Defender).—It would have worked all satisfactorily only one man suspected the other of infidelity, and watches. The result is he discovers the two just as they are about to elope, and even though the father had objected to him, because he informs him of this fact he gets the girl. It is sometimes difficult to understand why such stories are selected. This one is improbable. It shows marriage as a mere matter of whim with the father. Apparently the girl had nothing to do with it. At any rate, she is shown eloping with one man and immediately after marries another. The only explanation that lends any degree of plausibility to the situation is that she was deceived and supposed she was eloping with the man of her choice.

"The White Princess of the Tribe" (Champion).—The photographic quality in this picture should be made a subject of study and emulation by some other Independent manufacturers. It indeed could hardly be improved upon. There is a full rendering of tonal values throughout that is a welcome change from the soot and whitewash too often seen upon the screen. The placing of the figures has also been handled judiciously, being not too close to and not too far from the camera. As to the story itself, it is no better and no worse than the average, but the film does not closely follow the published synopsis. Continuity and probability should be more closely observed by Champion as well as other producers. The acting throughout was good, in some scenes excellent, though in the final scene which departed from the synopsis, the director failed to get the strong climax that was within his reach. But the spectators

closely followed, has appreciated the film and pronounced it "fine," the only critical remark voiced being that the periods [illegible] are not carefully delineated by some of the characters.

"Aunt Hannah" (Powers).—Not a case of mother-in-law, but auntie. Jones goes even by putting auntie in a barrel. The [illegible] changes and he is in the barrel, but the crash which follows plunges him over a precipice and he wakes up to find he had been dreaming, and auntie was a myth after all.

"Not Guilty" (Thanhouser).—A rather engaging and dramatic story of a young man wrongfully convicted of a crime he did not commit. The circumstances of his escape from prison, and then his escape from the police are told with a rush. And then in a dramatic scene the real thief confesses and the falsely accused young man is restored to his friends. The heart interest in the story will maintain its interest, while there is sufficient action to prevent dullness.

"The Blind Man's Dog" (Eclair).—A clever story of a trick dog. He saved his own life by pretending to be dead when a jealous acrobat choked him. The interest of the film is in this exhibition of intelligence on the part of the dog. At the sound of his master's voice he suddenly comes to life, proving that he has only been shamming.

"The Falls of the Rhine" (Eclair).—An interesting and artistic view of the falls of the Rhine at Schaffousen, in all their varying and exceedingly beautiful aspects. One never tires of such pictures. They are as variable and attractive as the scenes they depict and they bring to the very doors of those who could never see them otherwise the numerous wonders of nature as they are seen in their pristine beauty. The work on this film has been well done and the picture is exceptionally attractive for that reason.

"The New Butler" (Imp).—A rather humorous picture, graphically depicting the results of undertaking to navigate a certain variety of schooner along Broadway. Those who have had experience will realize the exceptional difficulties of the situation and will appreciate the necessity of obtaining a conveyance to get one of the party safely home. They will not, however, understand the complications that may follow an escapade of this sort. No one could foresee that a young woman would hail the cab, nor could they expect the clubman to hire out as butler to be near the girl. But ultimately all the snarls are untangled and the situation clears with a genuine love match. All because it was difficult to navigate schooners on Broadway.

"The White Squaw" (Yankee).—An intensely dramatic picture based upon the devotion of a woman who had a copper skin, but a white heart, and though she at first tried to turn back Grey's wife with untrue tales, ultimately, when Grey was captured, she gave the true statement of the murder and gave the life she saved to the wife. There is a mystical something about this film which gives a strong impression. It is almost impossible to describe it, the feeling is so subtle, and yet it is there, and as one scene follows another becomes more and more pronounced. Perhaps it is the humanity of it. Perhaps it is the apparent fact that here is a poor Indian squaw, exhibiting traits as heroic as were ever displayed upon the battlefield. One need not attempt to analyze the impressions. It is, perhaps, sufficient to acknowledge their existence and thereby admit the dramatic strength of the picture.

"For the Love of Red Wing" (Bison).—Perhaps this picture illustrates what sometimes happened preceding a massacre of whites by Indians. Where the whites, unwittingly, or otherwise, trampled upon the customs of the Indians, or when they trifled with their affections substantially the same thing followed as would have followed similar occurrences on the part of the whites. When this chief sold his daughter to the whites he violated the troth of herself and her lover, and when she was pursued by the whites she killed herself rather than fall into their hands. In vengeance the young brave wipes out the company of settlers and lays the trophies upon his sweetheart's grave. While an element of sadness pervades this type of picture it is educational since it illustrates certain racial traits which were no doubt influential in the times when massacres and reprisals were common.

"A Husband's Sacrifice" (Powers).—A story which does well as a flight of imagination, but can scarcely be said to rest upon any substantial foundation of fact. It is an extraordinary husband, indeed, who will admit that his wife has a right to love another man and actually commits suicide so she can do it. But here is the situation which is developed with considerable wealth of detail.

THE LECTURER AND THE PICTURE.

A Distinguished Lady Lecturer Enters the Moving Picture Field.

It has ever been the policy of The Moving Picture World to advocate the employment, as an adjunct to the picture, of the highest type of lecturing ability it is possible to obtain. We have many reasons for this. While the picture **per se** pleases us and a great many other people by its intrinsic qualities, the fact nevertheless remains that in an enormous number of instances it requires to be supplemented by something else in order to satisfy particular sections of the public to which it appeals. Thus: Here you have travelogues interjected into the moving picture entertainments. There: vaudeville. There: song slides. In other places the lecture is attempted. We say attempted, because it is never successfully done. Then: we have performers talking behind the picture in unison with the action of the characters. There is, in short, a widespread desire to supplement the picture, and not merely a widespread desire, but, varying with local conditions, an absolute necessity.

Our present concern is with the lecturing end of matters. Here in New York, and from what we can learn of other large cities of the union, the short lecture illustrated by lantern slides is popular in many picture houses. But, Oh! how rarely do we find that the lecturer is either an elocutionist or a literary person in sympathy with his or her subject—such a subject as "Faust," "Moses," or any other great classic theme which is known to all that the lecturer is turned on to lecture to, or with. How rarely do we find that the lecturer is aware of the possibilities and the infinite charm of the human voice as a supplement to, or a complement of, the picture! Seldom, indeed.

Last week at one or two artistic functions in New York City, we had the pleasure of hearing Mme. Bona, a distinguished dramatic reader, reciter and teacher of elocution, giving selections from her **repertoire** before the highest class of audiences in New York City. We were pleased to learn from Mme. Bona that she was desirous of entering the moving picture field with her work, and we encouraged her to do so, in virtue of the fact that, in our opinion, the unquestionable ability of which she is mistress would be welcomed at many of the best classes of moving picture theaters. Mme. Bona, we might say, is a finished and most expressive elocutionist, who is prepared to give descriptive dramatic readings either in connection with the moving picture or the lantern slide. Her repertoire is an extensive one. For example: She can give "A Midsummer Night's Dream," "The Light of Asia," "An Evening With Longfellow," "An Evening With Tennyson," a short scene from "The Rivals," and a miscellaneous program made up of serious, dramatic and humorous selections. She can lecture with, or to, any set of lantern slides and with any high class moving picture that is shown on the screen.

The lady has a personality that appeals to high class, intellectual and cultured audiences. She would be popular anywhere and everywhere. She has a voice of unusual range and power, enabling her to give many characters, changing instantly from one to the other. In her work, which has extended over some years, she has covered a broad field, both entertaining, humorous and instructive. In New York and other cities of the world she is well and favorably known for her splendid dramatic, descriptive and elocutionary work before all classes of society.

We welcome Mme. Bona to the moving picture field, feeling assured that there are wide opportunities before her. We want to see women of her refined intellectual type assisting in the uplift of the moving picture, because we think such personalities as hers would be instrumental in attracting the better classes of the community to the picture house.

SIGNS OF THE TIMES.

It is most encouraging to notice the steadily increasing tendency on the part of the managers of motion picture theaters to appreciate the wisdom of giving their patrons the best service practicable.

The day is past when "any old thing goes," and the managers are to be commended for meeting the needs of the day fairly and squarely by studying the conditions and endeavoring to make their entertainments attractive.

More care is used than formerly in providing little conveniences for the patrons and in seeing that decorations are in good taste and restful in effect. The operators employed are of a higher average class and know better how to handle a machine to good advantage and thus project more satisfactory pictures.

More Concerning Salt Lake City.—Mt. Pleasant, Utah, writes: "I was pleased to see Bob Worthen's defense of Salt Lake City moving picture shows in September 3 issue of The Column. I am afraid, however, there are a few more punk shows than he is inclined to admit. I know of two that are very bad and I speak with knowledge since I visited them nightly for two weeks.

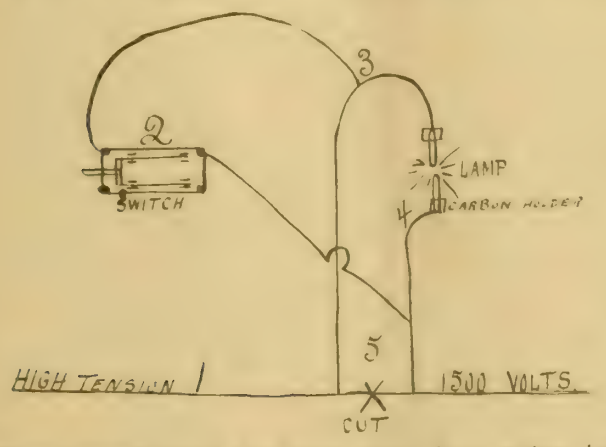
"There may be some first class men, as Mr. Worthen says, who do their own installing and make ordinary repairs. I do not think one who is not able to do this can by any stretch of the imagination call himself a competent operator.

"I would like to see all the Salt Lake City shows have first class projection, which means first class operators. I am sure a little roasting once in a while will wake them up. In the interests of the business as a whole, I think it is but right they should be awakened. We all realize that this is the crucial stage for motion pictures, as such, and unless they are properly projected the fight for permanent existence in larger fields will be an up-hill one. With careless, untrained, or partially trained operators, high class projection is an utter impossibility. Let us all strive, therefore, to do our best and to help each other to the extent of our ability.

"I trust Mr. Worthen will not take offense at what has been said in The Column concerning Salt Lake City operators, but that he will rather accept it as a necessary and beneficial shaking up of some who need prodding."

Mt. Pleasant is eminently correct and his letter is timely. I believe it is an admitted fact that, taken as a whole, Salt Lake City operators can improve their work very materially. If the letters have served the purpose of drawing pointed attention to this fact and have caused an improvement, surely Salt Lake men themselves should be the first to approve—and I think they will when they have thought it over.

A Correction (?).—Chicago, Ill., sends the following: "Editor Operators' Column—In one of your issues you state that it is impossible to use a moving picture arc lamp on direct current high tension series circuits. I wish to correct you in regard to this statement and enclose herewith a diagram and instructions how to connect up and use this current on a moving picture machine. Would also advise that unless the operator has had previous experience on high tension circuits it would be well for him to leave it alone, or if he must use it, to call for the assistance of the local electrician in the town or village he is playing in. There are several one nighters in Kansas where the opera house has no incandescent circuit and in order not to disappoint a large audience it is necessary to use the series high tension circuit. In doing so one must be sure to get the copper plated carbons from the lighting plant which are used on these circuits.

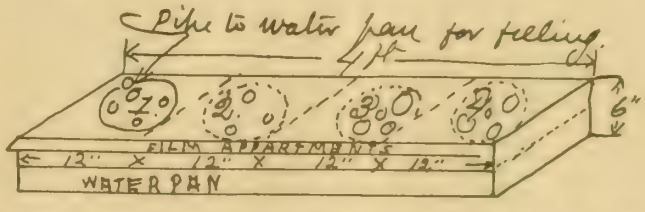


"Directions—Connect two wires direct from carbon holders to high tension circuit (1). Lamp arms must be thoroughly insulated to carry this current. Use one blade of switch as a shunt (2) or short circuit, connect from one side of switch to wire going to top carbon holder (3). Connect [illegible] wire from the other side of switch to bottom carbon holder (4). Make sure switch is open [illegible] high tension circuit between the poles at [illegible] copper plated carbons in lamp and make sure they are [illegible] open switch, then open switch and you have the high tension at the street and the fire burning through your machine. Use no rheostats on this current at all as the arc lamps on the current furnish enough resistance. To put arc off, throw on switch which shunts the current around the lamp."

Friend Cameron, I cannot accept your correction. I said a projection lamp cannot be operated from a series arc system and I repeat it. Theoretically the connection shown would work, but practically it would not for the following reasons: (a) I much doubt if there is a light company in the world that would allow you to cut into a series arc system and make their entire circuit dependent on the proper handling of your lamp. (b) The Board of Fire Underwriters would not allow high tension wires to be taken inside a building. (c) The police department would stop you did you attempt to take high tension wires inside any enclosure where it was intended an audience would presently gather. (d) Unless one be an expert electrician it would be extremely dangerous to handle such a proposition. (e) There is no projection lamp made with insulation capable of taking care of high tension current. (f) The series arc system carries only about 10 amperes of current and the projection of any but a very diminutive motion picture would be impractical with 10 amperes. (g) With the hard, coppered carbons, such as are used in series arc lamps, the crater would be almost anywhere except where you wanted it.

There are other reasons, but these are enough to demonstrate that hitching to a series arc system would be highly impractical. But even were it possible to use high tension current in a projection lamp I would be very careful about publishing the fact, not caring to be responsible for some man being killed making the attempt. I publish the sketch submitted. Such a connection would work, of course. That is to say, there is nothing out of the way with the connection, as such.

Film Moistener.—Mr. M. L. May, president Orpheum Amusement Company, Kenosha, Wis., writes: "Enclosed find sketch of my idea of the correct way to preserve film in good condition in the operating room. Have already installed several and they have proven very satisfactory. Am now making one for our new theater, which will open in this city, September 24."



Myself and The Column readers are indebted to you, Neighbor May, for the idea so excellently shown in the accompanying sketch. Such a box should be in every operating room. It would add very materially to the useful life of a film. Call again, Friend May.

A Suggestion.—Bradford, S. D., Mr. E. H. Ebert, proprietor Idle Hour Theater, writes: "I have read a great deal in The World about appropriate music with the picture. Now this is a pretty stiff proposition, particularly in the smaller towns where high class piano players are by no means available.

"In thinking the matter over, I have evolved an idea which may or may not be of value. If you think it is of value do with it as you please. It is just this: Let some music house have appropriate music composed for each film, the same to be sold to the film exchange, who in turn supply it to the exhibitor. Personally I would be willing to pay more for film service if such music were included for each subject."

friend Elliott, it would for several reasons be highly impractical to compose music for each film. Your suggestion is of distinct value, however, in that it calls attention to the failure of film manufacturers to provide musical schemes for practically any films at all. Some subjects need no special musical program, but others gain an amazingly added effect if the musical program is carefully selected and played to fit.

Take the film "Where is My Wandering Boy To-night" for instance. When the old mother lay dying the pianist in my house played "Where Is My Wandering Boy To-night" and there was not, I believe, a dry eye in all that theater. I had gone carefully over the film with my piano player and selected—very carefully selected—a musical program. I ran the film three evenings to packed houses, some people coming all three nights solely on account of that one film. I have not the least hesitation in saying that half the success of the film in my house was directly due to the music.

And so it is with very many films. It would be no great hardship or expense for the manufacturer to supply such a program with films that need it. Later: The Vitagraph bulletin for first half of October contains musical program suggestions for some of the films. Good for the Vitagraph! Edison also suggests a program of music appropriate to their pictures.

Aperture Plate Not Straight.—Newman, Ill., writes: "Have been operating a Lubin machine for some time, but there are certain things that I cannot understand. What is the cause of picture being not level on the screen when the machine itself is level? What is the rule for setting shutter of a Lubin machine? Do you recommend using a motor to drive the machine or do you not? If not, why? If you do, give reasons."

The picture being out of level probably is due to one of two reasons, viz.: The aperture plate itself being out of square with the sprockets or the film not passing the aperture squarely, due to (a) intermittent sprocket being set over to one side; (b) top gate guide rollers (don't know whether the Lubin top gate guide is rollers or not) over to one side. In either case the film passes down over the aperture on a slant, producing the out-of-level effect on the screen. If the aperture is out of square the fault will show when the white light (no film) is thrown on the screen. The remedy is to set a flat punch against its edge near top or bottom and drive it over into place until the light is square on the screen when no film is in the machine. If the sprocket or gate idler is at fault they must be set over where they belong. The Lubin has a two-wing shutter inside the machine. Set the framing lever central—half way through its travel—and loosen the shutter on its spindle. Now turn the flywheel **in the direction it runs** until the intermittent moves, completes its movement and the cam-pin is half its diameter out of the star. Now revolve the shutter on its spindle **in the direction it normally runs** until the wide wing passes over the aperture and is just barely beginning to open the aperture. Tighten the shutter slightly on its shaft, but not so but you can slip it by exerting some pressure. Put in a film, light up and try it. If there is no travel ghost you are all right and may tighten the shutter tight on its spindle. If there is travel ghost, slip the shutter a very little, holding the flywheel stationary while you do it, until you get it exactly right, shown by effect on the screen. When you get it just right tighten on its spindle and the job is done.

I would not recommend a motor for the reason that the operator should be obliged to stay right at the machine every second it is running. Turning the crank is the only practical method of insuring constant attendance on the part of the operator. Otherwise there is no objection to motor driven machines, but that one thing is enough in my humble opinion.

Condensing Lenses.—New York City asks: "Will you kindly tell me what size condensers to use? I have an 87-foot throw, 12-foot 6-inch picture. Am using two 7½-inch condensing lenses and have a faint, blue ball in center. Lamphouse is back as far as it will go. Have A. C. and use ——— carbons. Are they best for A. C.?"

You have a very long focal length objective lens and really ought to have 8½-inch condensing lenses, but I think two 7½-inch lenses ought to fill the bill. How do you know they are 7½? Have you measured them? Quite probably the ghost is the shadow of your carbon tips, due to wrong set of carbons. Measure the lenses and see that they really are 7½. The carbons you name are not the ones I personally would select. I cannot advise in matters of that kind in The Column, for very obvious reasons. Directions for measuring the lenses will be found in back numbers of The World.

'Frisco Operators' Union on Parade.—W. S. Woods, president San Francisco Moving Picture Projecting and Machine Operators' Union, Local 162, writes: "Mr. Richardson—The moving picture operators of San Francisco, Local 162, I. A. T. S. E., took part in the recent Labor Day parade, which was participated in by 145 unions and 35,000 men, entering a float representing a nickelodeon in full operation. During the march a little comedy was played, the plot revolving around three big hats in the audience (the float had machine, screen, opera chairs, operators and audience) and the refusal of the ladies who wore them to remove the offending headgear.

"The float was easily first prize winner, while the escort, composed of nearly the entire strength of the organization, handsomely uniformed, won first prize for percentage of attendance. This is the first time in the history of 'Frisco Labor Day parades that one union has been awarded two prizes. The operators are being congratulated on all sides for their efforts and achievement.

"Members of the union also took a film of sections of the parade, which same was shown at several of the Independent houses Labor Day evening (the same day). This is the first time this particular feat has been accomplished here in the West."

In the language of the ever popular Teddy, "Bully" for the 'Frisco boys. I certainly would have enjoyed seeing you and the beautiful float. But more than all else I am proud that in one city there are operators capable of not only winning two prizes but of taking a film and getting the same on the screen the same day it was taken. Everything considered, it was absolutely a record performance. Other films have been made as quickly but not by operators actively engaged in the work of projection. I would like to shake hands with some of you. You are men after my own heart!

Tension Springs Shifting or—?—Boston, Mass., contributes the following: "Is the handbook you have mentioned in The Column a reference book for operators? If so, kindly mention price, as I want a copy.

"I am having some trouble with my Power's machine, as follows: When running the show the film seems to be loose in the center of the aperture. It shakes and vibrates so much that my picture is in and out of focus all the time, just in its center. The aperture plate is in good condition and the tension springs seem to be working O. K. Please advise me. I have a 75-foot throw and about a 15-foot picture. What condensers should I use?"

I should say your tension springs were rather loose and shifting from side to side of the track. Place them squarely on the track and, first removing the cooling plate, tighten up the screws which hold the springs as tight as you dare. Be very sure, however, that the tracks of your aperture plate are not worn. Two 7½ condensers ought to fill the bill all right. The handbook is a reference book for managers and operators. Remit $1.50 to The Moving Picture World and the book will be sent just as soon as it is off the press, and that will be soon.

Washington Questioned.—Dr. Addison O'Neill, Ridgewood, N. J., writes: "In regard to Washington, D. C., Trouble Department, September 10, will say that he is probably correct, but in order to get the result described his condensers are at an incorrect distance from the objective, causing the light rays to cross in front of, instead of between, the two factors of the objective. He may also be using two different sized condensing lenses and has reversed their respective positions. I cannot figure out how he is able to get ideal results on the screen with his present arrangement."

In this connection I will say that some of the statements made by Washington were incorrect. For instance: he said that printed letters looked at through a projection lens would be right side up when close to the lens but reversed when removed a few inches. This is not true. I do not wish to say more at this time, preferring to wait for what the Columnites will dig up for themselves. I confidently expect quite a few letters on this subject as soon as you have had time to do a little experimenting for yourselves. I might add that Doctor O'Neill is perfectly correct as to the condensing lens not reversing the image unless it be that the objective be located too far from the condensing lens—or at least that is my view of the matter. Let us hear from you, gentlemen.

Poor Projection.—Blaine Day, Sherman, Tex., sends the following: "Here is one I will have to tell The Column readers for it is much too good to keep. Recently the Houston & Texas Central Agricultural and Educational train pulled into Sherman and gave a free exhibit of advanced agriculture in these United States. The train contained four

cars of cattle, sheep and swine, one dining car, two cars of sample fruit, together with a sleeper for the comfort and convenience of the lecturers and operator—for there was an operator (?) and projection outfit along.

"Now one would naturally suppose that a train involving so large an expense, on which presumably depended considerable in the way of empire building, would have everything of the very best obtainable. Not so, however! It was the same old, old, **old** song. Everything was first class except the machine and operator. Both of those, particularly the latter, were unspeakably bad. I was literally astounded at the performance of the 'operator' (?) carried with the train.

"There were 200 stereo views and two special reels of film, most of which were, or properly projected would have been, very beautiful. They carried one along the 'Sunset Route' through beautiful California, Oregon and Washington, showing the charming valleys filled with fruitful vineyards, orange groves and flowers. Again the eternal, hoary, snow-capped giants of the Rockies greeted the eye. Dashing cateracts, mountain torrents and waterfalls of crystal snow-water were viewed. The delightful Flower Parade of Los Angeles was shown. The beautiful California hotels of world-wide fame appeared. The water front of Seattle was viewed, showing the Alaska steamers, the ocean liners which clear for China and Japan.

"Altogether the films and slides were in themselves beyond criticism, **but**—and thereby hangs a tale. Probably 1,500 people viewed the performance here in Sherman and I was one of that number.

"The operator (?) had his stereo lens out of focus. On the film not only was the focus by no means clear, but in each of the four corners lurked several colors of the rainbow. The picture was half obscured by shadows a goodly portion of the time. Oh, Friend Richardson, it was unspeakably rotten. Yes, that is the only term descriptive of so miserable a performance. The conditions above named were not present in places but clear through the entire show (?). The lecturer was first class and with even passable projection the exhibition would have been very, very beautiful. As it was it was a howling farce?"

Yes, Friend Day, it is amazing that a railway company, or whoever financed the affair, would spend thousands of dollars getting up such an exposition and keep it out at heavy daily expense and then nullify the whole thing, in great measure, by purchasing an inferior machine and employing any but the very best obtainable man to run it.

But, after all, is this any more amazing than the fact that theater managers by the thousand pursue precisely the same idiotic tactics? A man will equip a moving picture theater at an expense of thousands of dollars. He will have nothing but the best in decoration, lighting effects and fixtures, seats, etc., etc. It is a palatial show house **until the operating room is reached.** Then begins economy. The ventilation of the theater has been expensively arranged but that of the operating room must be **cheap.** The seats of the house have been carefully selected regardless of expense, but the cheapest findable stool for the operating room is shameful extravagance and waste. The machine equipment is scanned, scanned and re-examined for possible reduction in cost. **After** all this is done it suddenly occurs to the manager that an operator is necessary and he proceeds to employ one, but the leading question now is, pre-eminently, "How cheap will you work?" Some perfunctory questions as to ability are asked, but the leading query is, "What will you work for?" The "manager" proceeds, apparently, along the lines of the idea that anything that walks upright, has two arms and isn't stone blind is abundantly able to run a machine. The right, sensible, business-like way would have been first, to employ the operator, after very carefully examining into his ability, record, and, if possible, looking at his work on the screen without his knowing it, then placing the outfitting of the operating room largely in his hands—that is to say, being largely guided by his advice. If, however, the manager cannot or will not trust the operator in the selection of machine equipment, he should consult other competent authority. Every piece of equipment is the best in the mouth of its salesman. Operating rooms by the thousands are supplied with inferior equipment for the simple reason that managers attempt to select, without adequate practical knowledge. They don't know themselves and won't seek competent advice. The H. & T. C. train matter is bad enough, in all conscience, Friend Day, but the projection field is chuck full of just such asininity. Too many managers are like an ass between two bundles of hay, they try to bite from the heavy receipts and light operating room expense bundles at the same time. The net result is never satisfactory.

Information Wanted.—Cincinnati, Ohio, writes as follows: "I am a reader of The Moving Picture World and your Column has helped me considerably. I have a few questions to ask. The present curtain I have is too small for my picture and when I have traveling companies it must be taken down and of course gets very dirty. What I want to do is to paint the back of a street drop and use it as a curtain. What would you suggest painting it with? I use A. C. current 100 volts with a Compensare and set my carbons same as Portsmouth in this week's World, but when I set them straight I cannot get a large enough disc of light over the aperture plate. What is the trouble? I have a ——— machine. Also I have trouble with my picture jumping. Can you tell me how to take this machine apart and get at the trouble? It is a new one on me and I don't understand it."

For painting back of drop I would use flat white lead, adding a little Prussian or ultamarine (preferably the latter) blue. Add enough so that it has quite a blush tint in the pail. Get the white lead and use a mixture of about two-thirds turpentine to one-third of boiled linseed oil to mix with. Make the paint tolerably thin and put on several coats if necessary. I would rather, however, have a cloth curtain. I have, after a considerable hunt, found a cloth 100 inches wide made especially for curtains. It is snow-white, quite strong, though light, and makes a splendid curtain. If properly handled I see no reason why you should get it dirty. You could have two of the curtains and have one laundered occasionally. Why take the curtain down? Why not just roll it up like any other drop curtain? Oh, by-the-way, before attempting to paint cloth you must fill it with some good sizing. The reason your spot isn't large enough is that you cannot get your lamp, for some reason, close enough to the condensers. As to the jumping, full instructions for taking the ——— machine apart will be found in the handbook. It would require much time and space to describe the process here. I could not form an opinion as to what makes your picture jump without further information. Are the teeth of your intermittent sprocket worn? **Is the face of your intermittent sprocket clean or have you let a coating of gummy dirt accumulate on it?** Describe the jump closely. It probably is not at all necessary to take the machine apart to eliminate the jump.

An Outrage.—Ottawa, Kan., writes: "Have been a constant reader of The World, especially of The Column, and am glad to know that at least one man has the nerve to roast near-operators. I believe, however, some of the exchange men would properly come in for a portion of your attention. Some of them put out circulars of in(?)struc(?)tion(?) to would-be managers. I inclose one of them and would like to hear your opinion of the same expressed in The Column. The world is, in my humble opinion, the best paper for the trade ever published."

Ottawa inclosed the following, taken from the circular of one of the large film renters having many branch offices:

"The operator is confined almost entirely to running the moving picture machine and song slides and although he need not have any great amount of experience, it is advisable to secure one who is mechanically inclined and capable of making all necessary repairs to the moving picture mechanism so that he can keep same in first class condition at all times. It is also very important that he should have a slight knowledge of electricity, as it is used in connection with the arc lamp and rheostat. It should be impressed upon the operator at all times to handle the film, especially in rewinding it, with the utmost care to avoid damage to the sprocket holes or the scratching of the film. The salary paid depends largely upon the location of the theater and the length of time each day which he is expected to work and ranges from $8 per week to $18. In some of the larger cities, however, they are paid as high as $20 per week."

My opinion, Ottawa, is that the thing is an outrage and an insult to intelligence. It seems that some firms stop at absolutely nothing in the way of misrepresentation in their effort to sell goods. The effort being put forth in this instance is plainly to induce some poor sucker who knows nothing at all about matters theatrical to invest in a motion picture outfit. Of course such drivel would merely amuse the theater man. It would do no harm and have no effect one way or the other with him, **but** it is not designed or intended for him. It is a deliberate effort to gouge someone by inducing sales through misrepresentation.

Tension Equalizer for Power's 5.—Mauch Chunk, Pa., sends description of a scheme he has evolved and has in use on his Power's No. 5 machine to equalize the film tension. It is as follows: he had the lower, or takeup, feed sprocket spindle made 1½ inches longer, the extension be-

ing on the pulley side. This extension he had threaded with an ordinary die and on it fitted a wing nut. He had the belt pulley sawed in half and the two faces placed smooth. One half (the one nearest the operator) is fastened to the spindle with a set screw. The other half he held against its mate by a spring, compressed by the wing nut, exactly the same as is the friction pulley on the lower magazine. In fact he just duplicated the friction pulley below on the shaft above, only, of course the upper pulley is much smaller in diameter. He sets the upper tension, by means of the wing nut, so it will take up about 700 feet of film and then, when the reel begins to lag, reaches over and tightens up the wing nut a trifle. The scheme is perfectly simple and will work all right, but it is not automatic and therefore not altogether satisfactory. Nevertheless I am sure we are indebted to Mauch Chunk for sending in the description of his clever scheme. (Note.—Above is the way I understand Mauch Chunk's explanation, but it seems to me that a whole belt pulley compressed against a friction surface would be more like it.)

Single-Pole Service Switches.—Savannah, Ga., propounds the following: "May I ask one question? Is there any good reason why it is not just as effective to use a single-pole switch, cutting but one wire of a circuit instead of both?"

Yes, Savannah, there most emphatically is. In the first place, while the single-pole switch would break the circuit and put out the lights it would **not** stop leakage through a ground, did there happen to be one. Moreover, the whole circuit would remain charged at the line potential and in making repairs one would always be liable to shock. Under all ordinary circumstances a double-pole switch should be used as service switch, never a single pole.

Music Program—Good!—The Vitagraph Bulletin for first half of October contains several suggestions for appropriate music for individual films. **Good!** The only fault I find with that is, it isn't done completely enough. It's a bully good start, though. Congratulations to the Vitagraph!

Classy Show.—From Leroy Bickle, manager Theatorium, Ardmore, Okla., comes the following: "Friend Richardson—You will find enclosed copy of my program for next Wednesday evening. I notice so much about high class theaters that I must show you what I am doing out here on the edge of the wild and wooly West. I think I have the best show in the world, and the greatest orchestra ever gotten together—something better than any other show in the State can boast of. Both yourself and The World have my very best wishes."

THEATORIUM'S CLASSICAL PROGRAM.

Light Cavalry.....Von Suppe
Orchestra.
Out of the Past (Drama).....Vitagraph
Tannhauser March .....Wagner
No Man's Land (Child's Drama).....Pathe
Amaranthus .....Gilder
Cornet Solo.
No Rest for the Weary (Hand-colored Comedy)
Pathe
Celeste-Aida .....Verdi
An Unfair Game (Drama).....Vitagraph
Echoes from Famous Operas.....
Vocal Solo—"Sing, Smile, Slumber".....Gounod
Stars and Stripes Forever.....Sousa

Friend Bickle is a hustler. He is one of those managers who are up and coming; who know the game and how to play it to get all there is in it. The program is all he claims. Would that others could show its equal. One thing you omitted, one thing, however, Friend Bickle, and that one thing is really the most important of all: you spoke of the excellence of the orchestra. The program speaks for itself, **but** you said not one word about the excellence of projection; and of what avail the other things if projection be poor? Why, why, **why** did you not also give the man who makes the show credit? I've not the least doubt but that your operator is a good one, else he wouldn't be working in your house, but why leave his end, the most important of all, out? Five minutes for explanations, Friend Bickle. I'm "handing you one" on this for the good of all concerned because I know you will take the dose without getting mad. It is not encouraging to the operator to have the manager boast of the excellence of his service, excellence of his orchestra, excellence of his house, his seats, the ventilation, the stage, the attendants and, in fact, everything he can think of in connection with the house, **except the excellence of the work of his operator.** He is likely to think: "Oh, well, what's the use anyhow. I don't get the least credit no matter what I do. The manager appreciates everything else in the place **except my work.**

Do you observe the point, Mr. Manager? Remember, Friend Bickle, I know this was only an unintentional oversight on **your** part, but it is altogether too common an oversight on the part of managers and it has its effect in discouraging operators. Glad to hear of your good work. Who can match it?

Curtain.—Waseca, Minn., writes: "Have had many helpful hints from your department since it started. I now take the liberty of asking your advice concerning screens. I am convinced that, next to the mirror screen, a plastered wall is best for picture projection. But when one cannot afford the one and by reason of windows cannot have the other, but must install a roll curtain, what is one to do?

"Have tried a common chalk-filled curtain, also alabastine on same and in the endeavor to get a still clearer, better picture, covered it with a paint giving it a silver finish. Instead of bettering matters the silver finish is the worst that ever happened. Looks like the pictures were behind a veil or had a mist before them. Also patches and scratches show very badly. Also while the flicker was not noticeable before it is very bad now.

"It means a new curtain. We want the best roll curtain or screen we can get. What will it be?"

Why not try a Solar Screen? Next to the mirror screen it gives the brightest picture. The Solar Screen is rollable and the cost very reasonable. While the Solar Screen has a metallic surface it has not the streaky or misty effect of hand-painted screens. The surface is applied to the Solar by patented machinery, hence its uniform surface.

"HALLBERG" EQUIPS THANHOUSER STUDIO.

J. H. Hallberg has recently equipped the Thanhouser studio, New Rochelle, N. Y., with a new Motiograph moving picture machine and two "Hallberg" economizers, one economizer to be used on their old machine. Mr. Thanhouser says it is the finest equipment on the market for his purpose, because to test his new films he has to have the best the market affords, as his customers are the purchasers of films and are therefore the best critics.

A BRILLIANT PROSPECT.

The Enterprise Optical Manufacturing Company's establishment is a very busy place. The management states that they are now running to the full capacity of their floor space and even with the additional machinery recently installed, a considerably increased manufacturing force, and other facilities, they are still a little behind with their orders.

It is not as difficult as it used to be to convince managers that the best machine is none too good, and in looking over the field, it is pleasing to observe to what a large extent the Motiograph is being turned to as the up-to-date equipment. Its durability, combined with its simplicity and the excellent quality of the pictures, result in an exceedingly effective machine which will keep on growing in public favor.

TWO PROMINENT THEATERS INSTALL POWER'S MACHINES.

Jones, Linick & Schaefer Company, who operate the Orpheum Theater, 174-176 State street, Chicago, Ill., which is perhaps the largest and the best moving picture theater in that city, have just purchased through the American Film Service of Chicago, a Power's Cameragraph No. 6, after exhaustive tests which proved its superiority to their entire satisfaction.

Power's No. 6 has also lately been installed in Ganes' Theater, Broadway and Thirty-first street, New York City, and is projecting a very steady picture on the large screen in that place.

NOVEL USE FOR MOVING PICTURES.

In order to entertain one thousand Indians, including several hundred from Alaska and British Columbia, who are picking hops in the western valleys of Washington, Herman Klaber, of Tacoma, owning the largest yards in the State, has installed a moving picture show in his biggest hop field near Littell, Lewis County.

The moving pictures afford evening amusement, with the result that the pickers are on hand next morning instead of wandering away to surrounding towns. The scheme meets with favor.

Chicago Notes.

The following exhibitors visited the new Western offices of the Moving Picture World this week:

James Sullivan, Star Theater, Elgin, Ill.

Charles Namur, Colonial Theater, Des Moines, Iowa.

T. V. Bryan, Lyric Theater, Cedar Rapids, Iowa.

J. H. Pence, Covington, Kentucky, and Mr. Sherwood of the firm of Sherwood & McWilliams, Fair Play Theater, Madison, Wisconsin.

Among other Chicago visitors this week were W. H. Stage of Marengo, Ill. and Dan Rice of the Copper & Iron Circuit of Calumet, Mich.

* * *

Some optimist or other once coined the expression "every knock is a boost," and I sincerely hope my friends in Freeport will take every one of the following "raps" as a boost, for the criticisms I am making are surely well intended, despite the fact that they may sound severe. Sunday afternoon I spent over three hours looking at pictures—yes, that's all—just looking at pictures. Talk about your quality and quantity, they were all to the good as far as quantity was concerned; quality, well we will talk about that later.

Freeport boasts of three moving picture theaters, two of these are directly opposite each other, the third a half block farther up the street, and all three combined do not possess the qualities of a "model" motion picture house. I visited the Lyric first to see if manager Hopper had any real excuse for decorating (?) his lobby as he did. Clear across the front was a canvas sign; the lobby was filled with 6 or 8 posters, pasted on boards, to advertise a Sunday show. If I had been a stranger in the town I would surely have expected to see a side show or museum inside. The Lyric is a neat little house, tastefully decorated, well ventilated and lighted; even the ushers are uniformed, and the four reels of pictures were very well projected. The only thing that corresponded at all with the glaring signs outside was the brand of music on the inside. Manager Hopper wants to give his patrons something for the extra nickel admission charged on Sunday, so he hires an amateur orchestra to furnish music. But if what I heard is really music, then may all music vanish from my soul instanter. The Lyric was packed to the doors Sunday, but mark this, Friend Hopper, if you persist in decorating your front in that manner, and don't cut out that awful noise that you pass off as an orchestra, you will find that your patronage will go to the man who appreciates the fact that some music will "infuse" rather than "soothe the savage breast."

At the Majestic, manager Guiteau, who by the way is the pioneer picture man of Freeport, was showing three reels of well selected pictures, on which the projection was excellent, but the house was far from playing to capacity. The Majestic has a store front, and although Mr. Guiteau knows how to advertise correctly (very often his ads. are strikingly original), nevertheless, the Majestic will never be a real winner until that "beautiful canned music" is thrown out, and the house properly lighted. Not a ceiling nor side light was lit while the pictures were being shown, not a single one, and the patrons, even though they are politely ushered to their seats, fall into, rather than sit down in the chairs on account of the extreme darkness. More than one poor aching foot is trod upon in the Majestic. The day is past when people will endure a continual "grind" from a talking machine while looking at a picture, and the sooner you light up your interior properly, and put in some real music, Mr. Guiteau, just that much sooner will you regain the large patronage which your theater and the excellent pictures you show are certainly deserving of.

Across the street is the "quantity house" the Superba. Five reels, 5—count them, all for a dime, and an illustrated song thrown in for a filler. A fair-sized audience was in the Superba, which, by the way, also has a cozy interior, and is well lighted, but the manager here strives to beat the Lyric with exterior decorations. Banners and posters stuck up all around the lobby, actually they are so loud you can hear the colors clash a half block away. And to think this sort of advertising is done on Sunday. No wonder the city council there was once contemplating closing the Sunday shows. The projection at the Superba is poor, very poor. No, you can't blame it all on the films. Some of them were not any too good, but one of the reels shown was a Powers picture play, "The Mail Carrier." When I first saw this release in Laemmle's exhibition room about three weeks ago, I thought at the time it was a very good Western picture, free from a lot of gun play. I could hardly recognize it as the same picture in the Superba. But then the motto of the Superba seems to be "give them quantity and forget the quality," which they surely did. The music at the Superba, for one, was contemptible. Some old story "Music, what soothing properties" under the name

It might be well to mention here that the Orpheum, a new vaudeville house, which will show pictures in connection, was opened in Freeport on September 10. It is a beautiful theater in every particular, and if they hit the patronage of the picture shows, the exhibitors will be to blame. Here's hoping they will take a hint, make some of the very necessary improvements, and pull hard for the good of their own business, and the moving picture business in general.

J. C. K.

NOTES FROM NEW ENGLAND STATES.

Boston, Mass.

The Moving Picture Operators' Union of Boston have recently secured permanent headquarters at 724 Washington street. The following officers were elected at the last general meeting: President, J. J. Barry; treasurer, Harry Dalton; vice-president, Cecil True; financial secretary, Lawrence Tempst. John F. Burke, the business agent, is in charge of the office. The union, which has only been in existence three months, is in a most flourishing state, with plenty of cash in the treasury to meet all incurred expenses.

Boston is to have a new $200,000 moving picture and vaudeville theater, located on Washington street, near Ruggles street, Roxbury. The new house is to have a seating capacity of nearly 2,500 people. The house will have balconies and boxes. "Victoria" has been selected as the name. W. C. Bradstreet, president of the New England Amusement and Entertainment Company, is at the head of this enterprise. Licensed films, vaudeville, and illustrated songs will make up the bill, with admission prices ranging from 10 to 25 cents. Mr. Bradstreet has had much experience in the theatrical business. He is the man of "Scenic Temple" fame, as he has a large and prosperous chain of moving picture and vaudeville houses, in and around Boston, all of which are called "Scenic Temple."

Samuel Messing, formerly of Warren B. Church's booking office, Boston, has left his position there to accept an offer as manager of the new Lawrence Theater, New Bedford, Mass. Mr. Messing will undoubtedly make good, as he is a hard worker and quite original in his ideas.

That efficiency is sure to be found out, was proved by the promotion of Harry B. Goldman to the post of manager of the Savoy Theater, on Washington street, Lotta Crabtree, proprietor. Three years ago Mr. Goldman was employed as head usher by the Star Theater, Tremont row. After remaining there nearly a year, he left, to fill a position in New York. On his return to this city, Mr. Goldman was engaged as assistant manager of the "Savoy." During the latter part of last August, Harry F. Campbell, up to that time manager of the theater, left to go to Marlboro. Mr. Goldman was then made manager. He is without doubt the youngest manager in Boston, being only 25 years old.

The Globe Theater, Washington street (United States Amusement Company, proprietors), closed its Summer season of moving pictures and vaudeville recently. Manager Joseph Lanette stated that the season just passed had been extremely prosperous. The Globe has a very large seating capacity, thus allowing them to give a large show for the admission price of 10 cents. A concert of moving pictures and vaudeville will be given every Sunday night, from 7 to 11 P. M.

The Idle Hour Theater, corner of Castle and Tremont streets, which has been dark for some time, has been reopened by negroes, who are showing pictures and songs for 10 cents. The name has been changed to the "Pekin." This theater was unfortunately very poorly constructed from the start, and looks more like a fort than a theater. The house has never been a winner, as the location is poor.

Edward McDermott has been appointed manager of the Olympic Theater, Bodowin square, by Lasky Bros., to succeed William Wherty.

At the beginning of the Fall season it may be of interest to note that out of sixteen of Boston's most representative moving picture houses, ten are using licensed films, six Independent pictures.

The old South Theater, Washington street, Donaldson & Rudnick, proprietors; Frank E. Broune, manager, which was dark for eight weeks, due to extensive alterations, was delayed recently by labor troubles. However, the matter was patched up and the house was ready to open on Labor Day. The house has a seating capacity of just under 800 and is now a beautiful house in every way. Mr. Donaldson, talking to the World's correspondent, stated that the alterations had cost the corporation nearly $10,000.

J. H. Lemieux has leased the Sentsky block, of Thompsonville, Conn., for moving pictures and vaudeville.

The Broadway Theater, of Everett, reopened recently for the Fall and Winter season. The Broadway uses Independent films and three acts of vaudeville, giving three performances daily—one matinee and two evening shows. Admission, 10 cents, with a few reserved seats at 20 cents. As the Broadway has no competition it is usually difficult to obtain seats. Nathan Brown will again be in charge of the managerial end of things for Charles F. Rollins.

The Nickel Theater, of Haverhill, Mass., reopened recently after being dark for seven weeks. The house has been carefully overhauled and redecorated. Licensed films and illustrated songs are given to what is usually first-rate business.

The Colonial Theater, of Pittsfield, after a prosperous Summer season devoted to moving pictures and vaudeville, has returned to stock company attractions over the Winter.

Thomas D. Soviero will soon erect a first-class moving picture and vaudeville house in Marlboro. Licensed service will be used. Admission, 10 cents. HENRY ARCHER.

A VISIT BY THE WORLD REPRESENTATIVE TO FORT WAYNE, IND.

In former letters I pointed to the fact that motion pictures were shown to a better advantage and with more care, in small cities. Fort Wayne, Ind., is an example. Evidently the country exhibitor is at a disadvantage when compared to his lucky brothers of the big cities, where they can practically show any old junk in any manner they please, to shoppers and to a constantly renewing transient trade, while the country exhibitor has to depend all the time on the same local patronage.

As Speer Bros., of the Gaiety Theater, of Fort Wayne, Ind., were much interested in my notes on music for motion pictures, they extended me a cordial invitation to visit their place, and last Friday I was the guest of the moving picture theaters of this thriving town, coming to the front as the home of one of the best electric works.

I will not say that the theaters are models of architecture and of decorations, as in this line they are rather modest. In a small town it is not a question of luring the transient trade, with a lot of gingerbread decorations and electrical displays, but a matter to give a good show to the local patronage.

Messrs. Speer made a name for themselves, and their Gaiety Theater is the best known house, the house on the tongue of everyone. They show the latest licensed pictures on a mirror screen. Any exhibitor, who is willing to pay the price, can show first class pictures, but few know how to show them, and this is where the Speer Bros. made a success, in knowing how to convey to an audience the sentiments shown on the screen.

This is the stumbling block where so many exhibitors fail. They believe that the eye is enough. No, you want more than your eyesight to fully understand a picture. As we know that the mere barking of a dog, the cackling of a hen, etc., always add life to a picture, we must admit that appropriate music will always give the last delicate touches that the actors and the producers cannot make plain enough on the screen. Let us take as an example "The Old Fiddler." Although it was a remarkable production, many persons did not understand the picture. They could not see why the old man would expose himself to the abuses of his daughter-in-law for the sake of his violin. Well, the old man, although poor, was a real musician and a lover of music. To fully convey this impression to an audience it was necessary to have some good music, to show that the old man loved his violin and was not playing his fiddle for the mere sake of annoying his daughter-in-law. A good violinist in the orchestra, to play with sentiment a well known selection when the old man is shown on the screen playing his fiddle, will convey to the audience the impression that the old man can suffer a good deal for the sake of musical passion.

I would be impossible to name in these lines other examples, as all pictures have scenes that can be highly enhanced with proper music.

The Speer Bros. made up their minds that good music would get them the patronage of Fort Wayne, and with this object in view they secured the services of an experienced drummer in the person of C. H. Hancock and of H. B. Pierce as a pianist. Both these gentlemen are professionals, nothing amateurish in them, they know their repertoire and they work in perfect harmony.

During an intermission, Messrs. Hancock and Pierce gave us a fine selection, not in my honor, as my presence in the rear of the house was not known to them and they knew not on what mission I was in Fort Wayne. Later on curiosity forced me to move to the first row of seats and great was my surprise to find our friendHancock in a sea of musical instruments. On every side he was surrounded by instruments—a big bass drum, the triangle, the muffler, the beater, the cymbals, by his regular drum, xylophone, tympanis, chimes, orchestra bells and a great variety of traps for sound effects. To this long list I must not forget to mention the Deagan orchestra bells, the keyboard being convenient to the drummer, with the bells scattered in every corner of the house. It was a wonder to see how Mr. Hancock could operate all these instruments without getting mixed up or losing his time and tune.

I did not regret the trip as, to be candid, I would willingly travel twice as far for such a good musical treat and it is no wonder that the folks of Fort Wayne give their patronage to the Gaiety, in fact where could they find a better show for 5 cents? Not in Chicago and less in New York City.

A short time ago, I said that while a pipe organ could render good service in church scenes, it was out of place when played during the whole picture. The same can also be said of all musical instruments, and if Mr. Hancock had worked the Deagan bells all the time he would have tired his audience, but the way he worked them, accompanied by the piano and others of his instruments, he certainly brought out some very pleasing effects. A good orchestra is the soul of a picture.

Mr. Exhibitor take notice, do not for the sake of a few dollars, engage the services of a pianist who has only the experience of the cheap cafe concerts. Pay the price, engage intelligent musicians, men with some common sense, who can understand a picture and find in their repertoire the music to suit the different scenes Good music will make dollars for your theater.

The Gaiety has an original lobby on the Japanese style, which is a novelty. The auditorium has dark walls, the best arrangement to bring out a good picture.

The Lyric, on the other side of the street, had a rather rough experience. It is a large house, originally built for a stock company and on its failure was made a vaudeville house, but here again the owners could not make it pay. They decided to try motion pictures and they placed their theater under the able management of Sprague Green, with the result that August was the best month the house ever had. The Lyric is a licensed house, and is now experimenting with a new aluminum screen of a special preparation.

The Fairy is another licensed house, under the direct management of the owner, J. Mollet. At the time of my visit the Fairy was showing the Johnson-Jeffries pictures, under the special management of Chas. A. Nesser, of Toledo, Ohio, who secured the rights for Indiana and some other States. The admission charged was 50 cents.

The Hippodrome, also a licensed house and fitted with a mirror screen, claims to be doing an exceptionally good business.

The Casino, the Pearl, and the Star are three Independent houses. They all claim to have their share of the business and are very hopeful of the future, as the Independent manufacturers have greatly improved their work and are now in a position to give a good supply of good Independent pictures.

A new house is nearing completion which will be called the Colonial and will be under the management of J. Byron Cyphers. The building has been specially erected for a motion picture theater and promises to be a new attraction.

The Old Fort Film Exchange has opened offices at 721 Clinton street to deal in moving picture machines, supplies and the rental of Independent films. The prospects are very encouraging, as Fort Wayne, situated half way between Chicago and Toledo, has enough of a large territory to draw a good patronage. Our best wishes to this new exchange and its enterprising owners.

I had the pleasure of meeting C. D. Wheeler, the advertising manager of the Fort Wayne Electric Works, who took me around the large shops, full of life and noise, and showed me how the well known Compensarcs were made and carefully tested before they are shipped. It was a most interesting visit and I wished I had more time, as I am always deeply interested in mechanics. I was also much pleased to hear that the orders were keeping the works very busy, a sure sign that if the exhibitors are buying Compensarcs, motion pictures are far from dying out, but on the contrary are showing great improvements on every side. The Fort Wayne Electric Works are still expanding, and it seems that a new building is scarcely roofed when they find that they have to start work on new additions to their already large plant. J. M. B.

CAMERA CHATS.

Hardly a week passes that we are not asked by exhibitors to tell them where they can obtain high-class illustrated lectures to intersperse with the motion pictures. Having heard and highly approved a series of travelogues which have been going the rounds of the Keith & Proctor circuit, we have induced the manager thereof to place these lectures and slides within the reach of other exhibitors. On another page will be found the announcement of "Camera Chats" and below we take pleasure in printing a brief description of the series. All we have to say to the exhibitor is that the quality is there in the pictures and in the printed lecture and his measure of success will depend solely upon the ability of the lecturer he engages.

Season 1910-11.

JAPAN.

1. Rickska Ramble—Streets of Tokyo. -The curious life of an Oriental city as seen from the cushioned ease of a baby-cart vehicle -A strange mingling of the Old and the New—Tokyo, the book which you can "run and read" -A great open air bazaar—Its streets, the passageways and nearly every house a separate booth thrown wide open to the passing throngs

Know Tokyo and you know Japan.

2, 3. Glimpses of Homo Life, Parts I. and II. -A revelation in the art of simple living—just enough of the inner life of a Japanese home to make you want to see more. The problems of human adornment and comfort as solved by a nation whose God is Simplicity, whose temple is Art, and whose religion is Cleanliness—not without a few good natured hints to ourselves—a people of boasted superiority.

4. Japanese Girldom. The lives of those who know but the one law—obedience—with the quaint wedding ceremony as a climax. An effort to correct some wrong impressions and to do justice to the real girlhood of Japan. Some unexpected sidelights on a subject too often discussed in the dark.

5. Japanese Babydom—Japan, "A Paradise of Babies."—The life of a Japanese boy from infancy almost to manhood—not forgetting little sister—Some hearty and intimate observations from the land where "Babies never cry." You will never forget Little Nippon!

6. Flowers and Landscape Gardens. Land of Beauty Worship -The true character of the Japanese people as displayed by their love for flowers -Their ideals of art as illustrated by the unique loveliness of their landscape gardens. More, too—an amazing realism in color and queer shapes.

7. Fuji-yama. The Peerless Mountain. -Watch its ever-changing aspect from break of day to starlight—from cherry bloom to Winter's frost; make a pilgrimage to the top; witness the magnificence of a sunrise above the clouds; see the world turned upside down; behold its matchless grandeur in these many lights, and cease to wonder that to the simple folks of Old Japan it has become a god incarnate.

8. Picturesque Religions. Part I. Temple and Priests. Not as dry as it looks. Animation of the antique with an infusion of Yankeeism. Much to admire and wonder at within many temple gates. If you laugh, the gods will laugh with you. Going back to the days when the Nation was dreaming.

9. Picturesque Religions. Part II. Gods and Worshipers.—Just to show you that going to church in Japan is vastly different from going to church in America. Gods and children of the gods at close range. Many quaint forms of worship. Spitball prayers. Curious votive offerings. Ringing of the bells of heaven. A system of wireless. Going to heaven by a different route—all of which to you and me is ridiculous, of course—but why? Be not surprised if a few pebbles fall upon your own roof.

10. A Little Journey to Miyajima, Sacred Island of the Inland Sea. —One of the "San-Kei" or three principal sights of Japan. Like a trip to another world. No place in the universe like it. Entertained by the chief priest The weird performance of a sacred dance. Deer everywhere who eat from your fingers and other strange delights of this strange locality, where birth, death, and dogs are not allowed. The glorious spectacle of an oriental sunset—a transition in gorgeous hues from daylight to dark.

11. Delightful Scenery. Japan, a dreamland of natural beauty; enchantment everywhere. A nation of Nature-worshipers. Why? No answer but this: See all that is most worth seeing, from Nikko, the magnificent, to Nagasaki! The port of a thousand farewells; see it from the standpoint of a beauty-loving Japanese. The gods have many hiding places, but none have escaped his notice

12. Schools and Athletics. Modern education. The making of a new race. Some of the flowers of western civilization flourishing in new soil. The THEN and NOW of going to school in Japan. Physical culture, a significant innovation. Wake up! and see what it is doing. "Lilliputians," "pygmies," "dwarfs" no longer. An increase in the nation's stature in a single generation Also, some food for thought in an exhibition of ancient sports—fencing, jiu-jitsu, wrestling.

13. A Nation of Busy Brown Bees.—Odds and ends of industry. The toilers. Singular facts and impressions picked up in the highways and byways. Activity everywhere. Methods that make us laugh—primitive, crude, monkey-like. Results that change ridicule into admiration. Japan, a box of riddles. For the sake of travelers yet unborn, may it never be otherwise.

14. Art Industries.—The makers and the making of many beautiful things. **Getting in through the back door. Realities that seem unreal.** Tracing back to their source some of the precious ornaments of our mantel shelves—porcelain, bronze, cloisonne, brocade, etc. Not a deal in chemicals and clay and weights and measures, but the nimble fingers, the eyes that see the invisible, the infinite patience, the amazing simplicity, the matchless genius, of that squatting, tea-drinking humanity which labors happily contented in the obscure corners of the nation's workshop.

15. Silk Industry.—Silk production from caterpillar to fabric. The fascinating story of those silent toilers who clothe the world in beautiful silks. For plain cold facts and figures, go to your books. Silk petticoats and ties will have an added worth when you have seen the worms and women who make them the other side of the earth.

PHILIPPINES.

16. Among the Gentle Farmer Folks of Old Japan.—Rural Japan and its merry-hearted peasantry today, yesterday, and a thousand years of yesterdays—from seed time to harvest. How the nation is fed by these miracle workers of the soil. Rice, not bread, the staff of life. Happiness without riches. Health without beefsteak. One place where the woman is as mighty as the man. The whole family roots together.

17. Our Philippine Possessions—Manila and Environs.—En route. A day at Hong Kong. Looking for those things not to be found in our own back yards at home—finding many. Modernizing the antique. Getting acquainted with the **real Filipino.** Interview with Aguinaldo. Life in the surrounding barrios. OLD GLORY, too, but as spangles in the light of two hemispheres.

18. Our Philippine Possessions—Trip to the Cocoanut Country. Off the beaten path—a profitable adventure beyond city limits. Some interesting facts about the cocoanut industry—and some more things worth knowing about our "Filipino Brother"—at his work at his play—at his devotions—building a home—one curiosity after another—an Eden of tropic beauty—a good place to live, but—

19. Our Philippine Possessions—Trip to the Hemp Country. Southern Luzon, where the finest hemp in the world is produced. Magnificent views of the volcano, Mayon. A revelation in tropic scenery. The story of Manila rope from stripping to shipping. The making of native cloth in the manner of our own "homespun days" with some comforts left out.

20. Our Philippine Possessions—Trip to the Igarrote Country.—Through the heart of Luzon. Much of ocean interest and more to see and talk about. Filipino farmers—planting and harvesting. Same kind of grain, same land, same day. Tropic method and strange customs at every wind of the camera. Negritos, lowest type of human being known as found in the jungle. Igarrotes, the mountain dwellers, at home and in the fields

21. Central America. Part I.

22. Central America. Part II. Tour of the five republics. General observations of a traveler in the land of "perpetual war."

23. A Cruise Down the Islands. Life and scenery and customs of the Caribbean Isles from St. Thomas to Venezuela—a part of the world but little known, yet quite worth knowing with a romantic past, a pathetic present, and a golden future.

24. The Tragedy of Martinique.

25. A Trip to the Ruins of St. Pierre. Remains one of the terrible catastrophe of 1902 a transaction in thunder, lightning, smoke, steam, brimstone, ashes, cinders, bursting bombs, hair-breadth escapes, beauty, terror and pathos.

26. Tour of the "Canadian Alps." Part I.

27. Tour of the "Canadian Alps." Part II.

28. Tour of the "Canadian Alps." Part III.

29. Canadian Winter Sports. Part I.

30. Canadian Winter Sports. Part II. -A very realistic account of a mid-Winter carnival at Montreal Wonderful Ice Palace under illumination. Snow shoeing—tobogganing—skiing, etc. "Jack Canuck" at play—the delights of a Northern Winter.

Correspondence.

WHY VAUDEVILLE IS DISCARDED.

Editor Moving Picture World:

Dear Sir—In your issue of September 3, I read your article, "Why Vaudeville Was Called Upon," and it was amusing to me to hear the remarks made against moving pictures by our learned and honorable C. W. Lawford. I have been a subscriber to the "World" for two years, long before I went into the picture business and I have always used your valuable articles as a guide and never fail to take advantage of its interesting columns. Now as to Mr. Lawford, when he says "Vaudeville is gradually taking the place of the picture," I do not see where he gets his information. Right here in our city, I have watched how pictures when properly projected never fail to attract. It was through "The Moving Picture World" that I did away with vaudeville and continued with pictures only. I used to read your articles the same as I read this one as to how moving pictures and vaudeville did not belong together. I hesitated a long time before I could make up my mind to change, so on January the first, of this year, I eliminated vaudeville and took the money that I was paying for punk acts as I called them (although I paid $25 for each act), and put on first-class pictures instead. My business dropped for the first week or two, but as the "World" always quoted "good pictures will always attract," I did not lose my nerve and inside of one month, my business had increased fifty per cent. I would not put vaudeville back into my house if I could get every act free. Just to show how much I think of putting it back, here, in the early Summer, I tore away my stage completely and put my curtain close up to the wall leaving no stage at all. I am running three reels of licensed film consisting of one five-day, one ten-day and a commercial. At present have gone over from the ranks of the Independents last November, although The Gem was the first Independent house in Baltimore. To give you an idea of how good pictures will draw, three houses further up the street have vaudeville and two have talking pictures and illustrated songs yet I keep my house always filled to capacity with my three reels only. Commencing next week I am going to start on an extra early service and keep on with my present policy of changing the entire three reels every day. So hoping you will find space in your valuable paper to insert this somewhat lengthy letter and also that if our dear friend Mr. Lawford would ever get in Baltimore, I would be glad to meet him and would convince him that there is one exhibitor who is not afraid of the picture having seen its best day and would be glad to show him what real good pictures can do. I remain,

Yours truly,

JOHN H. HEINZ,
Gem Theater.

714-16 E. Baltimore street,
Baltimore, Md.

HEARST AND THE PICTURES.

[illegible], Mass., September 20, 1910.
Moving Picture World, New York, N. Y.

[illegible] an advertisement [illegible] the pages of the [illegible] Sunday which I think will be of interest to the exhibitors in general. In view of the attitude assumed by the Hearst papers toward the industry, concerning the effect of pictures upon school children, there is a humorous side overlooked by the publishers in the portion that I have marked. As a passing thought, it also occurs to me that the so-called "clean, wholesome, sparkling humor" [illegible] of the Hearst Sunday editions may not be proper food for young minds. The experiences of Hans and Fritz, Little Jimmie and Buster Brown are such that if reproduced in motion pictures, there would be a tremendous outcry from parents and teachers from coast to coast, not to mention sedate Professors of Philosophy in Kansas and other centers of culture. The characters above mentioned, continue their existence only through their negative qualities. They are all disobedient, mischievous, untruthful and impolite.

I am aware that railing against Sunday Comic Sections is futile but at the same time there is a satisfaction in relieving one's mind, and I fully believe that a much more fertile field than moving pictures is offered the professional reformer. I suggest that you turn the idea over to Professor McKeever, who fully deserved all that the World handed him.

Yours sincerely,
H. F. JACKSON.

EXTRACT FROM ADVERTISEMENT OF ONE OF HEARST'S NEWSPAPERS.

"For instance, what other publication ever produced a feature as PERPETUALLY FUNNY as MUTT and LITTLE JEFF? In one of the Boston schools this week a teacher asked:

"'What is the most important event of the week?'

"The hand of one little boy went up instantly and a smile of satisfaction and certainty played over his face.

"'What is it, William?' inquired the teacher.

"'Mutt and Jittle Jeff have come back from their vacation!' promptly replied the boy.

"There you are! Can you beat it?

"Then take Mr. Dirks's HANS and FRITZ. If a man could write a book or a play that would hold the public as long and as completely as those frisky youngsters he would make an immense fortune."

The Hearst (moving) pictures are decidedly more in need of censorship than the pictures of the films. If the Boston child is quoted correctly, which we very much doubt, it is a weighty argument in favor of the movement that has been started amongst school teachers to discourage the reading of newspapers by school children.

PUTTING IT OVER US.

10 East Fifteenth Street,
New York, September 15, 1910.

Editor Moving Picture World:

We are mailing you under separate cover a poster of our release of Wednesday, September 21.

We are somewhat worried about possible criticism of the bill, especially as the lithographer misinterpreted our suggestions and went beyond the limit.

We will admit the film is rather a sensational one and a distinct departure from our usual run of subjects, yet we feel the public demand more or less "blood and thunder" and we have "taken the bull by the horns," as it were, just to test censorship in the various cities and further sound out the picture public.

"Trailing the Black Hand" will be on view at the Comedy Theater on Fourteenth street on the date of issue, Wednesday, the 21st. We extend courtesies herewith and suggest you arrange to see the film and frankly voice your opinion of it.

Believing you are sufficiently interested in our welfare to grant the above request and with best wishes, we are,

Yours very faithfully,
ATLAS FILM COMPANY,
By H. R. Raver.

[Accepting the above invitation and the challenge implied therein, we betook ourselves to the Comedy Theater on the date specified. Our opinion of the sensational poster referred to would not be befitting to these pages. The film itself was a poorly photographed and stupid version of an idea carried out in comedy some two years ago by a European manufacturer. The "black hand" appeared to be the imprint of a chimney-sweep's digits on clean linen, with the usual chase. If this is the best kind of picture that the Atlas Company can produce, we suggest that they get down to the alphabet of the business. The joke is on you this time, Mr. Raver.—Ed. M. P. World.]

HINTS ON OPERATING THE FATHE PROFESSIONAL PROJECTOR.

The Pathe Professional Projector is perhaps the simplest moving picture mechanism on the American market, and by reason of this simplicity the necessary directions to the operator will occupy considerably less space than those of other machines.

The machine is threaded by bringing the film out of the upper magazine, over the top of and down between the top sprocket and its idler. From the upper loop the film goes down through the gate, the lower loop being formed in the inside of the machine between the intermittent sprocket and the lower take-up or feed sprocket. Care must be had not to have loops too long, or film will rub against the iron of the machine and become scratched. Use a little judgment and common sense in forming the loops with this machine.

The tension is taken care of by two long tension shoes set in the gate and held in place by two flat springs on the front of the gate. Should the aperture plate film tracks become worn, they may be removed by loosening the three small screws seen in their face. Should top gate idler spring become too slack and not hold the idler in its place, remove front fire guard and the spring which holds the idler bracket and carefully bend it (the spring) slightly. The shoe which holds the film against the intermittent sprocket should be renewed whenever it shows any considerable sign of wear. It is removed by merely loosening two springs and slipping it out of place.

To remove the intermittent sprocket for renewal, first take off the large crank gear and its shaft. Next remove the pin from the hub of the lower chain sprocket wheel and drive out shaft, thus removing the center gear on the operating side. We next remove the remaining large gear which meshes into the small flywheel pinion, by taking out the screw in the center of its hub.

Now, looking in the front (lens side) of the machine, we see two large screws which hold the framework of the shutter gear and spindle; remove these two screws. Immediately above these two will be seen, on either side, two more large-head screws which hold the lower end of intermittent casing frame, with two more above holding the upper end. Remove all of these screws and the whole framework, intermittent and flywheel will lift out. Now having the intermittent casement thus removed from the machine, the substituting of a new intermittent sprocket will be a very simple operation. The putting of the intermittent back into the machine is merely the reversal of the process of taking it out, being sure, however, that there is no dirt on the bearings of the intermittent framework when you put it back, and that all screws are set up good and tight.

The chain which drives the upper feed sprocket should be well oiled with a mixture of vaseline and graphite or other similar compound. The chain should not be very tight, neither should it be loose.

On the gate of the machine is the automatic fire shutter, and right beside the flywheel the lever which operates it. Immediately under the gate latch is the screw which holds this lever in place. Should the shutter not work freely it will probably be by reason of the fact that this screw is a trifle too tight, the remedy being to loosen it. This lever is worked by an eccentric on the inner hub of the flywheel. Looking at the inner side of the flywheel you will see a wide slot or groove in its surface. It is in this groove that the automatic fire shutter governor works, and it should be kept sparingly lubricated with vaseline.

The star wheel runs in an oil well which should be kept filled with a heavy lubricating oil.

The Pathe Company recommends that the star wheel be not adjusted or in any way interfered with by the operator. They claim that the star wheel and cam, if kept properly lubricated, will outwear the balance of the mechanism.

The holes for oiling are as follows: Two on the shutter shaft (one in the front and one in the back); two on the intermittent sprocket, on either side; two on the star-wheel shaft; one next to the flywheel (which lubricates the automatic shutter mechanism); one on the outside of the flywheel; two on upper sprocket shaft; two on the lower sprocket and one in the hub of the large gear on operating side of the machine.

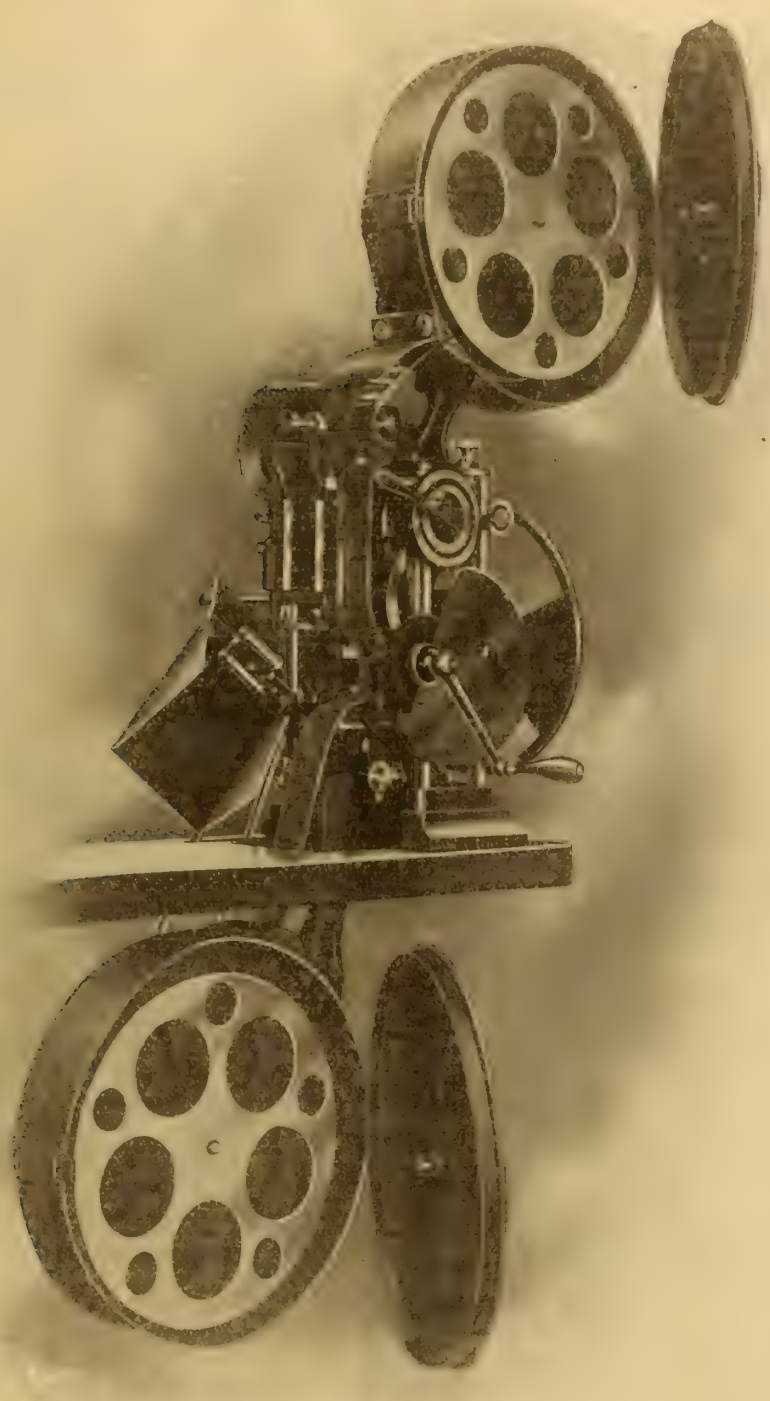
On the inside of the fire shutter are the two steel rollers which hold the film in place on the lower or take-up feed sprocket. It is not only necessary but essential that these rollers shall revolve freely at all times.

The take-up tension on the lower magazine is controlled by a fibre washer working between two steel surfaces compressed together by a spring, the amount of tension being governed by the milled thumbscrew on the end of shaft. We would advise that you take this apart and examine it so

that you will be familiar with its working, being careful, of course, to put it together properly. The claw play which draws the tape up should not be too tight, and the tension should only be such as will barely take up the slack through to the end of the run.

The setting of the revolving shutter to eliminate travel ghost is accomplished by clamping it in or out on the spindle. The screw is the head setting, at centre, for the ordinary shot.

The intermittent movement may be examined at any time by removing the cover in the side of the casing, but, as I before stated, the company recommends that inexperienced let the intermittent severely alone.



The Pathe Professional Projecting Machine.

Mr. Exhibitor

The house that tells the Truth !

Funny isn't it ?

We are not buying a thousaud reels a week,—but we ARE buying Enough to supply Any customer that we agree to Supply with the Best to be Had.

Why not write us to-day before you forget it.

THE BUCKEYE FILM & PROJECTING CO.
(THE HOUSE OF MERIT)
309-311-313-317 Arcade Building
DAYTON, OHIO

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.
WHY : Because we fill all orders promptly.
This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000 - - - - $1.25	20,000 - - - - $4.60	50,000 - - - - $7 50
10,000 - - - - 2.50	25,000 - - - - 5.50	100,000 - - - - 10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BIOGRAPH COMPANY.

EXAMINATION DAY AT SCHOOL.—You can catch more flies with honey than with gall, and you can easier be kindness than by tyranny. This fact is shown in this Biograph pastoral, which indeed might prove a lesson to educators. The teacher is thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is a lovable soul, and you can see the love his scholars bear him written on their smiling countenances as they scamper on to school. He in turn comes trudging along, his face lit up in the pleasant anticipation of soon being in the midst of his loved ones. All greet him joyously at his entrance and there are the little remembrance, an apple from one, a pear from another, a bouquet from another, etc. The opening exercises begin and the odious announcement that the county examiner will be there is received with frowns and pouts. The examiner arrives outside and the old teacher goes to meet and escort him into the classroom. While he is absent Jimmy the village "cutup," draws a caricature of the examiner on the blackboard. This so incenses the irascible personage that he immediately dismisses the class for the morning and when they have gone discharges the poor old schoolmaster. What a blow. He goes home almost heartbroken at the thought of losing the association of his dear little flock. Jimmy later becomes truly contrite for what he did, and with the scholars at his heels runs off to the teacher's home to beg his pardon. Here they learn what woe their lark has caused—their dear old teacher discharged. In the meantime, the examiner has gone to the Commissioners' office and engages a new teacher whom he enjoins to lambaste these youngsters into submission. With what success we shall see. The scholars unanimously plan a revolt and no sooner has the new instructor turned his back than he receives a fusilade of fruit and vegetables. Well, they soon whip him and he rushes off to the Commissioners' to tender his resignation. The children bellow and insist upon the reinstatement of their old teacher. Their plea is granted, so they hurry off to the teacher's home and fairly carry him back to the schoolhouse. The class again in session, the old teacher gives thanks, writing on the blackboard, "Praise God from whom all blessings flow—," the children singing as he writes.

ROSE O' SALEM-TOWN.—Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. In 1692 the agitation was so great in Salem, Mass., that many people lost their self-possession, some even believing themselves to be witches. On the other hand, a number of the inhabitants moved away for fear of being accused of being witches. There are many relics of those days still in existence at Salem, and while conditions are such as to prevent our using the actual spots, yet many of the scenes of the picture are closely contiguous to them, our company of players making the trip there for the purpose. The story tells of the old mother and her child living on the sea coast, care free. The mother eks a living telling fortunes and nursing the sick among the village folk. The girl we might term a child of the sea, as she spends most of her time among the wave-lashed rocks of the coast, scampering from jut to jut more resembling a sprite than a human. Off in the hills we find a trapper at the camp of Mohawk Indians, on his way to the sea, of which he had heard but never seen. A Mohawk brave volunteers to guide him to the great waters of the Atlantic leaving him there overwhelmed with awe at the grandeur of the spectacle. Here he meets the pretty maiden and an attachment develops which later ripens into love, a betrothal resulting. As the girl reaches her home she is accosted by a hypocritical Puritan deacon whose insulting advances she indignantly repulses. He in revenge goes to the other churchmen and accuses the girl and her mother of being witches. Proof sufficient to convince these narrow-minded fanatics is easy to obtain, for the fact of the old lady's care and curing the sick is known to all. Hence they purposely construe her kindness to be witchcraft. The poor souls are seized and thrown into prison and later condemned by a prejudiced jury to be burned at the stake. As they are carried to the jail they are met by the trapper sweetheart, who learning of her pending danger, rushes off to enlist the aid of his Mohawk friends to rescue her from this awful fate. The mother is first to be made a victim and while she is suffering the injustice inflicted upon her the deacon visits the girl's cell and shows her from the window her mother's fate, with the hope of weakening her determination. She still repulses him and so is led forth to be victimized as was her mother. Meanwhile her sweetheart has gotten his Mohawk friends and is rushing to the rescue, arriving just as the torch is put to the brushwood piled up around the girl. With a mad dash the Indians rush upon the scene, knocking down and scattering the fanatics and carrying the girl off before the Puritans realize what has taken place. In fact, it was done so quickly that some of the more superstitious thought she went up in smoke.

EDISON MFG. CO.

A JAR OF CRANBERRY SAUCE. The story starts with the departure for the metropolis of Silas, a farmer but nobody's fool. His wife out of the goodness of her heart insists on putting up a lunch for him in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce, and he takes his departure with it and a cheerful countenance in consequence thereof.

Arriving in town, he is assigned to a room which has two doors, one leading into the hall and the other into the next room. He goes down to the cafe but finds that the prices quoted opposite the things he would like to eat, have taken away his appetite. He hies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny-dreadful and becoming very much excited over the story of "The Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it.

Silas, munching his sandwiches, comes down to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man hears strange and unearthly sounds through the door—groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen, and then hears muttered curses, low and deep. Silas is having the time of his life with the jar. Finally with a desperate wrench the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet.

On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim, and is trying to decide whether to shout for police and thereby put his own life in danger or to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door sill, soon after he hears the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently rushes to the office of the hotel, reports the case and calls the police.

Silas in his room is cursing and not without reason, for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed, and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking his boot for self defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bell boy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim and then when he demands an explanation point to the blood upon the floor.

At the word "blood" it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore (?), he applies his fingers to the young man's mouth, much to our hero's disgust; but the evidence is irrefutable and the picture closes with the young man beating a precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

ALMOST A HERO.—It begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known, and with prize fighters and baseball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises.

And it does arise, for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade with a pretty girl for his victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen who hurl anathemas upon Percy's unprotected head until he feels that a pickpocket is a more popular character than an honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work and is thereby making himself decidedly unpopular. He is too disgusted to apologize but swallows his chagrin over this first attempt at heroism and beats a retreat.

Another opportunity soon appears. When walking in the park he sees a heavily veiled young woman attacked by two desperadoes, who struggle with her on a flight of stone steps apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, like his revolvers away from him and again point in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time is not long in coming.

A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy throws off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the waters, after which a friendly policeman takes him gently by the collar and leads him away to the evident satisfaction of the motion picture people.

The last scene shows a lonely country road. A young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns looking for help in all directions, and then Percy appears upon the scene a short distance in the rear. She calls wildly to him and he dashes down to her rescue—then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young chap dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy applauds this warmly and congratulates them upon their realistic acting, and then learns to his unending sorrow that he has missed the one real opportunity of his life—that the tramp was a real one, the girl was a real one and the hero was a real one, while he was only a might-have-been.

OVER MOUNTAIN PASSES.—This film, taken by our special operator in South America, shows us scenes in the Andes of Peru and will introduce an animal to many a spectator which he has probably never before seen, namely, the llama, a native of Peru. This animal is described as having a camel's head, a sheep's body and the feet and legs of a deer. This is curious enough, but when we find further that the llama, besides being an extremely docile animal, is largely used as a beast of burden our interest is still further increased.

We see a drove of them loaded at the mine at the top of the mountain, and we watch them come down the steep mountain side, crossing the high passes and beautiful torrents. On the way down this drove meets another going in the opposite direction and it is curious to see how the animals "flock by themselves." No member of one drove mixes for the fraction of a moment with the other. Through scenes of exceeding beauty they finally reach their destination, and we see the copper ore unloaded for shipment at the mine warehouse of the railway station.

ESSANAY FILM MFG. CO.

CURING A MASHER.—Mr. Pest is a certain type of nuisance with whom you are all more or less familiar. A silly egotist with an exaggerated notion of his own importance, he believes that every woman he meets will fall an easy victim to his charms. As our story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel.

An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman.

Finally, however, the young lady's eyes light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things.

Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flatirons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the little bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr Pest, having spent all his money, is loaded down to the gunwales with all sorts of heavy and cumbersome merchandise. Besides the flat-irons and pail he is now carrying a watermelon, lawn-mower, a garden hose, foot-tub, a large hat box, etc.

The scenes which follow are ridiculously funny. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike.

BIOGRAPH FILMS

TRADE MARK TRADE MARK

Released September 26th, 1910

Rose O' Salem-Town

A Story of Puritan Witchcraft

Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. A hypocritical Puritan is repulsed by a pretty little maiden of the sea coast, and to be revenged he has both she and her widowed mother accused of witchcraft. The poor mother is victimized, but the girl is saved through the intervention of her sweetheart, aided by the Indians. The scenic beauty of the subject is a feature.

Approximate Length, 998 Feet

Released September 29th, 1910

Examination Day at School

An Object Lesson to Educators

You can catch more flies with honey than with gall, and you rule easier by kindness than by tyranny. This fact is shown in this Biograph pastoral, which indeed might prove a lesson to educators. The teacher to thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is beloved by his scholars, and through an innocent lark of one of the boys he is dismissed by an irate member of the school board, and another put in his place. The children rebel, and to re-establish peace the old man is re-instated. The subject is a most entertaining one, being a combination of comedy and pathos, with beautiful rustic setting.

Approximate Length, 991 Feet

BIOGRAPH COMPANY

Licensee of the Motion Picture Patents Co.

11 EAST 14th STREET :: NEW YORK

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.).

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Drums, Traps and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 Wabash Avenue Chicago

FILMS FOR RENT

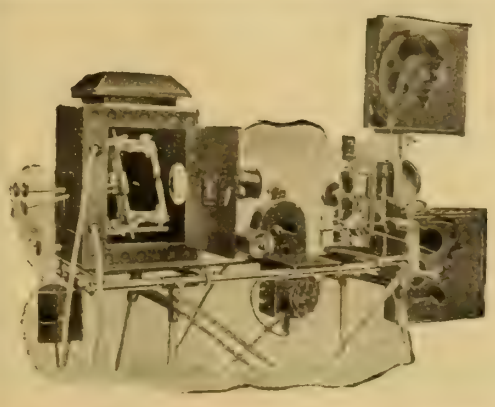
New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago



The "STANDARD"

The Machine That Gives RESULTS

Only Machine Approved by the New York Board of Fire Underwriters, Where Motor is Used.

Fire Proof—Flickerless

SATISFACTION GUARANTEED

Send for Illustrated Catalogue

MANUFACTURED BY

AMERICAN MOVING PICTURE MACHINE CO.

101 BEEKMAN STREET - - - - NEW YORK

Licensed by the Motion Picture Patents Co.

up four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Peet. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband.

Mr. Peet does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose.

And later when he meets a young woman who invites him to bet with her he shoos her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"

PATRICIA OF THE PLAINS. Patricia Watkins and her father are proprietors of the Lariat Saloon and dance hall but because of his small size and his tendency to keep in a state of perpetual drunkenness the old man has little to do with the business. Patricia as a barmaid meets all the riff-raff of humanity drifting across the plains to the West and the Lariat Saloon is noted far and wide, not so much for the quality of its poisons as for the pretty maid who always offers a smile with the drink.

On the evening our story opens, Patricia receives from the up stage driver a box of bullion with instructions to guard it carefully until the next day, when it will be picked up by the mountain stage. As the coach hauls up at the front of the saloon a man on horseback watches from behind a boulder, and, satisfied the box is left in care of the Watkins', wheels around and rides down the trail. Next we see him join a confederate and after a short consultation both ride to the Lariat and enter. It is perfectly evident that the second man, apparently the master of the two, is greatly impressed by the girl's beauty, and after a few drinks he strikes up an acquaintance with the girl. Sheriff Dixon, who is also in love with Patricia, enters, looks the stranger over, but refuses to shake hands with him when Patricia offers to introduce her new friend. Later, when the girl leaves the saloon for the cabin she turns Dixon down cold and to further arouse his jealousy accepts the stranger's invitation to accompany her home.

An hour later Sheriff Dixon receives a note in which it is stated that Dick Martin, a highwayman, is in his vicinity and a description of Martin corresponds with that of Patricia Watkins' new friend. The Sheriff loses no time in his effort to capture his rival. Riding first to the Lariat he learns that Martin is still at the Watkins' cabin, but arrives there too late as Patricia has hidden the bad man and informs the Sheriff and his posse that he left an hour before. The Sheriff shows Patricia a photograph of Martin and tells her that he is wanted and will swing if he is caught. However, the girl does not give him up but when the Sheriff leaves she sends Martin away refusing to shake hands with him in parting.

Not long after, Martin, who has tried to make his escape, is shot and wounded by the Sheriff, but succeeds in eluding him while he makes his way on foot to Patricia's cabin. After hearing his story the girl takes pity on him and hides him in a loft just as the Sheriff again enters. Dixon makes love to Patricia and endeavors to take her in his arms. A drop of blood from the wounded man above, splatters on the Sheriff's hand and in a rage he pulls down the ladder and orders Martin to come down.

GAUMONT.
(George Kleine.)

THE RESERVED SHOT. In the year 1815, at the camp of Grenoble, the old soldiers of Napoleon and the young officers of the king are banqueting. A sensational telegram brings joy among the one and consternation among the other.

Napoleon has landed at the Gulf Juan. There the soldiers sent to stop him have refused to fight and have followed him towards the north.

An old soldier quarrels with a King's officer, blows are exchanged, and a duel arranged. Each duellist is to have one shot.

On the next day, the duel takes place, the king's officer shoots and misses. The old soldier, instead of firing, says he will use his chance at a later day.

Ten years have passed. The king reigns again in France. The royal officer has forgotten his duel. It is his birthday and his wife and children are giving to him their best wishes, when a man comes with a card. It is a card from his almost forgotten opponent demanding him to continue the duel begun ten years earlier.

The officer kisses his wife and children and leaves them in tears.

At the meeting place the Napoleonite is ready to shoot when the royal officer's little boy arrives, and beseeches the soldier to do no harm to his father. The boy's plea is successful.

THE TIMES ARE OUT OF JOINT.—A wonderful film in which the people work and move so quickly, that it makes the heart sick to think that one day we might have to do the same. A clock, in a certain family, gets out of order, and the hands develop a frightful tendency to move round at an abnormal pace. This affects the household, causing them to do likewise. The clock is taken to be repaired, and the complaint attacks the clockmaker so vitally that the repairs are done in no time. The clock, however, has not lost its power, and as the owner speeds back with it, the effect on everyone who got near it is horrible. Then him is absolutely filled with long-felt pedaling situations.

THE SUNKEN SUBMARINE. A good dramatic story and very pretty, too. A young sailor writes home to his sweetheart, informing her that he has been appointed quartermaster of the Playboy. Great rejoicing takes place at his promotion, but it is followed a day after by the news that the Playboy has been sunk and all lives lost. The family are mourning their sad loss, when a telegram is brought in saying that the grandson was at the last moment transferred to another ship.

TOO MUCH WATER.—A certain gentleman wakes up one morning and makes the horrible discovery that the town is being flooded. After surveying the damage done, he hurriedly makes preparations in case his residence becomes endangered, and to do this he fits up a boat, provisions it and places it in readiness to be launched from the window. Night arrives, he prepares for rest, and washing preparatory to going to bed, he omits to turn off the tap. In his sleep he has a most horrible nightmare in which he is drowning, and in his fright he leaps out of bed only to find his room flooded. He retains his self possession, however, and boarding the boat, gracefully launches it through the window, the only mishap being that it capsizes when reaching the water.

URBAN-ECLIPSE.
(George Kleine.)

SCENES IN THE CELESTIAL EMPIRE.—We have pleasure in announcing the publication of a unique series of film subjects which graphically and vividly illustrate not only the life and customs, the processions, festivals, pastimes and industry of a country strange to Western eyes, but also the varied scenery of one leading city of the empire.

A vivid picture of life in Shanghai, giving representative glimpses of both the native and European elements, which, apparently, do not intermingle freely. In the native quarter everything is typically Eastern: in the European the atmosphere is as typically Western. There is even a smart volunteer—or territorial—regiment.

G. MELIES.

A PLUCKY AMERICAN GIRL.—Just plain Mary Ann, that's all, but there is something about this little country girl which stamps her as the right sort, with grit, grip and gumption to distinguish her among the famous men and women of the twentieth century, or any other century for that matter.

Her father is a faithful old servant in the employ of the D. & C. R. R. as a signal man in a tower on the lonely stretch of the track at a very important junction. After his day's work, Mary Ann, who has studied telegraphy and likes to practice, comes to the tower to go home with her father, after the night signal man comes to relieve him. The night man is somewhat delayed and her father leaves Mary Ann at the signal station while he goes home to get his supper and rest. He starts down the track and discovers that part of the rails have been torn up by a party of desperadoes, who design to wreck and rob the special limited. The old employee turns back on his way to the tower to report the danger and warn the trainmen. As he does so he is shot and wounded by the villains. He manages, however, to get back to the tower, where he finds the night agent on duty and Mary Ann gone home. While he is telling the night man about the torn track the outlaws burst into the room, shoot the nightman and knock the older man senseless.

Mary Ann, sleepy and tired, impatiently waiting for her father's return, looks out the window for him and notices there is something wrong with the switch and signal tower, looks at the clock and realizes that the "limited" is soon due. She hurries from the house, sees that the signals are not set for the "express" and quickly makes up her mind to get to the next station to notify the oncoming train. She sees a hand-car standing on a siding, jumps aboard and plies the handles. Soon she is at the station, breaks the window, jumps in and sends a message along the line, reaching a station where the message is received and in which the sheriff of the county happens to be. The station agent tells him, he forms a posse at once and they start out, signal the train, avert the wreck and arrest the outlaws; and all through the nerve and pluck of Mary Ann.

PATHE FRERES.

MAX IS ABSENT-MINDED.—This represents Max as a charming fellow, but with an unfortunate habit of becoming absorbed in a single train of thought which leads him to commit such hopeless blunders as pouring coffee into his hat, deserting fair companions in the street for the sake of a match and wedding with his daughter that evening. Max re-borrowing "lights" without returning the cigarettes to their rightful owners. He is negotiating with a horse dealer for the purchase of a mare. He finds the animal unsuitable, and writes a short note to the dealer to the effect that he is not inclined to buy. He has barely signed the letter, when he receives another from his future father-in-law, with an invitation to dine and to fix the date of the plebs, but in his usual distraught way he slips his notes into the wrong envelopes, so that the old gentleman receives the following: "It is useless your reckoning upon me. I do not want her for several reasons just because she is too old, secondly she is knock-kneed, and lastly she bites. * * * *" It is not to be surprised that the engagement is cancelled.

THE HOODOO. Augustus Slip is one of the beneficiaries under his uncle's will and he is summoned to attend at the office of the attorney for the estate to receive his legacy. Amidst great grief he receives from the attorney a package which, on opening it up, turns out to be an ancient statue of a little Indian god. Real grief now shows itself, for Augustus had expected larger and better things. However, he determines to keep it, for his uncle was a good fellow and he puts it in his pocket, and meeting some friends, shows it to them. One of them, who apparently knows, tells him that it is a hoodoo. Augustus does not believe in such things and decides to still keep it. When, however, a waiter in a restaurant upsets a tray full of orders over him and he is knocked down by an automobile, and on his return home finds a letter from his fiancee putting an end to their engagement, he comes to the conclusion that his friends were right and decides to give the little idol away. He first tries his butler, but he soon discovers that it is a hoodoo and returns it to him. Next a faking blind man who opens his eyes and seeing what it is, returns it to him. Then he places it in a small grip and leaves it in a quarry where a blast is just going to take place, and runs away, but the blast explodes and the bag and its contents are hurled so as to fall at his feet. Finally it seems to him a good plan to leave it on the sidewalk while he jumps on a car, but a thief sees it and runs away with it. A cop, however, notices the thief take it and gets back the bag and rushes off after the car with it. Almost exhausted, he gets up just as Augustus steps off. Disconcerted, Augustus runs away, but the cop and several hundred school children just coming out from school are after him and he is soon caught and the bag handed back to Augustus. He decides to go and see his late fiancee and explain matters to her. At first she will not speak to him, but after an explanation she fetches a hammer and tells him he had better smash this unlucky idol. He does so, but what is their surprise to find in it the plan of a secret diamond mine and a goodly lot of large samples from the mine. Needless to say that the hoodoo is now at an end and Augustus and his girl make it up and determine to share these riches together.

THE SICK BABY. The wife of a drunkard whose child is lying sick is receiving the visit of the doctor whilst her husband is drinking away what little money is left him. The doctor shakes his head ominously as he looks at the child and leaves behind him the prescription for an expensive medicine. The mother, whose pockets are empty, stares at it blankly after he has left, and then, with a sudden movement of fury, snatches up her shawl and runs out to find her husband, after bidding a neighbor watch by the child. In the saloon a painful scene takes place between husband and wife, but at last the latter induces the man, who is at that point where he is stupidly jovial, to accompany her home. Here she endeavors to make him realize that the child is dying for want of care, but it is a hopeless task. After giving vent first to a display of maudlin affection and then to a fit of ungovernable fury, the semi-brute of a drunkard falls into a heavy sleep on the floor. Impelled by some unknown force, the woman then goes out again into the street. It is snowing hard, and, overcome by fatigue and cold, she sinks down on a bench. A tipsy night reveller rouses her from her lethargy with an incoherent invitation to be up and be jolly. He follows up his invitation by brandishing a pocketbook stuffed with notes before her eyes, but she moves off, and the fellow, sinking down on the bench, lets fall the pocketbook. The woman sees it and is tempted to abstract one of the notes before taking it to the station house. Here she finds innumerable formalities have to be gone through before she can be allowed to depart, and whilst she is recounting her story the reveller appears to declare his loss. The pocketbook is opened, the notes counted, and the missing one is found in her possession. She tells her story and the reveller, a little touched, refuses to prosecute. But the end of the story is not yet, for some thirty minutes after the woman returns home, a knock is heard at the door. It is the toper, who, with his arms full of provisions and medicine, is rather a curious object. He hands his burden to the ever-joyed woman, gives the baby the first spoonful of the restorative medicine, and, with unconscious humor, winds up with a little homily to the now sobered husband on the evils of drinking.

WHO OWNS THE RUG.—Who owns the rug? It is indeed a conundrum; for the more often you see this picture, the more uncertain you will be as to who is really the rightful owner. Firstly you will probably favor Mrs. Smith, who first purchased it from Ikestein and laid it on her doorstep as a mat. But what is Mrs. Jones' position when tricky Ikestein furtively picked up the rug and took it next door and sold it to her. Did not she, as an innocent purchaser, have a right to believe that the rug was hers? It was hers, too, for a few minutes, for she, also thinking it would

EDISON FILMS

RELEASED OCTOBER 4th

More than His Duty

A Story of the Royal Northwest Mounted Police of Canada

A gripping story, taken at the posts of the Royal Mounted, scenically beautiful and dealing with the finest and best disciplined body of men in the world.

The hero of the picture, one of the Royal Mounted, shows a higher and nobler heroism than the mere physical heroism expected and exacted from all members of the force.

Approximate Length, 1,000 Feet

RELEASED OCTOBER 7th

BUMPTIOUS PLAYS BASEBALL

Derided and scorned at the beginning our hero finally gets a chance to get square with his critics and perhaps this time he would really make good did not his ever present hoodoo catch his eye at the critical moment. The varied personalities of the players and those on the grand stand are most amusing.

THE FARMER'S DAUGHTER

This is a real comedy gem. The pretty daughter—and she is really so pretty that no man could see her and keep his heart—has several suitors. One thinks up a plan by which he will get rid of the others and have her all to himself. The plan works admirably, but alas! he falls a victim to it himself at the end.

On One Reel—Approximate Length, 995 Feet

Don't Fail to Book the Third of the Canadian Series—"The Song that reached his heart." Released October 11

Send us a Postal for the "KINETOGRAM." A. B. C. DISPLAY POSTERS help you

EDISON MANUFACTURING COMPANY

72 Lakeside Avenue, Orange, New Jersey - 90 Wabash Avenue, Chicago, Illinois

ANOTHER HIT

An Indian's Gratitude

To Be Released on Saturday, October 8th

A story of California in the Fifties. Only two characters are palefaces. The rest are all natives

A FILM YOU CAN FEATURE

41 West 25th Street NEW YORK **PATHÉ FRÈRÉS** 35 Randolph St. CHICAGO

good deal, spread it on the top of her [illegible]. Unfortunately for her, Uncle Si was awaiting his opportunity, and as soon as she had disappeared indoors, he rolled it up and went next door and sold it to Mrs. Robinson who likewise used it as a covering. Mrs. Robinson purchased the rug, not knowing that Mrs. Smith and Mrs. Jones had each purchased the same rug. Is she to be cheated and lose out or, as the final possessor, is she to be considered the rightful owner? But, if Mrs. Robinson was the last purchaser of it, how can she be considered to have a better right to its ownership than Mrs. Smith, who was the first purchaser and where does Mrs. Jones come in?

SELIG POLYSCOPE CO.

THE OLE SWIMMIN' HOLE.—"How dear to our hearts are the scenes of our childhood!"

The busy cobbler drops his tools to make happy the aching heart of little Nellie Leach who was reading a paper to the old workman that turns out to prove to be a letter from his old friend and comrade informing him of his good fortune saying his back pension had been granted to the extent of $1,000 and could be had by calling at the writer's office at any time. The old soldier's heart was lightened but a sad misgiving look falls from the veteran's eyes, that bespoke foreboding of evil.

Receiving the money and kind expressions from his old companions he goes to his little shop that seems to hold more happiness for him than all the money in the world. The light that little Nellie had put into his life in her childish patter was vigor to him—she was to be his beneficiary. The treasure is placed under the cot that has served as the only bed the old soldier has enjoyed for almost a score of years.

"Windows have eyes and walls have ears" and evil lurks in every dark corner.

Pete's eyes had caught a glimpse of the treasure through the little window and he vowed to gain it. Securing same he buries it near the creek but not unnoticed by the boys of the "ole swimmin' hole." When the loss is discovered and weighs heavily upon the old soldier, his greatest comforter is little Nellie whose tenderness sheds rays of sunshine to lighten life's burden for him. Finally, when the box is found, his happiness knows no bounds. Retribution and all ends in peace and contentment.

A KENTUCKY PIONEER.—John Winslow, an early pioneer of the grand old State of Kentucky had labored hard and long to prepare a home on the shaded hillsides near the Ohio. Martha Saunders, the girl whom he had hoped would become mistress of the cabin, was watching the daily arrival of the stage coach in the little village of Greentown, Ohio, for some word from John. Weeks and months passed by and letters and encouragement passed between them. Finally, when all was in readiness, Winslow writes the widow and sends a guide saying her arrival would hasten the time when her daughter would become his wife. In a few weeks, Mrs. Saunders, her daughter and the guide arrived in the old-fashioned pioneer wagon and were welcomed by the Kentuckian and his neighbors in a manner befitting his future bride. Martha was the admiration of the settlement. Black Hawk, an Indian near the Winslow farm, was profuse in his entreaties for the friendship of Martha—tokens of love were offered and his squaw grew jealous and more so when Black Hawk saved Martha's life when she was in danger of an approaching bear. This only served his purpose of carrying her off. Winslow hardened to his country surroundings, knew no fear and sought the Indian camp. The squaw and Martha make good their escape. The camp on discovering their absence was thrown into a furious rage and vowed vengeance.

The pitched battle between the pioneers and the raging Indians is fought with all the stubborn bravery that characterized the early settlers and the complete rout of the Indians and the recapture of Martha in the shade of spreading elms, completes a beautiful story of pioneer days.

VITAGRAPH COMPANY.

RENUNCIATION.—Love with a romance is by far more interesting than the ordinary article. While the romantic part of it is not always intentional it is undoubtedly desirable, so, when the hero, Jack, son of a wealthy and eminently aristocratic father, finds himself in love with the heroine, a chorus girl, we find ourselves interested in the story.

The young girl is of irreproachable character, poor but ambitious to make her way in life and succeed in her chosen profession. She applies to a prominent manager for a chance to show her ability to act, and she impresses him very favorably, but he cannot give her the desired opportunity. She leaves her name and address with him for future reference.

The manager is a personal friend of Jack's father, and while visiting him Jack comes in and the conversation turns to the stage. Jack mentions his acquaintance with the young chorus girl; the manager takes her card from his pocket, saying she had applied to him for a position and he had found her a very capable and charming young lady. Jack declares his love for her and his "dad" proclaims his objections to actresses in general and chorus girls in particular.

The father goes to see the girl and induces her to give up his son, and he suggests that she can cure the boy of his love for her by assuming drunkenness when he and the son call on her by the father suggesting to the son that he would like to meet the young lady and see for himself the sort of a person she is. She reluctantly gives her word that she will do it, hoping her loss will be Jack's gain.

The son joyfully and readily consents to his father's going to visit his sweetheart, feeling assured as will be won by her personality. At the father's request his friend the manager is invited to accompany them. Word is sent to the girl that they will call to see her. She receives the note.

With breaking heart she summons all her fortitude to her aid to give up the man she dearly loves and prepares to make herself objectionable to him. Her visitors arrive; the son is shocked and disgusted when he sees the girl apparently in a beastly state of intoxication. He silently leaves the rooms with his father. The manager lingers long enough to tell her she is a great actress and offers her a position in one of his companies. The father will supplement it with a present of money. Jack overhears their conversation, discovers the deception which has been played upon him, and determines to have the girl in opposition to everything and everybody.

The father and the manager go at once to see the girl; she spurns their offers of money and contract. She has lost more than fame and fortune in the loss of Jack and his love. At this moment Jack enters, tells her he knows all, and asks her to be his wife. She replies, "Not until your father gives his consent." The old gentleman is only too willing that his son should marry a woman who had acted not only well but nobly, and readily places her hand in the hand of his son, adding his blessing to his consent.

HER ADOPTED PARENTS.—Her grief is intense, accountable perhaps by the years of companionship with her parents, whom she mourns, and probably by the fact that she has remained a spinster to prevent possible separation from those she loved. Regularly at each meal served in her home the woman has two seats for the loved ones as if they were in the same places they occupied at the table when living. This she seems to do religiously as a sort of memorial.

The depression of loneliness becomes so great she buys a small house in the country where she can spend her summers. The house is occupied by an old couple who are so reduced in circumstances they are dispossessed and obliged to go to the poorhouse. The maiden lady, who has now moved into the place, learns about the old couple from a neighbor. She goes to the poorhouse to see them. She is deeply and favorably impressed with the old people, and in memory to her parents and a desire for companionship she asks the couple to become her adopted parents and make their home with her. The old gentleman is willing that his wife should go with her, but with becoming independence prefers to stay at the public institution.

The old lady goes home with her foster daughter, but cannot bear to be separated from her husband. She sneaks out of the house at night and returns to the poorhouse and her life partner. She left a note telling her good friend that she has gone to join her husband.

The good woman discovers the absence of her adopted parent, finds the note, upbraids herself for separating the old folks, and immediately goes to them and tells them she wants them both to live with her. She persuades them to accept her as their daughter, and they are all back in the old couple's home of many happy years, to remain in still greater happiness for the balance of their lives under the adoption and care of a daughter whose love and respect for her own parents made her love and respect others.

A HOME MELODY.—It is not unusual in the home where the taste for music prevails to find strong evidences of love and culture.

Seated at the harp, Mrs. Leslie is playing that instrument. Mr. Leslie at the piano and their little girl sings, producing a beautiful home melody which is greatly appreciated and enjoyed by their friend and visitor Mr. Blank.

On the edge of a placid river Stella, the little daughter, is seen making her way to a canoe which is partly drawn up on the shore. She gets in it just as her mother follows and lifts her from the boat, and they wander through the fields to a shady tree, where Mrs. Leslie seats herself with her arms lovingly about Stella's shoulders and gradually falls asleep.

The mother awakes, misses her child, rushes to the river, discovers the canoe, which has been upturned, then she sees the child's hat and Teddy-Bear. Her mind is deranged by the shock; she tries to throw herself into the stream and is prevented by two men who hear her screams of anguish and come to learn the cause. She wanders along the river bank and disappears.

The husband learns of her derangement and immediately notifies the police, who institute a search, but find it fruitless. The poor woman goes aimlessly about until she is found by the friend (whom we saw in the first scene) playing the harp of a street musician, instinctively feeling for the melody of home.

The friend takes her to her family. She does not recognize them until she comes in contact with her harp, upon which she begins to play the home melody. The friend has the husband play the piano and the child sing. Gradually reason is brought back on the tender strains of the home melody and with it happiness and unity.

LUBIN MFG. CO.

THE SHERIFF'S CAPTURE.—Nell does not like sheriffs. The dislike is general and not confined to any particular official and she is rather pleased with Dick Land when he rides into the yard and asks for a drink of water until she spies his star and learns that he is looking for a couple of outlaws. The outlaws are in hiding in the house, but Nell assures the Sheriff that she is all alone and he rides on in search of the fugitives. The men come from the house and one dies after the departing officer, who is badly wounded in the shoulder. Nell does not like sheriffs because she has been brought to believe that they shoot men in the back instead of facing fire, and now her sympathies are all with the man who lies senseless and bleeding. The outlaws make their escape and she manages to get the Sheriff into the house, improvising an ambulance from a door, the Sheriff's lariat and his horse. Then she rides for a physician to dress the wound and her indignation against the desperadoes who fight behind men's backs leads her to give information to the deputies as to their probable whereabouts. The deputies ride after the two men and the doctor and Nell return to the ranch where the Sheriff is soon made comfortable. The deputies make their capture and are highly elated, but the Sheriff makes a far more important capture and Nell prepares to serve a pleasant life sentence as his wife, for it was love at sight on both sides.

THE PATH OF DUTY.—Philip Trask is a member of the revenue service and his duties have brought him frequently to the little home of the Masons. The father is a fisherman, one of those rugged, big-hearted followers of the sea, and he is proud when Phil asks Maude's hand in marriage. He likes the alert young officer whose energies promise early promotion, and the course of true love flows smoothly. But the sun does not always shine and one day Mason finds a boat overturned by the waves in the storm of the night before, and beside the boat lies the senseless form of its occupant. Mason takes him home and his simple ministrations soon bring the man to consciousness. He takes his departure after warmly thanking his rescuer, but he leaves behind a note dropped from his pocket in his eagerness to assure himself that his papers have not been disturbed. The note is found by Phil, who has been warned to be on the lookout for a band of smugglers. The note is ambiguous, but it seems to leave no question as to Mason's complicity in the crime. It is a terrible situation for the young lover, but his star reminds him of his sworn duty and he makes the arrest despite Maude's tearful appeal. Mason is taken to the Customs station, but meantime the smuggler returns and asks for his letter. Maude's quick wit grasps the situation and the man is confronted with a gun and forced to follow Mason's footsteps. He quickly clears Mason of all blame and in the end the old fishermen decides that, after all, a man who follows the path of duty will make a good son in law.

THE WEEK'S PROGRAM OF LICENSED FILMS.

Monday, September 26th.

Biograph—Rose o' Salem Town (Dr.).....998
Lubin—The Sheriff's Capture (Dr.).....990
Pathe—Max Is Absent-minded (Com.).....551
Pathe—Colombo and Its Environs (Sc.).....426
Selig—The Old Swimming Hole (Dr.).....1000

Tuesday, September 27th.

Edison—Over Mountain Passes (Sc.).....275
Edison—The Footlights of the Farm (Dr.)....725
Gaumont—The Sunken Submarine (Dr.).....646
Gaumont—Too Much Water (Com.).....351
Vitagraph—Her Adopted Parents (Dr.).....988

Wednesday, September 28th.

Essanay—Hank and Lank They Dude Up Some (Com.).....307
Essanay—Curing a Masher (Com.).....660
Kalem—The Heart of Edna Leslie (Dr.).....965
Pathe—The Hoodoo (Com.).....920
Urban—The Quarrel (Dr.).....670
Urban—Reedham's Orphanage Festival 1910 (Sc.)394

Thursday, September 29th.

Biograph—Examination Day at School (Dr.)....991
Lubin—The Path of Duty (Dr.).....990
Melies—A Plucky American Girl (Dr.).....950
Selig—A Kentucky Pioneer (Dr.).....1000

Friday, September 30th.

Edison—Onomko's Vow (Dr.).....1000
Pathe—The Sick Baby (Dr.).....984
Kalem—Spotted Snake's Schooling (Dr.).....885
Vitagraph—A Home Melody (Dr.).....907

Saturday, October 1st.

Essanay—Patricia of the Plains (Dr.).....1000
Gaumont—The Diver's Honor (Dr.).....591
Gaumont—A High-speed Biker (Com.).....401
Pathe—Who Owns the Rug? (Com.).....690
Pathe—Southern Tunis (Sc.).....302
Vitagraph—The Bachelor and the Baby (Dr.)..

The Path of Duty

Released Thursday, Sept. 29th

A splendidly scenic subject and a gripping story as well. A young revenue officer finds himself compelled to arrest the father of the girl he is to marry, but the girl herself arrests the real smuggler and delivers him to the officers.

Length about 990 Feet

Released Monday, Oct. 3rd

The Baggage Smasher

A comedy drama of real interest and with a novel and unexpected finish. A fake English lord gets away with some famous diamonds and is about to escape when the baggage smasher gets in his deadly work and the crook is found in the trunk.

Length about 990 Feet

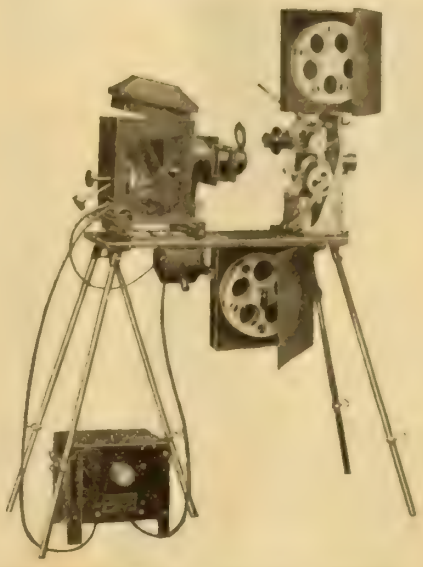
Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W

BERLIN: 35 Friederich Strasse

EDISON Projecting Kinetoscopes



UNDERWRITERS' MODEL TYPE "B"

FEATURES

1 The perfect Motion Picture Machine.

2 Highest efficiency combined with greatest durability.

3 Absolutely flickerless, steady and brilliant pictures.

4 Guaranteed mechanically perfect.

5 Minimum cost for repairs.

TO MANAGERS AND OPERATORS

If in the vicinity of New York or Boston, do not fail to visit the Fourth Annual Electrical Show at Madison Square Garden, Oct. 10th to 20th, and Boston Mechanics Exposition, Oct. 3rd to 29th respectively, where several of our machines may be seen in operation.

Edison Manufacturing Co.

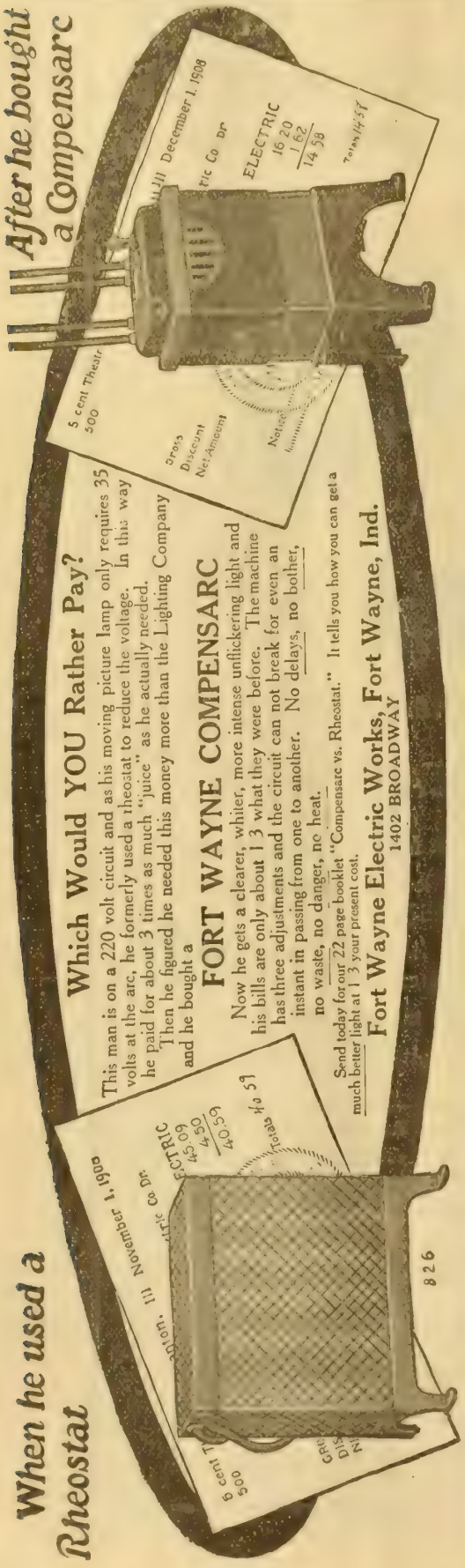
72 Lakeside Avenue, Orange, N. J.

90 Wabash Avenue, Chicago, Ill.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.

Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

After he bought a Compensarc



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.

Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1 3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1 3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY

When he used a Rheostat

OUR

Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00. The only additional expense is about $2.00 for wire and about one days time to mount same.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES Is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS
564 and 572 W. Randolph St. CHICAGO

The Cream of Illustrated Lectures

BOOKINGS NOW OPEN FOR SEASON OF 1910-11

CAMERA CHATS

(COPYRIGHT)

BY

The YANKEE TRAVELER

Note: These chats were originally produced at B. F. Keith's Bijou Theatre, Boston, and are now running on the Keith & Proctor Circuit. Each chat runs from ten to fifteen minutes and is accompanied by **Fifty Beautifully Colored Slides.**

List of Subjects

JAPAN

1. Ricksha Ramble—Streets of Tokyo
2-3. Glimpses of Home Life, Parts I and II
4. Japanese Girldom
5. Japanese Babydom—Japan, "A Paradise of Babies"
6. Flowers and Landscape Gardens
7. Fuji-yama—The Peerless Mountain
8-9. Picturesque Religions, Parts I and II
10. A Little Journey to Miyajima — Sacred Island of the Inland Sea
11. Delightful Scenery
12. School and Athletics
13. A Nation of Busy Brown Bees
14. Art Industries
15. Silk Industry
16. Among the Gentle Farmer Folks of Old Japan

PHILIPPINES

17. Our Philippine Possessions,—Manila and Environs
18. Trip to the Cocoanut Country
19. Trip to the Hemp Country
20. Trip to the Igorrotte Country
21-22. Central America—Parts I and II
23. A Cruise down the Islands of the East Indies
24. The Tragedy of the Martinique
25. A Trip to the Ruins of St. Pierre
26-27-28. Tour of the "Canadian Alps"—Parts I, II and III
29-30. Canadian Winter Sports—Parts I and II
31. In Old Quebec
32. A Canoe Trip in Ontario
33. The Great Northwest
34. Yellowstone Park
35. A Tenderfoot's Experience in Montana
36. Seeing Washington with Three Eyes
37. Niagara Falls
38. Rambles in the Southland
39. The Dear Old Farm
40. Childhood Memories
41. A World of Babies
42. Pictures and Poems
43. Dawn to Dark with the Poets
44. Flowers and Rhymes

For Terms, Address Agent

"Camera Chats"

545 Washington Street - - Boston, Mass.

LICENSED RELEASES.

BIOGRAPH.

Aug. 18—An Old Story With a New Ending....512
Aug. 22—The Sorrows of the Unfaithful (Dr.) 994
Aug. 25—Wilful Peggy (Dr.) 997
Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....995
Sept. 1—Muggsy Becomes a Hero (Dr.).....693
Sept. 5—A Summer Idyl (Dr.) 990
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991

EDISON CO.

Sept. 9—Alice's Adventures in Wonderland (Co).995
Sept. 13—The Great Secret (Com.).....990
Sept. 16—Bumptious as a Fireman (Com.).....
Sept. 16—From the Arctics to the Tropics (Scenic) .....
Sept. 20—An Unselfish Love (Dr.).....1000
Sept. 23—A Jar of Cranberry Sauce (Com.).....
Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights of the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000

ESSANAY FILM CO.

Sept. 14—Whist (Com.) 545
Sept. 14—He Met the Champion (Com.).....455
Sept. 17—Hank and Lank—Joy Riding (Com.).233
Sept. 17—The Pony Express Rider (Dr.).....750
Sept. 21—A Close Shave (Com.).....553
Sept. 21—A Flirty Affliction (Com.).....416
Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000

KALEM CO.

Sept. 2—White Man's Money the Indian's Curse (Dr.) 980
Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975
Sept. 28—The Heart of Edna Leslie (Dr.).....965
Sept. 30—Spotted Snake's Schooling (Dr.).....885

LUBIN MFG. CO.

Aug. 29—The Stronger Sex (Dr.).....990
Sept. 1—The Man Who Died (Dr.).....990
Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990

GAUMONT.

G. Kleine.

Aug. 30—Ancient Castles of Austria (Sc.).....209
Sept. 3—Unrequited Love (Dr.).....584
Sept. 3—Calino Takes New Lodgings (Com.)...427
Sept. 6—The Way of the Transgressor Is Hard (Dr.) 952
Sept. 10—Robert, the Devil 998
Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102
Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351

URBAN-ECLIPSE.

G. Kleine.

Aug. 24—Shipbuilding of Toulson, France (Educ.) 296
Aug. 24—Escape of the Royalists (Dr.) 670
Aug. 31—Buying a Beard (Com.).....495
Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394

G. MELIES.

Aug. 25—The Romance of Circle Ranch (Dr.)..950
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950

PATHE FRERES.

Sept. 16—Unconscious Heroism (Dr.).....951
Sept. 17—The Vagaries of Love (Com.).....950
Sept. 19—The False Friend (Dr.).....558
Sept. 19—Trip to the Isle of Jersey (Scenic)....397
Sept. 21—An Arizona Romance (Dr.).....990
Sept. 23—Max in a Dilemma (Com.).....446
Sept. 23—The Mexican Tumblers.....476
Sept. 24—A Simple Mistake (Com.).....950
Sept. 26—Max Is Absent minded (Com.).....551
Sept. 26—Colombo and Its Environs (Sc.).....426
Sept. 28—The Hoodoo (Com.) 920
Sept. 30—The Sick Baby (Dr.) 984
Oct. 1—Who Owns the Rug? (Com.) 690
Oct. 1—Southern Tunis (Sc.) 302

SELIG POLYSCOPE CO.

Aug. 29—The Emigrant 998
Sept. 1—The Road to Richmond (Dr.).....1000
Sept. 5—Led by Little Hands (Dr.).....
Sept. 8—Jim the Ranchman (Dr.).....1000
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.) .1000
Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000

VITAGRAPH COMPANY.

Aug. 26—The Men Haters' Club (Com.).....985
Aug. 27—Rose Leaves (Dr.).....995
Aug. 30—Jean and the Calico Doll (Dr.).....970
Sept. 2—A Life for a Life (Dr.).....995
Sept. 3—The Wrong Box (Com.).....985
Sept. 6—Chew Chew Land (Com.).....600
Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....997

What did the Machine Cost?

Unless you can answer this question without being compelled to figure over a bundle of repair bills, you have not purchased the most profitable device for your business.

1911 Model

"The Edengraph"

will put you on the right road to profitable projector purchasing. It is profitable because

1. It is durable in every part.
2. It throws a picture that advertises your house.
3. It uses none of your time in care.

Make More Money by Saving Both Time and Money

Points of Superiority Enumerated and Described in a Handsomely Illustrated Catalogue which will be mailed on Request.

THE EDENGRAPH MANUFACTURING CO.
GEORGE KLEINE, Pres.
135 West Third Street, New York, N. Y.

HALLBERG

ELECTRIC ECONOMIZER

SAVES ⅔ ON ELECTRIC BILL
GIVES 50% BETTER LIGHT

Come, let us get together. If you already have a current saver, I will make a liberal allowance for it in trade for a "HALLBERG" Economizer. Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps and Economizers for incandescent lighting, and sell **all high grade moving picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

"Electra" Pink Label Carbons.
"Excello" Flame Arc Carbons.

Send for FREE catalogue
No. W-45

J. H. HALLBERG

36 East 23d Street, New York

Those Inimitable Twins Again!

Scene from "HANK AND LANK"

Release of Wednesday, Sept. 28.

HANK and LANK

THEY DUDE UP SOME

(Length, approx. 307 feet)

The second release of the Hank and Lank series of cartoon filmlets will thoroughly establish these funny fellows as favorites with your patrons. Don't miss any issue of the Hank and Lank series. Released with

CURING A MASHER

(Length, approx. 660 feet)

A comedy with a moral. The story is humorous and the acting full of spirit, delightfully natural and expressive. GET THE HANK AND LANK POSTERS WITH THIS REEL.

A WESTERN FEATURE PICTURE

Release of Saturday, Oct. 1

"PATRICIA OF THE PLAINS"

(Length, approx. 1000 feet)

One of the strongest Western dramatic pictures our Western producer has yet given us. A thrilling story, realistically staged, which will hold the unflagging interest of an audience from the first foot to the last.

Our posters are for sale by the exchanges

Get our beautiful poster placard of the Essanay Indian Head. Great for the lobby. Poster Dept. B. Ask about it.

The Essanay Guide is Free for the asking. Read it.

ESSANAY FILM MFG. CO.

LONDON
5 Wardour St. W

435 N. Clark Street
CHICAGO

BERLIN
35 Friederich Str.

Classified Advertisements

Advertisements, five cents per word cash with order, 50 cents minimum. Initials and address count.

FOR SALE—Fully equipped moving picture show using the new electric Power's picture machine. Pleasant and satisfactory business. Picture machine in good condition, and show using Edison Projecting Kinetoscope. Seating capacity 400, cheap for cash or will rent. JOHN H. MICHELL, Edna, Me.

MISCELLANEOUS.

FREE SAMPLE of Silvelo, a new discovery by which every user can make from one to five dollars per day. Silvelo will copper, nickel, tin or zinc plate. Silvelo will outwear ten times its cost. Send 10c. to pay postage. SILVELO MFG. CO., Mason Building, Kansas City, Mo.

FOR LEASE—Picture theatre, low rental. Box 471, Seattle, Wash.

TO LET—Left or part, 124 East 14th St. Low rent. Apply in Cigar Store.

HELP WANTED.

WANTED—Operator owning Standard machine, Jersey City. Moving Picture World.

WANTED position as Manager of first-class Vaudeville and Picture Theatre. Fifteen years' experience in amusement business. Strict disciplinarian, capable of maintaining house up to the highest standard of excellence. Address MANAGER, 51 So. Russel street, Boston, Mass.

WANTED Operator, first class; male; other need apply. F. MONTGOMERY, Grand Theater, Jacksonville, Fla.

SITUATIONS WANTED.

MANAGERS, ATTENTION—A-1 operator and Electrician (21 years' experience) desires position on the road. Can run stage, operate any machine and can furnish the best of references. LEO FISK, 279 West 114th St., New York City.

CAMERA MAN and expert photographer wants position with reliable concern. CAMERA MAN, care Moving Picture World.

MANAGER and singer, first class vaudeville and pictures, at liberty after September 19th. Best of references. Salary or percentage or both. C. W. LAWFORD, Gen. Del., White River Jc., Vt.

AT LIBERTY—First-class moving picture machine operator. Five years' experience. Best reference. Electrician, repairman. Sober and steady. G. H. LEECH, 164 Pine street, Williamsport, Pa.

EQUIPMENT WANTED.

WANTED—Second-hand Power's No. 5. State condition, if complete, and lowest cash price. Address J. C. B., care Justice Machine Works, 110 Third avenue, N. Y. City.

WANTED—Will buy the third reel of the Pathe Passion Play. State price and condition. PASSION PLAY, care Moving Picture World.

WANTED to exchange 8/4 Buffet B Flat clarionet, used two months, for Edison one-pin machine, preferred, or other good one-pin machine. ARTHUR POWELL, Powell's Pharmacy, Montezuma, Ind.

EQUIPMENT FOR SALE.

FOR SALE—250 Opera Chairs, cheap. Apply, DREAMLAND THEATER, Syracuse, N. Y.

FOR SALE—No. 5 Power's Cameragraph; like new; low price. L. B. S., care Moving Picture World.

FOR SALE—At a bargain, Lubin moving picture machine. Has never been used. Equipped with the latest improvements. Apply ANDREW FROST, 46 Barre street, Montpelier, Vt.

Released Sept. 29th

"THE KENTUCKY PIONEER"

A Dramatic Episode taking place during early settling of Kentucky.

Length About 990 Feet — Code Word, Kentucky

Released Oct. 3rd — **2 ON 1**

"A COLD STORAGE ROMANCE"

A Comedy and Drama

"MY FRIEND THE DOCTOR"

A Comedy

Combined Length About 1,000 Feet — Code Word, Storage and Friend

Released Oct. 6th

A Great Colonial War Picture

"FOR HER COUNTRY'S SAKE"

One of the Best of the Season

Length About 1,000 Feet — Code Word, Country

Released Oct. 10th

The Best Full Reel Comedy You Have Ever Seen

"THE SANITARIUM"

It is Certainly a Laugh Getter—See it

Length About 1,000 Feet — Code Word, Sanitarium

"JUSTINIAN AND THEODORA"

Selig Polyscope Co. CHICAGO, U.S.A. 45-47-49 Randolph Street

Independent Film Stories.

ECLAIR.

THE STREET-ARAB OF PARIS. George d'Esteve, [illegible] Arts, [illegible] a beautiful young girl, [illegible] Mlle. Marguerite Leon [illegible] Street. Wishing to keep all the [illegible] from the knowledge of the girl, he dispatches her to an [illegible] and takes apartments in the [illegible] where [illegible] with parents and her young brother, Joseph, a real Street Arab of Paris. One young heroine is the cause to the precipitation of love on the part of George, but the ever vigilant Joseph discovers it and keeps a keen watch upon the young soldier, and, if possible, to clear up the mystery when appeared [illegible] the lover of his sister. Clinging to the back of George's carriage one day, Joseph learns then and ascertains the real identity of the young man, and, of course, is overwhelmed with surprise when he sees the abode of the young soldier.

At about this time General d'Esteve, George's father, receives a letter from General Buggand, asking him to send his son to his staff office. This is a fine opportunity for George, and his father, of course, expects his son to learn the news with the greatest joy. On the contrary, however, he is amazed to see that the news greatly depresses our young friend. George realizes that he must obey the command, and accordingly writes to Louise, who is thrown into deep despair at the news of her lover's departure. The tactful Joseph, however, unable to bear the sight of his sister in grief, visits the General and tells him the whole story of the love of young George and his sister. The General scolds his son severely, but when the beautiful young girl is brought before him, her grace and loveliness so charm him that he at once gives his consent to the marriage, and no one dances more joyfully at the wedding than the clever little brother, Joseph, the Street-Arab of Paris.

GIOVANNI OF MEDICI (Cines).—John Medici, better known under his war name of John "des Bandes Noires," visiting Raphael's studio in the following of Leo X. saw Emma, the beautiful sister of the painter Caravaggio. John and Emma fall desperately in love with each other, and the girl, forgetting all prudence, accepts an appointment from her lover in her own house.

Emma's brother runs home to revenge the insult, but John makes good his escape, while Emma is sent back to her mother in the City of Caravaggio.

Some time afterward John at the head of his army takes the town of Caravaggio by storm, and in the terrible sacking which follows the victory Emma's mother is slain by the furious soldiery. John succeeds in saving Emma's life, but the girl, horrified at the sight of the man she holds responsible for the death of her mother, rejects John's proposal to marry her and seeks for peace and oblivion in a convent.

Mortally wounded at the battle of Cassano, John is taken to the palace of the Marquis Gonzaga. On his death-bed he remembers Emma, and sends her an ardent appeal to come and forgive him. The young lady, still dearly loving John, rushes to his side, but only in time to see him die the death of a soldier.

THROUGH THE RUINS OF CARTHAGE.—The opening scene shows the Professor Champeaux, archeologist, in charge of the excavations to be performed at Carthage, in an endeavor to locate the lost treasure of Eschmoun. One of the professor's secretaries conceives a plan for stealing the treasure. He therefore bribes one of the Arab servants, who at night steals into the study of the old archeologist and robs him of the plans of the ruins. As soon as the plans are delivered into the hands of the base secretary he hides them in the "Torch of the Holy Priestess" and acts to work to eliminate any shade of suspicion that might attach itself to him.

A short while after the professor misses the papers and, becoming frightened, the Arab servant confesses, denouncing the false secretary. The Arab then conducts the archeologist and a party of detectives to the spot where the thief is in hiding. Meanwhile the secretary, having discovered the treasure, has had plans for escape, and is about to make his departure. After considerable difficulty the thief is captured and the treasure retaken, and just punishment is meted out to the offender.

BEHIND THE SCENES OF THE CINEMA STAGE.—This is a very amusing film, showing plainly the various mysterious tricks put into operation in the production of the moving picture films. First we behold the execution of the scenario, the work of the stage manager, stage hands, mechanics, etc., and finally we have displayed before us the film completely finished and projected on the screen.

DEFENDER

THE SCHOOL-MARM'S RIDE FOR LIFE.—Demon drink has brought misfortune and misunderstanding aplenty upon those to whom its lure has called and who have been too humanly frail to resist its siren note. That is the fortune, or the lack of it, that befalls Tom Hartley, when he tries to drown his sorrows brought about by busi-

[illegible] ness reverses. In drink, and hastens [illegible] quantity of the exciting beverage that has so [illegible] gotten to pass. He engages in one of [illegible] and in the presence of the several [illegible] ness, [illegible] is [illegible] upon by striking [illegible] an [illegible] [illegible] from [illegible] them [illegible] [illegible] He is [illegible] [illegible] of his [illegible] [illegible] with [illegible] [illegible] to [illegible] [illegible] [illegible]

Any Old Worn-Out Machine

that has my improved star, pinwheel and sprocket put in will give better results than a new one. TESTIMONIALS Two Patents applied for on above improvements.

E. W. LAVEZZI

3042 N. Ashland Ave. Chicago, Ill.

Mr. Theater Manager:

I pay for this white space to draw your attention to my Solar Screen. Its brightness is as this compared to a closely printed page. Do not confound the Solar Screen with aluminum daubed imitations. There is only one Solar Screen and that is made by me and its cost is so little more than that of an ordinary screen that it is as nothing to the manager who wants to put on a better picture than his competitor.

Write me to-day for full particulars and testimonials.

ALFRED L. SIMPSON, 111 W. 132nd St., NEW YORK

¶ Don't overlook the vital part of your equipment — the lens.

¶ The novice may pass this by lightly, but "an old hand at the business" will tell you frankly that if you want results that will bring the crowd back you must buy a

BAUSCH & LOMB PROJECTION LENS

¶ Our lenses are the recognized standard. They will give results superior to any other lens

¶ Send for Projection Lens booklet.

¶ We offer our assistance in selection of lenses for special requirements.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY — TRADE MARK — NEW YORK

BANG! BANG!! BANG!!!

Reports from everywhere Tendering YANKS the Palm of Supremacy. Exhibitors are waking up and are now demanding **The All-Powerful YANKEE FILMS** as Headliners on their weekly program.

HERE'S AN EXAMPLE

Yankee Film Co., Peekskill, N. Y., Sept. 19, '10
New York, N. Y.

Gents,—Will you place the Star Theatre on your mailing list. We are the only house in town showing Independent Films. We had two "Yanks" yesterday. The Right to Labor and Captured by Wireless. **Both Top notchers** and both made a hit. **Give us more like them** and we will do the rest.

Yours most respectfully, STAR THEATRE, Main St.

OUR ISSUE OF OCTOBER 3rd

Will set the World of Moving Pictures Agog with Excitement and Interest. It will act as a mighty stimulant for run-down theatres. Its power will be felt in the land of Films long after its title is forgotten.

WOMEN OF THE WEST

Tells a story of early days in the West when the firebrand and scalping knife of the Indian were abroad in the land. Woman's bravery in time of danger, even against terrible odds, predominates throughout the entire film. A band of real Indians, a group of genuine Cowboys and the entire **Yankee Regulars** make the production one to be justly proud of.

COMING YANKEE HEADLINERS

OCT. 10. A MONOGRAMMED CIGARETTE
OCT. 17. THE COPPER AND THE CROOK
OCT. 24. SOLVING THE BOND THEFT
OCT. 31. THE SWEAT-SHOP ROMANCE

YANKEE FILM CO., 334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO. **Telephone 6170 Madison Square**

ugly with the handsome, the grave with the gay. By common consent it is the universal impression that Cupid's only duty is to pierce the human heart with his arrow of love. This is only the beginning of his labors and the easiest of them all, for we humans are more susceptible to the feeling of affection than to any other emotion mortals are heir to. Cupid's domain covers the universe and it requires tireless effort and a sleepless vigil to keep his followers in subjection. It is when Cupid sleeps that "the broth is spilled" and his real troubles begin, for when Cupid is off duty his subjects become mutinous and he must necessarily assert his authority and demonstrate who is master. Caught napping one day, his slaves rebelled and it was only after the most strenuous efforts that Cupid suppressed this uprising.

The incidents of this rebellion are numerous and would require too much space to relate in detail; suffice it to state that each and every mutineer was promptly captured and sentenced to spend the remainder of their days in Prison of Mutual Admiration and were securely linked together with Chains of Affection.

This punishment was meted out to the youngest calf lovers as well as to the oldest habitual offenders.

LUX FILMS.

HOW JONES WON THE CHAMPIONSHIP.—A cycle race is in progress, and we are shown the start and a smash-up on the way. Jones, a long, lanky individual, has wandered down to the river, and, being tempted by the cool, placid surface, and clad in a neat striped bathing suit, he plunges in. Meanwhile, one of the cyclists, tired of the race, rides up, and seeing Jones splashing about, slips off his number, and leaving his cycle, makes off. Soon a party of men arrive, and mistaking Jones for one of the starters, haul him out, put his number on, place him on the cycle, and start him off. Now the fun commences. Once started, there is no stopping Jones, who rides over everything indiscriminately. He turns a somersault over a table outside a cafe, leaving everything in wild confusion. Down a flight of steps he goes, smack into the river. Off again, he rides into a house, and the annoyed occupants vent their wrath upon him in a violent fashion. In riding over a bridge he comes into collision with two men, who promptly fling him over into the river and follow it up with the cycle. But at length Jones rides in, and being first home, is unanimously proclaimed the winner and thus becomes champion by mistake.

KINDNESS ABUSED AND ITS RESULTS.—Two cavaliers, tired and hungry, knock at a woodman's hut and ask for shelter. The woodman, a poor man, invites them in and gives them the rough food which he has, after which he provides clean straw for them to sleep on. The following morning the cavaliers make their departure, one giving the woodman, in return for his hospitality, a magic wand with which he can obtain all he desires. When they have gone the woodman tries the efficacy of the wand. He desires first a good meal, and it is provided for him. Then he wishes for wealth, and a fine castle with servants. These are all provided, together with rich clothes for himself. But riches have turned his nature and the erstwhile woodman becomes hard and uncharitable. Finding an old man who has begged for food eating, he tears the dish from him and bids him begone. A poor girl is gathering sticks, when the man comes up and, snatching the wood from her, orders her away. Shortly after the same cavalier who gave away the wand comes along, and touched by the girl's weeping, inquires the reason. Brokenly the girl explains, and giving her money, the cavalier, realizing what has happened, enters the castle. As the other comes up he assumes a cringeing air, and pleads for alms. The woodman raises his whip and prepares to strike him, when the cavalier, standing erect, discloses his features. The man drops on his knees and pleads for mercy, but the other reminds him of his hardness, and taking him to a wood, transforms him back again to a woodman. The wretched man drops on his knees, and then, seeing how justly he has been punished, seizes an axe lying against a tree and commences his old laborious task again.

IMP

ALL THE WORLD'S A STAGE.—An actor may love with all the pulse and ardor of one not as much accustomed to being caught in the mesh—and often the mess—of Cupid. And often the amorous appeal he is called upon to make upon the stage holds more than a grain of sincerity and candor in it, a note that those behind the footlights fail to detect. And just as often the other man, the one who does not kiss the particular "her" in the play, emits his curses with more depth and feeling than the audience can fathom. An actor and his wife live happily, contented with each other and fate, until a friend intrudes—very much in the usual way. The three people appear in the same production, and the husband realizes that the love scene between his wife and his friend is unartificial enough to satisfy the most censorious of dramatic critics. The husband is inclined to do bodily harm to his traitorous friend, and is restrained by a mutual chum. The director realizes the situation, and arranges to have the husband play the part of the lover. In the love scene the husband acquits himself very creditably, doing far better than the director expected of him. After the rehearsal he takes husband and wife into his private office, and after a good, sound lecture they depart, sweethearts once more.

THE DECIDING VOTE.—A young politician is elected to the legislature, from which he is absent during the debate of the very first bill of the term, because of his wife's illness. The bill favors a land company, and it is necessary to obtain his vote to insure its passage. A representative of the land company calls on him and proffers a bribe, which he indignantly spurns. Then, realizing that his wife is ill, and that he is in poor circumstances, they try to gain his gratitude and his vote by sending a doctor to attend the invalid. The doctor's examination results in his discovery that an operation is imperative, which requires a large fund of money. He decides to accept the bribe, and his wife dies under the dearly bought operation. At the next session of the assembly the vote comes up. A vision of his wife's empty chair arises before him, just as he is about to cast his vote, and he votes against the bill. As he leaves the assembly chambers he is confronted by the land company's president, who flies into a rage because of his breach of promise, and after a heated discussion he returns to his home, broken-hearted, and weeps over the empty chair.

CHAMPION.

THE COWBOYS TO THE RESCUE.—George Monroe and his son and daughter, after settling themselves in the ranch house that they had secured for a couple of months, decide to take a stroll through the little old western town and see the sights.

This is what the inhabitants thought and that is what the Monroe family wanted them to think, but their object is to size up, as it were, their prey, for this respectable-looking family of father, son and daughter, was nothing less than a family of card sharks who had come from Denver for the purpose of fleecing the cowboys.

The girl, tall and beautiful, acts as the magnet to draw the victims to the ranch. They were successful. The most constant visitor and heaviest loser in their gambling den is Wilson Moore, a handsome young cowpuncher, and the support of his widowed mother and his little sister Aggie.

Belle Monroe leads him on until the poor fellow is head over heels in love with her and firmly believes that his love is returned. She plays with his affections while her father and brother rob him of his money. Belle often takes a hand with them and it is while playing opposite him at the table that she is suddenly made aware of the startling fact that she is really in love with the man she has been fooling.

The shock of the discovery unnerves her and she wants to leave the game, but a stern glance from her father and an exclamation from her brother brings her to her senses and she, with hysterical laughter, continues the game, winning all of Wilson's money.

Meanwhile the widow Moore is grieving over the actions of her adored son. She is unused to his leaving her every evening as he is now doing and his daily drawings from the strong box where their money is kept, alarms her.

Being present when her son receives a letter from Belle's Indian maid, she reads the request from the Monroe's to come up for a big game, she decides to put a stop to this ruining of her son.

Hurrying to the ranch of the card sharks, she is admitted to the presence of the girl. With tears streaming down her old cheeks she implores the young woman to give her back her son.

Her pleadings are not in vain, for the love that is consuming Belle needed only such fuel as this mother's love and the two women unite to save the one man.

Lowering her Indian maid from the window she tells her to go for the cowboys if she can't find Wilson before her father and brother get him. At this moment she hears them coming and secretes the old lady just as the three enter the room. With an assumed gaiety she stealthily removes the revolvers from her father and brother and when a prearranged quarrel takes place the brother is about to brain Wilson she stops them at the pistol's point.

Ordering them to "hands up" she holds them so until the cowboys arrive and carry them off to jail. Wilson and the widow then take the weeping girl home with them to live in a purer atmosphere as his wife.

THANHOUSER COMPANY.

HOME-MADE MINCE PIE.—Life in a country town is often tedious and tiresome, and were it not for the little "dinners" and "teas" that townsfolk are constantly giving, existence in some localities would be a very dreary thing indeed. So the time-honored "get-togethers" of the small town are an established feature of the social calendar; they are much a matter of necessity and as such have come to stay.

The Gales thought well of the established feature. They made it a joyous occasion for themselves as well as their guests. They were hardly an overwealthy family and their table was never notable for an over-supply of the good things of life, but whenever they gave a dinner they cast all thoughts of economy to the country winds and worked to the one end that their guests have a pleasant time.

On the night before such an event neither Mamma, Papa or Daughter Gale could get three minutes' solid sleep for thought that they might have overlooked some essential to their guests' comfort. At the first crow of the rooster they would come hopping down to the kitchen to get the larder into shape. So little wonder that, on the occasion of the dinner here pictured—when the prize dish was a splendid home-made mince pie—the Gales were ever looking after the needs of the said pie.

First Mamma Gale would tip-toe to the table whereon it sat in solemn state, and give it a stir; and then Papa Gale would tip-toe over and give it a stir; and finally Daughter Gale would have to come over and honor it likewise.

Then arrived the guests. The minister and the Mrs. Minister, they were, and some neighbors. While she was receiving them the recollection came to Mamma Gale that the beloved mince pie had not received its flavoring. Off she speeds to a decanter of whiskey and the kitchen. She pours into the pie the right proportion of liquor and goes back to her guests.

Then Papa Gale remembers that the pie has not been flavored. He, too, excuses himself and a moment later is found pouring whiskey into the sacred mince. No sooner has he ceased and returned to his guests than Daughter Gale, who has just remembered about the forgotten flavoring, rushes in and makes for the whiskey. She pours the "right proportion" in, too.

DOTS AND DASHES.—May Wilson and Jack Preston are employed in a downtown brokerage office, she as telegraph operator on the private wire of the firm, and he as head bookkeeper. The young people are fond of each other, and at the opening of the play have just made an engagement to spend the evening in each other's company at one of the theaters. May has been teaching Jack the mysteries of the Morse code, and is greatly pleased when she finds that he has so far mastered it as to be able to rap back an answer to her messages.

After May has left the office for the day, the head of the firm calls Jack into his private office, and there confides to him that there is something wrong with the books of the concern, and tells Jack to investigate. On looking into the matter, Jack discovers that his fellow-worker, Carson, is the defaulter, and accuses him to his face. Alone in the office, Carson begs Jack to shield him, while Jack insists that he must make their employer conversant with the facts. As Jack leans far into the large safe to deposit the ledgers of the firm, Bill thrusts him inside, and turning the knob entombs him alive in this steel prison. Trembling with fear at his act, Bill steals cautiously from the office.

May, becoming impatient when theater time arrives and Jack fails to call for her, decides that he must be still working at the office, forgetful of the lateness of the hour. She proceeds to the office to remind him of his appointment, and finding it deserted, she is about to leave, when muffled groans reach her from the safe. She realizes that it must be her sweetheart who is imprisoned, and that unless she can free him in short order, he will surely die of suffocation. Not knowing the combination of the safe, and being unable to reach by telephone her employer, she suddenly conceives the idea that if by telegraphic signals she can make known to the man in the safe that she is there, trying to help him, he in his turn can in the same code give her the combination of the safe. This plan works out successfully, the two lovers tapping out their messages against the steel sides of the safe. The door of the safe finally yields to the combination, and Jack's apparently lifeless body rolls to the floor of the office. May revives him, and amid tears and laughter they rejoice over Jack's narrow escape.

Haunted by fear of what he has done, Bill creeps stealthily back to the office, and opens the door of the safe, impelled to learn its horrible secret. As the door opens he is confronted by two officers of the law, who place him under arrest.

POWERS CO.

WAR.—Gordon Clay, a young married man, leaves his wife and child to enlist in the Confederate army. As one of a scouting party he is ordered to scale a cliff and look for the enemy. A young Union lieutenant looking through his spy-glasses sees Clay. He makes a bet with his brother officers that he will hit that "Johnny Reb." He borrows a rifle, fires, and Clay rolls down the precipice, dead. We see the poor wife waiting for his return. A comrade of Clay's enters and tells her that her husband died in the performance of his duty.

THE BEECHWOOD GHOST.—A house party is given at the old Beech mansion. The young people are playing a kissing game. Young Oliver wins a kiss from Eleanor Beech, who refuses to give it to him. He makes a bet that he will get his kiss from her within twenty-four hours. The young people are discussing a newspaper article of the Beechwood ghost, which appears occasionally as a general of the Continental army. Oliver hires a Continental general's uniform, passes as the ghost and gets his kisses.

For Rent to Licensed Theatres

ORIGINAL

JOHNSON-KETCHEL FIGHT

2500 FEET

The greatest picture of a knock-out ever snapped by a camera. Exclusive American Rights controlled by the Johnson-Ketchel Fight Pictures Co.

A. J. GILLIGHAM, Mgr.
103 Monroe Street
Grand Rapids, Michigan

INFORMATION
Upon all Matters Pertaining to the Motion-Picture Business
CHARGES MODERATE
ALAN J. BACHRACH
P. O. Box 38 Washington, D. C.

Old Fort Film Exchange
INDEPENDENT
721½ CLINTON STREET
Phone 2987
FORT WAYNE, INDIANA

CHEAP
Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE
Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.
Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.
STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

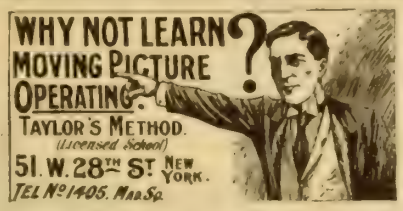
BLANK LEADERS
In Black, Red, Green or Any Color
$15 PER 1000 FEET Guaranteed Against Brittleness
WASTE UTILIZATION CO.
442 E. 166th St. NEW YORK

For Rent—6 reels films with signs and slides, $12 For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.
To meet the growing demands for
LOW PRICED OPERA CHAIRS
we have originated a number of styles which, though inexpensive, are characteristic of
ANDREWS QUALITY
Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.
CHICAGO ESTABLISHED 1868
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE
174-176 Wabash Avenue, Chicago



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.
School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We are selling agents for the Powers' Cameragraph and Motiograph Moving Picture Machines.
We carry a large line of electrical supplies and furnish everything for the theatre.
F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton
Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.
22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

Lantern Slide
MATS AND BINDING STRIPS

WE manufacture a full line of these goods. Have you tried our GUMMED PAPER LETTERS for making up slides? If not, do so at once and save time and money.

CATALOGUE AND SAMPLES ON REQUEST

The Tablet & Ticket Co.
Chicago, New York, San Francisco

Film Service for All Classes
PRICES TO SUIT ALL
INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Sept. 5—The Little Blind Girl.....625
Sept. 15—Between Duty and Honor (Dr.).....820
Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 26—The Street Arab of Paris (Dr.).....820
Oct. 2—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320

CINES.

Eclair.

Sept. 23—Julie Colonna (Dr.) 760
Sept. 25—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000

GREAT NORTHERN FILM COMPANY.

Sept. 3—The Little Drummer Boy (Dr.).....
Sept. 3—Fabian Hunting Rats (Com.).....
Sept. 10—Robinson Crusoe (Dr.) .....
Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....
Oct. 1—The Flight Across the Atlantic (Sc.)..

"IMP."

Aug. 29—The Widow 994
Sept. 1—Right Girl 982
Sept. 5—You Saved My Life.....995
Sept. 8—Sister's Sacrifice 996
Sept. 12—Two Daughters 992
Sept. 15—Dixie 986
Sept. 19—Debt 998
Sept. 22—New Butler 994
Sept. 26—Pressed Roses 987
Sept. 29—Annie (Dr.) .....
Oct. 3—All the World's a Stage (Dr.).....
Oct. 6—The Deciding Vote (Dr.).....

LUX FILMS.

Sept. 15—A Selfish Man's Lesson (Dr.).....603
Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380
Sept. 29—How Jones Won the Championship (C.)380
Sept. 29—Kindness Abused and Its Results (Dr.)531

NESTOR FILM COMPANY.

Aug. 10—Hearts of Gold (Dr.).....990
Aug. 17—Why Dad Was Held Up (Com.).....
Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976

NEW YORK MOTION PICTURE CO.
("Bison.")

Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love 989
Sept. 30—The Ranch Raiders 1000
Oct. 4—Young Deer's Return 1000
Oct. 7—The Girl Scout 1000

ITALA.
(By N. Y. M. P. Co.)

Aug. 27—Foolshead in the Lion's Cage.....622
Aug. 27—An Enemy of the Dust.....382
Sept. 3—The Nestal 1000
Sept. 10—A Thief Well Received (Com.).....578
Sept. 10—Mr. Coward (Com.).....345
Sept 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500
Oct. 1—Foolshead Employed in a Bank 1000

AMBROSIO.
(By N. Y. M. P. Co.)

Aug. 31—Tweedle Dum's Forged Bank Note....297
Sept. 7—The Caprice of a Dame (Com.).....
Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500
Sept. 28—The Virgin of Babylon 908

POWERS PICTURE PLAYS.

Sept. 6—The Inconstant (Com.) .....
Sept. 10—For the Girl's Sake (Dr.).....
Sept. 13—The Tell-Tale Perfume .....
Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.).....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....
Oct. 1—The Music Teacher (Dr.).....
Oct. 4—War (Dr.) .....
Oct. 4—The Beechwood Ghost (Com.).....

THANHOUSER COMPANY.

Aug. 26—The Latchkey (Dr.) 1000
Aug. 30—An Assisted Elopement (Dr.).....1000
Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 27—Home-made Mince Pie (Com.).....1000
Sept. 30—Dots and Dashes (Dr.).....1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.).....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge, (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900

YANKEE FILM COMPANY.

July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not In Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950

ATLAS FILM COMPANY.

Aug. 17—Count of Noaccount.....
Aug. 24—The Tale of the Hot Dog.....725
Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, September 26th.

Eclair—The Street Arab of Paris (Dr.).....820
Imp—Pressed Roses (Dr.) .....
Yankee—The Yankee Girl's Reward (Dr.).....

Tuesday, September 27th.

Bison—A Cowboy for Love (Dr.).....989
Powers—The Taming of "Buck" (Com.).....
Powers—O! You Wives (Com.) .....
Thanhouser—Home-made Mince Pie (Com.)...1000

Wednesday, September 28th.

Ambrosio—The Virgin of Babylon 908
Atlas—Levi the Cop (Com.).....
Atlas—The Laugh's on Father (Com.).....
Champion—A Western Girl's Sacrifice (Dr.).....
Nestor—Where the Sun Sets (Dr.).....976

Thursday, September 29th.

Defender—A Schoolmarm's Ride for Life (Dr.).
Imp—Annie (Dr.) .....
Lux—How Jones Won the Championship (C.)...380
Lux—Kindness Abused and Its Results (Dr.)...531

Friday, September 30th.

Bison—The Ranch Raiders (Dr.).....1000
Cines (Eclair)—Giovanni of Medici (Dr.).....1000
Thanhouser—Dots and Dashes (Dr.).....1000

Saturday, October 1st.

Great Northern—The Flight Across the Atlantic (Scenic) .....
Itala—Foolshead Employed in a Bank.....1000
Powers—The Music Teacher (Dr.).....

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

Moving Picture Machines
Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.
CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

"STOLEN"

A list of our customers was recently **Stolen** and is now being used by scoundrels whose reputations in the business world are almost as good as that of any burglar. Their brains, if they had any, would rattle around in a peanut like peas in a washboiler, Don't negotiate with crooks, patronize the house of merit.

The Swaab Film Service Company
(Incorporated)
338 Spruce Street : : Philadelphia, Pa.

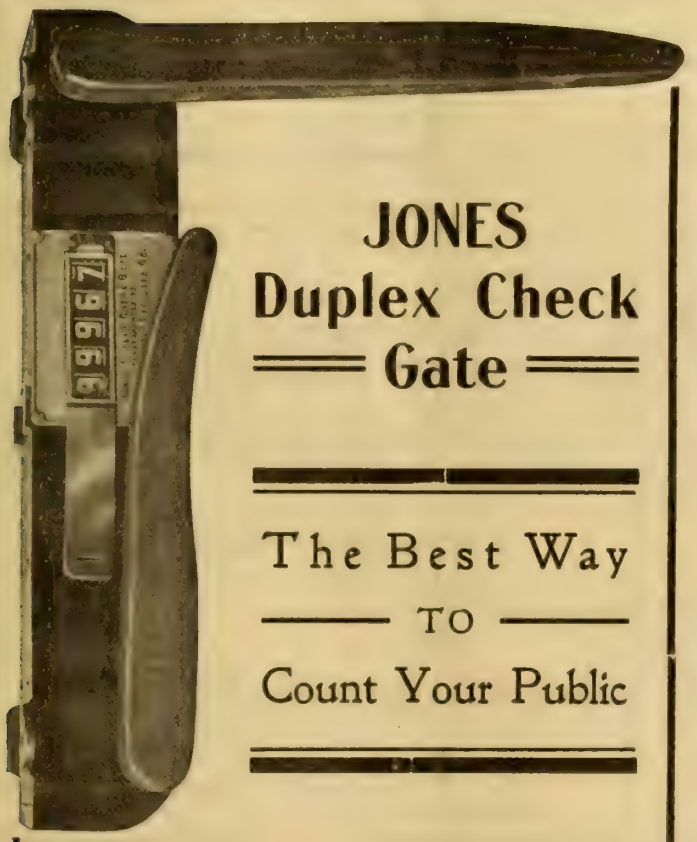
LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines



JONES
Duplex Check Gate

The Best Way
TO
Count Your Public

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

BIO CARBONS

Bio Carbons

last from 25% to 30% longer and give a steadier, whiter light and 1-3 **more** of it, than any other carbon on the market.

This is a simple, truthful statement of facts which **every** BIO user has **proved** for himself.

If **you** don't know it, there is only one reason—you have never tried BIO Carbons.

We especially urge all who try BIO Carbons to test them side by side with the best ordinary carbons they know of, and judge accordingly.

Isn't it worth your while to know the only carbon that has won **every** competitive test in which it has been entered—that has never failed to make good **every** claim.

Pin your check for $1.50 to this ad, and mail to nearest office for prepaid sample package of 50.

For samples write your name here

Your Name.....

Charles L. Kiewert Co.

NEW YORK - - - - - 39 Cortlandt Street
PITTSBURG - - - - - 421 Frick Building
MILWAUKEE - - - - - 114-116 Huron Street
SAN FRANCISCO - - - 195-197 Fremont Street

ATTENTION, MR. EXHIBITOR, did you ever stop to consider how much your film cement costs you by buying it in bottles. "Why not make your own."

I will send the formula for making the strongest and best cement on earth. Can be used for both kinds of film. A gallon of mine costs only $3.68, can you beat that, making

128 oz. bottles which would cost $32.00 at retail; or,
256 ½ oz. bottles which would cost $38.40 at retail

Are you interested? If so send $1.00 to-day for formula to

JOHN H. HEINZ
GEM THEATRE, 714-16 E. BALTO. St., BALTO., MD.

A SCHOOL FOR MECHANICS

Conducted by Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in setting up and repairing Moving Picture Machines.

COMPLETE COURSE $10.00

Justice Machine Works

110 3rd Ave., - New York

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

NEW SLIDES

For the Following Songs—JUST OUT

You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.
In My Garden.
Sometime in After Years.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

SONG SLIDES FOR RENT

5c PER SET, PER DAY

EXCELSIOR SLIDE COMPANY

138 East 14th Street, New York — Telephone 789 3812 Stuyvesant

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

UNIFORMS AND CAPS

FOR

Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West — Broadway and 17th Street — New York City

IMP — BISON — DEFENDER — ATLAS — OWL — AMBROSIO

CINCINNATI FILM EXCHANGE

315-317 West Fourth Street, CINCINNATI, O. Long Distance 'Phone, Main 1450.

"THE HOUSE THAT BUYS FILMS"

Connect with a real, live, up-to-date Film Exchange that can give you a real service.
References—MOTION PICTURE DISTRIBUTING & SALES CO.

ITALA — THANHOUSER — FILM D'ART — YANKEE — OTHERS

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Split Reels Give Variety
Order This One NOW

Kindness Abused and Its Results

Length 531 Feet—Drama

How Jones Won the Championship

Length 380 Feet—Comedy
RELEASED SEPTEMBER 29, 1910

This reel is a winner, portraying an excellent bit of moral teaching that will appeal to young and old, and an uproariously funny comedy showing some hair-raising trick cycling.

BOOK IT AT ONCE

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City
Telephone Call, 3124 Stuyvesant
Sold only through the Motion Picture Distributing and Sales Company

Eclair Films

BEST MONEY MAKER ON THE MARKET

For October 3rd

A TWO SUBJECT REEL

"THROUGH THE RUINS OF CARTHAGE"

660 FEET

An exciting story of adventure among the wonderful ruins of Carthage, combining the excitement of drama with the most interesting instruction; most beautiful scenery ever produced.

"Behind the Scenes of The Cinema Stage"

760 FEET

A most interesting film—something unique, which will be appreciated by all.

Cines Films

For September 30th

"Giovanni of Medici"

1000 FEET

A superbly dramatic production. The Story of a brave and desperate man, brought low, by a stronger One than he.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST.

Sold only through the Motion Picture Distributing and Sales Company.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

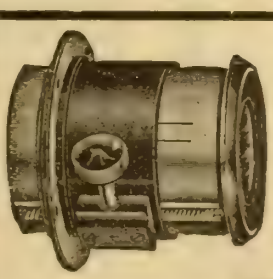
If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street Boston, Mass.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15 00
No. 2 Stereopticon Lenses	20.00

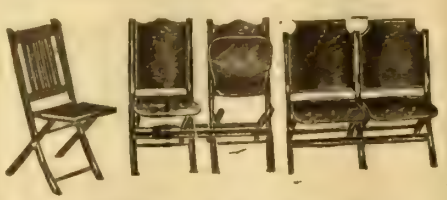
All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

CANADIAN EXHIBITORS
ROLL TICKETS

50,000 for $8.75 — Stock Tickets
100,000 for 13.50 — 9c. per 1000
Terms Cash—No C.O.D.

Canadian Ticket Press, GANANOQUE ONT.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

"BULLY! IT'S AN IMP"

The minute an "Imp" pops out of the can, the wise exhibitor is tickled because he knows its going to be one of the best two days in his week. The other best day is when he gets the next "Imp." If you're paying a half way decent price for your film service, you are entitled to TWO IMPS EVERY BLESSED WEEK. If you don't get them, why on earth do you stand for it? Why don't you GET WHAT YOU'RE PAYING FOR or else switch to some other exchange?

"All the World's a Stage"

This deals with a question that will interest everybody, especially the women. It shows the jealousy of a husband because his wife, who is an actress, plays a love scene with another actor. It is strong, clear, steady and a typical Imp. Released October 3. Begin to ask for it this minute.

"The Deciding Vote"

This deals with one of the most timely topics of the day—attempted bribery of the legislators—and every man in your town will think the play was written about your own State Legislature. The acting will set you wild with enthusiasm. So will the photography and every other detail. Released October 6. Begin to ask for it this minute.

Independent Moving Picture Co. of America-
CARL LAEMMLE, Pres.
102 WEST 101st STREET
NEW YORK
All "IMP" Films are sold through the Sales Co.

CURRENT EVENTS

From every exhibitor using them we receive glowing reports. The subjects *vitally interest* the public and consequently bring you the nickels and dimes.

RENT THEM FROM YOUR EXCHANGE
or order direct, PRICE $6.00 per set, posters FREE.

Full particulars on every slide; therefore no written lecture is required

COMING
Walter Wellmans Attempt to Cross the Atlantic

Teddy Roosevelt's Western Tour (Two Sets)
Capture of Dr. Crippen
Attempted Assassination of Mayor Gaynor
Landing of the Pilgrims
World's Famous Aviators
Jeffries-Johnson Fight
Sir Genille Cave Brown Cave, the Cowboy Baronet

24 Union Square — LEVI COMPANY, Inc. — New York, U. S. A.

SEND IN YOUR BID QUICK

BEFORE THE TERRITORY YOU WANT IS SOLD

For the exclusive City or State Rights for the only moving pictures of

Buffalo Bill's Wild West & Pawnee Bill's Far East

If you want to make big money on an Exclusive Proposition that will stand repeating, get the pictures of the WILD WEST and FAR EAST, combined.

BUFFALO BILL and PAWNEE BILL draw larger crowds to their exhibition than any show on earth. These pictures will draw larger crowds than any ever made, and they will never lose interest. With the 3000 feet of film you can show in any theatre the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a genuine $1.00 show at a low price of admission.

Not only the Wild West but the Rough Riders of every nation, the Far East—all combined make the 3000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

50 styles of the finest lithograph posters.

Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. Everything to help you get the money.

Buffalo Bill & Pawnee Bill Film Company

care of MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, 61 W. 14th St., NEW YORK CITY

A PROGRAM without a NESTOR is

HAMLET without HAMLET

FOR RELEASE WEDNESDAY, SEPTEMBER 28th, 1910

WHERE THE SUN SETS

LENGTH, 976 FEET

A Remarkably Human Story of the Far West

WATCH!!!

WAIT!!!

An avalanche of applications for BULLETINS has paralyzed us for the moment. Necessary steps have been taken, and in another week no EXHIBITOR on our MAILING LIST need be without NESTOR'S WEEKLY BULLETIN

C. R. HOLMES, Mgr. of The Acme Theatre, 1067 Dolores St. San Francisco, Cal., writes:

"My patrons have GREAT praise for all your pictures. 'In the Black Hills' made a GREAT impression."

Scene from "WHERE THE SUN SETS"

We are all familiar with that noble type—the self-sacrificing woman—but how often do we hear of the man who completely effaces himself and readily gives up everything he treasures on earth that he might benefit others? You will find just such a man in "WHERE THE SUN SETS"—a story at once PATHETIC and VIRILE. The brief synopsis, enlarged a hundred times, would scarcely convey the SUBLIME CHARM, POWER and BEAUTY of this MARVELOUS NESTOR CREATION.

ORDER THIS INSTANT! You NEED this picture—it will GRIP your audience and GIVE you a FIRMER GRIP on your BUSINESS.

ROUGH-HOUSE for "WHERE THE SUN SETS" and SEE that you GET IT!

Sold through MOTION PICTURE DISTRIBUTING AND SALES CO.
111 East 14th Street, NEW YORK CITY

A Full Page of Good, Live Exchanges Buying Nestor Films!
Read the List and Note its Steady, Healthy Growth! There's a Reason.

BE A MEMBER OF OUR LARGE MAILING LIST FAMILY

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CAPITOL FILM SERVICE	422 N. High St., Columbus, Ohio.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
DIXIE FILM CO	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC STATES FILM EXCHANGE	734 S. Main St., Los Angeles, Cal.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior St., Toledo, Ohio.
UNITED MOTION PICTURE CO	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

SWANSON, WILLIAM H	Denver, Colo.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
CONSOLIDATED AMUSEMENT CO	Atlanta, Ga.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

MERCIFUL HEAVENS!

Read This Threat:

Now, you exhibitors who paid no heed to my prophecy, read this letter! It was written to an EXHIBITOR by an agent of the General Film Company and may therefore be construed as the policy which Gen. Flimco intends to pursue. Read it carefully. And read carefully the last sentence and especially THE LAST FOUR WORDS OF THAT SENTENCE! Now then, by all the gods, what do you think of it? What will you do when you get a letter like that? Are you going to SIT ON YOUR TROUSERS AND WAIT till some one threatens to CRUSH YOU, or are you going to assert your Independence now—while the asserting is good? If you think you can wait till you are kicked into Independence and then come with tears in your eyes and ask for the best in the house, you're counting your chickens before the eggs are laid. The Cause of Independence needs and wants you NOW when every new exhibitor added to the ranks will have more effect than every TEN exhibitors added after the fight is won. Don't try to kid yourself into thinking that Independent films are not good enough for you. You've never even seen them. Make arrangements to see some of the latest Independent releases and you'll wake up with a jerk. Read Gen. Flimco's letter again. Learn it. Sing it. Whistle it. It's a hot old tune. SOME OF THESE FINE DAYS YOU MAY HAVE TO DANCE TO IT IF GEN. FLIMCO TELLS YOU TO.

DENVER FILM EXCHANGE
713 LINCOLN STREET
H. H. BUCKWALTER, MANAGER
DENVER COLORADO

Denver, Colo., August 26, 1910.

Mr. W. F. Aldrach,
Palace Theatre,
Great Bend, Kans.

Dear Sir:

A few weeks ago your operator ruined two reels and we called your attention to the fact at the time. Explaining that we would later put in a claim for the damage. The writer returned from New York a few days ago and this matter was thoroughly discussed with the final understanding that you must pay for the damage.

Today we find you sent in the Forgiven reel absolutely ruined It is not our desire to be harsh or unreasonable in any manner, but you must now pay $50.00 in partial settlement of the damage done by you. I shall tonight wire the General Film Company of this decision.

For your information I will say that this exchange was sold to the General Film Company several days ago and the writer is now western manager of this concern which has absorbed nearly every exchange in the United States including the Kleine Optical Company as well as the Yale exchanges in Kansas City and St. Louis and the Pittsburg Calcium Light Company.

The writer cannot overlook expressing the opinion that it was actions such as this which prompted the formation of the General Film Company which now has absolute charge of the business. We advised you in a very friendly manner just before leaving for the east regarding the value of the films and notice that you have again erased our value and reduced it to $50.00. It is not the writer's intention at this time to go into any lengthy explanation but you will realize that if you intend to stay in the business and avoid expensive law suits it will be necessary for you to conform your methods with those of every honest exhibitor. You will find that by doing this the General Film Company will look after your interests to the very highest degree while if you do not care to treat their property with consideration, of course you will expect to have trouble with a concern the size of which is quite ample to crush you very quickly.

Yours truly,

DENVER FILM EXCHANGE,
By H. H. Buckwalter, Treas. & Mgr.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

RIP VAN WINKLE

WATCH!

The topical song has it that Rip Van Winkle was a lucky man to live in the Catskills twenty years without paying rent, but if Rip could see our film of his adventures he would indeed consider himself fortunate, for he has been treated luxuriously by the Columbia. He is played up to the limit of glorious achievement and in his best days he never wandered through more beautiful scenery, danced with prettier girls or was treated with more reverential courtesy than in our hands.

RELEASED OCTOBER 1st

"Jealously"

RELEASED OCTOBER 8th

This is the last word in picturesque scenery, fine photography and dramatic tensity. Clean and wholesome, it is a story of desperate motive.

"Tracked Across the Sea"

RELEASED OCTOBER 16th—A Surprise.

"Breaking Home Ties"

RELEASED OCTOBER 24th

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Sold Through The Motion Picture Distributing and Sales Co.

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, OCT. 4

RANSOMED

Or, "A PRISONER OF WAR." Strongly dramatic and excitingly thrilling in the war scenes. A triumph of military picture production, telling a story that is absorbingly interesting. Approximate length, 998 feet.

FOR RELEASE FRIDAY, OCT. 7

THE LAST OF THE SAXONS

Historical Drama. A powerful picture story, correctly descriptive of early English life. Approximate length, 1,005 feet.

FOR RELEASE SATURDAY, OCT. 8

THE SAGE, THE CHERUB AND THE WIDOW

Refined Comedy, full of laughing interest and telling a charming love story. Approximate length, 998 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number o names have been dropped by mistake.

USE VITAGRAPH POSTERS. Posters specially made for each Film Subject. Order from your Exchange direct from us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cec..

Vol. 7., No. 15. October 8, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

★ MÉLIÈS RELEASES ★

BILL'S SISTER

This is the swiftest and most dramatic of Western dramas. Length, 950 Feet

Released OCTOBER, 6, 1910

OUT FOR MISCHIEF

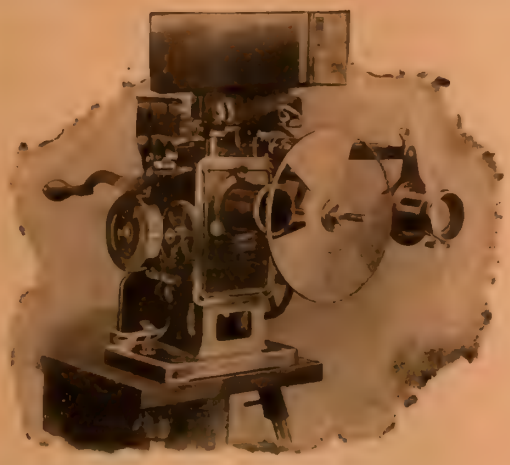
Bubbling with fun, real fun by children who are natural fun makers. Length, 960 feet.

Released OCTOBER 13, 1910

MÉLIÈS FILMS ARE SURE MONEY GETTERS. TRY THEM YOURSELF AND BE CONVINCED.

G. MÉLIÈS, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph St., Chicago, Ill.



Power's Cameragraph No. 6

The Perfect Motion Picture Machine

"I am sure the success of our show is due to the first class pictures we are giving the people, and the secret is, we have, as you know, a No. 6 Power's installed last May."

(Signed) F. R. BENJAMIN, Mgr.

Dated Sept. 19th 1910 The Family Theatre, Darby, Pa.

WRITE FOR CATALOGUE G—JUST OUT

NICHOLAS POWER COMPANY - 115-117 Nassau Street, New York City

VITAGRAPH

"RELIANCE" FILMS

FIRST RELEASE SATURDAY, OCTOBER 22nd

In the Gray of the Dawn

A stupendous production, with Magnificent Costumes, Superb Photography, Exquisite Toning and Beautiful Tinting, which viewed from any standpoint, will rank as the

WORLD'S MASTERPIECE OF MOTOGRAPHY

A compelling story, with a cast of 75 people, the principal roles being interpreted by leaders of the motion picture field, including—

MARION LEONARD — HENRY WALTHALL
GERTRUDE ROBINSON — ARTHUR JOHNSON
PHILLIPS SMALLEY — JAMES KIRKWOOD
FRANKIE BURNS

Portraying the human passions so vividly that the hearts of the characters seem bared upon the screen,—pulsating with love, overflowing with charity and repentance,—and the finale shows the battle fought by a woman with her conflicting emotions, every fibre of her being yearning passionately for the affection of the man who has led her from dubious paths into the light of respectability and proffered marriage,—opening wide to her the gates of earthly paradise,—and her conscience bidding her send him back to his blind fiancee from whom she has unwittingly lured him. To save the man from self-destruction which he threatens in his mad infatuation, and to gain a few moments' respite, she apparently consents to the marriage, and while he dashes joyfully away for a minister she ends her own existence. He returns,—in the gray of the dawn,—and as he fondles the lifeless form of the beautiful creature in a paroxysm of grief, the minister solemnly raises his hand to heaven, saying, "It is the will of God"—presenting a tableau which will live forever in the minds of those witnessing it.

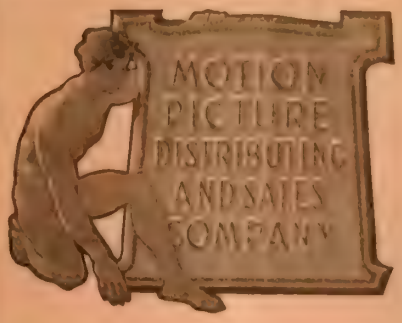
The Ballroom scene, where the queen of the demi-monde meets the youth,—the blind girl pining for her loved one,—the clash of the rivals for the affections of the lovely courtesan,—are but few of the intense dramatic incidents portrayed in this subject with faithfulness of detail seldom seen in motion pictures.

Begin Today Demanding This Subject of Your Film Exchange!

Sold only through the Motion Picture Distributing and Sales Company.

CARLTON MOTION PICTURE LABORATORIES

1 UNION SQUARE : : : : : : : : NEW YORK CITY



We Have Won the Public

Public recognition of the superiority of our films is demonstrated every day by the ever increasing patronage of Independent theatres, and the number of enterprising exhibitors who realize the worth of our pictures and are taking service from our Buying Exchanges. Look at our releases and decide for yourself if we are not putting forth weekly the

FINEST PROGRAM IN THE WORLD

You are the judge. Isn't it worth a little of your time to find out what we are doing? Here is the regular

ORDER OF RELEASE

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin Ave., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 924 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"THE FAIRIES' HALLOWE'EN" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER"
to the Exchange Man
for the "Thanhouser"
Two-a-Week

Released
Tuesday, Oct. 11th

POCAHONTAS

is a magnificent portraiture of court and colony life as lived in the long ago by the Indian girl and the persons who, through the mere fact of acquaintanceship with her, have passed down into time as big historical figures. The wonderful story of this wonderful woman is told by the moving picture as the printed or spoken word could never give it. It shows the motion picture AT ITS BEST as a text book and an entertainer.

App. Length, 1000 Ft. No. 150. Code Word, Pocahontas.

Released Friday, Oct. 14th

DELIGHTFUL DOLLY

is a delightful tale of a doll who isn't a doll at all, but who in her effort to be doll-like makes you laugh till the tears come to your eyes. WE MEAN IT! The tot is actually so funny in her imitation of the doll that you'll yell every time she fools the child opposite with the stiff, jerky movement of the limbs that usually belongs to toy children.

App. Length, 1000 Ft. No. 151. Code Word, Dolly.

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Say "Thanhouser" to the Exchange Man

The Sales Co., Agents for United States and Canada.

"THE FAIRIES' HALLOWE'EN" IS COMING!

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures WILD GLORIES OF THE VANISHED WESTERN BORDER

Over 3,000 feet of the greatest money-getting Motion Pictures in the world, showing "the West as it was."

EXHIBITORS—EXCHANGES This will be a dandy money-maker anywhere and everywhere.

These Reels Show World's Champions in

Bucking Broncho Riding; Trick and Fancy Roping Contests; Steer Roping and Calf Branding Contests; Fancy Rifle and Pistol Shooting; Bulldogging of Wild Steers; Riding and Driving only Team of Buffaloes ever broken to Harness; Hitching and Driving Wild Horses; Spectacular Galloping Parade of Indians, Cowboys and Cowgirls; Indian War Dances and Ceremonies; Champion Lady Bucking Broncho Rider; Riding Bucking Mules and Buffalo; Squaw Races; Ladies Cowpony Races; Indian Races; Mounted "Pototoe Race," and Teddy Roosevelt through all.

Said The Wyoming Tribune

"The presentation of the so-called 'Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even image the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Woolly West.*"

EXCLUSIVE TERRITORY FOR SALE. PRICES VERY REASONABLE. WRITE OR WIRE AT ONCE

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

Select territory you want and write at once. Exhibitors are going to demand these pictures—Be prepared.

Wire, Phone or Write Before the Territory You Want is Sold

FOR THE EXCLUSIVE STATE RIGHTS FOR # DARE DEVILS

50 Realistic Exclusive Hand Colored Slides 50

Realistically Portraying

Human Life Slaughtered on Speed Lustful Tracks

Only Exclusive State Rights will be Sold. $75 Buys a Complete Set with Right to Rent and Exhibit them in Your State

The Early Bird Gets the Worm

Condensed Captions of a Few of the Above Mentioned Slides Are:

They carried the lifeless body of the "dare-devil Borque" across the course. The roaring fiend-like racer turned turtle and killed two spectators and the car mechanican. The car swerved from the course, the driver lost control, and the racer wrapped itself around a post. The dead and dying lay in a row. "For God's sake tell Father and Mother I am alive," were the first words of the dazed driver.

Since The Dawn of Picturedom

you have never been offered so graphic a set of slides as "Dare-Devils." By co-operating with the various pictorial news agencies throughout the country, we have been fortunate in securing representative pictures of the following speed courses: Indianapolis and Atlanta Motor Speed-ways, Los Angeles Motordrome, Brighton Beach Course, Daytonia Florida Beach, Vanderbilt Course, Prince Henry Course in Germany, Dieppe Course in France and the noted Brooklands Track in England.

One Complete set of Slides and Exclusive Right in your State, $75 **One Complete set of Slides and Exclusive Canadian Rights, $150.**
One Complete set of Slides and the Exclusive European Rights, $200.

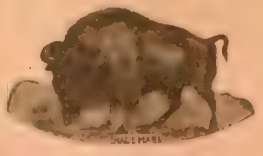
Four Color Lithos, 10 Cents Each

WIRE OR WRITE YOUR ORDERS TODAY—FOR THE EARLY BIRD GETS THE WORM

Slides sent C. O. D. with the Privilege of Examination

DARE-DEVIL PICTURE CO., Boonville, Indiana

FIVE REELS A WEEK

Bison  Films

Tuesday; A "Bison" Wednesday, "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

ASK FOR THEM!

YOUNG DEER'S RETURN

Scorned by the father of the girl he loved, whom he had saved from death in the burning desert, Young Deer goes back to savage life, discards civilized garments and weds a girl of his race. This film shows splendid scenes of stirring interest, the fight with the bandits, the rescue from savage Indians, the winning of a sensational baseball game by Young Deer at Carlisle, etc., etc.

Released Tuesday, Oct. 4th

THE GIRL SCOUT

While the emigrants are engaged in mortal combat with the Indians, the Girl Scout gallops wildly for assistance through rushing streams and rocky passes. Led by the girl the cowboys ride at terriffic speed to the succor of the whites, and the Indians are tumbled from their saddles by the bullets of the ranchers. The defence in the improvised stockade against the circling savages is most thrilling.

Released Friday, Oct. 7th

2 WESTERN REELS 2

GET THEM!

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 5th
"THE PIT THAT SPEAKS" "TWEEDLEDUM'S DUEL"

"ITALA" RELEASES
"FOOLHEAD FISHERMAN" "MRS. CANNON IS WARM"
SATURDAY, OCT. 8th

"MYSTERIES OF BRIDGE OF SIGHS AT VENICE"
THURSDAY. OCT. 13th

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures

1 Union Square - - New York City

Who's Loony Now?

The man who overlooks anything unusual, or unusually good.

The exhibitor who overlooks a Western film like

"Wild Bill's Defeat"

Released Thursday, October 6th

(Remember the 6th Falls on Thursday)

It don't take a million to get this reel, but getting it will help you make one

Money was the primal cause of the famous Chanler-Cavalieri separation. Money is the cause of many separations.

Question—How much money will you be separated from if you fail to get future *Defender* releases.

Soft! S-s-sh! CONNECT!

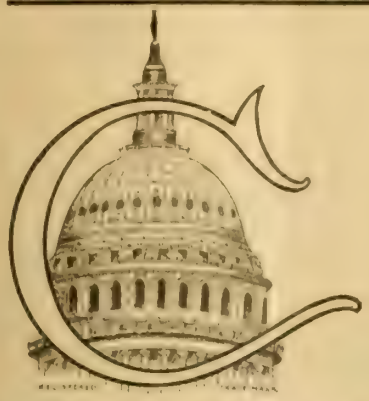
DEFENDER FILM CO.

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

Exchanges, Attention!



PLACE YOUR ORDER AT ONCE FOR

ALL'S FAIR IN LOVE AND WAR

With Col. John S. Mosby, a hero of '61, appearing in real war-time action, picturing scenes that happened nearly half a century ago.

See the Smoke and Powder Rising Off the Old Battlefields

See a real hero, a true story and the actual site of the fray. This will probably be the last opportunity that this generation will have to see one of the real heroes of '61 appearing in real war-time action.

Capitol Film Co., Washington, D. C.

POWERS PICTURE PLAYS

RELEASED SATURDAY, OCTOBER 8th

WITHIN AN INCH OF HIS LIFE

A soul-stirring drama showing the narrow escape of an innocent man. The court-room scene is great. Acting, staging and settings are "Perfect."

RELEASED TUESDAY, OCTOBER 11th

A Man and a Girl — A western drama full of stirring scenes. Fine riding and a fine fight.

2 on 1

Simpson's Skate — A rip-roaring comedy showing Simpson with skates on and on a skate.

Insist, Demand That Your Exchange Furnish Every POWERS

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Our Lobby Display Frames, Easels and Photos are Going Fast **All Wise Exhibitors are on Our Mailing List. Are You?**

ROASTED TO A TURN!

When we released **"Trailing a Black Hand"** we forgot to announce it was a comedy subject, although everyone knows we make nothing else.

One critic accepted our "invite" to see the "Bloddy Melodrammer" and when he found The Joke was on him decided to "teach us a lesson" and further cover his confusion by means of **The Roast.** We're making a special film for this member of the "Solid Ivory" clan, and for all others whose density was caused by over-development, A film to make peevish "old ladies" twitch and twist until they can't help laughing.

It's Coming October 12

CURING A GROUCH

Written and Produced Especially for the Occasion

and to break the spell we're bringing out a beautifully colored reproduction of the World-famous ocean liner ***S. S.* MAURETANIA GOING TO SEA.** A distinctively Novel and interesting subject.

Two Big Shows on One Reel---Coming Crack Comedies

October 19, **The Cat Came Back**
Imperfect Perfectos

October 26, **A Touching Mystery**

November 2, **Turning of The Worm**
That Dog-gone-Dog

ATLAS FILM CO.

10 East Fifteenth Street, New York City

SALES COMPANY TICKLED TO DEATH—WIRE YOUR ORDER

GREAT NORTHERN

GREAT·NORTHERN·FILMS·C°
COPENHAGEN

Stands for Quality!

Release for Saturday, October 1st

THE FLIGHT ACROSS THE ATLANTIC

SENSATIONAL AND THRILLING FEATURE PRODUCTION.—760 Ft.

Birds-eye View From World's Highest Buildings

235 FEET

Release for Saturday, October 8th

"The Storms of Life"

A powerful dramatic production containing an appealing love story which arouses both sympathy and interest for the pretty heroine. Realistic and true to life. Full reel subject. Don't miss it.

Many Big Headliners Coming. Watch for Them

THE GREAT NORTHERN FILM is the film make of Universal Fame (Pioneer of Independent Makers). No EXHIBITOR'S Weekly Programme is complete without a GREAT NORTHERN Reel.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

THE RIGHT WAY
To Bring
More Money
To the Box Office is to
Show Better Pictures
than Your Competitor
Motiograph Pictures

are SO MUCH BETTER than those projected by other machines, that wherever a Motiograph is installed in a locality where it was not previously known, it's sure to be

THE TALK OF THE TOWN

AS SHOWN BY THE FOLLOWING EXAMPLES:

Warren & Jones, Greenville, Me., say:
"We get crowds with the Motiograph. Other machines failed."

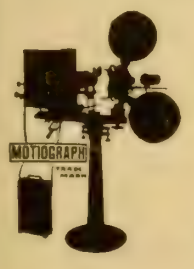
J. V. Lopaze, Trinidad, Colo., says:
"Best results and best pictures in town."

J. E Benton, Hiteman Opera House, Hiteman, Iowa, says:
"I show pictures that make them sit up and take notice."

Pendry & Kingsbury, Mgrs. Opera House, St. Anthony, Idaho, say:
"We show much better pictures than our competitors."

J. O. Cass, Laredo, Texas, says:
"My patrons say my pictures excel all others."

The Colonial Circuit of Eleven Beautiful Theatres use Nine Motiographs.



THE MOTIOGRAPH
Shows Far Better Pictures
Wears Far Better than Others
YET COSTS NO MORE
WRITE FOR CATALOGUE
and 52 REASONS why you should use it

Manufactured and Jobbed by
Enterprise Optical Mfg. Co.
564-572 W. Randolph St., CHICAGO, U. S. A.
J. H. HALLBERG, Agt. New York City
J. F. BROCKLISS, Agt London, Paris, Berlin

MAKING GOOD

is a difficult game, especially under adverse conditions and unfavorable circumstances. Then it is a rocky, ragged road, indeed. But

The Champion Film Co.

is making good at every twist of the game and every turn of the road, and our next release,

HOW THE TENDERFOOT MADE GOOD

Released Wednesday, October 12th,

not only proves that we have, but pictorially relates how a young Easterner goes West and after strife and stress and struggle, disappointments and discouragements, wins fame as the trapper of a notorious outlaw, the sheriff's badge and the hand of the girl he loves.

If you are in the habit of getting good things, get this. If you are not, get the habit!

From a Man Who Had a Taste for Champion

"Put me on your mailing list, for Champs. What I have already had made me wish for more."

C. W. YALE, Manager,
Lyric Amusement Co.,
Siegfried, Pa.

SEE "PAST PERFORMANCES" FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.
Mark M. Dintenfess
General Manager
12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You

Adaptability of Kinemacolor

TO EVERY CLASS OF SUBJECTS

All Public Functions, Pageants, Races, General Sports, Regattas, Dramas and Comedies, which are daily produced in black-and-white pictures, can with *equal facility* and *promptness*, be recorded in the *Actual Colors* of *Nature* by the *KINEMACOLOR Process.*

EXCLUSIVE STATE RIGHTS FOR SALE

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

The Cream of Illustrated Lectures

BOOKINGS NOW OPEN FOR SEASON OF 1910-11

CAMERA CHATS

(COPYRIGHT)

BY

The YANKEE TRAVELER

Note: These chats were originally produced at B. F. Keith's Bijou Theatre, Boston, and are now running on the Keith & Proctor Circuit. Each chat runs from ten to fifteen minutes and is accompanied by **Fifty Beautifully Colored Slides.**

List of Subjects

JAPAN

1. Ricksha Ramble—Streets of Tokyo
2-3. Glimpses of Home Life, Parts I and II
4. Japanese Girldom
5. Japanese Babydom—Japan, "A Paradise of Babies"
6. Flowers and Landscape Gardens
7. Fuji-yama—The Peerless Mountain
8-9. Picturesque Religions, Parts I and II
10. A Little Journey to Miyajima — Sacred Island of the Inland Sea
11. Delightful Scenery
12. School and Athletics
13. A Nation of Busy Brown Bees
14. Art Industries
15. Silk Industry
16. Among the Gentle Farmer Folks of Old Japan

PHILIPPINES

17. Our Philippine Possessions,—Manila and Environs
18. Trip to the Cocoanut Country
19. Trip to the Hemp Country
20. Trip to the Igorrotte Country
21-22. Central America—Parts I and II
23. A Cruise down the Islands of the East Indies
24. The Tragedy of the Martinique
25. A Trip to the Ruins of St. Pierre
26-27-28. Tour of the "Canadian Alps"—Parts I, II and III
29-30. Canadian Winter Sports—Parts I and II
31. In Old Quebec
32. A Canoe Trip in Ontario
33. The Great Northwest
34. Yellowstone Park
35. A Tenderfoot's Experience in Montana
36. Seeing Washington with Three Eyes
37. Niagara Falls
38. Rambles in the Southland
39. The Dear Old Farm
40. Childhood Memories
41. A World of Babies
42. Pictures and Poems
43. Dawn to Dark with the Poets
44. Flowers and Rhymes

For Terms, Address Agent

"Camera Chats"

545 Washington Street - - Boston, Mass.

AESTHETIC FILMS

GAUMONT AND

MOLIÉRE'S LAST APPEARANCE

COMING

A Great Success

in the way of

Historical Film

The Life of Molière

as thrilling as a drama and absolutely authentic

Current Releases Described on Another Page

BULLETINS Mailed Free. Are You on the List? Posters Made in Four Colors.

URBAN - ECLIPSE

52 State Street **George Kleine** CHICAGO, ILLS.

An Indian's Gratitude

Release Day, October 5th

TWO HITS

A Summer Flirtation

Release Day, October 12th

41 West 25th Street NEW YORK **PATHÉ FRÈRÉS** 35 Randolph St. CHICAGO

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 8, 1910 No. 15

Summary of the Week.

The Micro-Kinetoscope 797
The Usual Thing. Second Article..... 798
A Moving Picture Convention. Third Article..... 799
Moving Pictures in Natural Colors, by Thos. Bedding, F.R.P.S. 800
Praiseworthy Production by a New Producer..... 801
Motion Picture Censorship..... 802
Chief Operators, by F. H. Richardson..... 802
War in Peace Valley. A True Story by Will Smith... 803
New England Notes..... 804
"Man-About-Town" talks to the operator..... 806
"Lux Graphicus" meets the Vitagraph girl..... 807
Chicago Notes 808
Operators' Column. Questions and Answers..... 809
Comments on Licensed Films..... 813-814
Comments on Independent Films..... 816-817
Correspondence: An Exhibitor's Kick—The Picture in Educational Fields—Local Newspaper Advertising.. 819
Among the Exhibitors..... 826-827
Release Dates of Licensed Films..... 828
Release Dates of Independent Films..... 834

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

NOTICE TO ADVERTISERS.

We desire to state that, in conformity with recognized newspaper usages, all copy and cuts for advertisements in the Moving Picture World are received subject to the approval of the publishers, and that they are accepted for insertion absolutely without condition, expressed or implied, as to what appears in the reading portion of the paper.

Newspaper Agitation.

For several days during the past week the New York *World* has been publishing severe strictures upon the moving pictures exhibited in this city. The buildings in which some of these exhibitions are given are criticised, as is also the National Board of Censorship.

The first thing we have to say about these articles is that they are very belated, especially for a newspaper. The MOVING PICTURE WORLD has already—and repeatedly—traversed all these conditions in special articles. The strictures upon some of the earlier pictures still being reproduced in the cheap places have been fully and severely made by us, and in justice to the National Board of Censorship as well as to ourselves it must be pointed out that these objectionable pictures were made before the Board of Censorship commenced its supervisory labors. It should be further shown also that these pictures are what is known as "junk" to the trade, so that our esteemed contemporary is sadly behind the times in every respect.

Concerning the criticisms of some of the later and censored pictures it is only fair to state that they are not all just; in some instances a garbled report is given and in others things purposely omitted are censured as if actually shown, so that a reader not familiar with the facts would be misled. Is this done purposely? If so, with what motive? We beg to assure the New York *World* that this paper is doing—and claims the credit for having done—much to raise the standard of moving picture work; more and better pictures is our motto, and if they follow our columns from week to week they will find little need for their untimely and inadequate method of dealing with the situation.

The Mico-Kinetoscope.

The scientific applications of the phenomena of persistence of vision, are as important, to our minds, as their application to the purposes of entertainment. How many people overlook the fact, or are ignorant of it, that the moving picture has many other important uses besides that of amusing us? This fact is slightly apparent in the list of releases which we publish in the back pages of the WORLD every week. There you will see that industrial subjects occasionally figure. We would like to see them figure there with greater frequency, though this is, of course, a purely personal preference. Still, even those who conduct trade papers may have preferences which,

—ever, the exigencies of duty oblige them to keep in the background.

The title at the heading of this article may possibly seem abstruse or difficult to understand. Unfortunately the terminology of our subject is not so simple as it might be. It is necessary to use terms which, though, quite clear to trained men of science, frequently confuse and perplex the ignorant. Still we will endeavor to be as plain as possible, consistent with the due and proper treatment of our subject. Briefly, what we want to say in this article are a few words about a somewhat neglected field in moving picture science. We mean the union of the moving picture with the microscope. That is why we have chosen the above term, the micro-kinetoscope, to convey what we have in mind. In the original kinetoscope put on the market some seventeen years ago, it will be remembered that one looked through occulars on to a tolerably large image in a cabinet which moved across the field of view. With slight variations this is the basic principle of the mutoscope and other devices. But here you don't look at a continuous film, but upon a series of different pictures which recede from the axis of the ocular or eye piece.

Anybody who has worked with a microscope or who has studied it, or who is familiar with the scientific field that it embraces must realize how great are its potentialities for conveying instruction, information and, in many senses, amusement to the seriously inclined. The microscope shows us what are practically enlarged pictures of exceedingly little, or virtually invisible objects. Were it not for the microscope, the principal part of which is a carefully made objective of exceedingly short focus, it is doubtful if any American breakfast table to-morrow morning would be free of poisonous food. It is the microscope which, in the hands of Dr. Wiley down at Washington, enables him to keep tab of attempted adulteration. It is the microscope which enables the bacteriologist to locate, identify, isolate; typhoid, diphtheria, cholera germs, etc. All these scourges of humanity are tracked down by the microscope. Of course, there are adjuncts to this beautiful instrument in the work of the constant espionage of nature and life in miniature, such as photography, drawing, lantern projection, organic analysis, etc. But it is the microscope itself which primarily renders all this work possible.

Consider, now, if in the hands of all men of science, scholastic professors, chemists, experimentalists, investigators and physicists who use the microscope for research work—consider what a great additional power would be placed in their hands if to the enlarged images of the minutiae of organic life, which it is their duty to examine and study, the valuable property or element of motion were imparted. In other words the presence in the laboratory, the lecture theater, the class room, on the parlor table, of moving pictures of microscopic objects: the lower organisms in water; zymotic germs; animalculæ; diatoms—everything in fact in the world which, on account of its miniature form or structure, it is desirable to photograph and enlarge. From the sublime to the ridiculous: just fancy a moving picture of pulex irritans under the microscope. Verily, that would be a great sight to many a suffering mortal.

Radium is said to be a substance which possesses something like the property of perpetual motion. Would it not be interesting to have a microscopic moving picture of it? We pause in our suggestions, for this is really such a vast subject that it is impossible for us to handle it completely in such a short article. Our present object is to throw out the suggestion and draw attention to the fact that progressive science and its up-to-date methods of teaching demand the union of the microscope with the moving picture. We are not betraying secrets when we say that the manufacturing and assembling work of the micro-kinetoscope is actually being proceeded with at the present time. The practical outcome of this would be that sooner or later for a comparatively small sum we shall be able to buy a small table microscope in which we may view moving pictures of small objects. There is clearly a wide field awaiting this application of the theory of persistence of vision.

The Usual Thing.

SECOND ARTICLE.

When we printed our little article last week under the above title, we hardly expected that it would secure the reception that it has. It has pleased us very much to hear it quoted, requoted and generally approved of by all sections of the moving picture field with which we have come into contact these last few days—and we get about a bit, as the reader knows. The phrase, "the usual thing," is, of course, as we pointed out, not our invention. It has caught on in people's minds as describing, or indicating, a mediocre, or indifferent, moving picture. We are glad of it. There is much virtue, much power and much potency in a phrase. A phrase killed Mr. Blaine's chances of the Presidency. Mr. Roosevelt's phrases are far-reaching in their effects. Even such a wealthy man as the late Edward Harriman was afraid of them. The late Mr. Cleveland asserted the dignity of this country in a controversy with Great Britain, in a single phrase.

This phrase of ours, then, "the usual thing," may not improbably be the means of relegating the mediocre to its proper place. Even as we are writing this article we have visitors who are disclaiming any desire, any intention, or any advantage to themselves of making "the usual thing" in the way of moving pictures. They are aiming to produce the very highest class of picture that can be produced so that the public will be satisfied and attracted to the picture instead of disappointed and repelled. "The usual thing," in fact, is doomed. The race for quality is being run in deadly earnest. Only last week we felt it our duty to condemn both orally and in print, several pictures of the type of the usual thing, in the preparation of which many thousands of dollars had been expended if not wasted. It is not pleasant for us to have to do this; we would rather praise than deprecate.

At the same time we are ever desirous, nay anxious, to encourage. There is always room at the top. Several manufacturers, who at the present time are producing "the usual thing," must not take it amiss from us if we are severe on their work. We are severe only to be kind. Commendation and praise may help a good picture into popularity, but they will never advantage a bad picture. Failure teaches many valuable lessons, not the least important of which is that good work, and good work only, is one of the primary conditions of success in moving picture making. This is a truism and may be trite, but it is a lesson that requires to be driven home.

The real uplift of the moving picture, of which so much was written about last year, is the uplift of quality—photographic, producing, artistic, narrative quality. With all these at their best there will be no need to talk about uplift: the goal will have been reached. All that is left, then, is competition, emulation and progress. Look at the illustrated magazines and publications that are issued from the press in such great numbers to-day compared with the productions of ten or twenty years ago. Note the conditions: "The usual thing" in magazine and public illustration has been killed off. By "the usual thing" we mean the old wood cut of badly drawn subjects.

Photography has stepped in to effectively preserve the touches of the artists' hand. Three-color printing has displaced coarse chromo. All along the line, modern methods of graphic illustration have improved, to the exclusion of "the usual thing" of years ago. So it is with the picture, will be with the picture, and must be with the picture. The usual thing must go, or, if it remains, it will find only a limited clientele amongst the ignorant and those whose minds have not been prepared for delicate, artistic work.

"The usual thing" must not be allowed to kill the picture in the estimation of the public. Therein lies the danger. The public at large likes the best. It likes the best in literature, art, music, sculpture and architecture. Large sections of the public, however, are still surfeited by "the usual thing" in moving picture making, and therefore are probably unfavorably influenced against the picture. Remove the cause and the effect will cease. That is why we are so anxious to see the back of "the usual thing" in moving picture making.

A Moving Picture Convention.

THIRD ARTICLE.

The vital necessity of a Moving Picture Convention having been clearly demonstrated in the two preceding articles, we now come to some practical suggestions for the realization of the idea. Here let it be said that these articles are but initiatory ones. We shall pursue the idea until it becomes a concrete fact. It will become a concrete fact next year. During the Winter we shall recur to the subject, and not allow interest in it to die off. A moving picture convention is just about as certain to be held in due course as the MOVING PICTURE WORLD is due to appear regularly and perpetually, whatever else may happen.

Some little foresight animates us in advocating the formation of a moving picture convention, representative of all branches of the industry. We want the moving picture industry to rest upon a broad basis; we do not want any one section or faction to be preponderant in it. Preponderance means monopoly, or attempted monopoly —not a good thing for any industry. The sentiment of the American people is growing increasingly strong against monopoly. Cool students of the probable outcome of events can clearly discern in the not distant future, an American Revolution, not less drastic in its effects than the French Revolution of the eighteenth century. The originating cause of the American Revolution will be the same as the originating cause of the French Revolution: The people will revolt against being robbed by the rich.

But, to come down to earth and our moving picture convention, let us give the reader an idea of the sort of work which we should expect such a gathering to get through. We want our convention to work for the good of the entire industry. We have no use for purely social organizations, though even the social side of the picture convention has its use: it brings people together. We cannot better carry out our idea of conveying what is in our minds than by anticipating the possibility, which, in some shape or other, is destined to become an actuality, namely, of the actual holding of a Moving Picture Convention, so soon as the first meeting is held next July in a convenient central city, such as, for example, Kansas City. July is a good month for the holding of conventions; the business is then at its lowest ebb, though people are holiday making. However, they are talking about their plans for the coming Fall. It is a good thing to discuss those plans in the Summer.

Gathered at the convention are thousands of exhibitors from all over the United States; two or three thousand, at least. All the exchanges are personally represented; all the manufacturers; all the press. There are many visitors interested in the moving picture and some of its aspects. Convention Hall is filled with exhibitions of cameras, projectors, darkroom apparatus, chemicals, sundries. It is a trade exhibition in which everything that goes to the making of a moving picture is shown. On the walls of Convention Hall there is a pictorial display. You have portraits of prominent people identified with the industry. You have photographs of the leading actors and actresses. You have photographic enlargements of notable films. The entire moving picture trade and industry is represented in the exhibition at Convention Hall. Then you have a demonstrating room for showing pictures, for giving talks to operators—for many operators will go to the convention. Then you have a meeting room. In that meeting room during the convention, papers and addresses of interest to exhibitor, renter and manufacturer are given; but chiefly of interest to the exhibitor, as he is the backbone of the business. He is the nearest man to the public. Of course, the convention will be officially welcomed by the good people of Kansas City. It will be such a huge success that other cities will start competing for the privilege of succeeding meetings.

The work, then, of our Moving Picture Convention would be carried out in the interests of the business as a whole, and not for any one faction of the business. Just as the MOVING PICTURE WORLD exists for the benefit of the business as a whole, and not for any one faction of it.

Cannot our exhibiting readers see, then, the prime, the vital necessity for such a convention? Is there any exhibiting reader of the MOVING PICTURE WORLD who can confidently place his hand on his heart and say that he expects to be in the business two years hence, though he is making money out of it now? Of course not! Why? Because his outlook is so gloriously uncertain. He is a segregated atom. He does not know where he "are." Though he has community of interest with other exhibitors, he has no opportunity except through our columns, of putting that community of interest into practical effect for mutual advantage. It is unnecessary for us to labor this point of the absolute, the vital necessity of a moving picture convention in the interest of the business as a whole.

There would be, of course, a convention banquet and other special amenities of the gathering. As we have said before, we do not want to ignore the social side of our scheme; but, above all, it must be a working convention. Suppose 5,000 exhibitors became members of the convention and paid $20 annual dues! There is an income of $100,000. The convention could also make money out of letting spaces in Convention Hall, and from advertisements in the convention handbook. With a little organizing work, the moving picture convention could easily acquire an income of $120,000 or $150,000. Armed with a comfortable bank balance, its capacity for effective action in the interest of the business as a whole would be obvious.

We shall recur to this subject time and again later on.

To Joseph Jefferson is attributed the remark that "the artist and the writer each lives in his works, but the art of the actor dies with him." From the tone of that remark we would be willing to hazard that the genial Joe, were he alive, would become a patron saint of the moving picture. He never was good at holding aloof.

Moving Pictures in Natural Colors.

By Thomas Bedding, F.R.P.S.

Now that the Fall season has opened, and active work in the moving picture field is in full swing, I propose, in the course of a few short articles, to carry out an intention I have long had in mind, viz.: to deal with the subject mentioned in my title, from the point of view of the maker of moving pictures—that is, the practical point of view, and to consider the feasibility of utilizing, wholly or in part, some existing processes for the making of moving pictures in natural colors. No doubt many of my readers will be surprised to learn that there *are* several processes for making moving pictures in natural colors. Such, indeed, is the case. It must not be supposed that the Urban-Smith process, which has been so often referred to in these columns, is the only available method.

It is necessary at the outset that I should make use of the first person singular, a little. It must be quite twenty years since I first gave the subject of photography in colors some attention. Glancing through a file of the paper of which I was formerly editor, namely, "The British Journal of Photography," I find that one of the earliest articles I wrote therein was headed "Colored *au Natural*." Later, I published in the annual called "The British Journal Photographic Almanac," of which I was also editor, an exhaustive article on the subject of color photography. The number of individual articles I wrote on the subject between the years 1887 and 1904 could be counted by the hundreds.

Again, I attended innumerable lectures by Wall, F. E. Ives, Sanger Shepperd, Lippman, Sir William Abney, Sir William Herschel, Prof. R. W. Wood of Wisconsin University, and many others renowned throughout the world as authorities on color photography. Moreover, for a long time past I have had in hand a series of practical experiments on the subject, the result of which will be made public in due course. The time is not yet ripe.

The other day, in company with my confrere in the conduct of this paper, we were discussing with a very well known photographer in New York City this subject of moving pictures in natural colors. Our photographic friend, a man of great experience, ability and intelligence, exclaimed almost rhapsodically: "Oh! if we could only get natural colors on the screen." That voices a general aspiration. Of course, we already have them as given by the Urban-Smith process. But then the Urban-Smith process is in a class by itself; that is to say, the results are only produced by those commercially interested in the process, therefore it can hardly be called in the general meaning of the term a practical every-day method.

To cover my subject exhaustively would take up hundreds of pages, for I would have to deal with the nature and properties of light, which in itself is a fascinating theme upon which the greatest of the world's philosophers, like Sir Isaac Newton, Helmholtz, Young, Brewster, Lord Rayleigh, Ogden Rood, Huggins and many others have written. The subject, indeed, is a vast one, if it be exhaustively studied; in fact, it might be said that at the present time our knowledge of the solar spectrum is by no means complete. The spectroscope, like the telescope, is constantly adding to our information as to the wonders of the physical world.

I know that hundreds, if not thousands, of readers of the Moving Picture World are interested in this subject. Few of them, however, understand its fundamental principles. They talk color, not knowing what order means. When told, they are surprised to learn that color is merely light in a more or less decomposed form. This is the beautiful, natural phenomenon of the rainbow. This does not look a very important fact by itself, yet if it was adequately grasped by all interested in the subject of moving pictures in natural colors, something would be accomplished towards a general understanding of it. To end this short introduction: Those of my readers who don't understand what color and light really are, had better purchase a simple primer on the subject and then proceed to the photographic aspect of matters by studying some of the following manuals: "The Chemical Effect of the Spectrum," by Dr. Eder; "Photography in Colors," by Tallent, Bolas and Senior; "Photography in Natural Colors," by E. J. Wall; "The Kromskop," by F. E. Ives.

The writings of Sir William Abney, Leon Vidal, Prof. Gabriel Lippman, and E. Sangor Shepperd can be consulted in the "Journal of the Royal Photographic Society," which is accessible at the great libraries in this and other countries; or it can be purchased through the ordinary book store. There is, therefore, no excuse for anybody in this country who is genuinely interested in this subject of the application of color to moving pictures to remain in ignorance of what has been done in the matter. It is all on record.

The two processes at present before the public are the Urban-Smith process and the Friese-Greene process. A brief description of the former is as follows: The film is made panchromatic by suitable dyes, and it is exposed in the camera, behind a revolving shutter in which are fitted two filters (or screens) colored red and green. Thirty-two pictures a second are taken, one for each filter. When the negative is developed a positive is made from it and this is projected through red and green filters at the rate of 32 per second on the screen. The eye of the observer then perceives the moving picture approximately in the colors of nature.

Here is the Friese-Greene system: An orthochromatic film is placed in the camera for exposure. In the axis of the lens—that is, behind it and in front of the film—there is also fixed a prism of 20 degrees; next, immediately in front of the film are placed a red and a green screen, in the same plane as the image, that is, one above the other. So there we have the essential factors in the following order: 1, lens; 2, prism; 3, screens; 4, film.

The action of the prism is roughly to assist in passing two images instead of one to the image plane; this it does in virtue of the fact that it refracts some rays of light more than others, and consequently part of the image which passes through the primary lens is deflected to form the second of the two pictures placed one above the other. Both images pass through the screens, and when the positive is made from the negative those images in their turn are passed through other screens and a prism. Roughly the system for exposing the negative is that for projecting the positive.

The foregoing descriptions are condensed from particulars published by their respective inventors. The Urban-Smith results are tolerably familiar to the majority of our readers; Friese-Greene's has been shown in England. The process, however, at present has not been worked commercially, although I have noticed that Mr. Greene advertises that he is prepared to make pictures by the process.

So far I have merely traversed ground familiar both to myself and my readers. But this was necessary by way of introduction to the subject. Next week I will dig a little deeper into it and shall enumerate and describe a number of other methods for making these pictures. I do not guarantee that they are absolutely practicable in that they can be very easily adapted to any existing factory, but they contain a wealth of experimental data which the modern film maker or experimentalist would assuredly find useful in going over the ground.

The subject is indeed a great one. As I said at the outset, it can hardly be treated adequately in the limited space at command. But, at any rate, these articles may at least serve the purpose of directing attention to what has been done in the matter and of the possibilities that lie before the experimentalist.

Praiseworthy Production by a New Producer.

By Louis Reeves Harrison.

An artistic revelation in the pictural drama will be made when the first Reliance play is released. I make this prophecy in spite of the fact that my advance view was thrown by a defective light on a small and poorly-painted screen, and in spite of the fact that the play is so weak that I would avoid mentioning it at all if I could, for the sake of the playwright. There are so many splendid qualities in the first Reliance release that a heavy balance must be struck in its favor. There is a sure hand shown in the directing; the performance of the leading woman is magnificent; and the photography will make every producer in the Independent Camp sit up and take notice. In the many *deep* scenes there is that delightful quality not attained by four other houses in the world: the visibleness of every salient detail; and the details are all in good taste. I do not expect playwrights to turn out fifty-two masterpieces a year, but, when a masterly play comes along, the Reliance studio seems to be equipped to take the first of foremost place in the ranks, I look for an ideal creation in the new art. As it is, the play will be an artistic success and constitute a distinct advance beyond an enormous number of the silent dramas now being shown. It is beautiful.

Most of us detest deliberate ugliness in a drama that is only *seen,* except when it is rendered absolutely necessary by situations of stress and sorrow, or to enforce a contrast. When it serves to set off strikingly some object of beauty, or where it has an appropriate place in the development of an idea it helps out the grand totality. There is enough that is revolting in our every-day experience, "sufficient unto the day—," we go to the theater for relief, not to hear discords, nor to see them. The idea that the plain ordinary public has no sense of beauty emanates from theatrical hacks, the rubbish that has been swept out of stage doors into moving-picture front-yards. I have heard these fellows talk on the street corners near Lobster Square about "When I was with Belasco, I says to Frohman, says I." They have all put plays on Broadway, put them on the fritz. It is a waste of words to try to teach them anything, but human beings who prefer a brick-yard to a cathedral, who prefer a swamp to a noble landscape, are like clams in the mud, serenely ignorant that ships sail on the sea. Those who are catering to the scum and residuum of society are mere drag anchors on the progress of intelligent producers. This statement may be jarring to the pristine egotism of those who profess to know "what the people want," but we have only to glance back at the career of a certain theatrical firm for evidence. They obtained control of seventy theaters in the large towns, put on the "cheap and nasty" style of melodrama and emptied their own houses. It always bewilders and saddens a savage to be brought suddenly in contact with civilization.

The central figure in the Reliance tragedy is a beautiful woman, and she is even more beautiful than our recently-acquired citizen, Lina Cavalieri Chanler; her loveliness is enhanced by elaborate costumes, accentuated by charming ensembles, and her fine acting is ably supported by two men who have few equals in the business. She suits the part, or it was probably written up to her. The playwright may have sacrificed himself to give the central figure opportunity. It was a treat to see this charming actress portray so many and so varied shades of emotion, but she would have been equally effective if the author had concentrated on the motive instead of on the personnel. The moment she came down the staircase in the first brilliant ensemble, dressed in a black costume, Sapho-esque in design, I recognized the lady who appeared in a skit of my own, "The Day After." In this comedy, the principal characters descended a staircase in deep perspective into a scene of festivity and in the Reliance drama this presentation is made equally effective. Both showed masterly treatment of a simple incident. The black costume was very effective, but I confess that I was dazzled by the sudden change to one of ivory satin. Not that it was necessary for us to see the gowns changed, but there was too sharp a break, like that of a sliced reel, in the transformation from one striking costume to another. This worldly character was an enchantress, who turned men's heads, and it was easy to see that she could. Right there is the important point.

Men fall in love through the eye, and women through the ear. Cleopatra's head was turned by Mark Antony's eloquence, the flame in pure Desdemona's heart was kindled by Othello's voice, and many a girl has left home and mother, to her eventual annoyance if not regret, because of a persuasive wooer. Now man is a homely and useful animal. He is constructed on lines of utility and proud of the fact that he can make his living. He contemplates himself in the mirror and knows all of his fine points from his brow to his toes by heart, but he is vaguely conscious, in spite of his new tie, that he is not a thing of beauty. He naturally turns with a sense of relief to the ideals which women instinctively present, especially when her face and form are in harmony with those ideals. He loves womanly beauty, illusions and all. He decorates his bachelor quarters with photographs of stage beauties, he stares in the shop windows and theater lobbies at the ladies who show decorative possibilities for the suburban cottage or the Harlem flat. He buys seats in the front row, sends flowers and mash notes. If the central figure in a picture drama is a woman, he prefers her to be a beautiful one. If she falls short of his idea of what she should be, he curls his lips and says: "What's the use of making such a fuss over her?" The Reliance backers have netted a leading lady resembling the one who rose from the foam of the sea, the one to whom Paris gave the apple (not the one who gave us the apple); she is a veritable Aphrodite who will enhance the beauty and interest of all the productions in which she may appear. Sheriff Bob could have done just as well at home.

The visible effects in this new departure are charming and nicely timed, it is a treat to the eyes. It was a serious error to alienate that valuable asset, human sympathy

in the beginning of such a play, show no promise of reformation in the heartless character of the central figure, then try to put over such an impossible transformation at the last moment, resulting in a sacrifice of life itself for motives that cannot be shown in a picture play. But in spite of this defect, the reel will make a sensation among the initiated, the merit is there. Future performances by the Reliance Company will surely soar to greater heights of artistic beauty when they:

"Suffice the eye,—and save the soul beside."

MOTION PICTURE CENSORSHIP.

At a meeting of the Yorkville Civic Forum in the Hungarian National Hall, 321 East Seventy-third street, last week, John Collier, of the People's Institute, Educational Secretary of the Board of Censorship, spoke in defense of the censors in their work with moving pictures. He said:

"There are periodical outbursts in the newspapers against the moving picture theaters, and in these attacks the Board of Censorship is generally by implication involved. There are certain things the Board of Censorship is responsible for and certain things it is not responsible for, which can be readily made clear.

"The Board of Censorship does a national work, inspecting moving pictures before they are placed on the market. When a picture is condemned, or a change made, this verdict is made effective for every copy of the picture shown in the entire country. The Board of Censorship has correspondents in cities throughout the country, who receive weekly bulletins from the Board and are thus able to notify the Board in any case where its verdicts have not been put into effect.

"The censorship has existed for a year and a half, and probably eighty per cent. of all the pictures seen in theaters have been reviewed by the Board of Censorship. Of the remaining twenty per cent., some are undoubtedly bad. There is no way on earth to suppress these pictures except to watch each individual theater (there are ten thousand picture theaters in America), and when the picture is shown punish the management legally and then confiscate the picture by legal process. These pictures are lodged on the shelves of hundreds of exchanges in a score of cities.

"The Board of Censorship operates through agreements with the manufacturers of motion pictures. The ever-diminishing percentage of pictures issued prior to the time the Board began its work, have passed out of the ownership or control of the manufacturers and out of the jurisdiction of the Board of Censorship. They must be taken care of by the police of each city and by local reform bodies that are equipped to inspect the theaters in their neighborhoods.

"As for the pictures issued since the censorship began the Board stands squarely by its verdicts, which are reached by a committee of social workers, acting in a volunteer capacity and absolutely free from the trammels of obligation of any kind to the moving picture business. A picture cannot be judged by the sensational or inimical description of it which may be published in a newspaper. Neither can it be judged by the flaming poster which may be hung in front of the show, for such posters generally have no relation to the picture whatever. Why, I saw the 'Passion Play' in moving pictures recently advertised by a poster showing the elopement of a modern couple in evening clothes over a garden wall. The picture theaters on Fourteenth street and the Bowery are especial offenders along this line.

"When motion picture theaters are criticized for lack of precaution against fire, for bad air and the like, this again is a concern of the local police, fire or building department of each city. In New York, excellent work has been done in the past year toward the improvement of the picture shows and theaters generally, and the city departments ought to get credit for their progressive handling of a complicated problem. Much remains to be desired. We are assured by the Mayor's License Bureau, by the License Bureau of the Police Department, and by the Bureau of Violations of the Fire Department, that any complaint against picture shows will be promptly investigated and remedied. At present all these departments are making more or less thorough, periodical inspections of all the picture shows in New York."

Now that they are taking moving pictures of the human brain, let's have one of the brain of the man who runs films without titles. Maybe we could find out the mental process by which he concludes that the audience knows what it is looking at.

CHIEF OPERATORS.

By F. H. Richardson.

The writer is firmly of the opinion that where a company owns or controls six or more motion picture theaters it is an act of wisdom to create the office of chief operator and fill the same with a strictly high-class man. Such a position should carry a minimum salary of $40.00 per week, with a called upon to assume charge of, say, fifteen operating rooms. To make such an office effective its incumbent must of necessity be given full and complete charge of all operators, with power to employ or discharge. He must also have full and complete charge of all matters pertaining to projection, except as to the selection and arrangement of the program, that being properly within the rightful province of the manager. Also to the manager must be left the privilege of cutting out any portion or portions of the program he may desire, but the right to order the operator to "speed 'er up" should be taken from him absolutely, as should all other things which make for good or bad performance in projection.

I can see the heads of some of the big combinations controlling ten to fifteen houses as they read the above lines! I can see their look of amazement and hear their snorts as they mentally comment on the monumental nerve of the man making such radical suggestions. But, nevertheless, I not only have made them, but what is more, I reiterate them. I firmly believe such a proposition would return large dividends, provided a really high-class man be employed. I also am firmly of the opinion that it would **not** pay with a cheap man occupying the office of chief operator. The real difficulty, at this stage of moving picture affairs, would lie in the possible lack of men competent to take such a position **and make good.** Having employed a man in capacity as above set forth, the company would look to him for one thing, and one thing only, viz.: **Results on the screen!** The employer, having installed such a man at a salary calculated to buy ability and brains, would accept absolutely no excuse for any result but the best. This would naturally mean that, while he need not necessarily do the actual buying, he must have the selection of machines, appliances and operating room supplies of all kinds. In fact, where anything involving projection is up for consideration, the chief operator must be **"it."** In other words, the employer must take the position: "In matters pertaining to your department we leave you unhampered, but we want and expect results; excuses absolutely don't go."

Being placed in this position, the chief would naturally be compelled to place himself in exactly the same relation to the individual operators under him. As the matter now stands, the operator is under no one but a theater manager, who, nine times in ten, absolutely does not know what constitutes a really first-class, high-class performance in projection. In fact, he is most likely unable to say whether or no gross and plainly discernible faults in the picture are avoidable or unavoidable. The operator knows this, and, as a rule, acts accordingly. He is careless, since he well knows the manager doesn't know the difference. He is lazy, because he well knows the manager doesn't know when a shadow is on the picture unless it is very, very bad. He has breakdowns, because he knows the manager can't tell whether it might have been avoided or not. But place the same operator under a man whom he knows is liable to be in the audience at any moment of the day and whom he well knows he cannot make any excuse for inferior work, and let him thoroughly understand that the first time the chief catches a shadow on his picture or the first time he has a breakdown that might have been avoided by timely work, he will be unceremoniously fired, and you will see that same operator wake up. You will see a vast improvement in his performance or you will see a new operator installed who will give value received. Let it be thoroughly understood that the writer means no disparagement of managers by the foregoing. It is not to be supposed that a manager, however high-class he may be as a manager, is an expert in projection, or matters pertaining to projection. In too many cases he is so utterly devoid of knowledge along these lines that the operator, even though of mediocre ability himself, would put on a distinctly better performance were he left without managerial interference. But for all that he may be a splendid **manager,** if he be confined to that end of the business. The plan proposed would of necessity confine the manager to his proper sphere and place projection matters in the hands of the chief operator entirely. Such a proposition, carried out properly, would cost a company more than the present way of doing things—cost more aside from the chief's salary, I mean—but it would produce infinitely better results, hence would increase revenue at the box office.

WAR IN PEACE VALLEY.

A TRUE STORY NARRATED BY WILL SMITH.

The golden era of the moving picture was at its highest point, the taking and counting of small change was the most strenuous labor in the exhibitor's life and where he had menials to perform this for him, he had practically nothing to do except to spend the profits more or less conscientiously. The Motion Picture Patents Company lay as yet in the lap of fate, competition had not been able to supply the demand, restrictive laws, envious theaters were as yet unknown. "Standard Oil" and moving pictures seemed to be the best things financially from Maine to California. The boom was observed everywhere and by everybody. In the town of Krautville, in the very heart of the German district of Eastern Pennsylvania, a man had drifted from the phonograph business into moving pictures and in a small store room he was showing to capacity three, four and five hours every day and night, Sundays excepted. It came to pass that one day Oscar Otto Oberholtzer strolled into the "Dreamland," and beheld the throngs surrendering nickels. Mr. Oberholtzer had come in from a neighboring town, famous for its slate quarries. In one of said quarries Oberholtzer had toiled for twenty-two years and had saved a tidy little sum, which was drawing interest at the low but cheerful and safe rate of 4 per cent. Why Oberholtzer no longer toiled in the aforesaid quarry is a story in itself. Oberholtzer was, like most of our Pennsylvania German friends, very "sot" in his notions. His ideas were very few and very simple and hated any change. This likewise is characteristic of our good German friends in that part of the Keystone State; a man who is late to his dinner, who goes to his work either before or after the rest of his fellow citizens, is viewed with suspicion. The type found its fullest expression in Oberholtzer, who had never from the day of his birth been in danger of succumbing to cerebral hemorrhages, for within his capacious head any microbe, feeding on human brains, would have starved to death. Twenty-two years Oberholtzer had toiled and would have been toiling yet, but for a revolutionary step on the part of the company for which he had been working. The remuneration of Oberholtzer had been at the rate of 12 cents per hour, when for some unexplained cause the company raised the compensation to 14 cents per hour. At this all the conservative instincts of Oberholtzer revolted and utterly refusing to consent to the innovation, he left the employ of the company. While in no immediate need of money it was apparent to him that he must find a source of revenue and a higher rate of interest than 4 per cent. While in this mood he saw the great crowds at "Dreamland." He was deeply impressed and when he returned to Slatetown his mind was made up to embark in the moving picture business. It was about this same time that Michael Mullaly and Patrick McGarry, likewise residents of Slatetown, which had been years ago one of the hot beds of the Molly Maguires, had an earnest business conference in the livery stable in which they were jointly interested. In intervals between currying and sweeping, said Patrick to Michael:

"Sure, it's a shame, so it is, the way that Dootchman over in Krautville is making the money."

To which Michael, with equal sincerity, replied: "It is a shame, indade, and the old engine house here in our own town empty; and I think we can put a couple of hundred chairs in it, so we could."

* * *

Thus it came about that the Slatetown "Weekly Banner and Republican Budget," in its next issue, contained two items fraught with great interest to the amusement loving people of that staid old burg. Its readers were informed "that our popular townsman, Mr. Oberholtzer, who recently severed his connection with the Slatetown quarry, had rented the old brewery malt house to convert it into a moving picture palace, where the choicest products of this new invention were to be shown," and "that Messrs. Mullaly and McGarry had decided to show moving pictures in the old engine house, and that a gentleman from Mahanoy City, a skillful operator and manager, was even now on his way to Slatetown to take charge." I feel, before going any further, like invoking the aid of the muse for power to describe the wrath of Oberholtzer on learning of the Hibernian enterprise and vice versa, especially vice versa. There were openings in due season and the two places, being close together, the whole of Slatetown turned out and it looked as if Slatetown actually had the population which an extravagant census had given it in 1900, to-wit—2,871. For a while all went well, it was indeed a halcyon time, in which even a poet or a hod carrier could have made money with the exhibition of moving pictures. As the populace, however, became surfeited with the entertainment the rush of nickels subsided and the stream became thinner every day.

Oberholtzer, unused to worry, began to lose weight and he, whose digestive organs had rivaled those of the ostrich, began reading the "indigestion ads" in the weekly paper and decided that he was suffering from gastritis. In some alarm he went to the doctor, who advised him to eat more pretzels and "thin-line-of-red" German sausages, which Oberholtzer did very conscientiously and soon found his digestion restored to its normal capacity. While in the mellow mood of the convalescent and in the act of taking large doses of his medicine, Oberholtzer was visited by a great actor, temporarily without an engagement. The actor was lean, almost six feet tall, and from what could be obserevd through a wild and straggling growth of beard, the novelist would be compelled to set down his complexion as pronouncedly sallow. He shaved himself, he confided to his friends, who never saw any reason to doubt his word. His raiment was of antique cut, and while there was a decided classic cast to it, it was clear that it had not been pressed or cleaned in some time. Before the tragic inspiration came to him his name was Johnny Michaels, but he was now billed—strictly by himself—as Mortimer Wethersbee Effingham. Mortimer had a furtive gaze, which, however, never failed to detect the vital spots in the free lunch counters, and though wandering on through life with a curious reserve and dignity, apparently oblivious of the doings of his fellows, had his ears keenly attuned to invitations to a drink. While he could not hear adverse criticism, though shouted at him by an auctioneer, no beer collector could whisper, "What will you have?" low enough to escape the hearing of Mortimer. It would indeed be difficult to paint a greater contrast than Mortimer and Oscar Otto Oberholtzer. The latter sat there so stolid, so comfortable, unbothered of nerves, feeding himself with frequent slices of the mysterious sausage and doing it with the utmost deliberation; the former restless, conveying a suggestion of perpetual hunger, perpetually unappeased. With a courtly gesture Mortimer doffed his hat to Oberholtzer, saluted him formally, introduced himself as the well-known tragedian Mortimer, stated that he had just come in with his company from the Junction on the Buffalo express. In truth, Mortimer knew nothing of the Buffalo express except what could be learned on the time table, for he had actually come in on a canal boat, sharing the honor and pleasure of the voyage with a large load of fertilizer and the company was even now attending to the disinfecting process in the primitive basement of the Lehigh Hotel, a hostelry of the eleventh rate.

"I have decided, my dear sir, to bide here, tarry as it were," continued Mortimer, in a genuine tragic basso, "for a week possibly, and having heard of your play house, Mr. Oberholzer, a Mecca, I believe, for the true Thespian, an altar of art, I was bound, sir, to seek an early introduction to its distinguished impresario."

Oberholtzer at first regarded Mortimer with the utmost composure and being thoroughly good natured and hospitable, like all his race, was tempted to invite Mortimer to share the repast, but when he was told about his place being a "Mecca for Thespians" and himself an "impresario," he began to view Mortimer with suspicion. Oberholtzer felt that his conscience was clear and that he had never wilfully wronged anybody, he had been honored by his fellow citizens, who had elected him president of the "Louder Maennerchor," but "Mecca" and "impresario," was he being heaped with new honors, or was that "skinny Irisher" insulting him "already yet"? At this moment a white-aproned youth appeared and set a huge stein in front of Oberholtzer. Mortimer sniffed the fragrance with distended nostrils and Oberholtzer, forgetting his suspicions, ordered a stein for Mortimer. It came and Mortimer refreshed himself, noisily smacking his lips.

"Ah," cried he, turning to Oberholtzer, who offered him the pretzels and sausages, at the same time wisely ordering a new supply, "I do find this malt tonic most beneficial and quaff it often."

All this took place in a sort of private chamber, partitioned off from the general barroom. Between draughts of malt tonics Mortimer acquainted Oberholtzer with the "per-

sonnel and the eminent merits of his company." The company consisted, it appears, of two ladies of uncertain age, who danced and sang and had long been the ornaments of a female minstrel troupe, and of three gentlemen, who likewise excelled as minstrels; during the acts of the ladies the gentlemen furnished the music and vice versa. Intervals were filled out by Mortimer himself, who recited the ravings of John McCullough. The regular compensation for the company's services, Mortimer confided to Oberholtzer, was $1,000 per week, payable in advance, but out of personal regard for Oberholtzer they would play in his theater at $10 a head and board for a week. If preferred they could give a masterly production of either "East Lynne," "Uncle Tom's Cabin," "Hazel Kirke," or "Ten Nights in a Barroom." The last named attraction seemed fine to Oberholtzer, who faintly and diffidently asked, "Ten bar rooms in a night, how could you do it then?" It was finally decided to give all the attractions during the week, when it occurred to Oberholtzer that he had no stage.

"No stage," stentoriously repeated Mortimer. "No matter, we move the first three rows of chairs and play on the floor."

"All right," Oberholtzer consented faintly and made an advance of $10 to the delighted Mortimer, who rushed off in the direction of the Lehigh Hotel and imparted the cheerful news to the company. They carried no paper, but this was not necessary in Slatetown, for within an hour the town knew of the attraction. This was on a Thursday and by Friday night at 7 Oberholtzer's place was crowded to overflowing, though he charged a flat rate of 20 cents for seeing the actors and actresses. Mullaly and McGarry were furious. Scarcely had the barnstormers completed their engagement in Oberholtzer's palace when the rivals engaged vaudeville through an agent at Wilkesbarre. It consisted of a "reub act," a female ballad singer, who told jokes that were hoary and rancid and a trained dog. The dog was very good. The rush now set toward Mullaly and McGarry and there began a vaudeville war in this valley of peace which filled the trains coming to Slatetown with the motliest collection of freaks consistent with a semblance to the human form. At first this vaudeville was changed only once a week, then twice a week and finally there was a change every day.

Though the quality was the worst which it is possible for human imagination to conceive, the rivals paid fancy prices and soon Slatetown became known as a paradise to the underworld of the "profession." In the dressing rooms even of Philadelphia and New York one could read the well-meant advice to go to Slatetown. Oberholtzer's experience grew in inverse ratio to his bank account. Mullaly and McGarry, who were very susceptible to female beauty, one of them being red headed in the extreme, not only paid out more than they took in, but came near wrecking their domestic bliss and happiness, and even to this day people delight to narrate how Mrs. McGarry precipitated her portly form upon a gay soubrette while the latter was sweetly singing, "I am Longing for To-morrow, when I Think of Yesterday." The delicious song came to an abrupt close when Mrs. McGarry rudely disarranged the intricate coils and rolls of the German nightingale and scattered the loose parts thereof on the floor of the improvised stage in full view of the screaming audience.

Musical acts, jugglers, baby singers of both sexes, "silly kid acts," sister and brother acts, minstrels and magicians, comedians and tragedians chased each other in seemingly endless procession through the temples of amusement of Slatetown, drawing from forty per upward. The demand of Oberholtzer and Mullaly and McGarry had bulled the market to an unbelievable degree. Not a penny was left of their profits, the livery stable was mortgaged and Oberholtzer's bank account had dwindled down to three figures and small ones, too. The worst of it was that the people were now as sick of vaudeville as a keeper of an asylum gets sick and tired of his charges. Actors and actresses, at one time a rare sight in the streets of Slatetown, now were commoner than miners or farmers. The inevitable reaction began to set in. The shrewd parents of Mullaly and McGarry chased them back to their proper sphere in the livery stable and the pitiless hand of necessity taught the lesson to Oberholtzer. Michale and Patrick are back with the horses, sighing regretfully; the engine house is empty, likewise the malt house, Slatetown has returned once more to normal conditions and this is the saddest blow of all—Oberholtzer is back in the quarry working for 14 cents an hour.

The Jeffries-Johnson fight pictures have been given for the benefit of a hospital and dispensary. Well, when you come to think of it, there is some slight connection.

New England Notes.

The official census returns give Boston proper a population of practically three-quarters of a million people. With this fact in mind the ordinary person conversant with moving picture affairs, would be inclined to doubt the statement that Boston proper has barely twenty moving picture theaters—and at that has even more than it can easily accommodate. The twenty houses are located on three streets —Washington street, Tremont Row and Bowdoin Square. It seems as if these are the only three thoroughfares suitable for the motion picture theater—with the exception of Bowdoin Square, the two streets named command the very highest rents in this city, twenty to thirty thousand dollars being paid for premises ranging from 25 to 40 feet front, and 100 feet deep. Boston proper is unique in that it has no house charging less than 10c. admission at the present time. All the large houses run some vaudeville, the four smallest doing without any. The wholesale district has been found useless for the moving picture theaters, and the residential district no better. The great majority of houses on the locations mentioned above do an excellent business, and are models in their line, costing from $25,000 to $50,000 to build. No one has been able to give the exact reasons why the locations favorable for moving picture theaters are so restricted in Boston. It is not due to the fact that moving pictures are not looked upon as one of the best forms of entertainment by the better class of people, because Washington street is Boston's premier retail shopping street, with Tremont Row a close second.

* * *

B. F. Keith has begun a crusade against moving pictures that ridicule people of different races and nationalities, according to a Boston report. The statement goes on to say that the fact that such pictures are being produced was first called to his attention by a little Boston girl. Also that orders were sent to managers of his moving picture theaters all over the country to the effect that no moving picture of objectionable character such as described, should be allowed in any theater with which his name is connected. Mercy! No one in Boston connected with moving pictures was aware that such pictures were being manufactured—much less exhibited! It looks as if it would be much more to the point if B. F. Keith would talk to some of his Irish or Hebrew vaudeville acts if he is bound to do away with this really objectionable feature. It really seems as if Mr. Keith had been incorrectly informed by that little Boston girl.

* * *

The Liberty Theater, on Tremont street, Boston, will reopen on or about October 1, under the management of the Automatic Vaudeville Company of New York—Morris Kohn, president; Emil Shauer, treasurer. This house was opened originally about one year ago by some Chicago people. After a most disastrous season, the house was permanently closed last May. The Liberty has several very poor features about it, the foremost of which are, a seating capacity of less than 300, no ventilation, a poor front and lobby, and a poor location. It would seem that these misfortunes were enough to doom any theater to failure. The reason for the reopening of the house goes back several years. The Automatic Vaudeville Company took a considerable lease on this very store several years ago, using it for a slot-machine parlor. After this line of business became unprofitable, the company subleased the store to a merchant. The merchant, in his turn, leased it to the moving picture people, and later threw it over on the merchant's hands. This forced the Automatic people into possession once more, and they are opening the house with the intention of making whatever may be possible, as this is better than allowing the store to remain idle. During the summer the premises could not be rented. Under these circumstances, it can not be predicted what the fortunes of the Liberty will be. Independent pictures and songs will be used, admission 5c. At the present time this is the only 5-cent house in Boston.

* * *

The American Music Hall, formerly William Morris' Boston vaudeville house, which has been under the management of William Gane since September 1, narrowly averted a panic, Saturday night, September 17, when a small fire broke out in the boiler room. However, all danger was averted by the prompt way in which the fire was put in restraint. Although the fact became known to most of the audience, no riot occurred. This occurrence was not in the Boston daily papers. The Music Hall is running the usual big show run by houses directed by Mr. Gane. A write-up of the house will be published soon in "The World." Louis Boas, formerly of Fall River, is resident manager for Mr. Gane.

The Theater Comique, on Tremont Row, operated by the Automatic Vaudeville Company, has just installed a balcony, seating approximately sixty (60) people. This brings the total seating capacity up to nearly 475 people. Independent films and songs are used. The films are changed daily. The Comique, and the Premier, corner of Washington and Beach streets, also owned by the same corporation are the only houses in Boston using a daily change of films.

Leominster, Mass., has a new moving picture and vaudeville house with a seating capacity of nearly 1,500 people. The "Music Hall," as it is called, is owned by G. M. Kendall, and under the management of Ed. Billette.

H. F. Campbell, former manager of the Savoy Theater on Washington street, which, by the way, is owned by that famous actress, Lotta Crabtree, has opened a house in Marlboro, Mass. This house was originally owned by C. E. Bradstreet, who sold out to W. E. Greene, the New England Independent film renter. Campbell will run different kinds of entertainment, some weeks using road-shows, other weeks using Independent films and vaudeville. It cannot be found out whether Mr. Campbell bought this house from Mr. Greene, or is managing the house for him. The house has been renamed The Princess, and its only opposition is a small five-cent moving picture house.

The Back Bay Theater, 104 Dartmouth street, Boston, reopened recently for the Fall and Winter season, under the management of L. N. Connors.

C. S. Hurst opened the Bijou Theater, Newton Highlands, Mass., recently, running pictures, vaudeville and illustrated songs.

The Johnson Hall Theater of Stoughton, Mass., has been bought by F. A. Glines, and the name will be changed to the Pastime Theater. The theater has been entirely renovated, and expects a prosperous season.

The Nickel Theater, Lawrence, Mass., recently was opened with a seating capacity of 2,000, having two balconies. This house is one of the best in Massachusetts charging only 5 cents admission.

The Goldstein Bros. Amusement Company of Springfield, Mass., have added another house to their chain by opening a house at Westfield, Mass. The "Bijou" will run pictures, songs and vaudeville for 10 cents, this being the regular attraction at all houses owned by this company.

The Orpheum Theater of Newburyport, Mass., has recently changed managers. Harold A. Chenowith is the new man in charge.

Brighton, Mass., a suburb of Boston is to have a new moving picture theater, making two in that town. The house will probably open about October 1, 1910, being called The Brighton. Alderman Woods of Boston has backed the house to the tune of $20,000. John E. Dunne will be in charge of the house. Four hundred people can be accommodated, and, although the writer does not vouch for it, report has it that the theater has 14 fire exits.

The Central Square Theater, of Lynn, Mass., will open October 15, with a seating capacity of 1,500. Mr. Burke, an old-time vaudeville performer, is in charge of the house. Lynn as a big shoe center is a good show town, as the factory workers evidently like moving pictures.

Thomas Marion of Holyoke, Mass., has bought the Lyric Theater on High street. After renovating the house completely, Mr. Marion will open it as a high class moving picture and vaudeville house—admission 10 cents.

Nat Burgess, who has been general manager of the Old South Theater Company—James Donaldson, president; Simon Rudnick, treasurer—since its formation, nearly three years ago, has left that corporation, owing to some decided differences of opinion. Frank E. Brown, former manager of the Beacon Theater, Tremont street, is now in charge of both theaters owned by the company—the Old South Theater and the New Washington, both on Washington street, this city. The former house was closed for more than eight weeks this Summer, and was extensively renovated. Mr. Rudnick, speaking personally with the World's representative, stated that upwards of $40,000 has been expended—the house now has a seating capacity of practically 800, with standing room for 200 more. The house has an exceptionally fine ventilating system, and is a model house in every respect. Independent films and vaudeville are offered, with admission at 10 cents.

The new theatrical licenses have recently been issued by the Hon. John Francis Fitzgerald, Mayor of Boston. The wording of the licenses issued for theaters devoted to moving pictures has been changed. Formerly they read, "For exhibitions of moving pictures, illustrated songs, and stationary slides." Now, however, they are worded, "For exhibitions of moving pictures, illustrated songs, slides, and vaudeville without scenery." This last clause was only won last Winter by much active fighting on the part of the moving picture interests. The "Theatrical Managers' Association" was very active against this insertion in the license and arrayed much legal talent to break down the claims of the moving picture men. Several meetings were called, the Mayor presiding, where both factions represented by Boston's ablest legal talent disported themselves freely. After a mature consideration of the matter, the Mayor decided in favor of the moving picture interests. At that time it was considered a great feat, that the practically disbanded moving picture men won a victory over that closely-knit body of men—the Managers' Association. HENRY.

THE OTHER SIDE.

The apparently organized attack upon motion pictures by the newspapers has been the means of connecting this harmless amusement with almost every violation of law and decency that is aired in the courts.

So it is both a relief and a surprise to read the following evidence of the good effect of the picture, in the New York "Press" of this morning (September 29):

Motion Picture Hits Thief—Causes Him to Surrender After Stealing $500 from Hotel.

A moving picture show—in Pittsburg, not in New York—brought a thief to repentance. So Charles G. Mayer yesterday said when he was arraigned in Jefferson Market Court. He confessed he stole on August 3, when a clerk in the Hotel Victoria, $500 left with the house for safe keeping by P. F. Brown, a guest. He took the money to have a good time. In Pittsburg he saw a motion picture showing a bank thief's repentance.

"I thought of my home and dear mother out in Denver and then of what I had done," said Mayer in court. "I pictured her at home, proud of her young son in New York, and perhaps wondering why she did not hear from me. I had not written home since I stole the money, and tears came to my eyes and I wanted to make amends. I left the picture place and went to the first policeman I met and told him what I had done and asked him to send me back to New York. And here I am, sorry for what I have done and willing and ready to take my punishment. I have learned a lesson. All I hope is that my poor mother will never know." He was held.

CHILDISH INNOCENCE CORRUPTED.

It begins to appear that the New York "World" has reserved page 8, columns 1, 2 and 3, for the especial denunciation of moving pictures, with the distinct object of starting a world-wide "awakening." It all began with the so-called confession of a young scallawag from the Hell's Kitchen district of New York City. From this one confession the New York "World" has magnified it into "several."

The Moving Picture World has taken the trouble to investigate the case of that young man for the sake of its own peace of mind. It now comes to light, through our efforts, that the young man has a record of several terms in the reformatory. He is an habitual liar, a born thief; his parents refused to come to him in jail; his father wanted him to get the limit; he has smoked cigarettes until he looks like a consumptive. He kicked and abused the woman he tried to rob; he admitted to our representative that he was drunk at the time he entered the flat, and that his object was to obtain money for more beer. At the police station he abused the police and the complainant, and was very free in calling them all "—— —— liars," until the sergeant threatened to take him over his knee. He is crafty enough to remember that some boys have pleaded moving pictures as an excuse for wrongdoing, and clings doggedly to that as an alibi.

As our representative talked to him through the bars, he eagerly told of the effect of pictures on his mind, but he would spoil it the next minute by wanting to know if his answers would help him to get out of jail. His memory is a blank on all points except that the pictures made him bad. This, then, is the foundation of the New York "World's" picture crusade. It takes as its model of childish innocence a perverted liar from Hell's Kitchen (Thirty-third street and the tracks), one of the toughest neighborhoods in New York City. Instead of calling upon the nations to **"Awake!"** in our opinion it is the New York "World" and a few other would-be moral newspapers, that should open their eyes and crawl out of the muck in which they happen to be wallowing in this year of our Lord, 1910.

Rumors have been afloat for some time that arrangements had been made for an organized attack on the moving picture interests of the country and one of the methods of attack was to be persistent hammering upon public sentiment and gradually get the people arrayed against the pictures. A New York paper apparently confirms the rumor, or at least gives some color of truth to it. This paper has been giving a column daily denouncing moving picture films and digging up opinions against them. In one issue the exclusion of children from moving picture shows, whether or not accompanied by parent or guardian, is advocated. Even the Board of Censors came in for a roasting.

* * *

There is nothing original in the articles. They are simply a re-hash of what the enemies of the moving picture business have been harping upon for months. It is difficult to see how they can be written with current investigations as a basis. There never was a period when the police, fire, building, electrical, and all other municipal departments that can find an excuse to supervise any part of a moving picture show, have been more active than they are to-day; and there never was a time in the history of the moving picture business when cleaner and less objectionable pictures have been exhibited or manufactured.

* * *

It is quite clear that most people who spread themselves in the columns of the daily press with moving pictures as the topic, know very little about the subject. If this were not the case the articles would be different. The chief knowledge of the average newspaper man on matters bearing upon moving pictures, is limited to his ability to distinguish a moving picture machine from a stereopticon, and it took him a long time to learn that. After being ridiculed for stating that a stereopticon machine upon which moving pictures were being run, had exploded, they woke up.

* * *

In one of the current attacks a newspaper says: "Secretary Storey, of the National Board (of Censors), says all new product is inspected, but old motion picture films are shown without any interference on the part of his organization." This is only a part of the truth. In doing this the Board of Censors is performing the duty laid out for it when the organization was formed, that is: Inspect all new films manufactured in and brought into this country. Each film is certified by the Board if it is all right in its opinion. If any part of a film is objectionable, the manufacturer or importer is required to remove it before the film is allowed to go upon the market.

* * *

The proper time to censor films is before the exhibitors get a chance to get hold of them, and this is what the Censors are doing. If there are on exhibition pictures of an objectionable nature which got upon the market before the Board of Censors came into existence, the police authorities have ample power to prohibit their exhibition, and by so doing they will receive the thanks of not only the film manufacturers, but also the public. Films that have been doing service since the time preceding the organization of the Board of Censors have no legitimate place outside of the junk heap and no up-to-date manager wants them.

* * *

To my mind the articles attacking the picture shows bear the earmarks of a biased opinion. The attacks are sweeping and no merit is recognized, whereas a popular vote would show decisively that it exists to a far greater degree than objectionable features.

* * *

I want to say, also, I do not think a regular dramatic or vaudeville critic is a fair judge of moving pictures. He is too closely allied with those who have been fighting the pictures for years. Every house that is transformed into a picture theater is like so much grist taken from the critic's mill. He pays no attention to the pictures. Like many people in the theatrical field he ignores them, or pretends to. As a dramatic critic he will not criticize moving pictures. They are cheap and vulgar, in his eyes, and he cannot afford to dignify them with a critic's attention, except when he gets a chance to knock them. Anyone acquainted with the theatrical and the moving picture business knows this is the truth and must agree that such critics cannot be depended upon for impartial criticism of moving pictures.

* * *

Let this suggestion be made: The investigators should first find out if the objectionable films were put on the market before the Board of Censors was organized. If they were, let the proper authorities prohibit their production. A list of them can easily be secured and the place renting them to the exhibitor can be just as easily located. If the films were made after the Censors were organized, it is a very easy matter to call the attention of the Board to them and insist upon a more rigid censorship. This appears to be a very feasible plan of procedure. At all events, it is far more sane and just than the one advocated by some of the newspapers, by which the exhibitor, who may be entirely innocent in the matter, is made the sole victim of punishment by having his trade driven from him.

* * *

I have personal knowledge that the moving picture exhibitors are endeavoring in every way to cater to the women and children and try to avoid producing subjects that are not in keeping with that idea. The film exchanges and the film manufacturers are also endeavoring to follow along the same lines, and that it is being admirably followed is demonstrated by the statements of the newspapers. They have practically declared that the objectionable films are old ones.

* * *

A rather peculiar condition of affairs has developed in connection with the cancelling of operators' licenses by the New York City Department of Electricity. All operators are compelled to prove citizenship either by birth or citizenship of their fathers. Those who have been unable to show this have lost their licenses for the year 1910, and there are large numbers of them. The circumstances following are these: New York operators who have thus lost their cards go over to New Jersey and get positions of operators working there. I am informed that where the New Jersey operators were getting $22.50 per week, the men who lost their cards and take the places get $14, or $8 less per week than they were getting in New York. So the New Jersey exhibitor profits by the New York law. It has been claimed that the men who lose their cards are not good, practical operators, as a rule, but I am reliably informed that a great many of them are, and if they were not they could not get the New Jersey positions even at the reduced rate. What becomes of the displaced New Jersey operators? If they hold a New York card or can qualify for one, they get places in Greater New York, but the percentage of these is so small the operators across the Hudson are talking of having regulations enacted in New Jersey similar to those existing in New York. This, they claim, will be done in furtherance of the home rule principle. A New Jersey operator said the other day: "The New York regulations are all right. I know there have been a number of youths and men holding operators' licenses when they were really not entitled to them. The Operators' Union in New York has undoubtedly gained a point by the recent rulings in having the number of operators reduced, but look at what we operators in New Jersey, who were receiving union wages, get out of the deal. The union in New York profits by the citizenship rule, but the New Jersey citizen operators lose out. For that reason we feel justified in getting a citizenship regulation for New Jersey and send the fellows who could not qualify in New York to some other place, or let them go into some other business. I was born in New Jersey, have lived there all my life, and have been an operator for years. I must either take a big cut in wages, or make room for the lower salaried man and take a chance on getting a card in New York."

Nyack, N. Y.—The Electric Theater, formerly owned by Warren Minnerly, has been purchased by E. H. Wagner, who has put in new chairs and otherwise given the house a thorough renovation. Running Independent program and having excellent results.

Curiosity lost Eden. This is one of those superficially smart sayings which you sometimes hear issue from the mouth of a man when he wants to score off Madame Son Altesse la Femme. Excuse my French. It looks great, doesn't it? It just means woman, lovely woman. The French are the politest nation on earth, and so, instead of saying just "woman, lovely woman," they say, when referring to her in general terms, "Madame, Her Highness, woman." And that is roughly the meaning of that pretty little French phrase above.

* * *

But, of course, curiosity is not exclusively inherent in the fairer half of mankind. We are all curious. Last week, it was pointed out in these pages, in reference to the Eclair "Behind the Scenes of a Moving Picture Manufactory" film which has just been released, that we all want to know how the pictures were made. We like to see the work done. We like to see the producers directing the actors and actresses acting. On the ordinary stage, there is no greater privilege coveted than that of a seat in the wings while the performance is in progress. We all like to be privileged spectators of anything. We are all curious. If curiosity lost Eden, well, curiosity should get us to Heaven. Sound reasoning, eh? But I am not preaching; I am merely recording observations.

* * *

When the moving picture was stepping into its rightful place, two years ago, I perceived that the performers in those pictures would very soon interest people. We wanted to know something about the beautiful woman who played the lead; of the handsome man who was the hero; of the funny man who made us laugh, and of the clever man who did stunts. We were just curious. I do not want to brag too much about it, but I believe I was the first to draw attention to the great part which personality, beauty and cleverness played in the picture. I foresaw that a natural curiosity would rise in the minds of the public as to the personalities – the corporeal personalities—of the good people who make those "shivery shadows" for our entertainment. In other words, the public wanted to see what moving picture actors and actresses were like in the flesh.

* * *

The gratification of this natural curiosity has proceeded upon obvious lines. First of all, you have had the stationary photographs of these clever ladies and gentlemen placed on sale. You can buy a picture of an Edison star or a Kalem performer, just as you buy photographs of Maude Adams, John Drew or their confreres. Then, just as we all like occasionally to see John Drew or Maude Adams in the flesh, so it is that we (I speak as one of the great moving picture public) like to see the originals of the clever figures that delight us on the screen.

* * *

It is the clever, vivacious Florence Turner, "the Vitagraph girl," who is drawing aside the curtain of secrecy that hides those players from the public and public from the players. Several times of late, over in that foreign country, Brooklyn, Miss Turner has appeared before a moving picture audience. I am hoping that, ere long, she will come right up to civilization—that is, Broadway, which is near this office—and show her charming self before one of Mr. Gane's audiences, or one of the Keith & Proctor audiences. She would have a royal reception.

* * *

The other evening, having learned that Miss Turner was to personally appear before a moving picture audience, I wended my way to the well-managed little Park Row Theater at the back of the Post-Office, New York City. The courteous manager showed me to a reserved seat. A few minutes after 8 o'clock, a bevy of fair ladies entered the crowded house. The first of them came and sat next to me. It was Miss Florence Turner, the world-famous Vitagraph girl. Never mind what we talked about. She is a picture girl and I am a picture man. And, well—we just talked pictures! Of course!!

The reception which Miss Turner had at the hands of the crowded house must have gratified the girl—she looks such a little girl to be so clever and so famous—and indirectly convinced me of the enormous interest that is taken in the personalities of these picture players and the work they do. There was an introductory address by one of the Vitagraph staff, descriptive of a public desire to meet Miss Turner. Then, after several Vitagraph pictures had been shown, a lady sang a very nice song called "The Vitagraph Girl." Then, Miss Turner herself ascended the platform, made a nice little speech, was very warmly applauded and received many handsome bouquets of flowers. Altogether it was a very delightful evening. I could not stay for the Vitagraph dog; I wanted to come away with an impression on my mind only of the enormous popularity of this "ordinary girl with extraordinary abilities." This is what the gentleman said. But I do not think that Miss Turner is "an ordinary girl."

Of course, now that public curiosity has been partially gratified by Miss Turner, and I think by Miss Lawrence, by their appearances in public, the public's appetite has been whetted, and as the appetite grows by what it feeds upon, moving picture performers as a body must become personally interesting to the public. The more they meet the public, the more the public will come to understand and realize that moving picture actors and actresses are as clever, beautiful, handsome and human as their brother and sister performers of the ordinary theater. In this way the work of the moving picture actor and actress will be dignified. Another thing: Your moving picture actor and actress is denied the stimulant of public applause. Applause helps us all. Even I who write this page sometimes like to hear nice things said about me. I am sure it would stimulate moving picture actors and actresses in their work if they occasionally appeared in public and received the congratulations of the great public for whose entertainment they work. Appreciation always encourages us.

One of the pleasantest little reflections that I have of the evening of which I am writing is contemplating Miss Turner's enjoyment of her own pictures. She laughed just as heartily as the rest of the audience at the amusing and other things her effigy was doing on the screen. Was it not Burns who said: "Oh, would some power the giftie gie us, to see ourselves as ithers see us!" The moving picture enables this to be done—at our best, but not our worst. I think the idea of the Vitagraph Company in featuring Miss Turner at the theater, occasionally, an exceedingly good one for the business. I do not go so far as to suggest that it should be imitated, but it may suggest other ways in which moving picture players and the moving picture public are brought into closer touch, to the advantage of both.

SUCCESSFUL OPENING.

Hayden & Royall opened a new theater in Hackensack the evening of September 22. Long before the hour set for opening the sidewalk was blocked in front of the place, and even after the first relay had been admitted the crowds gathered so that it was necessary to detail extra police to keep the sidewalk and street clear for pedestrians and vehicles.

The theater is running only Independent films. The first program included "Debt," released by the Imp people that day, the "Moonshiner's Daughter," of the Nestor Company, and the "Little Blind Girl," released by Eclair. There was one illustrated song, rendered by a singer who can sing.

The theater is located at the corner of Main and Bergen streets, not far from where a new $1,500,000 court house is in process of erection and on the line of one trolley. It seats 200, and is comfortably, though not elaborately fitted up. The projecting apparatus gave a clear picture and worked without difficulty even on a first night. The place goes under the name of the Royal. The show opens about three in the afternoon and runs to midnight and consists of four or five reels and a song. The admission is 5 cents for children and 10 cents for adults in the afternoon and 10 cents for all in the evening.

It is the second show in the place and even though the first night drew an extraordinary crowd the attendance at the other was in no wise diminished.

Chicago Notes.

Miss Evelyn Corbett, for the past six months connected with the Chicago office of the Motion Picture Screen Company, has accepted a position as Chicago representative of the Colonial Theater Company, who operate a change of theaters in Illinois and Indiana. Miss Corbett has had a wide experience in the moving picture business, her knowledge of which will enable her to fill her new position very satisfactorily. We wish Miss Corbett all kinds of success in her new venture.

* * *

Watterson R. Rothacker, for the past three years Western manager of The Billboard, has severed his connection with The Billboard so as to be able to devote his entire time to the direction of the Industrial Moving Picture Company, a corporation organized by him, and of which he will act as general manager. This new concern will specialize in the manufacture and handling of motion pictures adapted for industrial, commercial and advertising purposes. It is their intention to enter the field at once, having already leased offices in the Boyce Building, 112 Dearborn street, Chicago. We regret very much to see Mr. Rothacker leave The Billboard, for he was one of the most gentlemanly in-

WATTERSON R. ROTHACKER

dividuals we ever had the pleasure of meeting, and his genial manner has won for him a large number of friends. That Mr. Rothacker will make a success of his new undertaking is a foregone conclusion. He is a close student of the moving picture business, an able advertising man with a full knowledge of the "game," and if he devotes his talents and energy to his own business as he has to the interest of The Billboard, the Industrial Moving Picture Company will be a winner in every sense of the word. "May fortune smile on you, friend Rothacker."

* * *

A Well Merited Promotion.

Chas. J. Ver Halen has been appointed Chicago manager of The Billboard as successor to Mr. Rothacker. Mr. Ver Halen entered the services of The Billboard in the capacity of stenographer, and his rapid rise is evidence of the fact that his ability is recognized and appreciated. Mr. Ver Halen has The World's best wishes for success.

* * *

Quite a flutter of excitement was occasioned last week in Western circles when Joseph Hopp announced that the Standard Film Exchange, of which he is president, had "gone Independent." Thinking it a mere rumor, I called on Mr. Hopp, who informed me that the report was true, and that he had been contemplating this move for several months past. The principal reasons given by Mr. Hopp for his alliance with the Independents were that, after careful consideration and investigation, he had come to the conclusion that the Independent film maufacturers were rapidly reaching a stage of excellence with their products which created a greater demand on the part of the exhibitors, who were willing to use Independent releases if they could get good exchange service. Mr. Hopp expressed a very optimistic view of the future, and is confident of the success of the Independents in general.

* * *

The following exhibitors visited the new Western offices of The Moving Picture World this week: W. D. Moore, Colonial Theater Company, Joliet, Ill.; W. H. Ellis, manager Colonial and Colonnade Theaters, Decatur, Ill.; Fred Bartholomae, Garfield Theater, Chicago, Ill.; C. F. Goodrich, New Bijou Theater, Menominee, Mich., and Royal Theater, Green Bay, Wis.; S. Harding, Princess Theater, Omaha, Neb.; A. Kunz, Grand Theater, Springfield, Ill.; W. Hayman, Janet Theater, Chicago, Ill.

POLICE DOGS PHOTOGRAPHED.

Moving Pictures Taken for the Budget Exhibit.

Moving pictures for the budget exhibit by the city authorities to be held at 230 Broadway, Manhattan, between October 3 and 28, were taken September 28 of the police dogs in action at Eighteenth avenue and Ocean Parkway. The sixteen Belgium dogs attached to the Parkville station, went through interesting maneuvers giving an exhibition of catching a thief climbing through a window, holding a man down until the police arrived, and other tricks for which they are employed in the police service. The dogs are in charge of Officer Young. A large crowd was assembled and Captain Farr, of the Parkville station, was in command. Lieutenant Wakefield, the trainer of the dogs, was also present. —Brooklyn Citizen.

NEW YORK POLICE CONTROL THE PICTURES.

Justice Holds that Licenses Cannot Be Transferred Without Official Consent.

That it is not within the province of a New York moving picture show owner to transfer the license issued to him by the Police Department without the consent of the latter is the opinion of Justice Oppenheimer, of the Fifth Municipal Court, in a carefully written opinion handed down on September 27.

The case came before the court in an action brought by Matthew J. Smith against Martin Meyer to recover for the alleged sale and transfer of a moving picture license for the premises at 2508 Webster avenue, The Bronx. The court holds that under existing conditions there could have been no transfer and finds for the defendant. The defendant alleges that such a license was a privilege and not transferable by the person to whom it was granted, and that, therefore, no legal transfer had been executed.—New York Tribune.

"HALLBERG" EQUIPS COLONIAL THEATER, BROOKLYN.

R. H. McDonald, 7415 Fifth avenue, Brooklyn, N. Y., placed an order last week with J. H. Hallberg, 36 East Twenty-third street, for a new Motiograph moving picture machine with "Hallberg" Economizer. Mr. McDonald has had another make machine in service during the past few months, but is one of those careful exhibitors who don't spare expense in order to give his patrons the best show, and any one interested in the business will find an interesting comparison between the pictures produced by the Motiograph and those produced by another well known machine of the latest model.

IMPORTANT INSTALLATION OF POWER'S CAMERAGRAPH.

The Franklin Amusement Company have just completed the Savoy Theater, 852 Flatbush avenue, Brooklyn, New York, which is one of the finest in that city. They have spared no expense in procuring the best equipment in the market. The People's Film Exchange, Columbia Theater Building, New York City, secured their order for the Power's Cameragraph and Power's Inductor which have just been installed in their operator's booth.

TROUBLE DEPARTMENT
QUESTIONS AND ANSWERS
CONDUCTED BY F. H. RICHARDSON

Non-citizen Operators.—The writer has received several letters of inquiry from New York City operators, and several very warm letters of protest, regarding the matter of the new law which prohibits the issuance of licenses to operate moving picture machines to any other than American citizens of full legal age, namely twenty-one years.

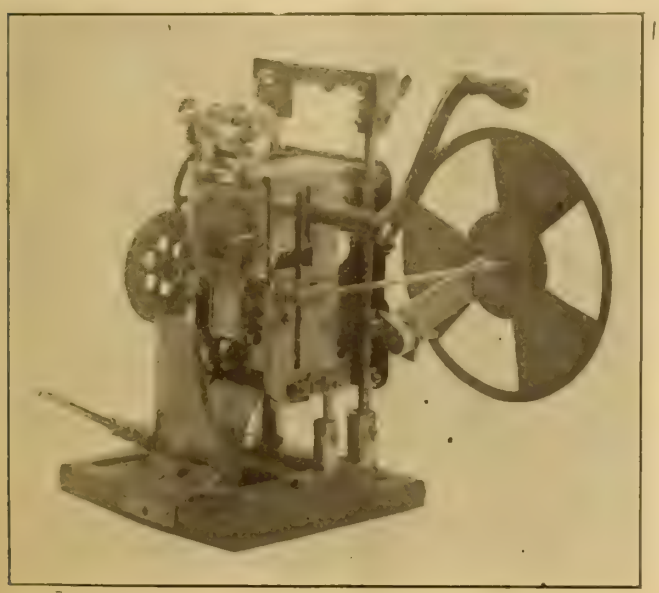
Viewed from almost any angle, the law seems to me to be wholly unjust. I firmly believe that any human being has a perfect right to earn his daily bread and the daily bread of those dependent upon him by the sweat of his brow, on and in any portion of the Creator's footstool. If I went over to Italy and was told I could not earn my living there, working at my trade, until I had first become an Italian citizen, I would certainly raise all the howl I knew how to raise, and create all the disturbance of which I was capable. However, this is neither here nor there. Whatever you or I may desire or believe to be right cuts no figure. The law says very definitely: "No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age." It will thus be seen that the Commissioner of Water Supply, Gas and Electricity appears to have no discretion whatever in the matter. Inquiry at the Department office elicits the reasonable assurance that the 1910 license cards issued prior to the passage of the new law will be allowed to expire naturally on December 31 of this year. That is to say, the cards of non-citizen operators will not be taken up during this year. It is of the utmost importance, however, that all operators who are citizens shall file proof of that fact with the Department without delay, since no new license can be issued in the absence of such proof.

Incidentally, this quite possibly may cause some tall skirmishing. The writer himself does not know exactly how he is going to establish proof of his citizenship. He was born in a small town in Iowa forty-four years ago. In those days, so far as he knows, in the smaller towns, no record was made of births. He has been burned out twice and thus lost the old family records. Now, I would like to have the Department of Water Supply, Gas and Electricity suggest some feasible method of proving his citizenship—if it can.

* * *

Outside Shutter on Power's No. 5.—Seattle, Washington, contributes the following: "Recently a correspondent of The Column asked if a three-wing, outside shutter could be successfully attached to the Power's No. 5 machine.

"O. H. Craig, operator at the Lyceum Theater, this city, has made and installed such an attachment and it works perfectly. The enclosed photograph conveys the idea very well.



"The camshaft is extended out to the right and the regular No. 5 beveled shutter gears installed, the shutter-shaft extending ahead as shown. The shutter is very light, being of tough cardboard. It still remains to be seen whether or no it will stand the long grind."

There is no doubt, Seattle, but that a very light shutter, installed as shown, will work very well. It is very creditable to Mr. Craig that he has evolved such a contrivance—very creditable indeed. I have seen precisely the same thing installed on the other side of the machine, but it was not the work of an operator. My opinion is that in the hands of a very careful, competent operator the device would serve its purpose but in the hands of the average man it would not. The photograph shows, apparently, some new scheme of a lower fire-shield. I can't make it out and would like further information concerning same. I am glad to hear of such things as this and thank Seattle for sending it in.

* * *

Hook on Power's Lamp.—Cleveland, Ohio, writes: "Why is the cast-iron hook, which prevents tilting the Power's lamp back only so far, put on? It is simply a nuisance."

The hook, Cleveland, is a requirement of New York law, the idea being to prevent the lower carbon arm from coming into contact with the front of the lamphouse, thus grounding it.

It is, as you say, a nuisance, and the first thing I do (outside of New York, of course) is cut the hook off with a hacksaw or file. It is the result of an example of ignorance in lawmaking. Had the wise men who presume to tell us what we must do, known their business, or, rather, our business, they would have required the front and inside of the lamphouse to be lined with asbestos millboard or some other non-combustible, insulating material. For myself, I simply lay a piece of sheet asbestos in the bottom of the lamphouse, letting it bend up so as to cover the front end as high as the condenser opening. Of course, the part on the bottom soon gets covered with carbon dust so that it will carry current, or would if I let it. But as a matter of fact I lift it out every day and clean it thoroughly. Cut off the hook, is my advice. Also file out the bottom of the lower carbon holder so that you can use as long a lower carbon as possible by letting it extend down through the holder. You thus eliminate a goodly part of the carbon waste. In thus advising I take it for granted that nothing in your local laws prevent following my directions. Always comply with the law, even though it be foolish and unreasonable.

* * *

Something to Think About.—In looking over my daily paper recently I found something, by one Sophie Irene Loeb that, with very slight change, applies directly, and with telling force, to the operator. Study it well. Read it and read it again. Typewrite it and paste it up right beside the lookout hole where you will see it all the time. Paste another copy in your hat. Here it is:

"Nothing ever stood still except a bad picture (and usually even that don't, Miss Loeb.—Ed.). Who wants a bad picture? Even Ophelia would not smile at one. She'd take her slate and run! **Move** is the thing! Move is the monitor that makes the mare go. Like the brook, it cries, 'Men may come and men may go but I go on forever.'"

To stop at any time means stagnation. The operator who **thinks he has a mortgage on good work** is very likely to wake up some fine morning to find the mortgage foreclosed. Why? Simply because he **stopped paying interest in the form of study!** We must pay interest on our capital of knowledge, no matter how large it (the capital) may be, in the form of study. Sometimes we may think we are paying usury but if we don't pay some one else will. And there you are! We must keep up with the procession and the man who manages to do so, or even be a little in advance of it, is the one who gets the velvet. Too many operators are satisfied to be at the tail end of affairs. They stopped paying interest in the form of study almost before they had any capital (knowledge) at all. **Wake up,** gentlemen! Get busy and forge up toward the head of the **good projection**

procession. If you don't you'll get bumped, and **bumped good and hard, too,** in the very near future. The day of "any old thing will do" is rapidly (thank heaven) passing. King Ignorance is dying! King Knowledge ascends the throne. The King is dead! Long live the King!

"We are on the main line of a crowded track;
We've got to go forward; we can't go back
And run the risk of colliding:
We must make schedule not now and again,
But always, forever and ever, Amen!
Or else switch off on a siding.
If ever we loaf, like a car in the yard,
Doesn't somebody bump us and bump us hard,
I wonder?

"You've succeeded in building a pretty fair trade,
But can you sit down in the grateful shade
And kill time cutting up capers?
Or must you hustle and scheme and sweat,
Though the shine be fine and the weather be wet,
And keep your page in the papers?
If ever you fail to be pulling the strings,
Aren't some of your rivals around doing things,
I wonder?

"You are starred on the bills and are chummy with fame;
The man on the corner could tell you your name
At three o'clock in the morning;
But can you depend on the mind of the mob?
Can you tell your press agent to look for a job,
Or give your manager warning?
Should you lie down to sleep, with your laurels beneath—
Wouldn't somebody else soon be wearing the wreath,
I wonder?

* * *

Current Strength.—The Wascenic Theater, Waseca, Minn., asks: "Would like to ask a question, feeling that you can help us. We have A. C. through a Compensarc. Our throw is 65 feet, picture 10 feet 6 inches. We are unable to get a good light unless we use the highest contact, 60 amperes. This uses up the carbons (5/8 Electra) so rapidly that one setting will run but two reels and for the third one we must reset the carbons, which causes an unpleasant wait with 'nothing doing' for the audience. Can this be avoided in any way? Forty amperes will run three reels but doesn't give light enough and a stop is far preferable, bad as it is."

Get a lamp with longer feed. I presume you have a lamp to match your machine and, particularly if it be their old style lamp, its range of feed is very short. Also you might try 3/4 carbons, though I rather doubt your success with them. It takes from 50 to 60 amperes A. C., to produce good light on 60 cycle current. Very likely 50 amperes would do your work as well, maybe better, than 60. But you have no 50 ampere contact. You might reduce the current a little by inserting some slight resistance in the secondary line, but I hesitate to advise this since it would have to be carefully done and would require some cautious experimenting as to amount required. Better get a lamp with more feed (longer rack-bars). If you know how, however, setting the carbons should occupy but from fifteen to thirty seconds.

Have a pair of eight or ten-inch "button" plyers and a pair of good gas plyers the same size. Keep your screw threads well lubricated **with a good grade of graphite,** putting some vaseline on each evening when the lamp has become warm and dropping on some graphite. The vaseline is only to make the graphite stick and will immediately burn off. Use the gas plyers to handle the hot carbons and the button plyers to manipulate the wing-nuts. Learn to work quickly and accurately.

* * *

Practical Operator on the Examining Board.—I am informed that a practical operator, a Mr. Andem, has been appointed to the New York City Examining Board of Motion Picture Operators. This is as it should be. I have opposed from the very first inception of examining boards the "all electrician board." The electrician who is also a practical operator is in much better position to give a really practical, valuable examination than is the one who is merely an electrician, no matter how expert he may be on matters electrical. The Department is to be congratulated on its progressive move.

* * *

Side Motion—Condensers.—Winnipeg, Man., writes: "I take great pleasure in The Column as well as your talks on various subjects pertaining to our business. Probably you will be surprised to receive a letter from this far-north city but I am seeking aid, like many another. What is it causes the side motion to a film? By side motion I mean a swaying from side to side of the picture on the screen. There is no lost motion between the star and cam and everything seems to be in perfect condition but the side motion is there! I get a perfect picture, good light and am quite satisfied otherwise. Have been operating for seven years and this is my first experience of this kind. Have an Edison, latest model, only run three months.

"I note the number of queries concerning condenser breakages and have, myself, overcome that difficulty by taking the lenses home and tempering them.

"I put them in the kitchen oven four or five days, allowing them to heat and cool off again and again, and have had no further trouble. One condenser lasted 14 months and then was broken by the helper in cleaning. Would be glad to correspond with some of the brother operators. We have a nice house, good operating room and above all a good man to work for. We take the Moving Picture World and like it. My address is Mack Brown, care Colonial Theater, Winnipeg, Man., Canada."

Glad to hear from you, Winnipeg. We are obliged for the method of tempering condensers. Let others try it out and report. As to the side motion, it may be caused by your intermittent sprocket shaft having side motion, in which case loosen the bushings and, holding the star over snugly, but not too tightly against the cam, shove the right hand (operating side) bushing up against the shoulder of the shaft. Tighten its holding setscrew and then shove the other bushing in as far as it will go, the whole idea being to set the star snugly against the cam and hold it there without binding and without side motion. You say there is no lost motion between star and cam but you may not mean sidewise. It is also possible that the top gate guides are too wide, allowing the film to move from side to side. Remember that very slight movement at the aperture looks big on the curtain. Again, it is possible that your machine table itself sways slightly with each revolution of the crank. You may test this by running without film in, brakeing the takeup belt wheel with your fingers to make the machine run as hard as it usually does. If the white light sways on the screen that settles it.

* * *

Excellent Suggestion.—Richard Foote, Archibald, Pa., writes: "Have noted the remedy for burning off of wire terminals suggested by Albert Rider in The Column. My belief is that most of this trouble is due to the construction of the lamp house and more particularly to the manner in which the wires enter it. Most generally the wires enter through bushings placed in the walls of the lamp house. This is the mistake. As the carbons are moved together and apart there is a constant pull on the wires which eventually loosens the connections or breaks the strands of wire. My solution of this trouble consists in placing the bushings in the bottom of the lamp house directly beneath the lamp arms. In this way the wires hang perfectly loose and there is no wear either on the wire or the insulation. On some machines the lamp sets upon the board so that this method would not be practicable in such cases unless the board is cut off so that the back part of the lamphouse projects out over the end of the board."

Your suggestion strikes me as excellent, where it is possible to adopt it, friend Foote. I think it would not work on machines that are used both for motion picture and stereo work, since the lamp house must be shoved over and in the movement it passes over an iron rod in most outfits, I believe. Where the lamphouse is stationary a hole could be bored through the wooden table, in cases where there is one, and bushed with porcelain. If an extension be attached to the lamp binding post, running back well towards the back of the lamphouse, where the holes in its bottom should be located, the scheme would be perfect. Otherwise the top wire would hang too close to the arc I am afraid, and get quite hot. The extension must be stiff enough to carry the wires. The thing impresses me as worth trying out at any rate.

* * *

Honest Dealing.—J. Heinz, Baltimore, Md., writes: "I am sending, under separate cover, sample bottle of film cement to be used on both N. I. and inflammable film stock. I ask that you give it a thorough trial and if found all right kindly inform the "picture world" as I have an ad. on page 716, current issue Moving Picture World. I send this to the end that you be placed in position to answer any questions concerning the value of the formula I seek to sell. I read The Column and find it most interesting. I shall, some day in the near future, send in a letter concerning motion picture affairs in Baltimore."

I will test the cement, friend Heinz. It certainly looks straightforward and honest when you send in your product for test. Shall be glad to receive the letter concerning motion picture affairs of your city.

* * *

Candle Power.—Bemidji, Minn., contributes the following: "I notice, in the Trouble Column, of which I am a constant reader, an article on the candle power of a projection arc lamp; notice also that you invite intelligent discussion on the matter. Now, friend Richardson, I most emphatically do **not** wish this letter to be taken as an attempt at discussion

on the matter. What I want is to be set right on matters of which I evidently have wrong ideas, since my figures and yours do not gibe at all, not even approximately. I will try to explain my method of calculating candle power and will appreciate the favor if you will tell me where I am wrong and set me right.

"First, let us assume that we are using 35 amperes at 110 volts pressure. The rule is that volts × amperes = watts. Therefore, 35 × 110 = 3,850 watts.

"Three and one-half watts equals one c. p.; therefore, 3,850 watts divided by 3½ gives 1,100 as the c. p. of 35 amperes at 110 volts.

"Now to try another way: Let us still have 35 amperes at 110 volts. One 16 c. p. lamp (incandescent) burns .51 of an ampere of current at 110 volts, or approximately ½ ampere. Therefore, 35 amperes will supply seventy 16 c. p. lamps, and 70 × 16 = 1,120 c. p. This is very near the first result and I had always supposed this to be correct. In the above I have discarded fractions."

The above is ingenious and quite correct in-so-far as applied to incandescent lighting, but I do not believe it would apply to arc lighting at all. Incandescent and arc lighting present two entirely separate and different problems. It does not follow that because approximately ½ ampere of current produces approximately 16 c. p. in an incandescent globe, where the current works in a vacuum, the same c. p. result will be produced where it must leap an air-gap and volatilize carbon in the operation of producing light.

Now this is about as far as I can go. I do not know how to figure c. p. in an open arc light. I only know that street lamps using approximately 10 amperes of current are said to produce 2,000 c. p. These lamps work on variable voltage, there being, in the series arc system, 50 volts to the lamp. As I understand it, there may be any number of lamps, whereas the amperage remains constant at 10; also the c. p. remains constant at 2,000. Since the wattage would vary with the voltage, the amperage remaining constant, how is the thing figured? Is it taken at the arc drop as to voltage? That wouldn't work out at all. Come on, wise ones. I'm up a stump, waiting to be helped down.

* * *

A New Machine.—Yonkers, N. Y., writes as follows: "Friend Richardson—You will please pardon the familiarity, but seeing the eminently satisfactory manner in which you censure would-be operators and knowing from constant reading of The Column that instead of having "your slats broken" we should all feel thankful for the persistent manner in which you labor for the uplifting of the profession. Until you entered the field, many of us did not dream that a crank-turner could ever be anything more than a crank-turner. Knowing what you have done for me, as well as others, I cannot help but address you as 'Friend.'

"Had anyone told me a few years ago that real moving picture projection was a science and an art, I would have laughed at him. Why, I never wearied myself even thinking there was value in the knowledge of many things I now value the knowledge of highly. Had I then seen some of the questions we now see propounded and answered in the World I would probably have laughed and said (to use the latest expression), 'Who's looney now?' But now I devour each number of the World with increasing eagerness, and I wish to personally thank you for an insight into what looked before like a fathomless nothing. Did I fill these pages, I could not give sufficient credit to The Column and its editor, as well as to the Moving Picture World which made both a possibility to us all. I believe thousands of other operators and managers feel the same.

"And now to commercialize this knowledge—to give a cash value to what we get so freely: Five years ago, when the moving picture business was a grab-nickel game, I owned a five-cent theater on 125th street, New York City, in which I did considerable of the operating. Desiring to expand, I sold out and opened a big theater in Connecticut, 10 and 15 cents admission. On my very first night, with a packed house [that's the time it always happens.—Ed.], my machine broke down. I closed the show, and next night the same thing happened. I had a second-hand machine and little real knowledge of projection. That settled it. No matter how hard I tried, I could not again secure the public's confidence, and in one month sold my outfit, costing $2,000, for $450. Real knowledge of the machine, such as I now have, would have enabled me to avoid those breakdowns.

"But the breakdown and loss set me thinking of the desirability of interchangeability of machine parts. Being mechanically inclined, I have evolved a projection machine which has the following points of excellence: Absolute interchangeability of parts; no sliding framing carriage, but the whole head cast in one piece; film exposed only at aperture as it passes from magazine to magazine; a four separate wing shutter which eliminates flicker; an automatic rewind which winds the film on reel only as fast as it is fed from lower sprocket and does not pull or depend on belt slipping to relieve strain on film. It is simple and can be applied to any machine. I have an automatic device which gradually shuts off the light from screen before end of film passes in front of aperture, thus doing away with the flash of white light at end of film. I have two patents already and more on the way.

"Now, what I want to know is: Is the Motion Picture Patents Company's control of patents such that it would prevent the manufacturer of a new machine from successfully entering the market? Of course, my machine uses the star and cam and loops. I can get ample capital if I find I can enter the field."

Friend Yonkers, I appreciate your kind words and thank you for them. I believe I have quite some friends and I'm proud of it. I think, in fact I know, that even those who are opposed to the dissemination of projection knowledge (dog-in-the-manger sort of people they), scan The Column each week and, while they wouldn't admit it for the world, glean all the knowledge they can.

As to the machine: I dislike to discourage you, but you will tackle a stiff game, friend Yonkers. In the first place, the Patents Company does not close the door to inventors. If you can demonstrate a machine having distinctive improvements in addition to their own fundamental patents, they will grant you a working license. In the second place, I personally know of one company which put $100,000 in before one dollar of clear profit was had on their machines. It cost another company, with a splendid reputation to help, upwards of $25,000 just to put out a new model of their machine. More than this, it does not follow that because a thing looks all right on paper, or even in its finished form, that it **is** all right. The Power's No. 6, for example, looked perfect. It was run in the factory for three months under severe strain and seemed splendid, but nevertheless as soon as it went out into actual service many necessary changes became apparent. They were promptly made, but the money it cost to make them would give the average man heart-failure. Look before you leap, is my advice, and **don't leap.** I know this is hard for you to swallow, but, friend Yonkers, you don't have to swallow it. I've told you my candid opinion and I have pretty close knowledge of the difficulties you will encounter. If you have the real goods you can succeed, yes; but it will be a heartbreaking game. The McKinney machine you ask of in your postscript is, I understand, in the hands of Wm. H. Swanson, of Chicago. What he intends to do with it, I don't know.

* * *

New York Law.—New York, N. Y., writes: "Kindly inform me whether or not I am allowed by law to have a musical program under a common show license, the performers to be on the floor; or could I even go so far as to have them perform from a stage, without letting any curtain drop?"

No, New York, you cannot have a musical, or any other program except motion pictures and a piano under that sort of license. Even a drum or singer of illustrated songs is allowed only by courtesy of the Bureau of Licenses. Any program, of any sort or kind, other than motion pictures and piano, comes under the heading of vaudeville license. Whether or not all theaters having vaudeville or musical acts have the vaudeville license, is more than I can say. I only quote you the law as given me by the Bureau of Licenses, City Hall.

* * *

Salt Lake City Again.—John Kern, operator, Casino Theater, Salt Lake City, writes in part as follows: "It would be a wise move for many operators and managers if they would get the Moving Picture World regularly. By so doing they soon would come to the conclusion that, no matter how much they may already know, they cannot help but reap benefit from the discussions in its columns.

"It will be well for the wise ones to remember that this old world of ours is moving very rapidly and that the motion picture business is several jumps ahead of almost anything else in the matter of rapidity of change in methods and appliances. They should remember, also, that two heads are better than one, no matter how wise that one may be; therefore, discussion through the columns is bound to help us all. More than this, by reading a trade paper such as the World, one keeps posted on new machines, resistance devices, transformers, etc., which are constantly bobbing up and which it is most embarrassing not to understand when one takes a new position.

"Any man who honestly seeks information and owns up to the fact that where there is a good man there is always a better one, and profits by that better one's knowledge, should be admired and not sneered at.

"Personally, I have been lucky enough to work in large houses, with first-class equipment. Also, I had the privilege of learning under a competent man and had all the show in the world to see machines repaired, having a machine shop in connection with the houses. Being a graduate from the Westinghouse Electric Company, I knew my A B C's in that very important branch of our profession, but even now I do not imagine I know it all.

"I wish there had been such a paper as the Moving Picture World when I started. In those days, when one wanted information from an "Old Timer," it was a case of dig up dollars for very doubtful value received. I read The Column from week to week and think you are doing a great work. If all those really benefited, appreciated the no doubt sometimes very hard labor you put forth to oblige, there would be decidedly fewer kickers."

Friend Kern, there is much truth expressed in your sensible letter. It is positively amazing what indifference is displayed by thousands of men who claim to be operators. They seem to think projection is a joke, and judging by the results of their labor as seen on the screen, it certainly is a mighty poor joke! Ask some of them to pay two whole dollars for the World for one year and they would have hydrophobia. "Waste two whole dollars on a paper? G'wan, man, youse crazy! I fergot more'n five minets dan dat guy Richardson ever knew," would be about the answer to a request for subscription, based on the fact that the operator could learn something through the paper. Of course, I don't mean that all would answer thus. Within the ranks are very many good, level-headed, sensible men, but also there is a liberal sprinkling of the critter described by the above two sentences. And it is exactly that brand of "operator" which ought to, and must, for the good of the business, be weeded out. He will never in this world learn the business or do creditable work. It simply isn't in him. He got in the game in the days when the business was growing like a mushroom. Theaters sprang up overnight and there were no operators. They must be made. Anything in the shape of a picture on the screen would do to get the nickels or dimes. Anyone who could thread a machine, make a patch and turn a crank, was an "operator." When the public got tired of the fearful exhibitions on the screen and began to get shy, quantity (not quality) was hastily added and vaudeville (?) invoked. But gradually the chaos natural to the mushroom-like growth of a new business is being eliminated, order taking its place. "Any old thing" won't do much longer, and the manager is waking up to the fact. Ignorance in the operating room must give way to knowledge. The public daily becomes more discriminating and daily knows better the difference between good and bad projection. The operator who "knows it all" soon really must know **something**, or else climb down from the operating room for the last time, giving place to the man who is ready, willing and eager to learn all he possibly can about that most fascinating of professions, projection.

A Correction?—Coeur d'Alene, Ida., corrects me as follows: "In reading The Moving Picture World every week I naturally look carefully through the 'Operators' Column, which often has some interesting questions and educating answers (thanks to you). Have also noticed that your pet theory is, that an operator should know and be able to explain anything concerning his machine or projection When at school it was considered very fine and a joke on the teacher to catch him in a mistake.

"In the issue of August 27 you answer the question, 'A Hard Proposition' (Ill.). Quoting from your answer, you say:

"'This means that, supposing you propose magnifying your picture as it appears in the aperture of the machine 150 times. One hundred and fifty times ¾ of an inch is 9 feet 4½ inches, about, while 150 times 15-16ths of an inch is close to 11 feet 9 inches. You would therefore have a picture of those proportions;' etc., etc.

"Well, sir, there's where you made a mistake in your explanation of the measurements for picture projection. He would certainly have a picture of those proportions, that is as ¾ is to 15-16. But he would not have his aperture magnified 150 times but would have it on the screen magnified 22,560 times. The tone of your answer indicates that in magnifying the aperture 150 times gives a result of 9 feet 4½ inches by 11 feet 9 inches and that is your mistake, as 150 times the aperture would only give a picture a little more than 11 inches by 9 inches. I remain. ————.

Well, my dear friend Coeur d'Alene, you are one too many for me this time! If 150 times ¾ of an inch isn't close to the number of feet and inches I said it was then I'll admit I don't know how to "figger." Possibly you have square magnification in mind, whereas I was dealing in linear.

As we go to press this week, the moving picture operators are holding a mass meeting at 10 East Fifteenth street, with the idea of forming an association composed of non-citizen operators, to petition Mayor Gaynor to repeal the law passed last June, by the Department of Water Supply, Gas and Electricity, making it impossible for a man not born in the United States, nor holding citizenship papers, to operate a moving picture machine in the City of New York.

The meeting hall at 196 Grand street was crowded with some three hundred alien operators last week, when the meeting was called at the usual hour of 11.30 p. m., and was attended by some men prominent in the trade. Mr. Mark Dintenfass, of the Champion Film Company, addressed the meeting, as did representatives of the Acme, Lux and Defender film exchanges. The Sales Company and Imp Manufacturing Company also had representatives on hand, to assure the operators that their sympathy was with them.

When interviewed, Mr. S. Solomon, chairman of the petitioning committee, claimed that the passing of the new law will mean the discharging of some five hundred operators, some of whom have been in the business a number of years and have become experts. Many of these men have large families depending upon them for support, and their discharge will mean great hardship. Almost every man of them is striving to get his papers, and as many of them already have their first papers, but are compelled to wait five years for their second papers before they can become citizens, they are, through various ways, trying to have the law modified, so as to enable the possessor of first papers to operate.

Our sympathy lies with the operators, union or non-union, and we always stand ready to lend a helping hand, if they, in their trouble, will come to us. MACARTHUR.

THE SOLAX COMPANY.

Solax means, or is intended to mean, a brand of moving pictures shortly to be released. Mr. Solax himself makes his bow in our advertising pages this week. In imagination we perceive the Solax effigy or trade-mark on many beautiful moving pictures in the Independent theaters of the United States and of other countries of the world. For it is no exaggeration to state that few new companies that enter the manufacturing field are so well equipped to turn out pictures of the highest technical and pictorial qualitative character as the Solax Company.

Over in Flushing there has been erected a plant, second to none for efficient equipment, by the Solax Company. It is no secret that while there is no Gaumont association with the new company, yet Gaumont brains, Gaumont experience, Gaumont knowledge have been pressed into service in the erection of the plant. And there the Gaumont association begins and ends. Mr. H. Blache is the presiding spirit of the new company, and Mr. George A. Magie, who during his short presence in the American moving picture field has made himself so favorably known by his engaging personality and good business ability, is the business manager of the new company.

But chiefest and most valuable of all the assets of the new company is the artistic personality of Mme. Blache, who for many years was identified with the Gaumont Company in Europe. Mme. Blache is a consummate artist who has received many decorations in recognition of her talent as a maker of moving pictures. What kind of picture has Mme. Blache made? Generally speaking, she has been responsible for the production of many of the Gaumont pictures which are admired in this and other countries, for their artistic and technical excellence. It will be seen that in the American productions which Mme. Blache is to supervise she will bring to bear the supreme artistic ability and insight which characterized her work in Paris.

As will be seen, the Solax Company will be shortly releasing pictures. In subject and treatment these pictures, we are confident, will appeal to the Independent American exchanges and the Independent exhibitors, and through them, of course, to a large body of theatergoers in this country and in other countries. We wish the new company every success in its venture and hope soon to have an opportunity of seeing some of the pictures that are in preparation

ROSE O' SALEM TOWN (Biograph).

One of the latest films released by the Biograph Company receiving special attention this week, is entitled "Rose o' Salem Town."

The scene is extracted from the days of the Puritans, when witchcraft was rife in Salem, Mass. Rose, an unsophisticated girl, having lived all her young days upon the rocky shores of the Atlantic, is called a child of the sea. A young trapper meeting her at this time, becomes enamored of her and his love is most innocently accepted by Rose. A prominent Puritan, branded as a hypocritical deacon, also seeks the favors of this attractive young girl; being repulsed by her, he vows vengeance upon both herself and her mother.

The old saying, "Give a dog a bad name and hang him," is verified here, for the deacon reports mother and daughter to the church as witches, and, of course, "burn them" is the inevitable verdict.

Both are cast into prison. The deacon uses the fate of the mother (whose death he causes the daughter to see from her prison cell window) to press his attentions upon the daughter, but without avail.

Rose in turn is also condemned after ineffectually denouncing the deacon. She is bound and tied to the stake and is just about to be burned when the young trapper, who has secured the help of a company of Mohawk Indians, makes a timely rescue and saves the girl from the terrible fate prepared for her by the religious fanatics. The scenic beauty of the pictures is evidently a feature, as they are indeed beautiful; the acting, too, is of a high order; the main question is the suitability of the plot or sentiment of the play. While it is an unfortunate truth that a species of Puritan fanaticism and witchcraft caused much suffering and gave many martyrs to the stake, history records sufficient incidents upon which a plot, illustrating (and, if needs be, exposing) the fearful superstitions of the times, and which would easily suggest groundwork for a picture of this nature. To deliberately invent the character of a "hypocritical deacon" is in exceeding bad taste, and, while many sad deaths were the result of a blind prejudice and superstition, the enactment of a foul murder as a revenge for rejected illegal love advances, is much to be deprecated and censured.

It really seems that the fact of the witchcraft martyrs has been used as an excuse upon which to build an unhealthy love tragedy in a way that is not honest, showing a distortion extremely detrimental and depressing.

The idea of the deacon compelling the daughter to behold from her cell window the burning of her mother, is somewhat repulsive; it would seem that the young girl should have been treated equally with the audience in allowing imagination to fill its purpose, rather than an actual view of the tragedy so mercifully saved from the public. It is not surprising that exception has been taken to this part by the public press.

We can only repeat, that the history of those superstitious times would afford sufficient incidents for picture portrayal, with the necessary lessons to be derived therefrom, without the painful introduction of an unhealthy and revolting love plot which finds its culmination in a most unnerving tragedy. The ending was a welcome relief, the splendid work of the trapper and the Mohawk Indians being appreciated.

"Love's Old, Sweet Song" (Lubin).—A love story in which a country girl, a city man and an objecting mother figure. The young man goes wrong, but his erring life is reclaimed by the singing of Love's Old, Sweet Song. Much of pathos is represented in the lonely vigils of the two women as they wait for the erring young man to return, and sterling qualities are discoverable in the rough young country woman. Ultimately, reclaimed from his evil ways, happiness is renewed in the little family circle.

"The Salt on the Bird's Tail" (Melies).—A pretty story built up around the old saying regarding putting salt on a bird's tail to catch it. It is of a child, and is, therefore, interesting. It leads the little one through many beautiful scenes until, exhausted, she sinks to sleep at the foot of a tree, without her bird. But a tramp she befriended catches the bird and restores it to the cage. Astonishment is too plainly written upon the face of the little one to be mistaken when she discovers her bird in the cage. Her distracted mother appears at this juncture and there is a happy family reunion, which includes the tramp, his face transformed by smiles.

"The Sergeant" (Selig).—A pretty story of love and devotion to duty, the scene of which is laid in the great Yosemite Valley in California. There is an Indian fight, with a thrilling rescue, but the most attractive feature of the film is the reproduction of the magnificent scenery of the great valley. The work is adequately done and one may obtain a reasonably accurate impression of the grandeur of the scenery by seeing this film. The operator selected his view points with care, and the work on the film in the reproduction has been so well done that little criticism is possible. Those who have seen the valley will see much that is familiar. Those who have never seen it have here an opportunity to get an impression of it that is only less than the impression made upon one by the great valley itself. The house deserves commendation for producing such an excellent picture.

"A Jar of Cranberry Sauce" (Edison).—A comedy that develops some extremely amusing situations. In fact, it forces you to laugh. Here is the plot, a novel one, by the way. A farmer not used to city ways at a hotel; a young man in the next room given to reading sensational literature; a quantity of cranberry sauce that trickled under the door and looked like blood. Think of the possibilities of thrilling situations and disturbing occurrences in a combination of that character. And the Edison players extract every particle of interest, and excitement and humor, going from one funny situation to another, the astonished farmer supplying the comedy while the excitable young man strikes tragic attitudes and urges on the disturbance with suggestions repeated from his yellow literature. The picture is funny, but funny in a different way, and keeps the audience in good humor throughout.

"Almost a Hero" (Edison).—Fate condemned Percy to the unkind destiny of presiding over a ribbon counter when his soul yearned to perform deeds of valor like the brave knights of old. And when he attempts to give rein to his ambition and compel Fate to recognize his achievements the motion picture man frustrated his most laudable efforts. And when Fate, realizing that he was determined to overcome all obstacles and be a hero anyhow, placed an opportunity in his way he never recognized it and allowed it to pass. This film is one long laugh, a succession of funny incidents that compel attention by their novelty and unexpectedness.

"The Oath and the Man" (Biograph).—A story based upon the presumed rights of feudal lords to any woman among the peasants they might fancy. After the noble commands a peasant's wife to go to his castle a revolt breaks out among the peasants and the couple are obliged to accept protection at the hands of the outraged husband. But vengeance other than his is meted out to them. They are forced to remain in hiding while the mob devastates everything within reach. Sometimes individuals want to mete out their own vengeance, but God's vengeance is quite as sure, though slower in coming, and usually it is worse when it does come. Ethical reasons exist for this, and the inexorable law, promulgated centuries ago, is the same to-day it was then. This law cannot be evaded; it cannot be abrogated, but who so transgresses will surely be punished.

"Max in a Dilemma" (Pathe).—Sometimes one receives a succession of shocks from unexpected sources that disturb one's equanimity. Max was rejected by the girl's father because his bank balance was infinitesimal. Then he hires a burglar to kill him, only to receive notice shortly afterward that he has fallen heir to a large fortune. Acceptance by the erstwhile obdurate parent, and the accompanying festivities are interrupted by the aforesaid burglar who apparently has come to fulfill his agreement. But after a long chase he succeeds in handing back the check with the observation that he will not risk his neck to do anyone a favo

Thus, eventually, all difficulties are removed and Max escapes both horns of a very bad dilemma.

"The Mexican Tumblers" (Pathe).—A well photographed film, considering its subject, representing some very clever work. The Pathe films which have dealt with similar subjects, have received a notable addition.

"A Modern Knight Errant" (Vitagraph).—The battle with its spoils is not always to the strong. The fistic encounter here depicted is sufficiently lively to set the blood tingling, and when the lithe young fellow vanquishes the big, hulking, burly brute, involuntary applause ripples through the audience. That is what men like, and women, too, and they will applaud the winner in a fight of this sort, even when it is only a story. But Cyril's reward comes later. Perhaps it need not be described. Maybe it couldn't be. But it is safe to say that almost any man would do more fighting than that to get one. The film has plenty of life and go and will be popular.

"A Tout's Remembrance" (Essanay).—Pictures dealing with racing are always interesting, and when it is not posed, but is made from actual scenes on the track it is all the more so. The race track here represented is Jaurez, Mexico, and are reproductions of actual occurrences at that track. The heart interest is worked out through a love story in which the revenge of a would-be sport plays a part. When the reformed tout plays Godfly at 100 to 1 to win $10,000 the scenes are intensely dramatic, not because they introduce any new or novel feature, but because almost anyone can sympathize with the young fellow. And when he wins the applause is spontaneous. A racing picture arouses the emotions as nothing else can and when one is worked out as well as this it is all the more attractive.

"A Simple Mistake" (Pathe).—A comedy presenting in vigorous fashion the mistake of an officer asked to throw an intruder out of the house and pitches out the head of the house himself. Then when the real intruder and the head of the house meet, more trouble develops. And so on until the tangles are finally unraveled and everybody is satisfied that a disastrous mistake has been made.

"Renunciation" (Vitagraph).—A powerfully dramatic picture, acted with remarkable expression, the intense emotional scenes rising above the ordinary in motion pictures. It tells the story of a young actress who sacrificed her dearest hope to insure the happiness of others, yet in the end is victor through her own sacrifice. Perhaps it will be called the strongest film of the week. At least such an opinion of it will not be far wrong. It seems well balanced, and it is done so well that it carries one along irresistibly, holding the attention and arousing the emotions as few films are able to do. The staging is superbly done and the photographer has performed his part to perfection. It is therefore, above the common run of pictures and will assuredly please any audience that cares for good acting.

"The Sheriff's Capture" (Lubin).—A love story based upon the proposition that a girl does not like sheriffs, but when one is shot in the back by desperadoes she was protecting, she not only gives information which leads to their capture, but succumbs to the sheriff's charm and agrees to serve a life sentence as his wife. Perhaps upon the proposition that all the world loves a lover, this picture possesses interest; but beyond that its merits are too insignificant to remember. Lubin is capable of better things as has been demonstrated over and over again. This type of picture has had its day and it should retire to the rear and make way for a stronger feature.

"Max is Absent Minded" (Pathe).—A comedy representing the difficulties into which an unfortunate absent-minded individual runs without thought, ending with the breaking of his engagement with a very desirable young woman. While the picture is mildly amusing it contains no startling novelty which appeals forcefully to an audience.

"Colombo and Its Environs" (Pathe).—A striking series of views made in the far away Straits Settlements, presenting interesting phases of life in and about this city. Such pictures always attract attention. They bring the ends of the earth together. This film enables one to sit comfortably at home and visit the antipodes and perhaps see more of the actual life of the community than he would if there. Its mechanical execution need not be criticised and the selection of scenes for reproduction deserves commendation. It is a worthy addition to the travel series.

"The Ole Swimmin' Hole" (Selig).—Not many faults can be charged against Selig, but just why this title was selected is difficult to say. "Little Nell" would be more appropriate. While the money box was buried near the "Ole Swimmin' Hole" the latter is merely an inconsequential incident in the drama. Little Nellie is a lovable character, and her comforting the old man when his money is stolen is a good bit of work. Then comes the return of the money, retribution for the thief and afterward peace and contentment.

"Over Mountain Passes" (Edison).—A scenic film of interest. It takes one to a new and unknown country, the passes of the Andes in Peru. While the scenery is grand beyond description it is saved from being oppressive by the introduction of two droves of llamas, one going up and the other down; the latter bring loads of copper ore, which is carried in this way from the mines to the smelter. The mountain scenery is accurately reproduced, with all the rugged grandeur, for which the Andes are famed, retained. The picture opens a new region and suggests possibilities of scenic glory well worth consideration.

"The Footlights or the Farm" (Edison).—A quiet story which tells simply, but graphically, how a country girl developed a longing for a life on the stage. But the picture goes on and tells with equal strength how she was cured of this infatuation and explains why she returned to the farm and her old sweetheart, satisfied to rest there. A view of dramatic life is given that will probably be new to many. It isn't so alluring after the glamor of the footlights is removed and the disagreeable features of the work are unsparingly revealed. Possibly this film will perform a service beyond the mere amusement of the people who attend the motion picture theaters. It may exert an influence toward curing the longing some young people unconsciously have for the stage as seen from the front.

"The Sunken Submarine." (Gaumont).—A dramatic story based upon a letter a young man writes to his grandmother informing her he has been ordered to duty on the Pluviose, a submarine. The transition from rejoicing to mourning is very sudden when later news reports the Pluviose sunk and all on board lost; though the incongruity of loss of life in a sunken submarine is apparent, it is scarcely a feature of the story. Then comes news of the transfer of the young man to another ship at the last moment, and joy reigns supreme in the home of the grandmother.

"Too Much Water" (Gaumont).—A comedy dealing with nightmares and dreams about water and floods. Most who see it will sympathize with the unfortunate gentleman who capsizes his boat when he launches it according to his prearranged program. There may be others who have had experience in floods, or with overflowing faucets, as humorous as this, but not all prepared a boat with provisions in case of an emergency. This emulation of the late Mr. Noah raises this comedy to a higher level than ordinary and stamps the gentleman interested as almost an original genius.

"Her Adopted Parents" (Vitagraph).—The outstanding features of this picture have a strong appeal to the imagination. The girl does well to induce the old people to live with her, and maybe the suggestion this offers for similar action whenever opportunity offers furnishes reason enough for the existence of the picture.

The man who can make a phonograph keep time with a patched reel is the man we want to hear from. Until he appears, this is about all the space we have to devote to "synchronization."

There is a new law in New York which requires all operators of moving picture machines to be citizens of the United States. It is a law that is probably wholly unconstitutional and would be so declared if a case could be taken to the Supreme Court of the United States. But the unnaturalized persons who have been employed in this business in New York cannot be supposed to have the means to bring a test suit. What defense can be made of such a statute we do not see, and we are surprised that Governor Hughes should have approved it.—Hartford (Conn.) "Times."

B. Feldman, the genial music publisher of London and the representative of Jerome H. Remick on the other side, has departed from his usual conservative methods and devoted the biggest part of a page in the London "Era" to announce the fact that Arthur Altridge, a noted singer, had made a tremendous success rendering the "Garden of Roses." Feldman wires also that it is destined to be the big hit of the year and that the sales will outrival anything he has ever published. Jerome H. Remick & Co. have another season's success to look forward to in the way of a big demand for the song, "Therese," by Adolph Phillips.

In answering advertisers, kindly mention the Moving Picture World.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters etc. shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Bristled of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

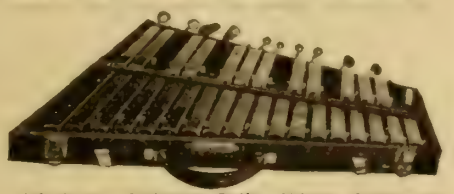
272 WABASH AVENUE, CHICAGO.

The Pedal of the Hour

This latest invention eliminates all pedal workers. Produces natural arm struck tone. Ease of action phenomenal. Constructed entirely of metal. Strong and durable. Folds in space 9½ x 31½. Weight only 35 oz. Just the thing for vaudeville. Keep in touch with progress. Write for complete description and testimonials. We have everything you need for your line. We supply Chicago's leading picture houses with drums and effects.

LUDWIG & LUDWIG

134 E. Van Buren St., Room 610, Chicago, Ill.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

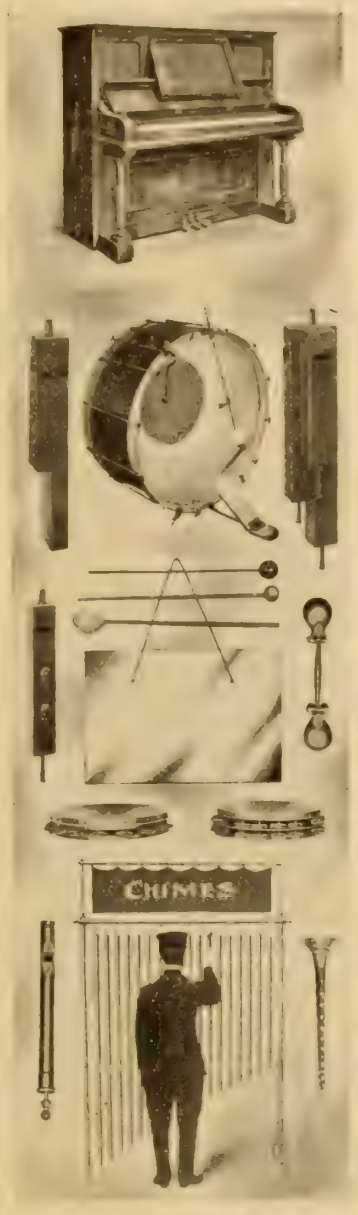
They do the work of expert musicians and reduce operating expense.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government musical instruments. Write for big 84-page catalogue showing the only complete line of self-players, from a small electric piano to automatic orchestra representing 35 musicians. Easy payments.

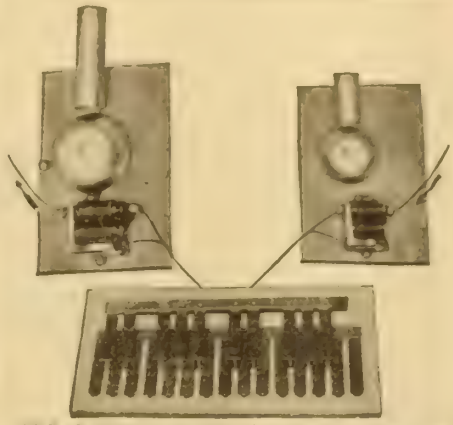
Concert Piano Orchestra.

RUDOLPH WURLITZER & CO.

CINCINNATI—117 to 121 E. 4th; NEW YORK—25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO—266 & 268 Wabash Ave.; PHILADELPHIA—1835 Chestnut; ST. LOUIS—912 Pine; CLEVELAND—206 Prospect Ave., S. E.; COLUMBUS, O.—57 E. Main.



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer: Size Shell 8 x 14 $10.00 Size Shell 8 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO.

Dept. F. Cleveland, Ohio

Send for my large free catalogue of Folding and Parlor Organs, suitable for use in Moving Picture Theaters.

Address

J. C. KAY

4036 Ellis Ave., Chicago.

Commments on the Films.

INDEPENDENT.

"The Cattle Thief's Revenge" (Defender).—A thriller that might have been produced from some dime novel. Vengeance seems to be the order of the day. Joe has rather the better of it since he manages to have the lieutenant shoot the girl to whom he had been making love because of wrong information regarding her identity. Usually an author gives the woman the best of the argument, but in this instance the girl alone is killed. Even Joe, the real thief escapes his just punishment, and succeeds in having this unmerited punishment inflicted upon the girl. The complications make the story interesting.

"Debt" (Imp).—The story of a separation brought about by a wife's extravagance which is patched up after the husband makes a fortune. The last part reminds one very forcibly of the old fairy stories where everything was happiness after the difficulties were finally settled.

"A Cattle Rustler's Daughter" (Bison).—Plenty of exciting action here. A cowboy film which is different from most which have been produced recently. Some of the scenes of grazing herds, cowboys at work and play, rustling cattle, and others, are faithful reproductions of actual occurrences which were common on almost any ranch. Then there is the capture of the rustler, his quick passage toward eternity and his daughter's sensational shot that cut the rope. The love story is not necessary to hold the interest, but happily does not detract from the main features of the film. The picture is well conceived and well executed and all things considered is one of the best of that type for some time.

"The Convict" (Thanhouser).—A burlesque picture which becomes more thrilling as it proceeds. The convict is supposed to have escaped and the way he is chased and surrounded bodes no good for him. But somehow he manages to elude the steadily increasing army of pursuers until they are gathered around him, when he calmly shows a motion picture announcement, and the reason for all this melee, in which the whole country side took part, becomes apparent.

"A Husband's Jealous Wife" (Thanhouser).—Sometimes unreasoning jealousy receives its just desserts and when a wife creates as much disturbance as the one here depicted perhaps the unfortunate husband is justified in eloping with the homeliest girl he can find who will go with him. Anyhow the ill-visaged stenographer was the unfortunate man's friend and helped him escape from the unpleasantness which surrounded him at home.

"Foolshead as a Policeman" (Itala).—Once again Foolshead appears, this time as an officer and his adventures are quite as funny and unexpected as they have been in other parts. Foolshead is a character whose efforts to amuse are always attended with success and as a policeman he maintains his reputation earned in other roles.

"His Lordship" (Powers).—A Western picture, full of life and sparkling with comedy. It is presented with all the finish and close attention to details which are characteristic of the Powers films. It keeps the audience in excellent humor, and develops numerous funny situations as it runs, each one better than the one previous. "His Lordship" will be popular with all Independent patrons as long as it is shown. There is a quality about the Powers plays that can scarcely be described, yet unquestionably this quality is what adds to their popularity and holds the attention of those who see them. They seem to touch the human note, offering interesting illustrations of certain phases of human life which are common to everyone, and there possess extraordinary power in pleasing or arousing the emotions.

"Pressed Roses" (Imp).—A comedy which can, perhaps, be appreciated by those who have pawned their last loose property to take a girl to the theater, and then get a mix-up in which the roses are sent to the tailor to be pressed while the trousers go to the girl with instructions to "wear them to-night." Ultimately the snare is straightened and everybody is happy, while the girl presses the trousers after all.

"The Yankee Girl's Reward" (Yankee).—A rather interesting drama based upon a family skeleton that insisted upon rattling its dry bones in a very uncomfortable, not to say startling way, and which could have been banished by the young wife telling that part of her family history. However, this omission worked out eventually to the advantage of a little girl and her brother who befriended a sick working man. There are numerous interesting complications in the plot, an exhibition of a high degree of common sense on the part of a policeman and a liberal reward paid for the capture of an escaped convict which went to the little girl. And the wife buried her skeleton, for her recaptured convict brother, to whom she sent her pearl necklace which created all the disturbance, had no reason to tell who he was. There is much of interest in this picture, which deepens as it runs, and does not cease until the last flash.

"A Cowboy for Love" (Bison).—This picture is an improvement on some of the recent Western output. It is pleasant to see the family reunited after the unreasonable separation and the touch of humanity in the baby fingers is interesting, as always.

"The Taming of Buck" (Powers).—A short comedy that will rouse your audience and set them laughing. How Buck was tamed might be a suggestion for similar cases and offers valuable instruction in this direction.

"O! You Wives" (Powers).—A snappy comedy that possibly reveals some secrets that wives here and there would not want their husbands to know. There is snap, and go, and lively humor here.

"Home Made Mince Pie" (Thanhouser).—A domestic comedy with a different flavor. In fact, with a mince pie for a basis the flavor comes to resemble brandy very strongly by the time that the cook, the maid and the mistress of the house and her daughter have added the proper proportion of flavoring, neither one knowing that the others have done likewise. The humor in the piece centers around this pie. What happened to the guests who partook of it certainly draws upon the imagination. Imagine eight people, not to speak of the cat, getting drunk on the brandy in one mince pie! One could appreciate a short skit on the idea, but to feature such whimsical subjects as a full reel, taking up twenty minutes, is a mistake. We do not single out this subject as being more evidently padded than others shown on the screen this week. Licensed as well as Independents were guilty and it is time that the manufacturers realize the importance of the scenario end of matters. The mince pie episode was well done, which is the faint praise that we do not like to mete out to any one.

AN "IMP."

There is a clever little lady in charge of the executive offices of the Independent Moving Pictures Company who is a devout reader of the Moving Picture World. Our editorial last week on "The Usual Thing" did not escape her attention and when a sweet voice at the other end of the wire pleaded with us to come and see something different from "the usual thing," what could we do but accept? The surprise proved to be a poem in pictures entitled "The Garden of Fate." In conception, execution, and setting it stands out head and shoulders above any previous "Imp," and we have seen quite a few. Staged and photographed on the magnificent country estate of one of New York's multimillionaires, the photographer has done justice to the splendid opportunity. The actors were specially selected for their parts, which they performed with good taste. We learned that the leading lady—a new Imp favorite, by the way—was the author of the scenario, and she is entitled to praise for its arrangement and for the part she played.

Altogether the picture marks such a distinct departure from the usual thing that we hope the Imp will persevere in the direction in which they have taken so sudden, so bold and so successful a step.

THANHOUSER.

We could not resist the cordial invitation to pay another visit to the Thanhouser studio, especially when a ride in Mr. Thanhouser's swift automobile was an added inducement. Since our first visit, which was recorded in a former issue of the World, the Thanhouser studio has been transformed inside. The lighting arrangement, which at first was more or less of an experiment, is now permanently installed. Great masses of props are convenient to the stage directors. Dressing rooms have been built for the actors, and everything is spick and span. Most important of all was the new equipment of the laboratories. Here is to be found the latest and most approved machinery built by European experts. The improvement in the technical quality of the work more than compensates for this expense, and in this respect the two films which we were shown, "Pocohontas" and "Dots and Dashes," may be taken as excellent examples of progress.

"Dots and Dashes" is a clever little sketch containing the choicest elements of dramatic effect. If May Wilson had not taught her admirer the telegraphic code, he (Jack Preston) would have suffocated inside a vault. This in a few words is the idea of "Dots and Dashes." There is a defaulter in the case whose shortages are discovered by Jack, and incidentally here it may be remarked that the said de-.

American Film For the American People

MANUFACTURED BY THE

AMERICAN FILM MANUFACTURING CO.

This is the announcement of something new in the Film World—a new Independent Film Manufacturer. But although we are new, we are already old. A new Film Manufacturer may have much of everything—all that money will buy in the way of plant, equipment and talent—and fail. No NEW concern can have a reputation ahead of its first product unless that reputation shall rest upon the experienced personnel of its organization—EXPERIENCED EMPLOYEES. We therefore respectfully invite your attention to the appended list which comprises partially the staff of the American Film Manufacturing Co.

EXECUTIVE

A. M. Kennedy, General Manager
G. P. Hamilton, Superintendent Factory and Studio

PRODUCTION

Thomas Ricketts, Dramatic Producer
Sam Morris, Comedy Producer
Frank Beal, Western Producer

TALENT

G. Warren Kerrigan, Leading Man
David G. Fisher, Juvenile Lead
Harry Clifford, Juvenile Lead
Miss Dott Farley, Character Parts
Miss Josephine Ricketts, Juvenile Leads
Miss Jessie Mosley, Character Parts
William Lee, Character Parts

PROPERTY

Robert Coffee, Chief Property Man
Nelson Lund, Property Man
Edward R. James, Property Man

SCENARIO

Allan Dewan, Scenario Expert

DEVELOPMENT

Henry Meyer, Asst. Superintendent and Chemist
E. R. Fraks, Foreman
Miss Anna Gallaghan, Forewoman

MECHANICAL

Chas. Zebath, Mech. Expert
Otto Hubel, Electrician

NOTE.—In addition to the above listed heads of the various departments of the American Film Mfg. Co. every employee in our Office, Factory and Studio has had from two to five years' experience in the manufacture of film for an established manufacturer. There is not an inexperienced man in our employ.

We have eliminated all question of doubt about our first release. We have a modern plant and facilities, brains, money and a combination of know-how. Every man in our organization has had from two to five years experience in film making—all the way from the studio to the screen. They are conscientiously and diligently striving for the highest attainment in film making. WATCH FOR TWO IMPORTANT THINGS—OUR SUBSEQUENT ANNOUNCEMENTS AND

OUR FIRST RELEASE

AMERICAN FILM MANUFACTURING CO.

BANK FLOOR, ASHLAND BLOCK :: :: :: CHICAGO, U. S. A.

faulter is some actor. May is the telegraph operator in a broker's office and it is plain to be seen that Jack is in love with her. They use up a good deal of the firm's time practicing telegraphy, while the defaulter is bending over his desk, defaulting like a good fellow. Finally the head of the firm gets wise that he is being double-crossed all around and sends for Jack and puts him on the trail. The defaulter being the only other employee around the place, it is a cinch for Jack to get him with the goods, simply by opening a book and doing some wonderful stunts in rapid addition. In a couple of minutes he has the defaulter begging for mercy which he cannot give. For this he is shoved into the vault by the defaulting clerk and the heavy doors are closed upon him.

Jack and May were going to the theater that evening, and the reason Jack did not show up at the house was the same reason that brought May back to the office. Finding the theater tickets on the floor gives her the inkling that something is wrong, and a moment later a faint tapping from the vault is heard. At this point the novelty of the story is brought well into play as the two lovers begin to telegraph to each other by tapping on the iron door of the vault. It is rather to be regretted that the Thanhouser people did not make the most of this climax by introducing telegraphic dots and dashes in a manner to create suspense. By this is meant that had a few lines of dots and dashes been flashed on the screen, word by word, and with each word spelled out in letters beneath each dot and dash, it would have given a telegraphic semblance or realism to the scene.

The acting is well done, especially the defaulter, who was totally unlike the stereotyped stage villain. He gave the true impression of a man who was not wholly bad, but who yielded to temptation and was duly harrassed by his conscience. The comedy scrubwoman had only a little to do, but we can see in her work the makings of a big scream when they furnish her with a comedy scenario and let her be the principal. The leading lady of the Thanhouser stock company is a well-trained actress and a very pretty girl. It is quite easy to imagine the yell of surprise from the audience when the police come out of the vault and nab the defaulter, who has returned, conscience-stricken, to the scene of his crime. He wants to see if his victim is still alive. Those of us who saw it were wondering where the cops were all the time. We asked Mr. Thanhouser where they were and he said he guessed he had forgotten about them. A moment later when the defaulter opened the vault, the police stepped out of it and arrested him, and the laugh was on us.

"Pocohontas."

The story of Pocahontas is always a popular one, but, like all well known stories, its success lies in the telling, and that is the charm of this new Thanhouser offering. We all know the story, but it was left for this enterprising concern to show us John Smith landing from the "Half Moon," which was borrowed for the occasion. This occurs at the very beginning and gives the film a stamp of reality that has seldom been attained in any historical subject. It is deserving to call special attention to this master stroke of realism. The story all through is sympathetic and true. All modern backgrounds are carefully dodged and we get nature unadorned.

Still continuing along the line of reality, the minor Indian parts are played by the real natives, and for a wonder they act them right. Well selected water scenes follow each other and the detail throughout is as clear and sharp as a good lens and a fine light can make it. Add to all these the costuming, which we know to be correct, because costuming is one of the subjects upon which Mr. Thanhouser is known to be an authority; this added and we have a film that is nearly perfect in every department.

It is needless to review the story itself, or to follow the scenes in detail. There is only one scene that was not altogether convincing and impressive, that being the reception of Pocahontas at the court of King James. This one scene appeared to lack to some extent what one would expect in such a scene. Rather unfortunate in arrangement because it did not give a glimpse of any throne, which, according to all precedent, must be in sight as an evidence of good faith, as well as for the ready grasp of the obtuse. Never leave a throne to the imagination. The scene seemed to lack the element of grandeur, which, in many cases, is obtained by simplicity of line rather than ornate detail. In this scene the background is cut up with a number of queer shaped windows that have a tendency to draw the eye to them and away from the actors. To the average spectator this would pass without being analyzed, but the impression left is that of a conservatory or enclosed veranda. The windows being odd in shape, start one speculating unconsciously on their form. In all court presentations the acting must of necessity be perfunctory, and it lies with the surroundings to complete the idea of grandeur; hence this long paragraph about a scene that forms but a small part of the picture.

It is quite easy to believe that Mr. Thanhouser would be the first one to refute the assertion that his films have attained absolute perfection. In the first place he is too sensible a man to entertain such an idea, and secondly, there would be no more worlds for him to conquer. At the present writing the Thanhouser masterpiece is "Pocahontas."

RENO FIGHT PICTURES.

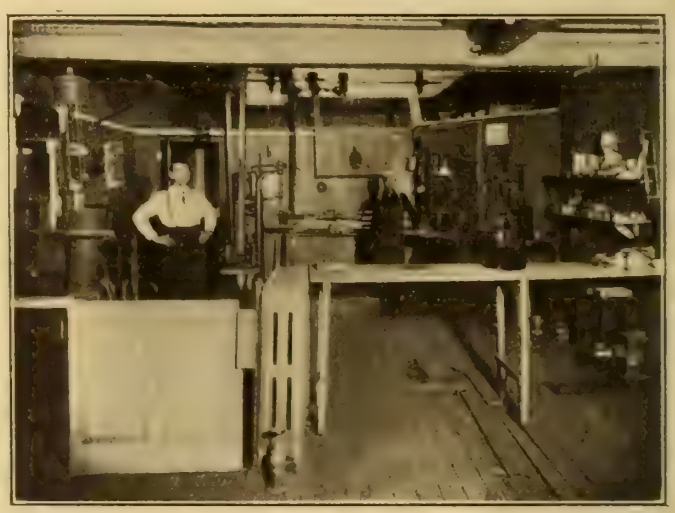
The London Times is credited with being the most conservative old dame of journalism in the world, but apparently she did not get a bit excited over the moving pictures of the fight, for here are some of the things the venerable old lady says (weekly edition):

"The much-discussed pictures of the Reno glove fight, in all 6,000 feet of films, were shown on Monday afternoon at the National Sporting Club. The many pictures of Reno and its vast and excited population in the days preceding the contest were vivacious in the extreme. The fight itself was rather dull and not at all like the highly colored word paintings of it. The truth is that the cinematograph leaves out all the adejctives. There was much more wrestling than boxing. A very harmless show; and anybody who could be demoralized by seeing it would certainly lose all his morality if he saw a cab accident."

Durn the hard sense of the bloomink Britisher!—New York Press.

Bellows Falls, Vt.—The new Dreamland, a fireproof theater being built at Bellows Falls by T. F. Kiniry, is progressing rapidly. It will have a stage and scenery and seat about 325. Will open about October 24.

The Chicago Song Slide Exchange is now located in its new quarters, 107 Dearborn street, where Messrs. Honeck, father and sons, have plenty of room and the best facilities to conduct their very successful exchange. The Chicago Song Slide Exchange is not only the most popular but the largest exchange of the West, where any illustrated song, old or new, can be found properly catalogued. By moving, Messrs. Honeck have more than quadrupled the floor space that they had in the Masonic Temple, affording a much larger waiting room, more up-to-date offices and a model stock and examining room.



JUSTICE MACHINE WORKS

Theater managers and operators will be pleased to learn that the Justice Machine Works have opened an up-to-date shop at 110 Third avenue, between Thirteenth and Fourteenth streets, for the setting up and repairing of moving picture machines and parts. The accompanying cut shows a part of the shop, with the owner, Albert Kupky, in the foreground, and also tends to give an idea of the equipment of the shop. The enterprising operator who desires a further knowledge of the repairing of moving picture machines, and especially the delicate parts of same, will find a complete course of mechanical instruction open to him, with shop lessons under the supervision of Mr. Kupky, for the nominal fee of $10.

Correspondence.

PICTURES IN EDUCATIONAL FIELDS.

Magnetic Film Service Company,
123 Shillito Place, Cincinnati, Ohio, September 13, 1910.

Moving Picture World,

Gentlemen—We are enclosing you herewith a copy of letter this day received from Rev. F. J. Finn, a priest of the largest church of Cincinnati, Ohio.

We have for two years furnished Rev. Father Finn with moving pictures for his entertainments given to the Orphans' and various homes of the city of Cincinnati, and have received numerous letters of thanks from him, and this is one of the nicest letters received and we think that it is well worthy of publication in large type, to show the exhibitors that the moving picture business is not only appreciated by the outside public but by the pulpit as well.

Trusting you will see fit to publish this letter and thanking you in advance for same, we remain,

Very truly yours,
MAGNETIC FILM SERVICE COMPANY.

The St. Xavier School Association,
St. Xavier School,
520 Sycamore street, Cincinnati, Ohio.

The Magnetic Film Service Company, Cincinnati, Ohio:

Gentlemen—I wish to thank you sincerely for the many favors you have shown me during the past year, and especially for your kindness in furnishing pictures for the Fourth of July Celebration at Cummonsville for the benefit of the little orphans.

The pictures—five in number—were all high class. One was an optical poem, another an optical sermon, and the other three were good, clean comedies. About four thousand people, men, women and children, viewed these pictures, and all spoke of them in the highest terms.

These five films, chosen out of your stock with the greatest taste by yourselves, not only show the elevating work that has been done by the moving pictures, but also furnish good hope of still more wondrous possibilities.

Again thanking you for your favors, I am,

Yours sincerely,
(Signed) F. J. FINN, S. J.

A LETTER FROM C. B. PURDY.

New York City, September 27, 1910.

Moving Picture World, New York City:

Gentlemen—We take great pleasure in informing our many friends among the exhibitors, through your valuable paper, that we are in a position to handle the exchange business of our old patrons again, with a service consisting of upwards of 1,500 reels of first-class commercial stuff, all titled with the original titles and subjects that have never (that is, a good part of them) been seen before. Although we have been lying rather quiet for the past Summer, we are by no means going to sleep during the coming season, and are now in a position to handle a liberal amount of business. Mr. Chas. Dowson, an old-timer in the business, is now with Mr. Purdy and will handle a good part of the outside trade. Prices are exceedingly reasonable. Until larger and more adequate quarters can be procured, we will be found at the old address, 300 East Twenty-third street.

PURDY'S FILM EXCHANGE.

AN EXHIBITOR'S KICK.

Watsontown, Pa., September 26, 1910.

Editor Moving Picture World:

Dear Sir—What an easygoing easy mark your average exhibitor seems to be! I have never seen registered in your columns a kick against the grafting exchange that agrees to supply film a certain number of days old, and then substitutes a very ancient vintage of wornout junk, as some exchanges are doing at the present time. I have just had a little experience along that line, having been quoted a certain price for 60-day film, and the very first shipment came six months old. I called the exchange on the 'phone at the cost of one dollar, and told them I must have 60-day film as agreed, and the next day received more six-months-old reels. Mind, I had paid in advance for a week's service, and paid the price quoted by the exchange without a murmur, and on inquiry among neighboring exhibitors I found that they had been served in the same manner. It would seem to me that this is an infraction of the law, and that exchanges doing business on this plan would be violating postal regulations against obtaining money in a fraudulent manner. I would advise every exhibitor when treated in this manner to write the Post Office Department at Washington, D. C., being careful to keep the letters quoting prices, etc., and a list of the films received, with their release dates, which could be used by the postal inspectors as evidence. I got even by returning the film shipped me, C. O. D., for the amount of money advanced by me. The tip is free; pass it along.

Yours for a square deal.
STUNG.

LOCAL NEWSPAPER ADVERTISING.

Upper Sandusky, Ohio, September 28, 1910.

Editor Moving Picture World:

Dear Sir—Being one of your subscribers, I noticed in one of your issues copies of ads. I am a great believer in printers' ink and I enclose an article which I had in yesterday's paper. I insert notices like that every day. I took charge of this theater when it was almost dead and now it is doing the business of the city. It pays to advertise. You might use this article, as it will be of interest to your many readers and at the same time give the Imp and Powers companies a free notice.

Yours truly,
ROSCOE C. CUNEO,
Star Theater.

Star Theater this Evening.

Three dandies: Imp film, "The Right Girl." A corking drama. The dish-washing scene keeps you laughing all the way through. An enjoyable production. Powers films, "The Burlesque Queen." You will enjoy this comedy. It is great. "The Horseshoer's Girl." You laugh and cheer and perhaps shed a few tears. You will say, it's a great show to-night. Are your friends missing any of these great films? Two new reels every evening. No repeaters. The junior class of the high school has charge of the theater Thursday and Friday evenings.

The Motion Picture Company of Boston was recently incorporated to deal in moving picture theaters, etc. Capital, $10,000. President, M. D. Flattery; treasurer, James Conon.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

BIOGRAPH COMPANY.

A GOLD NECKLACE.—This is a delightful comedy of errors, in which a gold necklace figures prominently. Mazie lends her necklace to Nellie, her guest. Nellie is asleep in a hammock when Sam, her sweetheart, arrives in his auto. He awakens Nellie with a kiss. As she starts up she drops the necklace in the grass and their efforts to find it prove futile. Sam promises to buy her one to replace it, thinking it was her own property. He has her minutely describe it that he may get an exact duplicate. Meanwhile, the governess has found the necklace and given it to its owner, Mazie, who is unknown to Sam. He sees it on Mazie's neck and after a chase insists on purchasing it. Mazie thinks him a lunatic and humors him, receiving a good price for the band. Nellie, upon receiving the necklace, restores it to Mazie. Sam meets Mazie again and sees the necklace again around her neck. This time he fancies she has stolen it and hurries to tell Nellie, but his valet takes more decided steps and recovers the necklace by seizure. Mazie is flabbergasted at first, and when she recovers her equanimity she rushes off for the village constable. He surprises Sam in the act of restoring the necklace to Nellie, who is also surprised. The participants of the episode are now assembled, and after the excitement has subsided, explanations and introductions bring peace.

HOW HUBBY GOT A RAISE.—Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of their falling down. However, when Mrs. Knowit suggested a plan to her husband, Esra, by which his services would be the better appreciated by his employer, docile Esra had his doubts, yet dare not oppose. This plan was to invite his boss to dinner and give him the feed of his life. She argued that the way to reach a man's good nature was through his stomach. To Esra's surprise, the boss accepts the invitation with avidity. Esra telephones, what he feels, the ominous intelligence, and so wifey prepares. That she may make a great showing, she starts on a borrowing expedition. An evening dress from one of her neighbors, cut glass from another, silverware from the next, in fact, various sorts of furnishings, even a maid to wait at the table. Everything in readiness, she feels proud of the layout. Esra and the boss appear, and dinner is at once served. The boss is rather suspicious as he regards the elegance with which his employee's dining-room is fitted, and he indulges in a bit of mental calculations. Wifey is self-satisfied for she fancies she has made a great hit. The boss upon leaving expresses himself as having enjoyed himself, but upon returning to the office, he writes a note and dispatches one of his clerks to the Knowit domicile. Mrs. Knowit seizes the note, sure that it contains news of a boost. The note:—"Dear Sir: I can't have men in my employ who live beyond their income. You are discharged." Collapse of the Knowit family.

THE ICONOCLAST.—Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story, is a lazy, drink-sotted printer. He must be urged by his poor suffering wife to leave his cups to go to work. As usual he arrives at the office late, and an argument between him and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in sables and silk is extremely odious to this disgruntled workman, and when the proprietor shows a spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchism attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain. By this time he is ripe for anything, and drink-mad, sets about to take a fool's method of leveling ranks, that is, armed with a pistol he makes his way to his former employer's home to wreak revenge. We anticipate the printer's visit to the publisher's home, by showing the publisher in the depths of despair over the intelligence that his little child, despite the endeavors of surgical experts, is an incurable cripple. This is the scene that greets the printer at his surreptitious entrance. He finds there are things that wealth cannot buy—health and strength. He steals through the portieres with pistol in hand, intending to satisfy his covetous grudge with the death of this heart-crushed father, who sits weeping for his poor child's misfortune. The little one realizes her father's despair and so tries to cheer him, showing how nicely she can walk with the aid of the leg supports. This fortitude of the child makes a stronger appeal than moral suasion, and he turns from his purpose. The publisher, however, sees him and recognizes him as his former employee, and reasoning that now is the turning point in the man's nature, detains him to persuade him to mend. The child's mediation causes him to view the world from a different angle. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at his printing office.

EDISON MFG. CO.

THE FOOTLIGHTS OR THE FARM.—Margaret is the pretty daughter of a farmer. She becomes stage-struck and decides to go to New York to begin a career. Her young sweetheart is informed of her intention and is heartbroken at the intelligence. Margaret reaches the great city and has the usual experience of a great many young girls who start to climb the ladder of fame in the great metropolis.

It is some time before anyone is attracted to her, but finally she is engaged by a manager to play a leading part. It is necessary for her to spend nearly all of her savings for wardrobe, but Margaret is not daunted by this, as visions of stage triumphs flit before her eyes. The great day of the first rehearsal arrives about a month or so after her engagement. Margaret reports for rehearsal.

On the stage are gathered a number of persons—actors and stage attaches—and at his table near the footlights sits the stage director accompanied by the stage manager. Margaret stands waiting for her part to be given out, but is dumfounded when no part is passed to her and her name is not called. She finally musters courage and steps up to the stage director, only to learn that he has never heard of her and that another young woman, an actress of experience, is about to rehearse the part. While the stage director is very sorry, he can do nothing in the matter.

Margaret leaves the stage with saddened heart. Her great ambition has received a damper, and her spirit is completely crushed. She no sooner passes out through the stage door than she almost runs into her country sweetheart, John, to whom she tearfully unfolds the story of her wrong. John is immediately inclined to go in and punch the stage director's head, but Margaret dissuades him. Finally he pleads with her to give up her stage ideas and come back to the farm. Margaret looks long into his eyes as if deciding between two careers. Finally John wins.

ONONKO'S VOW.—The story of Ononko's Vow is a pretty love tale through which is intertwined the story of an Indian's fidelity to his promise. The prologue takes place during the course of the Bloody Brook Massacre when an Indian chief, one of the rescuing party, saves a young Puritan, Jonathan Smith, from the tomahawk of a hostile Indian. Ungagook is the name of this chief, and he is accompanied by his little ten-year-old son Ononko. Ungagook unknown to Smith receives his death wound in rescuing the latter. Together the chief and his son come to the house of Smith and as they see him safely to his door the colonist's young wife expresses her thanks to Ungagook. The chief makes a gesture which is intended to convey the idea that he thinks lightly of what he has done, and immediately thereafter betrays the fact that he is mortally hurt. He expires in the home of Smith, but before doing so has his little son Ononko promise fidelity to the family in whose house his spirit goes to the Great Manitou.

Twenty-eight years later we see how Ononko now a vigorous young brave, keeps the pledge which he made his father in the years gone by. Deerfield has been sacked. Jonathan Smith and his daughter Ruth, who has just been affianced to Ebenezer Dow, are driven before the tomahawks and flintlocks of the Indians. Dow has gone for assistance, managing to evade the raiders, and the rescuing party comes from the settlement below. Jonathan Smith is saved by a trapper, but his daughter Ruth is among the colonists who are being taken on across the meadow toward Pine Hill and thence to Canada.

Ononko has seen the light in the sky from the village below and has hastened with the relieving party of colonists and Narragansett Indians to the scene. He enters the room where the colonists had stoutly defended themselves but where most of them were massacred. Failing to find his friend he seeks him without, and meets him as he is leaving the awful scene of carnage. Learning from the father that his daughter is among the retreating Indians, Ononko promises to seek for her and bring her back to the grieving old man. The story ends in his successfully carrying out his promise.

After the rescue, which is accomplished in a most thrilling manner, we see the young colonist and his bride-to-be approaching the edge of the settlement under the guidance of the tall young chief of the Narragansetts. Behind them walks their friend, the trapper. Ononko stands at the edge of the forest and points toward the settlement below. The three others pass him and turn to bid him good-bye, first asking him to proceed with them into the village. Ononko refuses. Why? Perhaps because in the breast of the handsome savage some gentle thought of the girl he has saved has entered; but his nobility of character permits him to entertain the thought only for a fleeting moment.

When Ruth was in captivity she was protected from the snow only by the woolen dress she wore. On the homeward march Ononko had given her his blanket to keep her warm. As he bids Ebenezer and his pretty fiance farewell Ruth offers Ononko his blanket, which she is wearing. The young chief prettily presents it to Ebenezer and places it across the shoulders of the girl. After accepting the gift the young people go to their home, their trapper friend accompanying them. Long Ononko stands contemplating the settlement below him. What his thoughts may be the observer is left to imagine.

At the finish of the film we again see Mr. Sheldon bidding good-bye to the two young people who have been visiting his town.

ESSANAY FILM MFG. CO.

ALL ON ACCOUNT OF A LIE.—Billy Larkin is the proud possessor of a new car and he invites his friend Smith for a short spin in the country. With the promise to be home again within an hour or two, Smith enters the auto.

An hour later we find them stranded with a broken-down car, twenty miles from home. Billy is no mechanic, and after laboring hopelessly with the intricate machinery of the balky machine gives up in despair and suggests that they look up lodgings for the night and catch the first train for the city in the morning.

At the little wayside inn Smith makes an effort to telephone his wife, but the 'phone is out of order. Smith and Billy suffer all the discomforts peculiar to "best" rooms in country hotels, and sigh relievedly when they board the city-bound train.

When poor Smith finally reaches home and endeavors to explain his nocturnal adventures to his skeptical wife, she refuses to believe the truth and he takes refuge in a more conventional falsehood. He tells her he was called out of town on a business matter with Mr. Brown of Pickletown. Later, when Mrs. Smith, still skeptical, is left alone, she wires the following to her husband's supposed friend at Pickletown: "Come at once and see me. Husband must not know."

After she leaves the room Smith enters with Larkin, whom Mrs. Smith has never seen, and finds the blotter with the note to his imaginary country customer. Aware that Brown of Pickletown is a fictitious character, Smith urges Larkin to play Brown. Mrs. Smith returns and is introduced to "Brown," and is for the moment pacified.

Unfortunately Pickletown harbors a real Brown, who receives Mrs. Smith's message, and being somewhat of a country Lothario hurries into his best clothes and sets sail for the abode of his unexpected admirer. In his haste he leaves the telegram and his wife discovers the duplicity of her spouse.

Brown of Pickletown, after some trouble with the butler, is ushered into the presence of Mrs. Smith. He presents his card and a large bouquet, and Mrs. Smith, confused by this, calls upon her husband for an explanation.

The real Brown is at once accused by them of being an impostor, and as he is unable to produce the telegram they hustle him out and, threatening him with instant destruction, feel they have disposed of him.

But they have not reckoned with Mrs. Brown of Pickletown, who arrives in search of her erring spouse. Here follows another confusing scene for Mrs. Smith. But Smith and Larkin bribe off the Browns and get them to swear they are both impostors.

The picture ends happily with the final ejection of the Browns and Mrs. Smith in her husband's arms.

THE BEARDED BANDIT.—In the little Western town of Lariat, when our story opens, there is much excitement over the latest depredations of the robber, who, because of his particular ingenuity in hiding his real identity, is styled the "Bearded Bandit." The name was evidently supplied from the fact that he wears a disguise in the form of a heavy black beard. The night before the bandit is reported to have held up a bunch of punchers and got away with a good quantity of dust. Something must be done to stop him, and therefore a posse is organized to accompany the sheriff on a little man-hunting expedition with a prize of $5,000 to the citizen who either bags or "plugs" the dare-devil robber.

Curt Wilson, the young sheriff, is in love with Nan Connors, the daughter of a neighboring ranchman, and it is partly to obtain the advice of his prospective father-in-law as well as to see Nan that he rides out to Connors' ranch before setting out on his perilous expedition.

He shows Nan and her father the notice stating that $5,000 reward will be given the man who captures the bearded bandit and asks Connors' consent to marry Nan immediately he captures the bad man. Connors winces, then rises and smilingly offers his hand. "It's a bargain," he says; then pleading an excuse to get away he leaves the two young people alone.

The next scenes show Connors riding up the mountain road, listening for the first faint rumbling of the wheels of the stagecoach, which he knows is due at this time and which, he is also aware, carries an express box full of bullion.

Two hours later the little town of Lariat is again electrified by the news of the bearded bandit's holding up the stagecoach. The sheriff and his posse hesitate no longer, but, swinging into their saddles, start in pursuit of the bandit. On their way they meet Connors, who has disposed of the swag and who even has the audacity to

WOMAN'S VANITY

Released Thursday, October 6th

The very latest thing in dresses worn by an exceptionally pretty girl who attracts more attention than she bargained for and throws the dress away. It falls into the hands of a negress who is followed by the same crowd of men who trailed the heiress. Then they found out her color. Length about 600 Feet

ON THE SAME REEL

THE GOLF FIEND

The golf fiend hit at anything that looked like a tee and made a general nuisance of himself until a coal heaver persuaded him to drop golfing and nurse his bumps. Length about 350 Feet.

Released Monday, October 10th

THE CLOWN AND THE MINISTER

The Minister took the clown's place when the crisis came and to leave the sick child would mean her death. His substitution enabled them to gain the precious hour and the camp applauded his deed. Length about 990 Feet.

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G CO. 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W
BERLIN: 35 Friederich Strasse

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue

New York

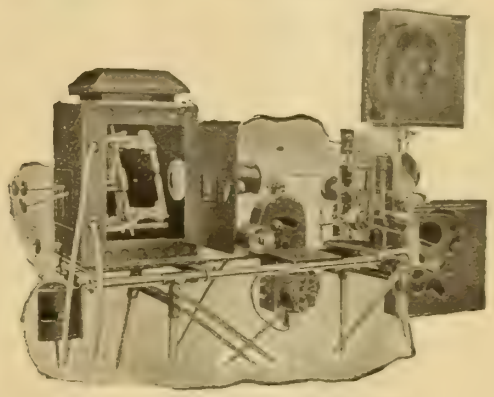
The Largest Dealers in

Second Hand Films

in the United States

The "STANDARD"

The Machine That Gives Results



FIREPROOF-FLICKERLESS

Messrs. Aronson & Brown of Henderson, N. C., report as follows:

"We have been using a Standard for fifteen months and have not spent one cent for repairs. It certainly is a reliable machine, and produces a better picture than any other we have ever seen."

Write for Illustrated Catalogue at once

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET - - - NEW YORK

join the man hunters in their search for the wily highwayman. Needless to say, the search is a failure and the disheartened sheriff and his posse return to town.

A few weeks go by and we find Connors and a few of his cronies at a friendly game of poker in the "Red Dog," Lamar's best bar and dance hall. During the game a young stranger, who has entered, is permitted to take a hand, but Connors finds him cheating and, drawing a gun, orders him out. The young fellow stalks angrily out, then turns on his heel and fires through the open door. Connors sinks in his chair, mortally wounded, but staggers to his feet and asks one of the boys to fetch his daughter.

Half an hour later Nan is at his side, and when they are alone Connors pulls from his breast the bearded bandit's outfit and begs Nan to use them in claiming her reward. Then death seizes him, and the girl falls weeping over her father's body. Rising again stolidly she seizes the black beard, the mask and other equipments and thrusts them in the stove just as the sheriff and the boys enter.

The "bearded bandit" was never captured.

GAUMONT.
(George Kleine.)

THE DIVER'S HONOR.—A diver and his son, also of the same profession, are reading a notice in a paper, which asks for divers to apply at the Admiralty in order to assist in the raising of a sunken submarine. The son applies and is engaged. In the vessel are certain plans of great value, and the young diver accepts a bribe to get these papers from the submarine and hand them over to the spy, but unfortunately while concocting the plot, they are overheard by a man who carries the tale to the father. The young diver is next seen being lowered into the sea, and he is shown disappearing into the sunken submarine. He has been under the water but a short time, when the father rushes up to the quay, rows out to the boat and tells to the officials the tale of his son's treachery. The old diver is lowered down after his son, resolved upon a desperate thing. He finds the son, and after a short, but fierce struggle, cuts the tube which supplies air to the young diver.

A HIGH-SPEED BIKER.—A grocer is seen having a few words with his assistant, preparatory to the latter starting off on his morning rounds. The little homily so annoys the assistant, that he departs from the service of the grocer, without even giving him a minute's notice. Finding himself in this quandary, the grocer casts his eyes around for a way out, and these fall on a fellow lounging at the street corner; he is immediately engaged to go round with the grocer's bicycle-carrier to get the orders. Off he starts, immediately coming to earth again, but not a bit dismayed, he again mounts, and, after three efforts, he dashes off on what proves to be an adventurous journey. His escapades are thrilling in the extreme, and must be seen to be appreciated. The film is one laugh from beginning to end.

URBAN-ECLIPSE.
(George Kleine.)

THE QUARREL.—A woman is deserted by her wealthy husband. She finds an unpretentious lodging and works with her sewing machine to keep herself and the babe. She suffers many privations in the endeavor to make both ends meet, and one day when she gives way to her grief, her sobs are overheard by a pleasant-looking old workman who lodges on the same floor. He comes to offer his sympathy, notices the evidences of poverty, and, with true tact, leaves some money in the baby's hand. In the course of his employment he does some work at a large house. A portrait there seems familiar—he has seen a copy at the house of the woman he has befriended. He finds it is her faithless husband, and deliberately breaks open the rich man's desk and takes sufficient money to supply the wife's needs. He places the notes in her drawer in an envelope bearing the husband's monogram. The police and the husband soon come to the workman's room; he calmly leads them to the next apartment. The husband, full of remorse, on seeing his wife there, dismisses the police and pleads for the forgiveness of the woman he has wronged.

REEDHAM'S ORPHANAGE FESTIVAL, 1910.—Boys' Drill.—The fancy evolutions of the boys are not only performed with a skill and finish rarely witnessed even in military circles, but they produce artistic evolutions which will arouse every audience to enthusiasm. Order of pictures: Formation of companies and marching to position. Artistic evolutions—Formation of companies in a square with open corners, enclosing one company. Opening out to five crosses; revolving, with kaleidoscopic effect and remarkable precision. Development into "Victoria Cross" formation; perfect alignment and accuracy. Whirligig of concentric circles, moving in opposite directions. Dismissal, for preparation of tableau. Grand tableau; cone formation; outer circle prone, inner circles rising to center, with apex formed of three boys, gracefully arranged.

Girls' Drill.—Order of pictures: Girls advance and take open order. Drill—graceful and charming. Re-form for drill, in double lines. Drill in double lines, close order, great freedom of action. Drill in two ranks, alternate girls kneeling, beautiful motion. Changing rank. Marching. Drill in open order, with dumbbells and wands.

G. MELIES.

BILLY'S SISTER.—Full of booze, bluster and fight "Black Pete," a big "bad man" of the wild West comes from the local saloon ready to put daylight through anybody and everybody within the range of his voice and the reach of his gun and, to further convince the crowd that he is the terror of the territory, lands on an inoffensive bystander knocking him down.

"Billy" is an entirely different sort of a citizen; he is a young chap living with his sister whom he loves very dearly; their love is mutual. Billy has received a letter and stops on his way home in an opening in the woods to read it. While thus engaged, an Indian girl is making her way through the woods. "Black Pete" coming along the pass sees and attacks her. Billy springs to her defense and knocks "Pete" down; in falling he strikes his head on a stone and is killed. In his haste to get away, Billy drops his letter.

Shortly after the death of "Black Pete" his body is found by some of his gang, who at the same time pick up Billy's letter which readily connects him with the killing of Pete. They decide to capture and lynch him. The Indian girl overhears their vow of vengeance and warns Billy and entreats him to escape.

He makes good his escape, tells his sister of the accident and the determination of the gang to lynch him. His sister, with a woman's quick wit, quickened by love and impending danger, tells him to take off his cowboy togs and put on his store clothes, mount her pony, catch the next train at the railroad station and get away as quickly as possible. He loses no time in starting and is now on his way to reach the train.

His sister soon follows him dressed in his discarded outfit, her long hair turned up under the sombrero. She looks the counterpart of "Billy," the ranger; it is not surprising that the gang mistake her for "Billy" and give pursuit, exactly what she wanted them to do; by misleading them "Billy" has plenty of time and chance to make his "getaway."

sombrero. She looks the counterpart of "Billy," sister never sat astride a horse. She leads the gang a long and rapid chase. There's a flash, a dash; it's a wild, exciting ride; whiz! whir! goes the lariat and swish! it lands over the girl's shoulders, caught by the desperate men who pull her from her horse, drag her to a tree and throw the rope over a branch; but they fall back astounded when "Billy's" sister looks into their faces and shakes down her long brown hair and stands defiantly before them. They ask her what has become of her brother. She tells them he is further than they care to travel and a heap farther beyond their reach. They release her and she goes back to her home, where she rewards her faithful horse with her caresses and gratitude for his part in the saving of "Billy."

PATHE FRERES.

SOUTHERN TUNIS.—Tall date trees against the background of the silent desert forming a beautiful oasis is the first of the many things of Southern Tunis revealed in this film. Under the protecting shade of these giant trees grows a verdant mass of clinging vine and smaller fruit trees. Then comes a picture of a dangerous inhabitant of the country, a cobra, which rears its hooded head menacingly. But paramount in interest are the pictures of the clouds of locusts settling upon the land and ravaging its crops, a blight which human ingenuity is yet powerless to combat. Bringing hunger as they do in their train, it is strange that the locusts should sometimes serve as food when other nourishment is not obtainable, but this is so, and a boy picking off and eating the locusts settling on his coat illustrates this truth. Market scenes in Nabeul, a picture of a norla—a rude contrivance sometimes used in Spain and Eastern countries for raising water—and views of flocks pasturing amongst the olive trees under the sheltering care of a Tunisian shepherd, are also included in the film.

BETTY IS STILL AT HER OLD TRICKS.—Madcap Betty purloins a big ball of string, and thus armed, prepares innumerable traps for the peaceable inhabitants of the neighborhood. Bells are rung from a distance by means of a length of string, a stand full of crockery is fastened to the wheels of a motor car, and an old woman, deceived by an innocent-looking "lost" purse—which is mysteriously jerked away as she stoops to pick it up—causes the whole of the outside display of a fruit store to fall in hopeless confusion. Before long the whole district is in an uproar, and Betty finds it expedient to make herself scarce. A horse provides the means, and jumping upon its back, she gallops out into the open country, where she comes across a very human-being looking scarecrow. In an incredibly short space of time she has jumped to the ground, has fastened it on the back of her patient steed, and has herself taken its place. She then spurs it on with a lash on its flanks, the horse gallops away, and it is not at all unnatural that Betty's pursuers in the distance should fail to recognize that it bears only a dummy figure. Even when they do capture the runaway horse their rage blinds them for a few minutes to the deception, and they pound away at the unoffending dummy, whilst Betty stands gazing at the scene a couple of fields away.

MIRTH AND SORROW.—It is carnival day in Paris, but Bertha Corazzo, artiste at the Grand Opera House, is scarcely aware of the fact until she receives a letter. By it she learns that there is to be a matinee at the theater that afternoon and that she must attend to take the part of one of the principals who will be absent. There is no joy in the news for her, for her mother is lying at the point of death. But go she must, so donning her jacket, she leaves her mother to the care of a neighbor. The comic opera is in full swing when a hasty note is handed to Bertha in the wings of the theater. Her mother is worse, and she must hurry back if she desires to see her once more. Without stopping to think, she throws a cloak around her shoulders and hastily leaves the theater. Outside, the streets are full of people. The carnival procession is passing, and revellers in fantastic costumes are tossing handfuls of confetti at each other. Bertha, still in her fancy stage costume, is taken for a merry-maker and showers of the variegated bits of paper are flung at her by three young men who pursue her to the very door of her poor room. Here, after a second's hesitation, they decide to enter, bearing with them the burdens of confetti and flowers, with which they purpose to bombard their victim. They push the door open and then stand shamefaced and silent at the sight which meets their gaze. In a room which tells a tale of poverty and pinching, the young girl whom they have just been pursuing lies sobbing on the floor by the bedside of her mother, dead before her daughter could reach her. For a few moments they look at each other, and then, not knowing how else to offer his sympathy, one takes the flowers, and, shaking off the confetti, lays them on the bed before silently withdrawing with his companions.

SLIPPERY JIM.—A phlegmatic pickpocket is arrested and taken to his cell. As he is an unusually wily customer, he is bound by fetters and chained to the wall. Speedily putting these off, he is locked up by the enraged warders in a chest, but escapes and is finally thrown into the river tied up in a sack. Coming up from the water again, perfectly dry and safe, he makes a bicycle for himself and rides off furiously, springing ultimately onto a passing train which bars his passage. In this way he is carried along on his bicycle for some distance, but reaching the river again, he descends on his machine, performs a few evolutions in mid-air, the reflection of the bicycle showing up clearly on the face of the water, and then lands in a sumptuous room. The police follow, but are baffled by the continued disappearing tricks of the clever thief, who dissolves from view and reappears in the most unexpected places. At last he is captured in the police station itself and carried once more to his cell, but crashes through the iron bars with little trouble, leaving his warders safely under lock and key.

A LIFE FOR LOVE.—The salient figure in the piece is Toine, the village idiot, in whose confused brain there has sprung up an undivided love for Nais, Farmer Micoulin's daughter. Nais is fresh and pretty, and when Frederick, the son of her father's landlord, comes to spend his vacation at the farm, the man and girl love each other with ardent passion. It is impossible, however, for some glimmering of the true state of affairs to escape Farmer Micoulin, and his first suspicions are confirmed, and there then germinates in the old man's cunning brain a plan to be avenged. He dare not openly attack his landlord's son, but a shot from behind when he and Frederick are out shooting alone will never be regarded as anything but an accident. So run the farmer's thoughts, but those of Nais keep pace with his, and she, suspicious of her own father, enlists Toine to keep watch over Frederick. Toine knows it is because she loves the city man, but although he suffers, he is faithful to his trust. The results are fatal, for one morning Nais and Frederick find the mangled bodies of the idiot and her father tightly locked together at the foot of a ravine. They have met, fought, and gone over the precipice together.

AN INDIAN'S GRATITUDE.—This is a story of early California in the 'fifties. Two prospectors, after many years of disappointment, have at last discovered gold in a river, and are washing it out and hiding it near their rough and simple camp. Iron Horn, an Indian medicine man, one day comes across them, and furtively watching, finds out their secret cache. He rides back to his tribe and tells them of the white men who are mining, but does not say that he knows where the valuable metal is secreted. The Indians ride up in the night and surprise the two unfortunate men. Binding them with stout ropes, they sling them across their horses and carry them back to their native encampment. The two prospectors refuse to disclose the hiding place of their find and one of them is severely tortured without result. Iron Horn is called to cure Lightfoot, the chief's son, who has fallen sick, but being unable to effect a cure, is placed under guard. As a last resort one of the prisoners is asked to aid, and under the white man's treatment the lad recovers. That night, while the camp is dark and the rest of the tribe are asleep, Iron Horn escapes, and

Satisfy the Demand for Clearer Films

THE mere *novelty* of a moving picture has worn off; people now expect clear and steady light on the films, as well as interesting subjects.

Wherever a comparison has been made, direct current in the arc has given far better results than alternating current. How to obtain direct current (the best light) from alternating current (the ordinary supply) is therefore a question that interests every thoughtful manager. The solution is the

General Electric Mercury Arc Rectifier

This device rectifies the current with very little loss. It has no moving parts, occupies a floor space of but 18 inches square, and operates without attention.

The *improved light* provided by the Rectifier will increase patronage.

The *minimizing of heat* in the booth will please the operator.

The *low cost of operation* will be of direct benefit to the manager.

MAIL THE COUPON

To find out all about this remarkable device, simply sign and mail the coupon. Don't delay in taking this action; for if you install a Rectifier right away, you profit by its use throughout the whole winter season.

Mail the coupon *today*.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

Dept. 53J **Schenectady, N. Y.**

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G.-E. Mercury Arc Rectifier. Mail me also an information blank to be filled out and returned to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed .....

Theatre .....

City .....

Address: General Electric Company, Dept. 53J. Schenectady, N. Y.

The exclusive rights for the states of Pennsylvania, New Jersey, Maryland and Delaware for the great

BUFFALO BILL'S WILD WEST AND PAWNEE BILL'S FAR EAST PICTURES

ARE SECURED BY

H. CARSON

1429 N. FRANKLIN ST.

PHILADELPHIA, - - PA.

Write for Reasonable Terms

Mr. Exhibitor

The house that tells the Truth!

Funny isn't it?

We are not buying a thousand reels a week,—but we ARE buying Enough to supply Any customer that we agree to Supply with the Best to be Had.

Why not write us to-day before you forget it.

THE BUCKEYE FILM & PROJECTING CO.

(THE HOUSE OF MERIT)

309-311-313-317 Arcade Building

DAYTON, OHIO

NEW SONG SLIDES

JUST RELEASED:

I hear my country calling.
Outside of that you're all right.
Don't say good-bye.
Gee, It's great to meet a friend.
Dearest.
Come to me, darling blue eyes.
I'm pining away for you.
While under the Jungle Moon.
Little band of gold.
Put me in my bath tub.
Not to-night, Josephine.

EXCELSIOR SLIDE CO.

138 East 14th Street :: New York City

MONEY FOR EXHIBITORS

Get It. It's Yours

REWINDERS $1.25

Machine parts sold for less

WHY?

Write, Davis Manufacturing and Supply Company

PREBLE AVENUE - ALLEGHENY, PA.

Opera Chairs

The Strongest Made
Most Attractive Designs
Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.*

Large stocks constantly on hand, and we can make prompt shipments of rush orders

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK

BOSTON PHILADELPHIA PITTSBURGH

runs to the prospectors' deserted camp to obtain the booty. The other Indians soon miss him and follow on his trail. A lively chase ensues, part across wild virgin land, and part on water in canoes. Iron Horn obtains the gold and continues on his flight, but the Indians overtake him. He turns round as they approach, stumbles, and falls over a cliff 250 feet high. The Indians descend and find him dead. They take the bag of gold from his hand and return to their camp. Here they find Lightfoot entirely recovered, and in gratitude for this give the two prospectors their liberty and return to them their gold.

LUBIN MFG. CO.

THE BAGGAGE SMASHER.—Celia Strafford is a romantic young girl, but she admires brawn and good looks more than she does a title. Her father, however, is not averse to being the father-in-law to a baronet and he falls an easy victim to "Jimmy the Duke" when that adroit swindler presents himself as Lord Euclid. His wife passes as his sister, the Duchess of Lornemary, and it looks pretty soft for Jimmy, who is after the Stafford necklace, a wonderful collection of diamonds. The little heiress does not care for Jimmy from the start and she admires him less after John Bender, the baggage master's assistant, comes to her aid when she is attacked by a tramp, after "Euclid" has taken to his heels. As soon as the tramp is down Jimmy comes back to the attack and seeks to claim the credit, but Celia will not have it that way and John is thanked. All he cares for is Celia's praise, and when they meet again the next day and she again thanks the stalwart baggage smasher he is transported to the seventh heaven of delight. There is a splendid foundation for a romance, but the sinister figure of Lord Euclid stands in the way. Jimmy, however, "makes his haul," but the detective thinks his face familiar and visits the rogues' gallery of the metropolis. There a finger print and a picture tell their tale and a warrant is sworn out. Through underground channels a warning comes to Jimmy and he makes his escape in his sister's trunk. The baggage smasher smashes the trunk and Jimmy is arrested. That leaves the coast clear for the happy union of Celia and the baggage smasher.

WOMAN'S VANITY.—The devotee of fashion, having mastered the intricacies of the hobble skirt, sought new modes to conquer and a Parisian dressmaker evolved the "hobble hoopskirt," a hobble skirt with the hoop skirt of our grandmothers starting from just below the knees and flaring some fifteen feet in circumference. It was a wonderful creation and the girl's delight was unbounded when the soft tissues were removed to disclose the "creation." Navigation proved somewhat difficult, but she was able to make her decorous progress through the streets all unconscious of the attention she was attracting until upon her arrival home she found half a dozen persistent swains in her train instead of on it. It was more than she had bargained for, and with tears of mortification in her eyes she threw the now detested garment out of the window. It was rescued by a negro, who took it home to his inamorata, and presently the delighted darky was strutting out to show herself in the wonderful structure with its fifteen-foot flounce. Some of the mashers who had seen the original owner fell in behind and the crowd was augmented by others until there were a dozen following. The stroll ended by the water and when the self-satisfied wearer raised her veil the men all fell off the dock.

THE GOLF FIEND.—The golf fiend with his bag of sticks and bag of tricks is a funny person, but Jones was funnier because he was a golf fiend without being much of a player, and he persisted in driving at a ball no matter whose property the gutta-percha object happened to be. The other players objected when the ardent Jones knocked their spheres off the tees, and passers-by objected when he knocked the balls into their eyes. It may be seen that Jones was not the most popular man on the links by a great deal, and the more he hung about the more he got himself disliked. On the street it was pretty much the same, and there were a lot of people who thought they would enjoy nothing quite so much as using Jones' head for a golf ball and a sledge-hammer for a driver. It was not their fault that someone did not carry out this program, but Jones was a good runner and he managed to keep ahead of them until their tempers had cooled down somewhat and they were not quite so bloodthirsty. At any rate Jones does not play so much golf now and there is a reason. Give a look at the reason.

SELIG POLYSCOPE CO.

FOR HER COUNTRY'S SAKE.—The play is located in a tavern near Valley Forge when the British and the colonial armies were both stationed in that section. A message is received by the tavern keeper that Washington, in riding through, is planning to stop at this inn for a couple of hours' sleep. The inn keeper with two accomplices plan to kill Washington while he is sleeping in order to secure the £3,000 offered by the British government. The inn keeper's daughter who is strongly loyal to the colonial cause, overhears the plan and resolves to save the life of the great general.

She hastens out to the stables, finds the hostler and leading him to the top of a hill, pays him to stop Washington as he rides by that way. The daughter then returns to the inn. She stands by the window anxiously watching out. Her father smokes his pipe by the fireplace and the two accomplices have retired through a door that stands ajar into an adjoining room. From time to time they peek in through the door or creep out cautiously and whisper in the tavern keeper's ear. The hostler is not able to stay Washington, who is riding rapidly on horseback, so the girl sees him ride into the yard; and the next minute he appears in the room. He orders supper, which the daughter spreads for him on the table.

The scene changes to the hall of the inn, where a flight of stairs leads up colonial fashion, showing two bedroom doors at the top. Washington is ascending the stairs, the daughter leading him. The father stands at the foot holding a lighted candle. He points out to the girl the door of the room in which he wishes the general to sleep. She opens it, bows, and Washington enters.

The play again shows the living room of the tavern. The father and his two friends are smoking and moving about it and the daughter is clearing away the table. She then goes over and kisses her father good-night impressively, putting both hands on his shoulders and looking into his face. She bows good-night to the other two and leaves the room. At the top of the stairs, she knocks softly at Washington's door. When he appears, she asks him to lie down and rest in the next room. When the door closes on him, she stands with hand on heart and then enters the room where those below believe him to be sleeping.

Downstairs the three men throw dice to decide who shall do the deed and the lot falls to the father who picks up a dagger and leaves the room. In a minute he returns, flourishing the dripping dagger. The three pour out wine from a bottle that stands on the table, lift the glasses and click them and are about to drink to their success. While they are doing this, Washington enters. He crosses the room to them, opens his purse and lays a coin on the table; then leaves the room. They are too overcome by his appearance to move and stand speechless until he has left. The father with a cry then dashes from the room. In a minute he appears, carrying in his arms the lifeless form of his daughter.

A COLD STORAGE ROMANCE.—One would never give a simple little egg the credit of furnishing the material for a real romance. Nevertheless, stranger things have happened—and Samantha Higgins was thoroughly imbued with the romanticism characteristic of a blushing maid of seventeen summers. Hans May, the neighboring farmer, makes love and ventures a proposal to Samantha—but it was not according to Laura Jean Libby's idea of love's romantic courtship that the young lady of seventeen glimmering years had been digesting. So he got the mitten, but Hans, remembering the old adage, "If at first you don't succeed," etc., so at the first opportunity pops the question again with like results.

Samantha has too much foolishness on her mind to suit Daddy Higgins and is frequently reminded of the fact. During the packing of the eggs, she conceives the idea of inscribing her autograph on one that is ready for the storage. In the meantime the undaunted Hans has enlisted the aid of Daddy Higgins in the pressing of his suit. Remembering what the knights in the novel did, she forced her admiring Hans to get on his knees to her.

An elapse of ten years and the innocent little egg had found its way to an aspiring poet larder. By accident the poet finds the message and determines to investigate not knowing that for ten years past the writer of that message had been Mrs. Hans Hay.

Hans was lazy and Samantha still dreaming of Laura Jean sets her food down hard and fires the stalwart defender of the home out and hustles the kids after him. Coincident with this move the poet arrives, following up his clue, confronts her with the egg and Samantha at once strikes the old romantic chord, just as Hans enters and proceeds to extinguish the poet. The natural consequence—a family tete-a-tete—and just to think it was all caused by an innocent little egg.

VITAGRAPH COMPANY.

THE BACHELOR AND THE BABY.—Secretly married, Letty Holcomb is now the mother of a sweet little baby boy; she is impatient that Hugh Channing, her husband, announce their marriage and give the child its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms, trying to protect herself and baby from calumny and shame. Her husband not only refuses to make their wedding public but he entirely denies it, sending her a statement that it was a mock ceremony.

Crushed and stunned, she feels helpless. Recovering from the blow, she decides to strike back, goes to the apartment house where her husband lives, she locates his rooms, which are next to a suite occupied by a young bachelor named Benson, who is engaged to be married to a very pretentious young lady of aristocratic importance.

The young wife returns to her home, takes her baby and carries it to Hugh's apartments with a note telling him she is going away and leaves his child for him to support and care for.

In her excitement and anxiety she mistakes young Benson's apartment for her husband's, and leaves the baby on the bachelor's bed and makes her escape from the building without being observed.

The young and aristocratic fiancee of young Benson sends him word that she is coming with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his home, but are very much startled and shocked when they discover the baby in his rooms. Benson is as much mystified as they are, and, rushing into his bedroom, they find Letty's baby and the note.

Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Channing is taken fatally sick, sends for Benson, and before he dies gives him a confession that he had lied when he told Letty that her marriage to him was a sham and he had grievously wronged her.

The child grows to be a bright and handsome boy, and Benson finds him a very companionable chum and they pass most of their spare time together. One Summer at the seashore the boy tears his trousers. Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she sees a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it, he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child, he hates to be separated from him, but the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.

RANSOMED; OR, A PRISONER OF WAR.—Making his departure from home, Captain Jack, of the Confederate army, leaves to rejoin his regiment, but before doing so promises his boy that he will return to celebrate the little fellow's fifth birthday.

One month later the Captain gets a leave of absence for three days and goes back to keep faith with his son. The house is watched by Union soldiers, and to enter it without being detected seems impossible. The birthday promise must be kept with little Ned, and after some reconnoitering the father succeeds in getting to his family with a few presents which he has purchased to make the boy happy and keep up the spirit of the occasion.

The furlough is ended and the Captain must go back to the ranks. The question of getting safely through the Union lines is a puzzling one and the attempt to do so was arrested by the "Yankees," who make the Captain a prisoner of war.

Word must be sent to his wife: it is accomplished through the kindness of a guard, who allows him to write a letter which he sends to the prisoner's family. They are grieved and the wife gives way under the strain and sorrow of it all. Not so with little Ned. He proves himself to be made of sterner stuff and profits by the example of his father. He starts for the Union camp, approaches the General and tells him of his father's home-coming to celebrate his fifth birthday and how he was taken prisoner when he was going back to his regiment. The boy then offers the General his little woolly lamb in exchange for his father's freedom.

The General is convinced from the boy's story that the Captain was not acting the part of a spy when captured, and to humor the child accepts the woolly lamb and releases his father.

Shortly after his release the war is closed, and the General sends little Ned a fine rocking horse in exchange for the woolly lamb, which he has always kept and cherished in memory of the boy who loves his father.

THE LAST OF THE SAXONS.—By way of introduction:—Harold, Duke of Wessex, second son of the powerful Earl of Godwine. He laid claim to the throne of England after the death of King Edward the Confessor in the year 1066, and succeeded to the kingdom. "William the Conqueror," the son of the Duke of Normandy, came to England, defeated Harold at the Battle of Hastings, in which Harold was killed, and William took possession of England and was raised to the throne at Westminster on Christmas Day, 1066.

This ornate and magnificent picture, "The Last of the Saxons," has to do with the betrothal of Harold to Lady Edith, one of the court attaches. This occurred when he was the "Duke of Wessex." After the death of King Edward and he was selected as ruler of the kingdom he was obliged to break troth with Edith in order to sustain his relations with Edwin and Mocar and stand in with his allies. Therefore he married the Princess Aldyth, although he did not love her and always kept in communication with Edith, who was as much in love with him as he with her, as is evidenced at the gorgeous and unprecedented elaborate marriage ceremony at Westminster, where Edith is seen mournfully witnessing the wedding of her rival to her love, the King. Then, again when she bids him farewell, just before he starts for the Battle of Hastings and finally when she searches among the dead after the fatal encounter with William to find the body of Harold and expires of a broken heart when she discovers it.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

SWAAB FILM SERVICE CO., Inc.
338 Spruce St. Philadelphia, Pa

Moving Picture Machines

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

If a certain man named Teddy happened to be in the moving picture business, either as an exhibitor, exchange man or manufacturer, his first act would be to choke old Gen. Flimco to a quick death. He would fight him up and down, fore and aft, morning, noon and night, gouging, kicking, exposing, throttling and lambasting until old Gen. Flimco would beg for mercy. He would see in Gen Flimco a living menace to the success and decency of the moving picture business. Some of you exhibitors have come out of your slumber but there are others who are still eating out of Gen. Flimco's hand. You are lapping up dangerous milk when you could just as well be having pure cream. Why don't you write to me and see what kind of Independent films I can give you? Why don't you learn all you possibly can about the business you are engaged in?

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters: 196-198 Lake Street, Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world

ASK US

Now is the time you should increase your receipts. Are you? If not, write, call or wire for an Exclusive Independent Film Service.

NOTE OUR NEW ADDRESS

EXHIBITORS' FILM EXCHANGE

Telephone 1820-1821 Stuyvesant

203 East 15th Street - - - New York City

PICTURE MACHINES EXCHANGED

Exchange your old machine for New and Up-to-Date outfit. We sell all the leading makes. Edison One-Pin, Power's Nos. 5 and 6, Pathe Professional, Edengraph and Motiograph.

STELZER BROTHERS McCook, Nebraska

AMONG THE EXHIBITORS.

Hartford, Conn. S. E. Sherman who has leased Imperial Theater, formerly the Rockville Opera House, has made arrangements for the remodeling of it.

Hummelstown, Pa.—E. H. Condran's new moving picture theater has been completed and will open for business in a short time. The name of the amusement house will be the Majestic.

Wheeling, W. Va.—The new moving picture theater on Market street which for some time has been under the course of completion has been finished and is expected to open shortly.

New York City.—The Circle Theater at Sixtieth street and Columbus Circle have given up running moving pictures and will return to plays.

Reading, Pa.—A new moving picture theater is to be erected on the Hertwig property, located at 819-21 Penn street.

Ft. Wayne, Ind.—M. K. Williamson, has taken the management of the Mystic Moving Picture Theater.

Marquette, Mich.—The Lyric Theater has been remodeled and enlarged.

Rushville, Ill.—Henry Clark is preparing to open a new moving picture show here.

Ishpeming, Mich.—C. S. Sullivan, of Calumet, has purchased the Bijou Theater here, and took possession.

Lake Linden, Mich.—Bert Ludwig is making arrangements to start a new moving picture theater here.

St. John, Mich.—Julius Finch and Arthur Pierce have purchased the moving picture theater here from Fred Meehan, and took possession.

Schenectady, N. Y.—Mr. Baber has sold his interest in the moving picture show here to William Taylor of Chicago.

Grundy Center, Iowa.—T. Fuller has purchased the Gem Moving Picture Theater here, and took possession.

Harttord, Conn.—Watson S. Woodruff, of Orange, has bought the interest of A. E. Winchell in the Hyperion Theater here.

Hastings, Mich.—T. C. Palmer and son, of Montpelier, Ind., have bought the Theatorium here from H. C. Ellenberger, and took possession.

Aberdeen, S. D.—A. Charles Gottschalk is planning the erection of a new theater here.

Boise, Idaho.—A. S. Whiteway has been awarded the contract for the erection of the new Noble Theater here.

Los Angeles, Cal.—Charles G. Ross has been awarded the contract for the erection of a new moving picture theater at 1122 West Thirty-fourth street for the Union Square Investment Company.

Newark, N. J.—The Crescent Theater Company has commenced the erection of an addition to its moving picture theater here.

Charleston, Ill.—Ray Purl and associates are preparing to open a new vaudeville and moving picture show here.

Waverly, N. Y.—Rollo Perry is planning to open a new moving picture theater here.

Orange, Iowa.—Fred Pahre, of Newton, Ia., has purchased the moving picture show here of W. E. Stoelk, and took possession.

South Bend, Wash.—F. A. Proulx and William Neuert are planning to open a new moving picture theater here.

Philadelphia, Pa.—A. J. Margolin is planning to erect a new moving picture theater at 427 South street.

Salt Lake City, Utah.—Mr. Clark has opened a new moving picture theater here. It is known as the Mission.

Shreveport, La.—Saenger Brothers are having plans prepared by Clarence King, for a new theater.

Joplin, Mo.—The Star Theater Company has been incorporated with a capital stock of $2,000. The incorporators are Lee and Maud Sheper and Lawrence Simmons.

Marble, Minn.—E. M. Miles has opened a new moving picture theater here.

Cleveland, Ohio.—The Superior Amusement Company will erect a new theater at Superior avenue and East Eighty-fifth street.

Portland, Ore.—John W. Considine of Sullivan & Considine, is planning the erection of a new theater here.

Deerwood, Minn.—Thomas R. Pakenham has purchased the moving picture show here from William Hall, and took possession.

Brooklyn, N. Y.—W. Small will erect a new moving picture theater on Gates near Lewis avenue.

Waukegan, Ill.—Arthur A. Frudenfeld has purchased the Barrison Theater and took possession.

Sterling, Ill.—Hull Scofield has decided to open a new moving picture theater here.

Canton, Ill.—Fred Ross of Moline, has purchased the Variety Theater here, and took possession.

Toledo, Ohio.—Vaughan Glaser will erect a new moving picture theater on St. Clair street.

Oskaloosa, Iowa.—The Angel Bros. Theatrical Company, of Clinton, is preparing to open a new theater here.

Springfield, Mass.—The Plaza, one of the latest and best theaters ever erected in this town, has thrown open its doors and will try to please their patrons by running the latest and best films.

Philadelphia, Pa.—The Moving Picture Company of America, which already owns and occupies five theaters in this city, are making arrangements for the erection of the sixth which will be established at 333 Market street.

Atlanta, Ga.—Mion Brothers will erect an Alamo Theater here, to cost about $10,000.

New York City.—Arrangements have been filed for the erection of a new moving picture theater at the northwest corner of Amsterdam avenue and Eighty-ninth street.

Springfield, Mass.—Sherman's Family Theater opened up here last week.

Rockaway Beach, N. Y.—The Empire Theater Company reopened its moving picture show at Ozone Park, the same being closed during the Summer.

N. Attleboro, Mass.—The Wamsutta Theater, which has been opened by the Greene Amusement Company of Boston, has been purchased by Arthur Laublas and John Anastus.

Newburyport, Mass.—Jere P. Spillam, who conducted a high class moving picture and vaudeville show at Town Hall last Winter, will reopen it again and conduct it the same as last year.

Fort Pierre, S. D.—Bert F. Halley, of Philip, is preparing to open a new moving picture show here.

Ritzville, Wash.—A. G. Roberts of Mabton, has purchased the Lyric Theater here, and took possession.

Memphis, Tenn.—C. E. Denton will erect a new vaudeville and moving picture theater on Main street.

Galena, Ill.—F. Heer of Dubuque is preparing plans for a modern moving picture theater here.

Chicago, Ill.—C. A. Anderson has secured a permit for the erection of a new moving picture theater at 4308 Armitage avenue.

Norristown, Pa.—Mr. Sablosky, has opened a new vaudeville and moving picture theater. It will be known as the "Garrick."

Aberdeen, S. D.—H. L. Walker is making arrangements to open a new airdome here.

Newark, Ohio.—Arrangements are being made by Howard Rathbun, to install a new moving picture theater in South Park place.

Abilene, Kans.—Robert Bradley of this city has purchased the Kipp Airdome at Herington.

St. Louis, Mo.—The Union-Easton Amusement Company has secured a permit for the erection of a new moving picture theater at 1510 Union Boulevard.

Houston, Tex.—The Empire Theater Company has been incorporated with a capital stock of $6,000. The incorporators are C. E. Morris, R. B. Morris and D. L. Morris.

Hoboken, N. J.—Corse and Joe Payton have opened the Gaiety moving picture theater here.

Watkins, N. Y.—J. S. Dickinson is making arrangements to start a new moving picture theater here.

Toronto, Ont., Canada.—Dr. Shayne, 4 Grange avenue, has secured a permit for a new moving picture theater at 332 Queen street.

El Rena, Okla.—The Lyric Amusement Co., is preparing to open a new theater in the Lambe building.

Nebraska City, Neb.—Frank S. Morse has sold the Empire Theater here to Beecher & Washburne of Kansas City.

Cameron, Mo.—Floyd Hampton is planning to open a new vaudeville and moving picture show here.

Philadelphia, Pa.—J. Picovsky will remodel the structure at the corner of Seventh and Mercy streets, into a moving picture theater for M. Stieffel.

Los Angeles, Cal.—The Biribaum Investment Company is planning the erection of a new moving picture theater on East Fifth street.

Chicago, Ill.—M. E. Albert, will erect a new moving picture theater at 1217 Milwaukee avenue.

Decorah, Iowa.—Wm. P. McClaskey has opened a new moving picture theater, it is known as the Princess.

Angola, Ind.—Charles Elya and Henry Eisley have purchased the Majestic Theater here and took possession.

Mooresville, N. C.—W. D. Brown of this city wants to purchase a new moving picture machine; also rent films.

Los Angeles, Cal.—Fred Barman & Asso., are planning the erection of a new moving picture and vaudeville house to be located at the corner of Eighth and Broadway.

Olyphant, Pa.—Architect John J. Feeney, of Scranton, is preparing plans for a new vaudeville and moving picture show to be erected here by Burgess P. E. Kilkullen.

Los Angeles, Cal.—Architects Dennis & Farrell are preparing plans for a three-story moving picture and vaudeville theater to be erected at the corner of Moneta avenue and Fiftieth street, for J. Frank Ware.

Cairo, Neb.—L. S. McAllister is making arrangements to open a new moving picture show here.

New York City.—King & Salkin are having plans filed for the erection of a moving picture show at 1894 Third avenue, which will cost $5,000.

Somerville, N. J.—The Colonial Theater will open again under the same management and will continue to exhibit the best vaudeville and moving pictures.

Waverly, N. Y.—H. G. Perry has leased a big store in this town and will convert it into a $1,000 nickolet which which will be able to seat about 400 patrons.

Kenosha, Wis.—Jacob J. Disch has purchased a moving picture theater here.

Allentown, Penn.—The New Nickelet Theater here has opened.

New York City.—A new $6,000 moving picture theater is being planned at the southwest corner of Broadway and Manhattan streets.

Williamsport, Pa.—The Orpheum Theater here is now under new management.

Milford, Conn.—Walter C. Gill is planning to erect two new moving picture shows here. One to be located on River street, next to the Milford Ice Company, and the other at Walnut Beach.

Newburyport, Mass.—Burnham and Hapgood have sold their moving picture plant at Rochester.

Bridgeport, Conn.—Plans for a moving picture theater at Main and Grace streets, have been made by Gus Musante who has purchased the vacant lot at the corner.

Pottsville, Pa.—All of the moving picture shows in this town report good business.

Upper Sandusky, Ohio.—Roscoe C. Cuneo, manager of the Star Theater, entertained over 600 school children at his theater free, September 2. It was quite a sight to see the children with their doll babies.

Fishkill Landing, N. Y.—The store at the corner of Main street and Scheuck avenue is being converted into a moving picture theater.

Springfield, Mass.—Arthur H. Sawyer has sold his interest in the Berkshire Theater in the Ryan block, on North street, to Edward Hamilton.

Palmer, Mass.—The Pastime Moving Picture Theater has again thrown open its doors.

Rockland, Mass.—L. D. Bates, who has been connected with a moving picture theater in Quincy, has retired from the position.

Buffalo, N. Y.—William J. B. Haese has filed plans for the erection of a moving picture theater at No. 854b Clinton street, which will cost about $5,000.

St. Louis, Mo.—A $75,000 moving picture theater is being erected here for O. T. Crawford.

Webster City, Iowa.—Major N. P. Hyatt has leased the Orpheum Theater from E. H. Martin and F. M. Rogers.

Ishpeming, Mich.—David E. Rice is making arrangements for the erection of a new moving picture show in this town.

Collinwood, Ohio.—J. F. Usher and E. C. Overs will erect a new vaudeville and moving picture theater here, at a cost of about $17,000.

Baraboo, Wis.—The Orpheum Theater, which for the past months has been in the possession of A. B. Robbins was sold to Messrs. A. J. Malloy and C. A. Booth.

Madison, Wis.—Albert Achele has sold his moving picture theater to Messrs. Samuel Sorenson and Arthur Skibrek.

Gilbertsville, N. Y.—A new moving picture tent show is planned to be erected in this section.

Baraboo, Wis.—A. B. Robbins has sold the Orpheum Theater here to Al Maloy.

Palestine, Tex.—Messrs. Bell & Englebrecht of St. Louis have leased the Gardner building on Oak street and will convert it into a moving picture theater.

Oroville, Cal.—Mr. E. P. Rivers is contemplating the erection of a new vaudeville and moving picture theater here.

Mapleton, Iowa.—Donald Johnstone of Ida Grove, is planning to open a new moving picture show here.

Laramie, Wyo.—D. C. Titus and Thomas Shelton are making arrangements to open a new moving picture theater here.

Minneapolis, Minn.—C. S. Green is preparing to open the Princess Theater on Fourth street.

El Reno, Okla.—T. H. Solliday has leased the old opera house on Spencer avenue, and will remodel it into a picture theater.

Fremont, Neb.—W. A. Keaton has purchased the Bijou Vaudeville Theater from J. W. Glenn, and took possession.

Atlanta, Ill.—C. F. Weaver is making arrangements to open a new moving picture show here.

Cincinnati, Ohio.—Architects Stewart & Stewart are preparing plans for a new moving picture theater at Hyde Park.

Longmont, Colo.—C. D. Stoddard has secured a permit for a new moving picture theater to be located in the Stuphen building.

Port Lavaca, Tex.—Wilson & Best have commenced the erection of a new moving picture theater on North street.

Red Wing, Minn.—Sam Roberg has purchased the Gem Theater here and took possession.

Portage, Wis.—A. B. Robbine has sold the Orpheum theater here to A. G. Malloy and C. A. Booth.

Stoughton, Wis.—Albert Aichelle has sold his moving picture show here to Sam Sorenson.

Olyphant, Pa.—Mrs. Barbara Ferguson will erect a new theater here, plans for which have already been drawn.

St. Joseph, Mo.—Messrs. Trunk & Heim are working on plans for the remodeling of the old Rollway rink into a moving picture theater.

Weiser, Idaho.—Messrs. Turner & Duke of Caldwell have purchased the Elk Moving Picture Show here, and took possession.

Villa Grove, Ill.—Gilmer McCoy has sold his moving picture show here to Clarence Hepner.

Red Cloud, Neb.—C. W. Burgess and C. S. Holmstead, are making arrangements to open a new vaudeville and moving picture show here.

Charleston, Ill.—J. E. Osborne has purchased the Opera House here, and took possession.

Atlanta, Ga.—Mion Brothers are preparing to open a new vaudeville and moving picture theater here.

Los Angeles, Cal.—Fred Barnum will open a new moving picture theater at the southeast corner of Eighth street and Broadway.

Des Moines, Iowa.—The Fire Marshal has issued an order for the closing of the Mirror Theater until it conformed with the city fire laws.

Milwaukee, Wis.—A new moving picture theater is being erected at Wright and Fratney streets which will cost the proprietor, S. Sulewski, $8,000.

St. Louis, Mo.—The New Colonial Theater, the latest of moving pictures theaters to be erected has at last been completed and has thrown open its doors to the public. The situation of this new amusement house is at Delmar and Euclid avenues.

Indianapolis, Ind.—C. C. Barley, proprietor of the Five Cent Theater here, has been acquitted by a jury on a charge of violating a city ordinance in showing pictures of the Jeffries-Johnson prize fight.

Grand Rapids, Mich.—The Superba Theater on Canal street is making extensive improvements and additions to the building at present occupied by it. The Nicholas Brothers, proprietors of this amusement house, will expend about $1,000 in general repairs and remodeling.

Ishpeming, Mich.—C. S. Sullivan, manager of the Royal Theater in Calumet, has purchased the Bijou Theater in Ishpeming and will transform it into one of the most beautiful and best equipped moving picture show houses in northern Michigan.

Waterloo, Mich.—J. L. McClinton's Crystal Theater is expected to open this week. All of the latest vaudeville and moving pictures will be shown.

Chicago, Ill.—Lee Mitchell Theater at 325 South Western avenue has been sold to A. E. Atkinson.

Scranton, Penn.—A new moving picture theater will open on South Main avenue within a short time.

Newark, N. J.—Frederick C. Young, manager of the Elite Theater in Market street, has secured a ten years' lease on the up-to-date moving picture theater erected by Lowy, Berger & Finger Company at the southwest corner of Clinton and Jelliff avenues. The theater will be known as the Clintonia and will present all of the highest grade films.

Hamburg, Penn.—The National Theater here is being remodeled and enlarged and will be ready about the middle of October.

Brooklyn, N. Y.—A new picture show will be erected at Rockaway and Dumont avenues.

Muscatine, Iowa.—The David Brothers who are the proprietors of a big billiard hall on East Second street, have filed plans for the conversion of the place into a high-grade moving picture show.

Gloversville, N. Y.—Manager Pichier of the Lyric Theater on South Main street has taken a lease on the Star Theater formerly conducted by Van Brocklin and will run all good films.

Peekskill, N. Y.—The New Colonial Theater here has thrown open its doors for business.

Bowling Green, Ohio.—Bowling Green is to have another moving picture theater which will be situated in the Eagle block on North Main street, and will be under the proprietorship of F. E. Long and Lynn Riess.

Harrisburg, Pa.—The Casino Theater here has at last opened its doors to the public.

Lawrence, Mass.—Work has begun for the erection of a new moving picture theater which is to occupy the old location of the Arlington Co-Op Association at Broadway and Hollis street.

Watertown, N. Y.—W. Scott Mattraw, manager of the City Opera House has converted it into a moving picture and vaudeville theater.

Philadelphia, Pa.—Anderson & Haupt are preparing plans for a new moving picture theater here.

Maquoketa, Iowa.—Messrs. Joe Roberts and Max Wright are making arrangements to open a new moving picture show here.

Little Rock, Ark.—The Gem Amusement Company is preparing to open a new moving picture theater on Third street.

Langdon, N. D.—Mr. Waldron has opened a new moving picture theater here.

Toronto, Ont., Canada.—The Griffin Amusement Company has purchased the Majestic Theater here, and took possession.

Neillsville, Wis.—Will Neff is making arrangements to re-open the Gayety Theater here.

Lima, Ohio.—L. J. Berger and Thomas P. Doyle will erect a new vaudeville theater here.

Buffalo, N. Y.—Charles M. Bagg will remodel the building at 248 Fillmore avenue into a moving picture theater.

Steelton, Pa.—Peter Setteno of Middletown, is making arrangements to erect a new moving picture theater here.

Sheffield, Ill.—Cecil Rollins has opened a moving picture show in the opera house.

Cassville, Wis.—Mr. D. M. Salzer is making arrangements to open a new moving picture theater here.

St. Louis, Mo.—The Shortal-Culp Real Estate Co will erect a large vaudeville theater on Easton avenue.

Kewanee, Wis.—F. L. Lassek has opened a new moving picture theater here.

Fremont, Neb.—J. W. Glenn and John Miller are planning to open a new vaudeville and moving picture show at the corner of Fourth and Main streets.

Tulaire, Cal.—The Paris Theater Co. is preparing to open a new vaudeville theater on South street.

Brown, Kans.—Dick Fields and William Campbell have opened a new moving picture theater here.

Brooklyn, N. Y.—A syndicate headed by Julius H. Zieser, New York, is planning the erection of a $25,000 vaudeville and moving picture theater here. The building is to be located at 404 Gates avenue.

Tilton, N. H.—The Pastime Theater has been opened by Herbert A. Mann.

Le Mars, Iowa.—G. M. Solon has bought from Van Dalfsen & Fowler the White Theater.

Providence, R. I.—Extensive changes and improvements are being made at Bullock's Theater on Richmonds street. A new lobby is being built and the interior redecorated.

Peabody, Mass.—The Olympic Theater is now being operated as a moving picture theater.

Lemont, Ill.—Edward Masks and Charles Brown have rented Klein Hall on Stephen street.

Wheeling, W. Va.—Arthur Snodgrass will open his moving picture palace in the P. P. Miller building, on South Fourth street.

Bellefontaine, Ohio.—Percy Volk has sold the Volk Theater on West Columbus avenue to Frank E. Rutter, who is now in charge. The popular theater has been closed until August 25. The stage will be torn out and rebuilt. The interior will be redecorated, the front will be remodeled and a new picture machine will be installed. The theater re-opened on August 25 under the new name of "The Royal."

Philadelphia, Penn.—The J. D. Allen Company has completed plans for a $10,000 moving picture theater, which D. S. Bader will erect at Forty-ninth and Yocum streets.

Stroudsburg, Pa.—The New Nickelet Theater has been purchased by Homer Everitt.

Fort Wayne, Ind.—A new moving picture theater is to be opened in the building at the southeast corner of Calhoun and Washington streets by the Colonial Theater Company, of Peoria.

New York City.—Work has begun on the erection of a first-class moving picture theater on Westchester avenue, near Beach avenue.

Pittston, Pa.—Charles Repass, who conducts the Family Theater in Pittston, will convert the Sarsfield Opera House into a high-class moving picture theater.

Philadelphia, Pa.—A permit has been granted for the erection of a high-grade moving picture and vaudeville theater at the southeast corner of Forty-ninth and Yocum streets, to cost $15,000, for D. S. Bader.

Chicago, Ill.—Peter Schuchmann's Theater at Fifty-fifth street has been sold to A. N. Louis.

Chicago, Ill.—Christy & Sandow, proprietors of the moving picture theater at 335 Southwestern avenue, have sold out to Lee Mitchell.

Chicago, Ill.—E. Soling's Theater has been sold to G. Krich.

Nebraska City, Neb.—Colonel Frank S. Morse, who operated the Empire Theater for the past three years, has sold it to Washburn & Beecher, of Kansas City.

Wausau, Wis.—The Majestic Theater has been leased to N. B. Hacket.

Sioux City, Iowa.—A fourth moving picture theater is being planned to be established at 405 Jackson street.

Milwaukee, Wis.—Arthur A. Freudenfeld has purchased a moving picture theater at Waukegan, Ill.

Omaha, Neb.—A new moving picture theater is planned for Fremont by J. W. Glenn and John Miller which will be able to accommodate 900 patrons.

St. Louis, Mo.—Ground has been broken for the erection of a moving picture theater on Eastern avenue which will be able to seat about 1,650 patrons.

Henning, Tenn.—A new moving picture theater is being erected in this city which will have no competitors.

Long Branch, N. J.—W. H. Parker will open a moving picture theater here.

Philadelphia, Pa.—Germantown is to have two new moving picture theaters.

Meadville, Pa.—Lyman H. Howe's moving picture exhibition made a hit at the Academy of Music last week. All seats were occupied during the entire performance.

Baltimore, Md.—A new moving picture theater has been erected in this section which will run all of the highest and best moving pictures and illustrated song slides. This amusement house is situated at the southeast corner of Cross and Olive streets and will cost, when completed, about $6,500. The C. W. Pacy Company are the proprietors.

New York City.—The new moving picture theater which was planned for Tenth avenue and Fiftieth street, has fallen through.

Roanoke, Va.—A new moving picture theater is being planned for this town.

Newburgh, N. Y.—The latest rumor in the section is the reopening of the Palatine Theater on Lander street, which was recently sold to some well-known theatrical men.

Philadelphia, Pa.—A new moving picture theater is being erected at 425 South street for A. Margolin.

Lockport, N. Y.—Samuel Kaufman has opened the Majestic Theater at 66 Main street.

Review, N. Y.—The Fifth Avenue Theater is now running first-class vaudeville and moving pictures.

Kutztown, Pa.—At Edwards' picture show here, six reels of film are being shown each night.

Lestershire, N. Y.—The Star Theater opened here last week and is receiving good patronage from its surroundings.

Nashville, Tenn.—The Crystal is a new moving picture theater located on Fifth avenue.

Savannah, Ga.—Another addition to Savannah's amusement houses will be the new moving picture show to be operated at the northwest corner of Broughton and Abercorn streets by F. T. Montgomery, of Jacksonville.

Tacoma, Wash.—Herman Klauber, who is the proprietor of the largest hop yard in this section of Washington, has installed moving pictures to keep the pickers at work. The pickers wander away to the surrounding towns in the evenings and find it hard to get around in the morning.

Glen Cove, N. Y.—The new proprietors of the Vincent Opera House have just closed a successful season at North Beach, L. I., and will spend all of their time looking out for the welfare of their new show. All licensed films will be shown. The prices will be 10 and 15 cents and the house will have a seating capacity of 300.

Stroudsburg, Pa.—The popular moving picture show known as the Nicklett, formerly conducted by Bert Palmer, has been purchased by Homer Everett.

ON TOP AGAIN

CAN'T KEEP A GOOD MAN DOWN. 1,500 REELS. SELECTED STOCK

FIRST SHIPMENT RECEIVED

If you want a cheap service, get in line. Don't pay for run stuff then not get it. Banners supplied.

PURDY'S FILM EXCHANGE, 300 E. 23rd St. cor. 2nd Ave., N. Y. City

PHONE 1512 GRAMERCY

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue.

Louise M. Marion's

Novelty of Illustrated Poems

which have made a great hit is again booking for the coming season, in and out of town.

Miss Marion has many new and beautiful illustrations, patriotic and otherwise, made from life models, also most attractive painted posters, and can introduce violin music when desired. Terms reasonable.

Address

L. M. MARION, 321 West 23d Street, New York City

LICENSED RELEASES.

BIOGRAPH.

Aug. 29—The Modern Prodigal (Dr.).....992
Sept. 1—The Affair of an Egg (Dr.).....995
Sept. 1—Muggsy Becomes a Hero (Dr.).....993
Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416

EDISON CO.

Sept. 16—From the Arctics to the Tropics (Scenic) .....
Sept. 20—An Unselfish Love (Dr.).....1000
Sept. 23—A Jar of Cranberry Sauce (Com.).....
Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....

ESSANAY FILM CO.

Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000

KALEM CO.

Aug. 12—The Call of the Blood (Dr.).....940
Aug. 17—The Perversity of Fate (Dr.).....970
Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975
Sept. 28—The Heart of Edna Leslie (Dr.).....965
Sept. 30—Spotted Snake's Schooling (Dr.).....885
Oct. 5—The Engineer's Sweetheart (Dr.)....1000
Oct. 7—Big Elk's Turndown (Dr.).....930

LUBIN MFG. CO.

Sept. 5—The Healing Faith (Dr.).....990
Sept. 8—Matilda's Winning Ways (Com.)....900
Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350

GAUMONT.

G. Kleine.

Sept. 13—An Easy Winner 463
Sept. 13—A Powerful Voice (Com.).....486
Sept. 17—Poems in Pictures 391
Sept. 17—A Dummy in Disguise (Com.).....581
Sept. 20—Tactics of Cupid (Dr.) 896
Sept. 20—Sunset (Scenic) 102
Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100

URBAN-ECLIPSE.

G. Kleine.

Aug. 31—A Cruise in the Mediterranean (Sc.)..420
Sept. 7—Ingratitude (Dr.) 749
Sept. 7—Military Kite Flying at Rheims (Sc.)..256
Sept. 14—The Artisan (Dr.) 457
Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296

G. MELIES.

Aug. 25—The Romance of Circle Ranch (Dr.)..960
Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950

PATHE FRERES.

Sept. 24—A Simple Mistake (Com.)..... ...950
Sept. 26—Max Is Absent-minded (Com.).....551
Sept. 26—Colombo and Its Environs (Sc.).....426
Sept. 28—The Hoodoo (Com.) 920
Sept. 30—The Sick Baby (Dr.) 984
Oct. 1—Who Owns the Rug? (Com.) 690
Oct. 1—Southern Tunis (Sc.) 302
Oct. 3—Betty Is Still at Her Old Tricks (C.).490
Oct. 3—Molucca Islands (Sc.).....459
Oct. 5—Mirth and Sorrow (Dr.).....575
Oct. 5—Different Trades in Bombay (Indu.)..410
Oct. 7—Slippery Jim (Trick).....633
Oct. 7—A Life for Love (Tragedy).....351
Oct. 8—An Indian's Gratitude (Dr. 990

SELIG POLYSCOPE CO.

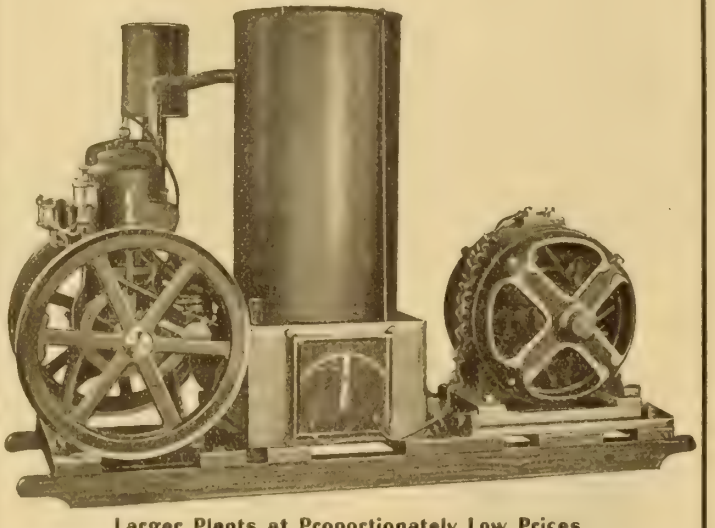
Sept. 12—Little Boy (Dr.) 1000
Sept. 15—The Schoolmaster of Mariposa (Dr.).1000
Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000

VITAGRAPH COMPANY.

Sept. 6—A Rough Weather Courtship (Com.)..400
Sept. 9—How She Won Him (Dr.).....980
Sept. 10—The Three of Them (Dr.).....985
Sept. 13—The Sepoy's Wife (Dr.) 990
Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.)....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 998
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....

Electric Light Plant Complete

$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U. S. A.

HALLBERG

ELECTRIC ECONOMIZER

SAVES ⅔ ON ELECTRIC BILL
GIVES 50% BETTER LIGHT

MONTREAL, June 15, 1910

MR. J. H. HALLBERG, New York.

DEAR SIR—Please quote price for 250 volt. D. C. "HALLBERG" Economizer. I would say that I have been using your "HALLBERG" for the past *two years*, and in my estimation this *is the only Economizer* on the market today. *I have not touched it since it was installed, and it has been in use fourteen hours a day, seven days a week.*

Yours sincerely,
H. W. CONOVER,
Mgr. Keith's Nickel Theatre

I sell **all high grade moving picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

"Electra" Pink Label Carbons.
"Excello" Flame Arc Carbons.

Send for FREE catalogue
No. W-46

J. H. HALLBERG
36 East 23d Street, New York

Comedy and Western

EVERY Wednesday **EVERY Saturday**

Release of Wednesday, Oct. 5

All on Account of a Lie

(Length, approx. 1060 feet)

A FULL REEL COMEDY! **A GENUINE SCREAM!**

Always stick to the truth even if your wife don't believe you. That's the moral of this extremely funny farce. If Smith and his friend had not tried to make a lie stick where the truth failed they would not have had all the trouble that supplies the fun in this comedy.

GET THE POSTER

Scene from "The Bearded Bandit"

A Western Picture You Will Feature

Release of Saturday, Oct. 8

The Bearded Bandit

(Length, approx. 1000 feet)

A new film by our new Western Stock Company. Jim Connors, a respected Western ranchman, is at the same time the mysterious "Bearded Bandit," with a price on his head. Shot at a gaming table he confesses his wrongs to his daughter that she may claim the reward, but in loyalty to her father's memory she destroys the evidence he had given her. A stirring dramatic picture.

GET THE POSTER

GREAT FOR THE LOBBY

The Essanay Indian Head Poster Placard, an artistic lithograph, to be used in the lobby of your theatre when you have an Essanay Film on your bill, Order it today. Price 25c. Express collect. Poster Dept. B.

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St. W. | 435 N. Clark St. CHICAGO | BERLIN 35 Friederich Str.

Renew your subscription to the Moving Picture World, $2.00.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO**

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 3.

Biograph—The Iconoclast (Dr.) 992
Lubin—The Baggage Smasher (Com.) 999
Pathe—Betty Is Still at Her Old Tricks (Com.) 490
Pathe—Molding Islands (Sc.) 459
Selig—A Cold Storage Romance (Dr.) 565
Selig—My Friend the Doctor (Com.) .....

Tuesday, October 4.

Edison—More Than His Duty (Dr.) 1000
Gaumont—The Little Acrobat (Dr.) 466
Gaumont—Her Prince and the Dog (Com.) 725
Vitagraph—Ransomed; or, A Prisoner of War (Dr.) 998

Wednesday, October 5.

Essanay—All On Account of a Lie (Com.) 1060
Kalem—The Engineer's Sweetheart (Dr.) 1000
Pathe—Mirth and Sorrow (Dr.) 575
Pathe—Different Trades in Bombay (India) 410
Urban—The Dishonest Steward (Dr.) 690
Urban—City of a Hundred Mosques, Brussa, Asia Minor (Sc.) 296

Thursday, October 6.

Biograph—A Gold Necklace (Com.) 576
Biograph—How Hubby Got a Raise (Com.) 416
Lubin—Woman's Vanity (Com.) 660
Lubin—The Golf Fiend (Com.) 350
Melies—Billy's Sister (Dr.) 950
Selig—For Her Country's Sake (Dr.) 1000

Friday, October 7.

Edison—Bumptious Plays Baseball (Com.) .....
Edison—The Farmer's Daughter (Dr.) .....
Pathe—Slippery Jim (Trick) 633
Pathe—A Life for Love (Tragedy) 351
Kalem—Big Elk's Turndown (Dr.) 930
Vitagraph—The Last of the Saxons (Dr.) 1007

Saturday, October 8.

Essanay—The Bearded Bandit (Dr.) 1000
Gaumont—The Dunce's Cap (Dr.) 896
Gaumont—A Skier Training (Sc.) 100
Pathe—An Indian's Gratitude (Dr.) 990
Vitagraph—The Sage, the Cherub and the Widow (Com.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

FOR SALE—Vaudeville and moving picture theater. OLLIE WILLARD, General Delivery, Youngstown, Ohio.

FOR LEASE—Picture theater, new, might sell. Box 471, Sutton, Neb.

HELP WANTED.

WANTED—Sober operator, Power's machine, in 5-cent theater; no Sunday work; permanent position; answer at once. LYRIC THEATER, Parkersburg, W. Va.

WANTED—Expert in developing room, for developing films. Address, M. M., care Moving Picture World.

WANTED—Boy for joining moving picture films. Address, M. M., care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

FOR SALE—1909 Lubin machine, used 2 months; first-class condition; bargain. Address, BOX 398, Cincinnati, Ohio.

FOR SALE—Peerless electric piano; has Roth & Engelhardt action and Holtzer Cabot A. C. motor. Good condition. $150, f. o. b. DREAMLAND, Dubuque, Iowa.

SITUATIONS WANTED.

AT LIBERTY—Operator or manager for moving picture and vaudeville house; New Jersey only; 10 years' experience; stand investigation. C. S. F., care Moving Picture World.

AT LIBERTY—Experienced operator or manager; years of experience in every branch of the business; not afraid of work; sober and steady. Have not been absent from work one day in nineteen months. Can give best of references. Address, M. O., care Moving Picture World.

A-1 OPERATOR who guarantees good work wishes position. Wife is expert vaudeville and picture pianist. Address G. E. GORDON, 401 South Fifth street, Columbia, Mo.

MISCELLANEOUS.

AUTOMOBILISTS, ATTENTION.—Fur-lined coat, never worn; lined throughout with the best Australian mink; elegant Persian lamb collar; cost $175; will sell for $35. Also pair of cinnamon bear robes, $30; cost $120. Write, W. SCOTT, 121 East 27th St., New York City.

Independent Film Stories.

ECLAIR.

THE ORDER IS TO MARCH.—An exceedingly raw recruit is being put through his paces, and at length, wearied by his clumsiness, the drill sergeant orders him to march, adding, "You shall stop when I tell you." At once the "rooky" marches onward, and as the sergeant is called away, and he receives no order to stop, the poor, unfortunate being commences his unending march. He charges into two washerwomen, passes a motor over, collides with a tramcar and finally walks over the parapet into the street below. He is at once carried to a hospital, where he continues his motions in bed. At length the sergeant is summoned, who, grasping the situation, at once orders him to "halt," and the recruit drops at once into a sound sleep.

THE CARMELITE.—Jose, a smuggler, and his pretty sweetheart, Juanita, are seen parting from each other, and the former sets out on a smuggling expedition in which he is assisted by the girl's father. All goes well until, attempting to land with their cargo, the smugglers are surprised by the customs officers and a fierce struggle ensues, after which the whole party is captured, Juanita's father alone escaping, and he brings the news of Jose's capture to the girl. She is horror stricken, for she realizes the severity with which smuggling is punished and she enters a Carmelite convent, after parting with her parents. Shortly afterwards Jose arrives, having escaped from the officials, and learns from her parents that Juanita has taken the veil. He at once goes to the convent and waits until she passes. Realizing the hopelessness of ever seeing his dear one, the smuggler turns away and seeks death as the only resource left him.

CINES

GIORGIONE.—Giorgione, the famous painter, and a poor girl, Cecelia, have fallen in love with each other. An end is put to their happiness, however, by the jealousy of a great lady of the house of Crimani, a Venetian patrician, which grand lady longs for the love of Giorgione, and cannot bear to contemplate his affection for another.

Accordingly the lady procures the services of one Marco da Feltre, an unprincipled man, who succeeds in getting Cecelia under his influence, and by means of threats and other base methods, lures the girl from her home. Bereft of his love, Giorgione falls dangerously ill.

Meanwhile, the vicious Marco da Feltre takes part in a vulgar quarrel in which he is killed, and his death sets our young heroine at liberty. She makes all haste to the side of her lover and reaches there in time to see the expression of recognition and happiness pass over his face, but the poor girl is doomed to utter despair, for the next moment her beloved drops back into the eternal sleep.

THANHOUSER COMPANY.

AVENGED.—John Warren, a prosperous young clerk, is run down by a taxicab while crossing a city street. The chauffeur, Allen, afraid of the consequences of his carelessness, makes his escape when he sees a crowd gathering around his victim. He abandons his machine on a lonely country road, and catching a Westbound train, succeeds in making good his escape.

Six years later finds John, now a cripple, living in a mining town with his devoted wife. Here John, incapacitated from other work, ekes out a miserable existence as time keeper at the mine. Here also, Allen comes, applying for work as a miner. They do not recognize each other.

John, poor and ill, is visited by another misfortune. His beloved wife, who has clung to him through all the years of his adversity, sickens and dies. His one joy in life is taken from him. John refuses to be comforted by Allen, who feels deep sympathy for the poor cripple. While reciting his sad history to Allen, John learns for the first time that Allen is the man who by crippling him, wrecked his life.

At last the vengeance he has sought all these years is within his reach. He raises his gun to end Allen's existence, when a vision of his wife appears, breathing the message, "Vengeance is Mine, sayeth the Lord." John rushes from the house to the grave of his loved one, and there, after forgiving Allen, dies at peace with mankind.

LEON OF THE TABLE D'HOTE.—Leon is a waiter in a cheap table d'hote restaurant and makes desperate love to the fat French cashier, Rosa.

Off on his vacation, Leon decides to pose as a foreign nobleman. At a seaside hotel where he stops, he becomes all the rage.

One of the guests at the same hotel is a beautiful young heiress, Violet Hope, whose designing mother at once conceives the idea of marrying her off to the supposed Count. The plan does not meet with Violet's approval, as she is already in love with a native born.

One day while bathing in the surf, Violet, who is an expert swimmer, comes to the assistance of the bogus Count, who has been knocked over by a breaker, and delivers him safely into the hands of the life guard. The Count at once lays his life and fortune at Violet's feet, greatly to that young lady's disgust and her mother's delight.

In the meantime Rosa becomes acquainted with the doings of her absent lover and traces him to the beach. Finding him in the water, and beyond her reach, Rosa also dons a bathing suit and, after a chase through the waves, captures Leon and forces him to confess that he has been sailing under false colors. He is led back to the restaurant by the triumphant Rosa, while Leon obtains her mother's consent to wed the man of her choice.

IMP

JES' PLAIN DOG.—The man and his beautiful collie are inseparable. Pals are they, not merely master and dog. In their cabin on the frontier, they pass a happy, care-free existence, eating together, sleeping together, working together, the dog performing his portion of the chores.

Then the woman enters into the man's life, they love and marry. The poor dog is forgotten,—he feels lonely and neglected. He is "jes' plain dog."

Then the man's friend appears,—a silver tongued Easterner,—and becoming enamored of the young wife, lays siege to her heart. The struggle is a brief one and she, dazzled by his tales of a bright life in a large city, writes a note of farewell to the trusting husband and follows the tempter out into a world of sin and misery.

The husband returns from his work, filled with the joy of again clasping his loved one in his arms, but finds only emptiness and silence. Looking dazedly about him he discovers the note and slowly reads it. The horrible truth at last dawning upon his benumbed faculties, he pitches forward across the table and buries his face in his arms.

Then the dog, the neglected, forlorn dog, creeps into the cabin and with human intelligence, comprehending his master's grief, mounts the table and crawling forward, lays his muzzle against the man's head. The man's heart is reached, putting out his hands, he draws toward him his one true friend and comforter, his canine pal.

A GAME OF HEARTS.—The young man and his father called by appointment upon the young lady and her father. While the old gentlemen were playing cards, the young people were occupying their time in love making, whispering "sweet nothings" into each other's ears.

Suddenly a terrific clamor burst forth from the adjoining room. The old men were fighting a wordy battle over their game. Rising from the chair on which both were seated the young folks dashed into the other room and separated their belligerent parents. The row ended by the withdrawal of the father and son, the former vowing never to darken the doors of his late opponent again, nor to allow his son to do so either, the other old man angrily pointing to the door.

Here were two loving young hearts torn asunder, and their fond dreams of the future dissolved into thin air. But the lover was not of the give-up kind and concocted a plan by means of which the old men could be brought together. Visiting the girl by stealth, he laid the scheme before her and she entering heart and soul into it, they proceeded to put it into operation.

They each wrote a note to the other, stating that they could never marry a person whose father was such a poor card player. They then exchanged notes and each presented the other's missive to their parent.

This resulted in an exceedingly torrid conversation over the telephone, between the two old codgers, during which a challenge was issued and accepted for another duel at cards.

Again the father and son called at the house of the old man and his daughter and the game opened. Through the skilfull manipulation of the cards by the young folks, each of the old men won a game and both were equally confident of winning the rubber.

Then the young man produced what was apparently a brand new deck of cards, but which was, in reality, a portion of two decks, and the young people dealt them each identically the same hand—the best in the deck. Each saw victory within his grasp and delighted at the prospect, they began playing. Imagine their surprise and horror at the seemingly despicable cheating of the other, when they discovered that each held exactly the same hands. This, of course, led to another row, even more violent than the preceding one, which was finally quelled by the young people, who each took in hand the other's parent, convincing them that it proved neither of them the better player. Amicable relations were again established and the opposition to the marriage of their children was withdrawn by the fond parents.

THE GARDEN OF FATE.—Heronius, a young sculptor, visits the abode of Father Time and begs for fame. Time presents him with the laurel wreath and enters his name in his book. Heronius, returning to his studio, draws the curtains from before his latest work, a beautiful statue of a nude woman, and stands lost in admiration of his own achievements.

Some of his friends and acquaintances call upon him and he, hastily drawing the curtains over his statue, receives them. Some of them desire to inspect his statue, but he prevents them and offering them wine, they drink to his success. Leaving the apartment for a few moments, in order to escort some of his guests to the entrance to his house, one of them, his secret enemy, stealthily enters, and seizing a mallet, shatters the statue to atoms. Returning, Heronius discovers the disaster and falls unconscious.

Heronius, having lost fame, returns to Father Time, who presents him with the red rose of love. Going forth, he wanders through the royal gardens and stops to admire a handsome statue. In the meantime, the young and beautiful Princess Idealia has left the palace and accompanied by her woman attendant is also strolling through the gardens. She passes Heronius, he turns, their eyes meet and love enters into both their hearts. The Princess' attendant orders him away, but he, not to be gotten rid of so easily, follows, and the Princess, finally turning, sees him and dismissing the woman awaits his coming.

He attempts to kneel before her, but she, raising him to his feet, leads him away and they give themselves up to a brief dream of bliss. During their walk they visit Father Time, who presents Heronius with the flower of contentment. He in turn presents it to the Princess, who accepts it.

During this time, the woman attendant has sought out the King and has informed him of his daughter's infatuation for Heronius. The King is very angry and summons the Princess and Heronius to appear before him, the messenger to Heronius being none other than the enemy who destroyed his statue.

The King is seated in state, two of his favorite dancers performing for him, when the Princess appears followed shortly after by Heronius. The King then orders his daughter to be married to Heronius' enemy and has Heronius driven from the palace.

Filled with the most poignant grief, Heronius again appears before Father Time, who this time presents him with the last flower, the flower of death.

Going from the haunts of Time, Heronius is seized by Roman soldiers and chained to a rock on the sea shore, where he is left to die.

The Princess, learning of his terrible fate, rushes off to join him and while on the way Time presents her also with the last flower. Coming upon Heronius chained to the rock, the Princess falls upon his breast and her heart being torn with unspeakable grief, she also expires.

Then Father Time crosses off the names of Heronius and Idealia from the book of life.

NESTOR

THE GOLDEN HOARD.—They called him Tahnidge the miser, and spoke in whispers of the golden hoard hidden away in his little cabin where no one was ever invited; they drew pictures of the old miser greedily counting this gold by a single candle, and wonder how his daughter, the fair Niada, managed to appear so happy.

But could they have peeped into that same little cabin, they would have wondered no longer, for Smith Tahnidge fairly worshipped Niada and delighted in his gold chiefly for the protection it would give his daughter when she should be left alone.

Then, the girl had still another cause for happiness; she and Bob Honer had been secretly engaged for weeks, and now awaited but the approval of her father, which, when he knew Bob thoroughly, Niada felt sure they would obtain.

The miser, in going in search of his daughter, was passing Jim's saloon when the lovers appeared. Instantly a quarrel arose between the men and the result was—one of Tahnidge's heart spells.

This gave Will Danvers, gambler and all around crook, an opportunity to help the old man to his home. But his advances proved quite as fruitless with him as they had with the daughter, and he was compelled to leave without as much as a glance inside.

That night, however, in peeping through the key hole, he discovered where the old miser had hidden his hoard and, from then on, waited but for an opportunity to find the cabin alone.

The opportunity came the next day, for, after intercepting a note to Niada from Bob and learning when she would be away, Danvers stationed himself at the side of the house and the instant Tahnidge stepped outside to call Niada, the gambler darted into the house.

He had no sooner seized the gold, however, than the old man returned—a fierce struggle ensued, which might have proven fatal for the miser had not Bob arrived—for, being told by the boy that Danvers had read his note, the young man had hurried to the cabin to find out his motive.

Tahnidge had scarcely time to thank his rescuer when he sank into unconsciousness, and the gambler, believing he was dead, ran to the saloon for the boys—telling them that Bob had killed the old man in an attempt to rob him.

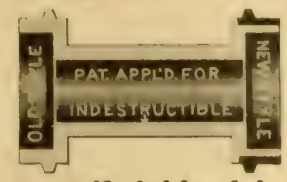
But as they started away with Bob, Niana appeared, and after restoring her father to consciousness, Tahnidge not only righted matters by sending the posse off with Danvers, but gladly gave his consent to the young people's marriage.

NEW YORK MOTION PICTURE CO.

BISON.

YOUNG DEER'S RETURN.—John Scott, a prospector, sells his mine for a large sum of money, and guarded by a posse of deputy sheriffs starts across the desert to the railroad. The party is attacked by bandits and all but Scott are killed. He, badly wounded, makes his escape, and the next day, perishing from thirst, falls unconscious. He is found by a band of Indians, who are prevented from destroying him by Young Deer, one of their number whom Scott had befriended, and who re-

Any Old Worn-Out Machine



that has my improved star, pinwheel and sprocket put in will give better results than a new one. TESTIMONIALS. Two Patents applied for on above improvements.

E. W. LAVEZZI

3042 N. Ashland Ave. Chicago, Ill.

Mr. Theater Manager:

I pay for this white space to draw your attention to my Solar Screen. Its brightness is as this compared to a closely printed page. Do not confound the Solar Screen with aluminum daubed imitations. There is only one Solar Screen and that is made by me and its cost is so little more than that of an ordinary screen that it is as nothing to the manager who wants to put on a better picture than his competitor.

Write me to-day for full particulars and testimonials.

ALFRED L. SIMPSON, 111 W. 132nd St., NEW YORK

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Split Reels give variety, and your patrons want variety. Add to your popularity by getting this reel of the "World's Best"

Auntie in the Fashion

Length 301 Feet—Comedy

Mother's Portrait

Length 531 Feet—Drama

Read those titles again, think of the possibilities and send your order Now.

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

SHERLOCK HOLMES OUTDONE!

WE have been looking forward for years to the time when we could introduce to picture lovers a type of Detective-Film such as other producers have hitherto feared to tackle. After months of real effort, we now announce the First of our Sleuth Series,

Out Monday, October 10, at 7.00 A. M.

The Monogrammed Cigarette

The fearless daughter of a famous detective, who was killed while hunting down a criminal, bravely takes up a mysterious case and not only recovers a fortune in gems but avenges her father's murder. TWENTY THRILLING SCENES follow the main title in rapid succession, each sensational to a satisfying point without being offensive to good taste.

OTHER DETECTIVE FILMS COMING

OCT. 17. THE COPPER AND THE CROOK
OCT. 24. SOLVING THE BOND THEFT
OCT. 31. THE SWEAT-SHOP MYSTERY

GET THE ENTIRE SERIES GET BUSY THIS MINUTE

EXHIBITORS—Write our department for a copy of **"FILM FICTION,"** now in preparation. It's a complete collection of interesting matter pertaining to the leading films of the world.

YANKEE FILM CO.,

334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO.

Telephone 6170 Madison Square

vives the white man. Scott offers his rescuer gold, but the Indian refuses to accept anything but a watch. Scott reaches his home safely and is joyously welcomed by his wife and daughter. Some time later Young Deer is sent to the government school and makes rapid progress. He wins the championship for the Carlisle baseball team and is honized. Scott's daughter falls in love with him and Young Deer returns her affection. Scott is furious when Young Deer asks for his daughter's hand, and offends the sensitive young man, who at that moment recognizes Scott, recalls the saving of his life and produces the watch. Scott is overcome with remorse and finally decides to let the Indian wed his daughter, but he haughtily walks out of the house, goes back to his old life, discards civilized garments and weds a girl of his race.

THE GIRL SCOUT.—While the emigrants are in mortal combat with the Indians, the Girl Scout gallops wildly for assistance. Coming upon a ranch, the aid of the cowboys is enlisted and they ride at terrific speed to the succor of the whites. In the meantime the battle rages, with appalling losses to the redskins, who are tumbled off their horses by the bullets of the white marksmen. The unequal conflict is ended by the cowboys, and the remaining savages are routed completely. The injuries of the settlers are attended to, and the Girl Scout is overjoyed to find that her sweetheart, though sorely wounded, is not fatally hurt.

AMBROSIO.

THE PIT THAT SPEAKS.—A musketeer in the service of Louis XIII. becomes enamored of the Duke of Beaulin's daughter, who is not indifferent to him, and the lovers, owing to the difference in their social positions, are compelled to meet clandestinely. At a tryst beside an old pit they hear voices, and the musketeer descends, follows a subterranean passage and overhears three courtiers plotting against the king. He vanquishes the trio in a hard-fought battle and secures their incriminating documents. The king rewards him with the title of Duke, which enables him to wed the girl of his choice.

TWEEDLEDUM'S DUEL.—Tweedledum is challenged to a duel, but owing to an overpowering fear, ludicrously depicted, the weapons are discarded, one by one, and two bottles of champagne substituted.

CHAMPION.

HOW THE TENDERFOOT MADE GOOD.—Reckless friends, the inviting bottle and late hours have been the means of ruining many a youth, and especially one who is an only son. Arthur Kane is just such an only son, but fortunately his father turns him out of the house in time to save the boy from further degradation. His mother furnishes him with the means to go out West, trusting in spite of all, in his promise to make a man of himself when away from his evil associates.

Dressed in the height of Eastern fashion, Arthur affords considerable amusement to the cowpunchers as he alights at a small cattle station out in Montana. He doesn't mind this, though, for with his athletic training he feels quite capable of holding his own amongst them.

Learning the location of Judge Lawson's ranch, he at once applies for a job. More in a spirit of fun than because of actual need the Judge places him in the charge of his foreman. The Eastern lad soon wins the good-will of his fellow cowboys, and especially does he prove attractive to the Judge's daughter, Ruth.

They soon become constant companions, and that fact arouses the ire of the jealous foreman, who goads the Easterner until his patience is beyond control. The climax is reached when the surly foreman pours some hot coffee down Kane's back. It takes but an instant to make a wreck of a bunkhouse, and when the Judge hurries in he finds his foreman and new cowpuncher engaged in pummelling each other in the midst of a wrecked room. Boiling with rage, he discharges poor Kane and severely reprimands the foreman.

Packing his grip, Kane is soon on his way in search of a new job, and when nearing a crowd in the street he learns that the Sheriff has been held up and robbed by a notorious outlaw, who has bound him to his horse and sent him back to town. The Sheriff resigns his position and returns the star (his badge of office) to the Judge.

This is the psychological moment to make good and young Kane embraces it. Hurrying back to the Judge, he demands a chance to earn the Sheriff's star by capturing the outlaw. The Judge agrees and young Kane prepares immediately for the venture. Borrowing a girl's outfit from Ruth, the Judge's daughter, he puts it on and is soon cantering along the lonely road. Sure enough he is held up by the outlaw. Spurring his horse, he leads the bandit a merry chase. The outlaw eventually overtakes him, and reaching out, seizes the supposed girl about the waist and swings him onto the saddle.

It doesn't take Arthur long to pull the outlaw's gun from its holster and hold it to his head, and in that position the tenderfoot brings the desperate outlaw into town and thereat wins the Sheriff's star. Of course, incidentally, he captures the Judge's daughter, Ruth. And that is how the tenderfoot made good.

YANKEE

THE MONOGRAMED CIGARETTE. The cigarette has been credited with being the cause of a great many crimes. To the contrary, however, the monogramed cigarette was the means of solving a crime, bringing to justice a thief and the gang that blackmailed the culprit; also sending to the electric chair the murderer of the detective on the case.

While the monogramed cigarette played an important part in accounting for the disappearance of the Waldo jewels, their recovery was entirely due to the efforts of Nell Pierce, the Yankee girl detective.

John Sloan, a lawyer of repute and considerable wealth, was custodian of the jewels, in his capacity of legal advisor for the Waldo Estate.

The secret vault in the library of Sloan's home had been broken into and the jewels abstracted.

Nat Pierce, a Sherlock Holmes type of crime investigator, was retained by Sloan to ferret out the theft, there being important reasons why Sloan did not desire publicity, and therefore kept the loss of the jewels from the police.

Pierce's principal clue was an almost consumed cigarette which he found upon a pedestal, adjacent to the opened strong box. During the course of his investigations, Pierce is set upon by some thugs and mortally hurt, but before he dies sends for his daughter and imparts the facts of the assault to her, as well as information concerning the Waldo jewel robbery.

Nell Pierce was a daughter of her father and had been his companion and associate in many of his cases and was therefore by birth and education well qualified to follow up her father's work.

With only the cigarette butt and its half-obliterated monogram to guide her, she obtained employment in the house of Sloan, disguised as a parlor maid. There she discovered that the cigarettes smoked by Sloan's dissolute and spendthrift son, bore the sought-for monogram, and she also recovered the jewels.

Secreted in a stand of armor located in young Sloan's private room, she overheard a conversation between him and his confederates, which not only disclosed young Sloan as the thief of the jewels, but also that one of the thugs struck the blow which caused her father's untimely end.

Thus Nell Pierce avenged her father's death and solved the Waldo jewel theft.

How she solved the Bond theft is another story, as are also the numerous other crimes unravelled by the Yankee girl detective in the course of making a business of the profession in which her father had been a shining light.

ATLAS.

CURING A GROUCH.—Our friend woke up with a grouch, carried his grouch around all day and took his grouch to bed with him. But it's like any other disease—we know when we have it and we want to be cured.

Our grouch thought he was incurable; had tried every known remedy; he sure was the champion sour-face until he heard of Old Doctor M. A. K. Ulaf.

The doctor's treatment was all he claimed for it; one dose of his famous Risibility Elixir made Groucho a changed man.

He laughed at the troubles of others; he ha-ha'd when people slipped or fell, and guffawed at the argument between the police and the suffragettes, and was even filled with boisterous mirth when arrested and jailed for his hilarious demonstrations.

But "it's an ill wind that blows nobody good." Our old friend Groucho is now known by his family, neighbors and business associates as "General Geniality."

DEFENDER

WILD BILL'S DEFEAT.—Illness has often been the messenger of death, but seldom has it led to the trail of heroism, love and a more contented life. Consumption compels Harry Thornton to go West. Arriving at his destination, a small mining town, he seeks a place to room, and is directed by a barmaid to suitable quarters. Going to the bar to thank the girl for her assistance, Harry meets Wild Bill, who is feared by the entire town, and who invites Harry to have a drink. On account of his condition, Harry must refuse, which angers Wild Bill. He compels Harry to dance by shooting at his feet. Harry's coughing as a result of his exertion causes the barmaid to intercede in his behalf, and Wild Bill ceases torturing Harry. Six months later, Harry, much improved in health, proposes to the barmaid. She tells him he has mistaken sympathy for love. Harry is discouraged. He has been unsuccessful in securing employment, and lack of funds and the blow administered by the girl convince him that his life is a failure, and he determines to end it then and there. He enters his room and is about to kill himself when a commotion in the street draws his attention to the window; he sees Wild Bill shooting up the town and conceives the idea of dying honorably by challenging Wild Bill to combat, which he does. Wild Bill, to his astonishment and the surprise of all, running away. He is the hero of the hour; a collection is made for him by the admiring townspeople, and the girl of his heart offers him hers, thus instilling new vigor in Harry's sluggish veins and making life worth living.

GREAT NORTHERN.

THE STORMS OF LIFE. A girl is loved by a cook and a marquis. She returns the affections of the poorer man, but her father swears that she shall have no other husband but the marquis. The young people make up their minds to elope, and a few mornings later she is missed. Years afterwards we see the girl in her home with her husband. A telegram comes saying that her father is dying. She goes home, but is too late to see her father alive. The mother is left penniless. The marquis offers to provide the mother an income provided the girl will marry him. She finally consents, hiding the marriage from the marquis. He dies a few years later, and the girl is reconciled with her husband.

POWERS CO.

THE MUSIC TEACHER.—Carl Faber is a German violinist who neglects his beautiful wife and child for his music. The wife elopes with an army officer, Lieutenant Von Glahn, taking with her the six-year-old daughter Louise. Years pass; the old musician goes to America, where the wife dies. Dead broke, he goes out on the streets to earn a living with his violin. One day while playing on the street, he faints from hunger. His long-lost daughter Louise, now a beautiful young woman, picks him up, takes him to his home and arranges to take music lessons from him. Faber calls and is confronted by Von Glahn, the man who took his wife and child away. He makes the villain confess that the girl is not his daughter. Father and daughter are united and Von Glahn gets his deserved end.

WITHIN AN INCH OF HIS LIFE.—John Terry, a Westerner, compels Richard Craven, a New York broker, at the point of the pistol to return mine stock that Craven had swindled Terry out of. Terry leaves his pistol behind him and Craven accidentally shoots himself with it. Before Craven dies, he writes inside a book that he has been reading a message stating that he shot himself accidentally. The book falls and the message is covered from sight, and Craven is suspected to be the victim of an intentional murder. Later, Marion Loring, to whom Craven had been engaged to be married, goes West. She is rescued in a "hold-up" by Terry, who falls in love with her. Terry is recognized by the former valet of Craven as the man who was with Craven just before he was shot. In a dramatic scene the girl has Terry arrested. Terry is being tried for murder. Circumstances make him appear guilty. In a great court scene we see the foreman of the jury about to announce the verdict when Marion rushes in and shows the book in which she has discovered Craven's statement, and Terry is acquitted. Then, of course, the lovers are reunited.

A MAN AND A GIRL.—Jim Brady loves pretty Katie Rowe, whose father runs a Western hotel. Jim is attacked by a Mexican whose enmity he has incurred and is saved from death by the timely arrival of Bill Spencer, a stranger. Bill meets Katie, who falls in love with him and promptly forgets Jim. A cowboy friend of Jim's discovers Bill making love to Katie and tells Jim. A quarrel between Jim and the girl follows and they separate in anger. Katie rides after Bill, overtakes him and promptly accepts his offer of marriage. They are seen riding away together by Jim's friends, who, not knowing that Bill is married to the girl, follow the couple, swearing vengeance. They enter Bill's home and despite the girl's protests they demand Bill. Just as the cowboys are about to take Bill out to hang him, Jim arrives and recognizes in Bill the man who saved his life. Explanations follow and Jim makes a graceful retreat.

SIMPSON'S SKATE.—After a night with the boys, Simpson is very, very drunk. Two boys on roller skates find him hugging the lamp-post and they wake him and start him off, and then the fun begins. Simpson skates into everybody and everything in his part of the town: over a truck, into a laundry woman, over a bicyclist and then into a pail of mortar. He finally gets home. His wife takes one look at him and then throws him out of the window. He escapes from the second-story window down a plank the carpenters have left, into the arms of a policeman, who arrests him. They are crossing a bridge: Simpson's skates go up into the air and he and the cop land in the river. The finish is a scream. The part of Simpson in this piece was played by Frank Weston, the great English acrobatic comedian and champion roller skater. There are twenty laughs to the minute in this reel.

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue.

"SELIG DID IT"

Release for Oct. 13th

In the Golden Harvest Time

(A Drama)

Release for Oct. 17th

The Foreman

(Western Drama)

Release for Oct. 20th

Two Boys in Blue

(A Military Comedy Drama)

COMING

TEN NIGHTS IN A BAR ROOM

Selig Polyscope Co. — 45 Randolph St., Chicago, U. S. A.

Old Fort Film Exchange

INDEPENDENT

721½ CLINTON STREET

Phone 2987

FORT WAYNE, INDIANA

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also seating for Out-of-Door Use.

Address Dept. W.

TEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

ston Office: 224 Congress St., Boston, Mass.

BLANK LEADERS

In Black, Red, Green or Any Color

$15 PER 1000 FEET — Guaranteed Against Brittleness

WASTE UTILIZATION CO.

442 E. 166th St. NEW YORK

r Rent—6 reels films with signs and slides, $12. r Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. el Slide Carriers, can't burn, won't break, 75c. ckets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,

105 Fourth Ave., Pittsburg, Pa.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairrs.

THE A. H. Andrews Co.

CHICAGO ESTABLISHED 1865

NEW YORK SAN FRANCISCO

ST LOUIS SEATTLE

174-176 Wabash Avenue, Chicago

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We are selling agents for the Powers' Cameragraph and Motiograph Moving Picture Machines.

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City

Phone 1405 Madison Square

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at

141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange

141 Yonge Street Toronto, Can.

269 St. Catherine St., West, Montreal, Can.

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.

22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

Lantern Slide

MATS AND BINDING STRIPS

WE manufacture a full line of these goods. Have you tried our GUMMED PAPER LETTERS for making up slides? If not, do so at once and save time and money.

CATALOGUE AND SAMPLES ON REQUEST

The Tablet & Ticket Co.

Chicago, New York, San Francisco

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE

114-116 S. Capitol Ave. Indianapolis, Ind.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 26—The Street Arab of Paris (Dr.).....820
Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295

CINES.

Eclair.

Sept. 23—Julie Colonna (Dr.) 760
Sept. 25—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000

GREAT NORTHERN FILM COMPANY.

Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....
Oct. 1—The Flight Across the Atlantic (Sc.)..
Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.) 235
Oct. 8—The Storms of Life (Dr.).....

"IMP."

Sept. 8—Sister's Sacrifice 996
Sept. 12—Two Daughters 992
Sept. 15—Dixie 986
Sept. 19—Debt 998
Sept. 22—New Butler 994
Sept. 26—Pressed Roses 987
Sept. 29—Annie (Dr.) .....
Oct. 3—All the World's a Stage (Dr.).....
Oct. 6—The Deciding Vote (Dr.).....
Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500

LUX FILMS.

Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380
Sept. 29—How Jones Won the Championship (C.)380
Sept. 29—Kindness Abused and Its Results (Dr.)531
Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531

NESTOR FILM COMPANY.

Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930

NEW YORK MOTION PICTURE CO.
("Bison.")

Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love 989
Sept. 30—The Ranch Raiders.....915
Oct. 4 Young Deer's Return 985
Oct. 7—The Girl Scout 1000

ITALA.
(By N. Y. M. P. Co.)

Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500
Oct. 1—Foolshead Employed in a Bank 1000
Oct. 1—Foolshead Employed in a Bank.....1000
Oct. 1—Foolshead Has Been Presented with a Football 431
Oct. 8—Foolshead, Fisherman 500
Oct. 8—Mrs. Cannon Is Warm.....500

AMBROSIO.
(By N. Y. M. P. Co.)

Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500
Sept. 28—The Virgin of Babylon 908
Oct. 5—The Pit That Speaks.....500
Oct. 5—Tweedledum's Duel 500

POWERS PICTURE PLAYS.

Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.).....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....
Oct. 1—The Music Teacher (Dr.).....
Oct. 4—War (Dr.) .....
Oct. 4—The Beechwood Ghost (Com.).....
Oct. 8—Within an Inch of His Life (Dr.).....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....

THANHOUSER COMPANY.

Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.) 1000
Sept. 23—The Cricket .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 27—Home Made Mince Pie (Com.).....1000
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 356
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950

YANKEE FILM COMPANY.

July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....

ATLAS FILM COMPANY.

Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 1—All's Fair In Love and War (Dr.)...

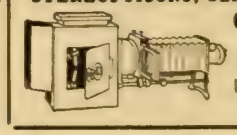
RELIANCE

Oct. 22 In the Gray of the Dawn (Dr.).....

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 3.

Eclair—Behind the Scenes of Cinema Stage....320
Imp—All the World's a Stage (Dr.) .....
Yankee—Women of the West (Dr.) .....

Tuesday, October 4.

Bison—Young Deer's Return (Dr.) 985
Powers—War (Dr.) .....
Powers—The Beechwood Ghost (Com.) .....
Champion—Leon of the Table d'Hote (Com.)..1000

Wednesday, October 5.

Ambrosio—The Pit That Speaks 500
Ambrosio—Tweedledum's Duel 500
Atlas—When Cupid Sleeps (Dr.) .....
Champion—The Cowboys to the Rescue (Dr.)...900
Nestor—The Golden Hoard (Dr.).....930

Thursday, October 6.

Defender—Wild Bill's Defeat (Dr.) .....
Imp—The Deciding Vote (Dr.) .....
Lux—Auntie in the Fashion (Com.) 301
Lux—Mother's Portrait (Dr.) 531

Friday, October 7.

Bison—The Girl Scout (Dr.) 1000
Cines (Eclair)—Giorgione (Dr.) 1000
Thanhouser—Avenged (Dr.) 1000

Saturday, October 8.

Columbia—Jealousy (Dr.) .....
Great Northern—The Storms of Life (Dr.).....
Itala—Foolshead, Fisherman 500
Itala—Mrs. Cannon Is Warm.....500
Powers—Within An Inch of His Life (Dr.).....

INFORMATION
Upon all Matters Pertaining to the Motion-Picture Business
CHARGES MODERATE
ALAN J. BACHRACH
P. O. Box 38 **Washington, D. C.**

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

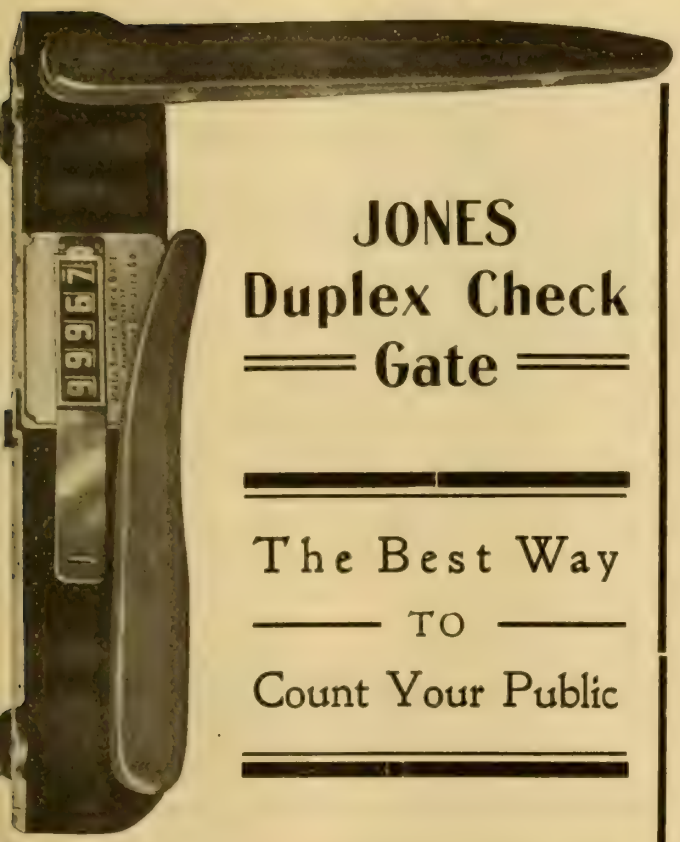
THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS : 21 Rue Perdonnet, Paris
WORKS : : : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines



JONES
Duplex Check Gate

The Best Way
TO
Count Your Public

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

BIO CARBONS

This is the Carbon you have been hearing so much about

Whenever operators are gathered together the BIO Carbon is sure to be mentioned in terms of praise. On every hand you hear "Haven't you tried the BIO yet?" "It's the finest carbon I ever used."

The only man who has no praise for the BIO is the man who has not tried it. If you're in the same boat, you're missing something good. Better pin your check for $1.50 to this ad TODAY, and mail to our nearest office for a sample 50 prepaid.

Charles L. Kiewert Co.

NEW YORK - - - - - - 39 Cortlandt Street
PITTSBURG - - - - - - 421 Frick Building
MILWAUKEE - - - - - - 114-116 Huron Street
SAN FRANCISCO - - - - 195-197 Fremont Street

Your Name.....

Please do not forget to write your Jobber's name here

.....

For Rent to Licensed Theatres

ORIGINAL

JOHNSON-KETCHEL FIGHT

2500 FEET

The greatest picture of a knockout ever snapped by a camera. Exclusive American Rights controlled by the Johnson-Ketchel Fight Pictures Co.

A. J. GILLIGHAM, Mgr.
103 Monroe St. Grand Rapids, Mich.

Where He Got His Start

JIMMY—Pa; can I have 25c.

PA—What do you want with 25c. Jimmy?

JIMMY—I see that the THREE STAR SLIDE CO., 56 Fifth Avenue, Chicago are making fine announcement slides for 25c. now.

PA—Well: What if they are, what could you do with a slide, you could not use it.

JIMMY—Oh yes I could: I'd rent it to some 5c. show house. Bill Jones says that's the way you got your start.

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City

Lang's Rewinder No. 2

Price, $5.00 Net

Send for latest catalogue

Lang Manufacturing Co.
OLEAN, NEW YORK

NEW SLIDES

For the Following Songs—JUST OUT

O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.
Come Along My Mandy.
Love Sick.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Filts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

Moving Picture Machines

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed. All kinds of supplies for Moving Picture Machines.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Advertising Copy must be in hand not latter than Wednesday of each Week

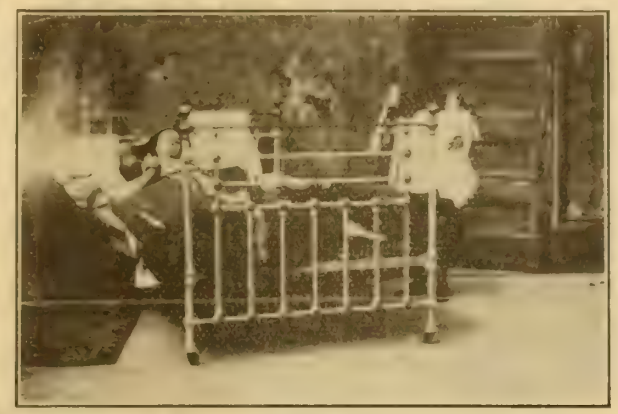
The Solax Company
INTRODUCES
OLD SOL
The Father of Photography

QUALITY
Do *good apples* insure a *good pie*?
Does *good rare stock* insure a *crowded theatre*?
Never—BUT
Take *plenty of money*—a *complete plant*—*brains* and *ability*—then keep hustling. That's how *we* get *Quality*.

LOOK FOR ME EVERY FRIDAY
—— OLD SOL ——

OUR SALESMAN
Will be around to show you the advance copies
WAIT FOR HIM

BEST PLANT IN UNITED STATES



FIRST RELEASE
A Child's Sacrifice
FRIDAY OCTOBER 14th
HOLD YOUR ORDERS

Solax Company
FLUSHING :: LONG ISLAND

Want Chairs Quick?
Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305
E. H. STAFFORD MFG. CO.
CHICAGO ILLINOIS

Managers of West Virginia Houses
Write for date for the only pictures of
MILLER BROS. 101 RANCH
with complete lecture during progress of pictures
The Greatest Wild West Show Ever Thrown on Canvas
A boost for your house that will always remain a boost. Play on per cent only. Write quick.
FEATURE FILM COMPANY
Temple Theatre Bldg., Columbus, Ohio

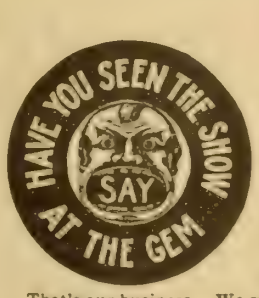
FOLDING CHAIRS
For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.
Write for Catalog No. 2.
The Kauffman Manufacturing Co.
ASHLAND, OHIO

ADMISSION TICKETS
Reading—5c.-10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000.	$ .20
10 Rolls.	1.90
20 Rolls	3.75

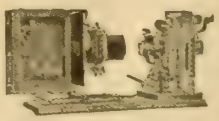
Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.
The Moving Picture Theatre Supply House of the West



Buttons
(Celluloid.)
They make a big hit with the children.
We paint any lettering you want and in any size.

BUTTONS and BADGES
That's our business. We make them.
We also make Fobs, Canes and Pennants.
These make good souvenirs. Send for List.
To give full information at first writing, state explicitly what you want and quantity.
AMERICAN BADGE CO.
Factory, 141-143 W. Michigan St., CHICAGO, ILL.



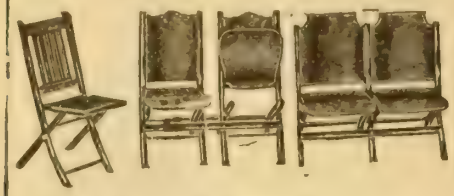
For Sale—1,000 ft. reels film, $5 to $25; used Edison, Power's, Lubin machines, $60; new, $100; odd slides, 5c; sets, $1; Model B. gas outfits, $25; paying picture theatres cheap.

For Rent—1,000 ft. reels film, $1 to $2 per reel. Will buy gas outfits, machines, film. Will renovate film at $1.50 per reel.

H. DAVIS - - - Watertown, Wis.

FRANK H. CRANE
Leading Man
THANHOUSER COMPANY

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER, - - - INDIANA

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

CANADIAN EXHIBITORS

ROLL TICKETS

50,000 for $8.75 — Stock Tickets
100,000 for 13.50 — 9c. per 1000
Terms Cash—No C.O.D.

Canadian Ticket Press, GANANOQUE ONT.

METROPOLITAN SLIDE CO.
123 4th Ave.
Slides of every description.
Advertising Slides our Specialty.

Eclair Films

A TRIUMPH IN PERFECTION

For October 10th

"The Carmelite"

670 FEET

A Heart-breaking Tragedy—A film of the highest rank

"The Order is to March"

295 FEET

A Really Laughable Comic

Cines Films

For October 7th

"Giorgione"

1000 FEET

A Life Problem Teeming with Human Interest—A story that will tug at the heart-chords of the most Passive Audience.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

PACK YOUR THEATRES

By giving a package of good

PEPSIN GUM

TO EVERY PATRON

Costs you 1¼c. per package

SAMPLES FREE

INDEPENDENT GUM COMPANY
2643 East 53rd Street Cleveland, Ohio

WHO'S LOONEY NOW?

Why the man who thinks he's saving money by using Song Slides from a Film Exchange.

WRITE FOR OUR LATEST PROPOSITION

New Address:
Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Chicago, Ill.
Dept. 1.

SONG SLIDES

NON-BREAKABLE—NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SLIDE SLIDE

SONG SLIDES

SEND IN YOUR BID QUICK

BEFORE THE TERRITORY YOU WANT IS SOLD

For the exclusive City or State Rights for the only moving pictures of

Buffalo Bill's Wild West & Pawnee Bill's Far East

If you want to make big money on an Exclusive Proposition that will stand repeating, get the pictures of the WILD WEST and FAR EAST, combined.

BUFFALO BILL and PAWNEE BILL draw larger crowds to their exhibition than any show on earth. These pictures will draw larger crowds than any ever made, and they will never lose interest. With the 3000 feet of film you can show in any theatre the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a genuine $1.00 show at a low price of admission.

Not only the Wild West but the Rough Riders of every nation, the Far East—all combined make the 3000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

Seven color lithograph posters. Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. Everything to help you get the money.

Buffalo Bill & Pawnee Bill Film Company

care of MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, NEW YORK

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, 61 W. 14th St., NEW YORK CITY

"SIXTEEN TO ONE"

Is The RATIO of THRILLS Found In Every Inch Of

THE GOLDEN HOARD

LENGTH, 930 FEET. RELEASED WEDNESDAY, OCTOBER 5th, 1910

EXHIBITORS!!

Thanks for your kind letters, your warm praise and your deep interest in NESTOR FILMS. Our appreciation is evidenced in our efforts to give you something better all the time.

We are now equipped with new addressing machines and other up-to-date appliances, and, henceforth, you will receive, week per week, NESTOR'S BULLETIN. If you have sent us your name and fail to get our BULLETINS, please write again. If you have not yet sent in your name, do so at once, as no MAILING LIST, however big, is too big for us to manage.

Brief and to the Point!

"Your Films are Great!"

So write these exhibitors:

HARRY M. PALMER, Mgr., New Grand Theatre, Washington, Ind.

COMET AMUSEMENT COMPANY, 112 E. Ohio St., Pittsburg, Pa.

H. W. MINIER, Mgr. Theatre Comique, 279 Yonge St., Toronto, Canada.

Scene from "THE GOLDEN HOARD"

"THE GOLDEN HOARD" is a Typical NESTOR PICTURE—just the sort that brings us a deluge of cards bearing the simple and sincere comment;

"GREAT! DO IT AGAIN!"

This truly Enjoyable Story of the West, portraying a father's love for his only child, a daughter; his gold-hoarding mania for her sake; the girl's successful romance with a worthy man and the vain plottings of a ruffian, Deserves to be Placed at the HEAD OF YOUR PROGRAM.—GET IT! SEE IT! and you will give this NESTOR GEM the Place of Honor.

STIR YOURSELF NOW! Don't let them bamboozle you! GET what you want—and you CERTAINLY want "THE GOLDEN HOARD." ROUGH-HOUSE TILL YOU GET IT!

SOLD THROUGH THE SALES COMPANY

111 East 14th Street, New York

SLEEPING TIME IS PASSED. If Your EXCHANGE Is Not On NESTOR'S LIST, WAKE IT UP INSTANTLY!

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

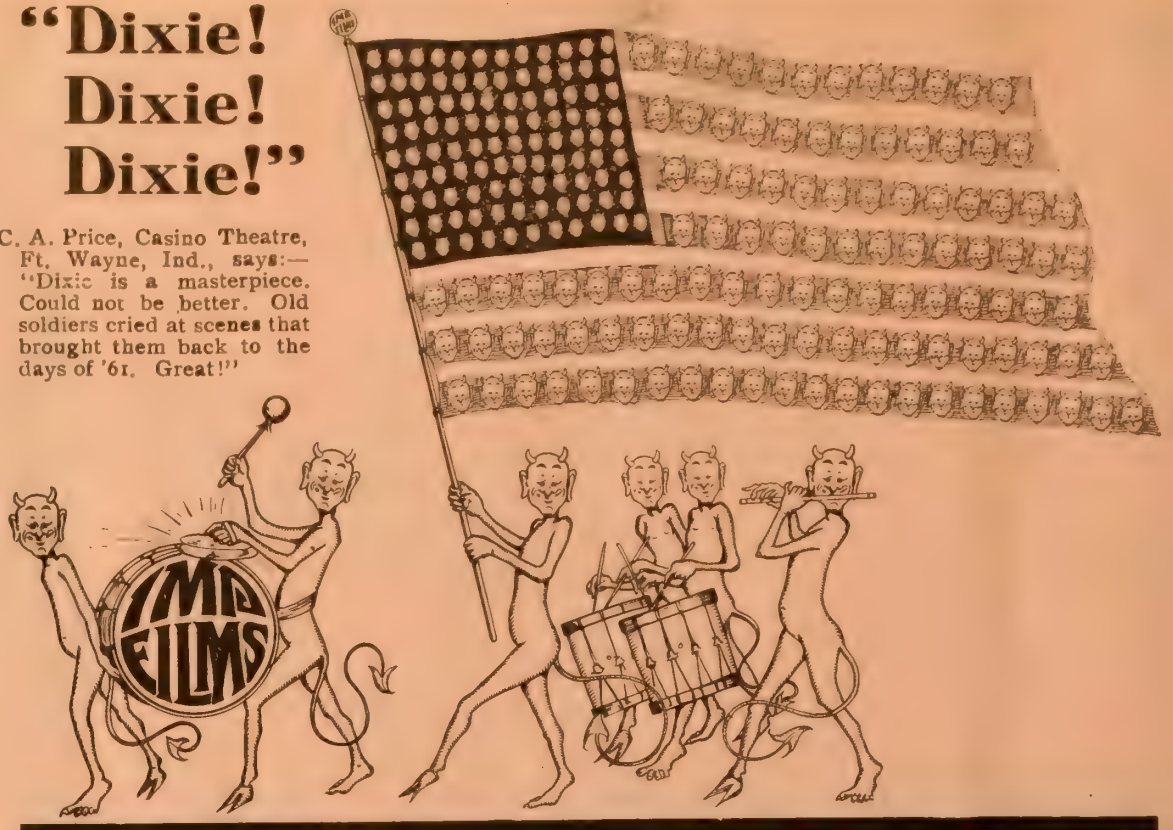
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CHICAGO FILM EXCHANGE	602 Dooly Block, Salt Lake City, Utah.
CINCINNATI FILM EXCHANGE	315 West 4th St., Cincinnati, Ohio.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

"Dixie! Dixie! Dixie!"

C. A. Price, Casino Theatre, Ft. Wayne, Ind., says:—"Dixie is a masterpiece. Could not be better. Old soldiers cried at scenes that brought them back to the days of '61. Great!"



Three Imps on Two Reels!

You are going simply wild with delight over our next two reels! You are going to yell for joy! You are going to write your exchange a letter of thanks for supplying you with these two glorious reels! This sounds over-enthusiastic. But when you see the two releases you will say we did not praise them one-half enough. On Thursday, October 13—remember that date—we will produce a full reel entitled

"The Garden of Fate"

The most gorgeous production of years. The settings are lavish. The acting is perfect. The story is great. The costuming is grand. In fact the whole picture is a veritable dream, one which you simply must not miss. We doubt if we can equal it again in many a long month. We urge you to demand it with all your might and main. You'll regret it if you don't!

"Jes Plain Dog" "A Game of Hearts"

Each of these two subjects is 500 feet long. They appear on our split reel of Monday, October 10. Critics who have been given an advance peep at "A Game of Hearts" have laughed till their Adam's apples ached. And when they saw "Jes' Plain Dog" they didn't know which of the two they liked the better. Gentlemen, if you wish to set your patrons on edge with pure joy, do your part by begging, scratching and clawing for our releases of October 10 and October 13.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Picture Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

JEALOUSY

WHO IS JEALOUS?

The Columbia Film Company is not jealous of anybody. Although we have

Jealousy for release of Oct. 8th

We hope this release will not rouse our brother manufacturers to a jealous frenzy.

THE SAME SUN SHINES FOR ALL

Perhaps it shone kindlier on us when we photoed Jealousy, thus accounting for the fine photography. It is very picturesque and the acting will please, while the story although sensational is not at all objectional, and when the ladies leave the theatre they will be discussing it.

Jealousy and discontent have made the world what it is. If our ancestors had not been jealous and discontented we would still be dwelling in caves and carving pictures on bone instead of making them on film. And we are making them. Pictures that tell, that leave an impression, that will be always features. See our releases and be convinced.

Tracked Across the Sea—Oct. 15th
Breaking Home Ties—Oct. 22nd

IMPORTANT ANNOUNCEMENT!!

After October 15th, 1910, we will make our productions at

Miller Brothers 101 Ranch, Oklahoma!!!!!

And authoritively state we will make the largest and most important productions ever given in the history of the exhibition business. We mean in any branch, for there we will have the true Western Atmosphere, great numbers of real Indians, genuine bronchos with cowboys and every facility for doing the best work. Our dramatic company is composed of many of the most prominent actors and actresses, and in point of elegance of the lady's wardrobe, massive construction of interior scenery, thoroughness of direction, adherence to detail and photography we feel convinced our productions will be classed with the best.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Sold Through The Motion Picture Distributing and Sales Co.

VITAGRAPH

"LIFE PORTRAYALS"

FOR RELEASE TUESDAY, OCT. 11

BROTHER MAN

Intensely Human Drama—Showing how the heart sympathy of two men of opposite life resulted in saving one from a career of crime. Appoximate length, 610 feet.

ACTORS' FUND FIELD DAY

Stars of the Stage as they appeared in their annual out-door games and festivities. Very funny. Approximate length, 387 feet.

BROTHER MAN

FOR RELEASE FRIDAY, OCT. 14

ON HER DOORSTEP

Refined Society Comedy—How a persistent young lover refuses to be dismissed and finally wins forgiveness from the girl of his heart. Approximate length, 967 feet.

FOR RELEASE SATURDAY, OCT. 15

THE LEGACY

Rich Farce Comedy of the homespun kind. The experience of an old country couple who come to the city to live. Approximate length, 982 feet.

If you are not getting our Bulletins, send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS. Posters specially made for each Film Subject. Order from your Exchange or direct from us.

The Vitagraph Company of America { NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

Vol. 7., No. 16. October 15, 1910 Price, 10 Cents

MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS.

Publication Offices: 125 East 23rd Street (Beach Building), New York City.

POWER'S CAMERAGRAPH No. 6

THE PERFECT MOTION :: PICTURE MACHINE ::

Used by the best and largest moving picture theatres everywhere.

"The Lyceum," "Crand Central," "Casino," "Gem" and other big houses in St. Louis use No. 6, and I guess it is good enough for me. (Signed)

HENRY HALLWAY
321 N. Second Street,
St. Charles, Mo.

Dated Sept. 16th, 1910.

WRITE FOR CATALOGUE G DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines

"THE FAIRIES' HALLOWE'EN" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man for

A PEACHES—AND—CREAM COMEDY!

Oh, What a Knight!

will mean Oh, what a night for your theatre!—if properly "pushed" and properly projected. SEE WHAT IT IS! Post the synopsis on your "coming Thanhouser" board and print the synopsis on a hand bill. Announce it well on your advertising slides. Be sure your operator has a good light and an O. K. machine when he runs the picture and—OH, WHAT A NIGHT! It's up to you!

RELEASED TUESDAY, OCT. 18th

App. Length, 1000 Feet. No. 152. Code Word, Knight.

OH, WHAT A KNIGHT

THEIR CHILD

RELEASED FRIDAY, OCT. 21st

A THANHOUSER HEART-HITTER

Their Child

is a tremendous human interest subject that will do much to refute the daily press theory that there is naught of the uplifting in the moving picture. THERE'S PLENTY—IN THE PRESENT DAY PICTURE—AND THIS WILL GO TO PROVE IT. The reel is representative of the clean, forceful, film-drama so much in vogue this year; it affords brisk entertainment AND POINTS A MORAL THE WHILE. In a sense it is a problem play, and your patrons will be pleased to solve it.

App. Length, 1000 Feet. No. 153. Code Word, Child

Ask To-Day! Ask To-Day! Ask To-Day!

FOR

The FAIRIES' HALLOWE'EN

A Novelty Film for 'Round and During Hallowe'en

RELEASED FRIDAY, OCT. 28th—Ask Your Exchange Man To-Day!

Have you dropped us a card for the THANHOUSER NEWS, "The Exhibitors Guide?" It's sent FREE of CHARGE to anyone who can show connection with the moving picture business. Drop a card to EDITOR THANHOUSER NEWS, NEW ROCHELLE, N. Y.

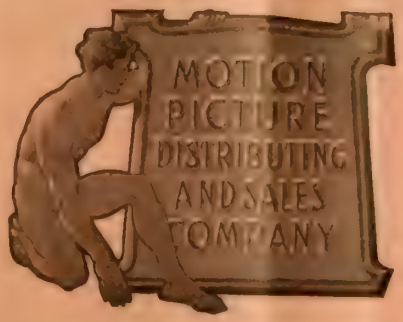
THANHOUSER COMPANY

NEW ROCHELLE, N. Y.

Say "Thanhouser" to the Exchange Man

The Sales Co., Agents for United States and Canada.

"THE FAIRIES' HALLOWE'EN" IS COMING!



Unprecedented Success

Every day brings intelligent exhibitors to the Independent fold in large numbers. **The Trust is frantically trying to stem the Tide of Defeat** by the usual, intimidating tactics, but the exhibitor no longer fears Boisterous Bluffs and is now convinced he knows how to run his own business. **Our Program is All-Convincing.** There is no guess work about the Independent Product of today. It stands out a Mighty Monument to Pluck, Courage and Determination. It speaks for itself.

YOU ARE MASTER OF YOURSELF

Remember that, Mr. Trust Exhibitor. Your intelligence can no longer be insulted. You know you can go independent and your service will show improvement. DO IT NOW.

ORDER OF RELEASE

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.
Sunny South Film Exchange, Rhodes Building, Atlanta

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1230 Grand Ave., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Buckeye Film & Projection Co., 309 Arcade Bldg., Dayton.
Capitol Film Service, 422 N. High St., Columbus.
Cincinnati Film Exchange, 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 220 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"RELIANCE" FILMS

First Release, Saturday, October Twenty-Second

"In the Gray of the Dawn"

A stupendous production, with magnificent costumes, superb photography, exquisite toning and beautiful tinting, which, viewed from any standpoint, will rank as the

WORLD'S MASTERPIECE OF MOTOGRAPHY

Portraying the human passions so vividly that the hearts of the characters seem bared upon the screen,—pulsating with love, overflowing with charity and repentance,—and the finale shows the battle fought by a woman with her conflicting emotions, every fibre of her being yearning passionately for the affection of the man who has led her from dubious paths into the light of respectability and proffered marriage,—opening wide to her the gates of earthly paradise,—and her conscience bidding her send him back to his blind fiancee from whom she has unwittingly lured him. To save the man from self-destruction which he threatens in his mad infatuation, and to gain a few moments' respite, she apparently consents to the marriage, and while he dashes joyfully away for a minister she ends her own existence. He returns,—in the gray of the dawn,—and as he fondles the lifeless form of the beautiful creature in a paroxysm of grief, the minister solemnly raises his hand to heaven, saying, "It is the will of God"—presenting a tableau which will live forever in the minds of those witnessing it.

The ballroom scene, where the queen of the demi-monde meets the youth,—the blind girl pining for her loved one,—the clash of the rivals for the affections of the lovely courtesan,—are but few of the intense dramatic incidents portrayed in this subject with faithfulness of detail seldom seen in motion pictures.

MISS MARION LEONARD,
Leading Woman Carlton Stock Company

A compelling story, with a cast of 75 people, the principal roles being interpreted by leaders of the motion picture dramatic field, including

MARION LEONARD — HENRY WALTHALL — GERTRUDE ROBINSON
ARTHUR JOHNSON — JAMES KIRKWOOD — PHILLIPS SMALLEY
FRANCES BURNS

MR. EXHIBITOR: Begin today demanding this subject of your Film Exchange. If, for any reason, you cannot secure our first release, wire us and we will cheerfully give you the name of the nearest exchange who has ordered RELIANCE FILMS.

Sold only through the Motion Picture Distributing and Sales Company.

CARLTON MOTION PICTURE LABORATORIES

1 UNION SQUARE : : : : : : : : NEW YORK CITY

Tracked Across the Seas

Columbia Release of October 15th

A picturesque and stirring story of adventure, self sacrifice, and romance. The scenery is the best ever and the photography fine, while the interest of the subject never sags.

It will be a business getter.

Breaking Home Ties

Release of October 22nd

This is a gripper of the heart strings and is bound to please the most critical.

After October 15, 1910, we produce from

Miller Bros. 101 Ranch

In Oklahoma

There we will do the Western and Military Drama in the most spectacular manner with unequalled numbers of horses and riders, correct costuming and good acting.

It is impossible to exaggerate the importance of this move, for it means the productions of reels unsurpassed for magnitude of people and horses, and nothing will be wanting to make them as artistic and impressive as any enrertainment ever offered the amusement going public.

WATCH OUR FIRST WESTERN RELEASE

We will offer the largest numbers of Equestrians ever gathered for amusement purposes. Real Buffaloes, Handsome Wild West Girls, Daring Mexican Vacqueros and the always favorite American Cowboy. In fact this will be a veritable congress of world wide riders. The largest numbers of Indians that ever rode before an audience will vie in supremacy with horsemen from Berlin, English Cavalry Regiments, Dashing Japanese, Fierce Wild Riding Cossacks and a detachment of our own Boys in Blue.

Our dramatic company will equal the above in importance.

Our scenarios have been furnished by notable writers.

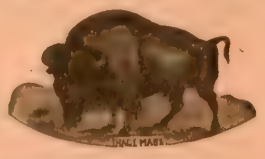
Wardrobe, scenery, furniture, properties and everything needed to fulfill the highest ideals of theatrical achievement will not be wanting.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Selling exclusively through The Motion Picture Sales and Distributing Co.

FIVE REELS A WEEK

Bison  Films

Tuesday; A "Bison" Wednesday, "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

ASK FOR THEM!

"A Cowboy's Daring Rescue"

Bess' sweetheart, Jack, saves her father from being plucked by the card sharps. They attempt to revenge themselves, but are frustrated by Jack; and Bess, detained by them in the mountains, is rescued. Daredevil riding and critical scenes. A reel of action throughout.

Released Tuesday, October 11.

"The Prayer of a Miner's Child"

Appropriating a horse to reach a doctor thirty miles away to minister to his injured child, Jim has an exciting experience with a posse of cowboys who believe him a horse thief, but is released by the sheriff, who learns the true facts through listening to the evening prayer of the miner's child.

Released Friday, October 14.

2 WESTERN REELS 2

GET THEM!

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 12th
"THE BETROTHED'S SECRET"
"TWEEDLEDUM ON HIS FIRST BICYCLE"

"ITALA" RELEASES
THURSDAY, OCT. 13th
"MYSTERIES OF BRIDGE OF SIGHS AT VENICE"
SATURDAY, OCT. 15th
"PAID BOOTS AND STOLEN BOOTS"
"A PEARL OF BOY"

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

Manufacturers of "Bison" Life Motion Pictures
Lincoln Bldg., 1 Union Square, New York City
CORNER 14th STREET.

Comets Have Tails Cameras Tell Tales

OUR NEXT RELEASE

THE

Tale a Camera Told

TELLS A WELL-TOLD TALE, WORTH SEEING AND TELLING

They say farmers are early risers, but here is a film showing how a riser was taken out of a rube, who was snapped while he napped.

To see a rube outdone is worth your mon, Go get it and don't miss the fun.

REMEMBER

the Release Day of
"THE TALE A CAMERA TOLD"
IS
Thursday, October 13, 1910

DEFENDER FILL-EMS

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

Sold only throught the Motion Picture Distributing and Sales Company.

CAPITOL FILMS

One a Week, but One GOOD One

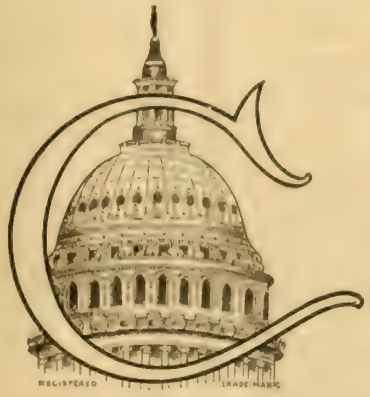
Release October 8th

All's Fair in Love and War

WITH

Col. JOHN S. MOSBY

the famous leader of Mosby's Guerrillas of '61.



Release October 15th

A Shot in the Night

A strongly dramatic production, skilfully interpreted and photographically perfect.

EVERYBODY Get on Our Mailing List for Lithographs, Lobby Hangers and Synopses. Mailed Free Each Week in Advance

Capitol Film Co., Washington, D. C.

SIG G. BERNSTEIN, Gen. Mgr.

Feature Release Saturday, Oct. 15th

A WOMAN'S WIT

POWERS PICTURE PLAYS

'NOUGH SED

Release of Tuesday, Oct. 18th

SLEEPY JONES—AND—THE DEVIL

Two Good Howls on One Reel

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Get on our Mailing List. You need what we have, and we need what you have.

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Split Reels give variety, and your patrons want variety. Add to the popularity of your program by showing the Lux release every week. Order this one TO-DAY.

Bill and the Missing Key

Length 534 Feet—Drama

Runaway Star

Length 413 Feet—Comedy

Released, October 13, 1910

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

Roosevelt Endorses 'Cupid'

DURING one of his famous speeches, Theodore Roosevelt testified to the power of "The Winged Archer," who was the hero of our release of October 5th.

Hundreds of enthusiasts back up "Teddy's" assertions by congratulating us on the superior goodness of **"WHEN CUPID SLEEPS."**

We're Gingering Up Old Atlas

Everybody pulled together last week and we turned out a pair of comedies that will make Puny Imitators turn tail and scurry for shelter.

(GENTLEMEN BE SEATED)

"We next present to your notice the merry makers from the Atlas Amusement Ateliers." (Apologies to Dockstader.)

The Cat Came Back

Some new exploits of the old film favorite.

A FELINE FURORE

Imperfect Perfectos

A ripple-raiser, built around Alexander Dowie's "Filthy Habit"

SYMPOSIUM IN SMOKE

Both Out October 19 and Wednesday

Get Talked About---Show ATLAS FILMS

Important: We will mail our Lobby Hangers next week. Send us your name and address for one.

ATLAS FILM CO.

10 East 15th Street New York City

GREAT NORTHERN

Release for Saturday, October 8th

"The Storms of Life"

A powerful dramatic production containing an appealing love story which arouses both sympathy and interest for the pretty heroine. Realistic and true to life. Full Reel subject. Don't miss it.

Release for Saturday, October 15th

"SAVED BY BOSCO"

A thrilling story in which an intelligent dog plays an interesting and important part.

"Willie Visits a Moving Picture Show"

A bully comedy all about Willie, a hen-pecked husband—nuf sed.

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

Many Big Headliners! Watch for Them!

Help insure your business by having Great Northern films on your programme. No programme is complete without one.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

THE ONE BEST BET

For October 17th

A TWO SUBJECT REEL

Dr. Geoffrey's Conscience

659 FEET

A pathetic little story of real life; of real heart interest throughout.

An Indian Chief's Generosity

321 FEET

A story of an Indian's sense of justice, contrasted with a white man's cruelty. A most beautiful film, that will appeal to all classes.

Cines Films

For October 14th

The Mad Lady of Chester

965 FEET

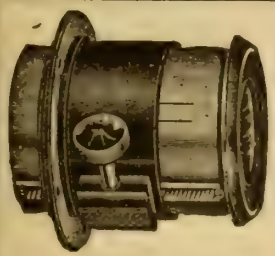
The story of a great love, in which History plays a strong part; a film that holds one spellbound from start to finish.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.

CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

Champion Films

are causing more meritorious comments than any other films on the market, and our next release

Stolen By Indians

Released Wednesday, October 19

contains 950 feet of soul-stirring, awe-inspiring Western Drama, of our usual class, in which a mother's love for her child, in their struggle for existence during pioneer days, is pictorially demonstrated.

Scene from STOLEN BY INDIANS

Extract from a Letter Complimenting "CHAMP" Production

DEAR SIR:—If you have photographs of your stock company, I would like to have some of same to exhibit in my theatre, as my patrons all ask for CHAMPION pictures, claiming they are out of the ordinary everyday Western chase and foolish comedy.

(Signed) GEO. E. CHAMBERLAIN,
Portland Theatre. 248 First St., Portland, Ore.

SEE "PAST PERFORMANCES" FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You

The Urban-Smith Process of Motion Pictures

In Natural Colors

as described by Thomas Bedding, F.R.P.S., in the reading columns of the Moving Picture World, of which he is one of the editors, and begins in the October 8th number.

THAT'S KINEMACOLOR

WHICH WE ARE MAKING COMMERCIALLY PRACTICAL

EXCLUSIVE STATE RIGHTS FOR SALE

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

THE REASON WHY

The MOTIOGRAPH is so rapidly DISPLACING ALL OTHER MACHINES is that managers are learning that

IT WILL BOOST THE BUSINESS

more than anything they know of.

DOZENS OF MOTIOGRAPHS have been installed recently to TAKE THE PLACE OF OTHER MACHINES many of which had been USED ONLY A FEW MONTHS.

THE MOTIOGRAPH has been

A BIG SUCCESS FROM THE BEGINNING

Each successive model is an improvement over the preceding one. The moral is DON'T EXPERIMENT. BUY ONLY THE MOTIOGRAPH.

THE BEST MACHINE MADE

WRITE FOR CATALOG

PATENTED AND MANUFACTURED BY

ENTERPRISE OPTICAL MFG. CO.

564-572 W. Randolph St., CHICAGO, U.S.A.

J. H. HALLBERG, Agt.
New York City

J. F. BROCKLISS, Agt.
London, Paris, Berlin

UNCLE SAM FILMS
MADE BY YANKEE FILM COMPANY NEW YORK
TRADE MARK

A Sign of Supremacy

Combine Superb Acting, Novel Settings, Perfect Photography and Big Situations with a Story which Throbs and Vibrates with Interest and you have **A Typical Yankee Production.** It's title is;

THE COPPER AND THE CROOK

Released Monday, October 17

"A new cop," assigned to an East Side "beat" breaks up the noted "Growler Gang" and then befriends the leader after his prison term is served. You can make them "Come Back" with this Big Film. In short,

YANKEE FILMS ARE "BIG SHOWS"

They are Massive, Expensive Productions.

WATCH FOR THESE
OCT. 24. SOLVING THE BOND THEFT
OCT. 31. ROMANCE OF THE SWEAT-SHOP

EXHIBITORS—"Film Fiction" will be mailed soon. Your name and address is necessary.

YANKEE FILM CO., 334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO.

Telephone 6170 Madison Square

The ALBA Flaming Arc Lamp

Will turn your street into a small "Great White Way" at such a small cost that you will be ashamed to pay it. It is the best advertisement you can get. It brings people to your theatre, and **makes them come in** when they get there. They simply can't resist the allurement of its cheerful, animating light. It will attract the best class of people—those who would be repelled by the yellow glare of the old fashioned flame arc.

It combines **attractiveness** and **refinement,** and enhances the beauty of your theatre in a really artistic manner.

Sold and guaranteed by the owners of the famous BIO Carbon.

BIO Carbons inside, and ALBA Lamps outside, make an irresistible combination.

Ask for our catalog "A"

CHARLES L. KIEWERT CO.

39 Courtlandt Street, New York — **58 Plymouth Court, Chicago**
421 Frick Building, Pittsburg — **114 Huron Street, Milwaukee**
195 Fremont Street, San Francisco

A GREAT COMEDY

A Summer Flirtation

To Be Released on Wednesday, October 12th

One of the best comedies yet turned out by our American company. Full of snap and ginger and bound to make a big hit.

A FILM YOU CAN FEATURE

41 West 25th Street NEW YORK — **PATHÉ FRÈRÉS** — **35 Randolph St. CHICAGO**

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 15, 1910 No. 16

Summary of the Week.

Photoplay, Winning Word in Essanay Contest.....858
Mrs. Clement and Her Work 859
"The Elusive Quality." By Jane Elliott Snow.....860
Amateur Night 861
The Sentiment of the Picture—A Visualization of "The House of the Seven Gables." 862
An Answer to Censorious Busybodies 863
The Drama of the People 865
"Man-About-Town" on Some Recent Pictures.....866
Chicago Notes 868
Vaudeville 868
Operators' Column—Questions and Answers. By F. H. Richardson 869
Race Ridicule 872
The Bergen Airdome, Jersey City 873
Comments on the Films 874
New England Notes 880
Licensed Release Dates 888
Independent Release Dates 894

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

The Usual Thing.

THIRD ARTICLE.

The career of the press agent in the moving picture field has been a brief and inglorious one. It was pointed out in these pages some months ago that the moving picture press agent constituted a danger to the business. Usually he was, and is, a young man with command of a superabundance of words and little or no knowledge of the pictures he is paid to boost for his employers at so much per week. We have been at pains to study the antecedents of some of these enterprising press agents. What they have omitted to learn about the picture is considerable. Yesterday, one was press agent for a hotel, another was writing about clothing, another was doing duty for an actress, etc. In fact none of these press agents was or is a picture man. Time, however, may and probably will, change all this. A young statesman on the other side of the Atlantic was once twitted on account of his extreme youth. He shrugged his shoulders and replied, "I will get over that in time." The moving picture press agent will get over his troubles in time.

The moving picture press agent, so far as he has gone, has been a very good friend to the usual thing. We have made it our business to carefully study many of the press agents' effusions that have been sent to us with regard to current releases, and with these highly colored descriptions in our hands, we have gone and studied the pictures, only to discover what we expected to discover, namely, the view taken by the inexperienced press agent was hardly that which we ourselves could conscientiously have taken. So we came to the conclusion that the press agent in the role of critic, or appreciator, must not be allowed to mislead the readers of the MOVING PICTURE WORLD any longer, or at all.

There has been far too much of lavish gush and slobbery praise written about moving pictures these last few months. Press agents, advertisement writers and others seem to vie with each other in laying on indiscriminate praise as thickly as they can. What is the result? The exchange man is misled, the exhibitor is disappointed and the public repelled. We know, of course, that exaggeration is an ingrained American habit, but, fortunately, like other bad habits that have characterized a young people, it is passing away. Even in the newspaper press of the country, sanity of expression stands higher in the market than it did some years ago. So it is with the picture. Indiscriminate praise of indifferent productions is working out its own destiny. It has deceived in the past, but it has been found out, and in time it will deceive nobody.

The value of these observations lies in their applications. The MOVING PICTURE WORLD does not lay open its pages to indiscriminate puffery at the hands of zealous press agents and others. We write our own criticisms and shall continue to do so. Sometimes a criticism in these pages is the result of the combination of two or three minds which have been set on a study of the picture for many years. Those minds may claim to be as well informed and as reasonable as any minds engaged in moving picture newspaper work, theatrical work, or any other branch of work, where the critical faculty, backed up by knowledge, and the ability to weigh "pros" and "cons," is demanded. The chief function of a critic is to appraise in due proportions the merits, demerits,

features and characteristics of a picture. This should be done fearlessly and without bias in the interests of the reading public, who have a right to demand that what is printed for their information should be inspired by justice, truthfulness and common sense. Without egotism we may say that this is the policy of the MOVING PICTURE WORLD in regard to its own comments. Those comments are inspired by a sincere regard for the picture no matter who makes it or where it is shown.

It was Pinero, the dramatist, who enunciated the singular doctrine that the chief duty of the critic was to hand out praise, and again praise. Nobody agreed with Pinero. Most people saw the fallacy of his dream. For it is clear that indiscriminate praise is certain, in the nature of things, to be misleading. Let each one who reads this article examine into his own conscience, and he will find, if he is true to himself, that he is a mixture of virtues and vices in varying proportions. If he delude himself with praise and accepts the persuasion that he was entirely good, he would deserve to be called a consummate idiot. No man is perfect. So it is with the picture. No picture is perfect. No picture can be perfect. The best a moving picture can be is to approximate to certain degrees of quality which go to make up a complete whole. The story may be correct in construction, the acting responsive to the author's meaning, the photography the best that modern technique can give, the scenery, the furniture and the accessories the best available. Now where and whenever the scenario, acting, photography, scenery, etc., fail in these vital essentials, it is the duty of the critic to point out for the benefit of the manufacturer and for the information of the reading public. This is what is precisely done in the MOVING PICTURE WORLD.

Unfortunately, however, with so many callow minds in the business there is an inability to realize that there are certain definite standards of quality to which a moving picture may be referred and these people in their ignorance, stupidity, and penuriousness, are content to produce the usual thing: that is, a very indifferent moving picture. The dissemination of this class of picture, we repeat and reiterate, disgusts the public, and injures the business. That is why we again repeat and reiterate we are at some pains to write a third article deprecating the production of *the usual thing*. After all, this mood of ours in reference to the usual thing is but the logical result of what we have said many times before in reference to the prime necessity of QUALITY—GOOD QUALITY in pictures. It is all as simple as A B C.

So much interest has been aroused by these two or three articles on the usual thing, we have been gratified by such a large volume of approval of what we have written that we feel inclined to take a further step. That is, to eliminate from our weekly comments on the film, all references to the usual thing. In other words, we shall demand, before a picture be written about in these pages, that it approaches a certain standard of quality, a standard of quality which gives hope of better things. The mere fact that a manufacturer with a few hundred dollars at his command produces a film, has a right to critical recognition in these pages, is one that we most emphatically can not allow. In fact we will go a step further, and say that nobody has a right (mark our words, a RIGHT) to comments or write-ups, or whatever you like, in the pages of the MOVING PICTURE WORLD. These things are entirely at the discretion of the conductors of this paper, who are animated by a strong sense of duty towards its readers. As we implied last week on our front page, the contents of the MOVING PICTURE WORLD are prepared, printed and circulated, entirely at our own discretion.

"PHOTOPLAY."

Winning Name in the Essanay New Name Contest.

Photoplay is a name which may be applied as a description to the several thousands of theaters where motion pictures are exhibited, according to the decision obtained by the contest judges in the Essanay Company's New Name Contest, the purpose of which was to obtain a more suitable appellative for the phrase "moving picture show." If yours is the Lyric Theater, insert between "Lyric" and "Theater" the name "Photoplay." Out of more than 2,500 names submitted to the Essanay Contest Editor, the name "Photoplay" has been selected. The winner of the one hundred dollars, the reward offered by the Essanay Company, is Edgar Strakosch, of Sacramento, Cal., an exhibitor of motion pictures on the Pacific Coast.

One month from the date of the close of the Essanay contest, Judges George Kleine, Fred C. Aiken and Aaron Jones, made announcement of their decision in the following letter to the Essanay Company:

"Chicago, October 1, 1910.

"Essanay Film Manufacturing Company,

"Gentlemen—After careful consideration of the list of words submitted to us by you, from which we were to select a name which would be descriptive of the entertainment given in motion picture theaters, we have selected the word Photoplay as being more closely descriptive and more easily assimilated by the general public than any other of the long list submitted. While the word is not entirely satisfactory, considering every phase of the question, we were influenced in our selection by the necessity of adopting a term which would be easily remembered, descriptive in character, simple and appropriate. The word Photoplay seemed to us to have better chances of adoption by the public than combinations of more abstruse or technical terms such as kino, graph, drome, cine, etc. One may speak of 'going to the Photoplay' or 'seeing the Photoplay' as the public speaks of 'going to the opera' or 'hearing the opera,' these expressions conveying immediately an accurate idea of the character of the performance. Many of the names submitted show ingenuity and industry and you are to be congratulated upon the great interest which your contest has aroused.

(Signed) "GEORGE KLEINE,
"F. C. AIKEN,
"AARON JONES."

Mr. Strakosch has been connected with the moving picture business since August 26, 1907, when he opened the "Dreamland" at Sacramento, which at that time was the handsomest moving picture house on the Coast. In December of the same year, he added the "Bijou," and in October, 1908, "Wonderland." Prior to 1906 he was connected with leading theatrical enterprises in the East.

The Essanay contest opened about August 1 and closed September 1. During the month more than 2,500 contributions were received. While the majority of these were from the United States, there were also many contributions from Canada, England, Australia, and one from Rome, Italy.

There were three other contributions of the word Photoplay, but in accordance with the terms of the contest the first word received would win the $100. Mr. Strakosch's word was received August 17. There were many other names received which were highly recommended by the judges, but which were ruled out in favor of Photoplay for the reasons expressed in the letter above. A few of these are Kinorama, Photodrama, Mutodramic, Photodrome, etc.

Mr. Aaron Jones, one of the judges in the contest, and with the firm of Jones, Linick & Schaefer, proposes to name a new theater this firm is erecting on Fifty-first street, Chicago, the Photoplay Theater.

"I have decided to name my new theater, now in the course of construction on Fifty-first street, the Photoplay Theater," said Mr. Jones, "and will use the name on all advertising matter for this theater. The Photoplay Theater will be one of the handsomest on the South Side."

Mr. George K. Spoor, president of the Essanay Film Manufacturing Company, was pleased with the selection made by Judges Kleine, Aiken and Jones, and said:

"I believe the judges have chosen wisely in selecting the name Photoplay from the long list of names, many of which were highly creditable to the ingenuity and painstaking care displayed by their authors. In inaugurating this contest the Essanay Company appreciated the fact that there was a need for a more suitable descriptive name for the so-called 'moving picture shows,' and while the name, Photoplay,' may not be entirely satisfactory, considering every feature of our contest terms, the name is sufficiently descriptive, happily euphonious, and one which I believe will be easily popularized."

Mrs. Clement and Her Work.

Boston Influence in the Picture Field.

Nothing pleases us so much as to learn that the Moving Picture World is very largely read by women—women who are interested in the picture from all of its principal aspects. First of all, subjectively, then objectively. By subjectively, we mean as a technical and artistic production of graphic expression; objectively, as a means of entertaining, amusing or instructing the public. As we have said before, and as we say again this week elsewhere, the influence of good women in the moving picture field is of incalculable advantage and value in hastening the date when the picture will come into its right and full inheritance of being the principal means of entertaining and amusing the Plain People. And not only merely the Plain People, but also the Superior Person, when, or if, the Superior Person can beg, borrow, or steal brains enough to realize that the picture is not a pariah amongst the Arts, but is, or should be, as Arty as the other Arts.

With these few prefatory remarks, we desire to place on record the pleasure that we felt recently in a long talk with Mrs. Clement, who is widely known as the manager of the B. F. Keith Bijou Theater, Boston, Mass. In the World of August 20 we referred in favorable terms to the method of arrangement adopted in the program of this house, where, although moving pictures are shown, the moving picture alone is not presented to the public. The program is shortly this: The best kind of moving pictures obtainable; camera chats; that is, lantern slide lectures on suitable subjects; one-act plays and music; a special effort being made to accompany the pictures with suitable music. In other words, the picture is supplemented by other artistic acts.

In this program we see reflected the mind of Mrs. Clement. If we have analyzed that mind aright, she would be content to show pictures only at her Boston house, but she and others, including ourselves, are more or less cognizant that the position of the picture by itself is not of a sufficiently high average of technical and artistic excellence to satisfy discriminating people, and the public at large. Hence it is that a cultured woman like Mrs. Clement perceives the absolute necessity of supplementing the picture with these camera talks, one-act plays and music. Of course the Bijou Theater at Boston appeals to its own particular audience. We do not say that in other cities, including New York, similar audiences are not to be found, but we do say that there are not many like Mrs. Clement occupying the position of manager of moving picture theaters. Ignorant, obstinate commercialism of a shortsighted, money-grabbing kind, unfortunately rules the roost of the moving picture field to-day. Quick returns, and squeeze the last cent out of the business, as cheaply as possible, is unfortunately the motto of too many of the moving picture people in the game.

The picture is seldom given a fair trial in this country. Exchanges have to take what is given them; exhibitors are in the same predicament. There is little or no power of selection, and Mrs. Clement is very properly emphatic in her objection to a system which limits her purchasing and selective powers. "Why," she asked, "should I be debarred from presenting Kinemacolor to my audiences?" "Why," she further asked, "cannot I have a particular class of picture or particular single picture when I want to show it on my screen? Why, in short, should I be obliged to waive my own individuality and personality in this matter of the selection of pictures?" These, if not Mrs. Clement's exact words, are her sentiments. And they are the sentiments of many thousands of others in the business. It is certainly an extraordinary situation that in a free country you cannot buy what sort of picture you would like. You must not give the public of your best, you must give it exactly what other people tell you to do. To quote Mrs. Clement verbatim: "I am supplied by an exchange that does all in its power to give me the current pictures I wish to run, but under the existing conditions I cannot permanently acquire any picture, I am excluded altogether from exhibiting films of many producers, and there is no way I can stimulate the production of any particular class of pictures I wish to exhibit."

On the vexed question of vaudeville, Mrs. Clement seemed to be of the opinion that high-class vaudeville did not hurt the picture. Vaudeville of this kind in her view was called for, simply because the picture itself was hardly strong enough to attract the public. The pay box tells a story which admits of no refutation. Many houses we know rely almost exclusively upon the picture, but, generally speaking, the American public differs from the English, Australian and other publics, in that it will not stand for the picture alone. But then we all know that Americans like change, variety and plenty for their money.

The impression made upon our minds by our interview with Mrs. Clement was this: that in the interest and the progress of the picture an open market is distinctly desirable. Long ago, in these pages, we predicted the time when such distinctions as Licensed and Independent films would no longer exist, but that the exhibitor, and through him the public, would get, day by day, or week by week, the best pictures that were made. Peripatetic exhibitors, like Mr. Howe, can give their patrons almost exactly what they want. The stationary exhibitor of the type of Mrs. Clement is limited in her choice. For example: Mrs. Clement's mind, like our own, inclines towards the best scenic, industrial, scientific kind of picture. She, like ourselves, would like to take up Mr. Kleine's great catalogue and select films as occasion demands. But this is not possible, according to existing arrangements. Here we think that the progressive exhibitor has a distinct grievance against something, or somebody, somewhere.

"And do, please," Mrs. Clement asked, "use all your influence in the World to suppress the absurd system of daily changes at theaters in New York City and elsewhere." We are in sympathy with Mrs. Clement in this, her objection to these daily changes. We write from experience. Almost before we can realize it, right here in New York City, the picture is put on the screen, is taken off, and vanishes. We have often been to the necessity of tracking it from Fourteenth street to Harlem, from Harlem to Brooklyn or elsewhere. What is true of ourselves, who study the picture largely from business motives, is true also of vast numbers of the public. A and B see a good picture at a house to-day; they tell their friends to go and do likewise. When the friends go to these first run houses, the picture has vanished—an absurd state of things.

We look to Mrs. Clement to æstheticalize the moving picture house. If we had our way we would place the destinies of twelve or twenty of the New York houses in her hands, for we are convinced that her influence would be on the side of beautification, refinement and ideality of quality, both in the economics and administrative conduct of the house, as well as what was pre-

sented on the stage or the screen. It is for the widespread influence of such a personality as that of Mrs. Clement that the WORLD is constantly pleading. Shall we call it the Boston influence? For aught we care, the influence may just as well come from Kalamazoo or Mauch Chunk, so long as it is an elevating one. We would even go back on ourselves to some extent and tolerate vaudeville in a moving picture house: 1, if that vaudeville were always good; and 2, if the picture were always shown at its best, and were always of the best. Ditto with respect to the musical accompaniment, its setting and environment.

We are not opposed to vaudeville as such, we only object to it when it vitiates the picture, which, in our observation right here in New York City, it mostly does. Given an ideal picture ideally shown, and we do not fear comparison with vaudeville or any other cheap kind of entertainment which the proletariat, being poor, has to endure. Of course, to ventilate a personal preference we would like to live in an atmosphere of Wagner, Bernard Shaw, Pinero, Maeterlinck, Rodin, somewhere out in Lotus Land. But this sort of thing can only be *dreamed* of here in New York City. We after all belong to the picture public, and we speak and write as one of the picture public. It was as one of the picture public that we talked with Mrs. Clement the other evening. Nothing would delight us so much as to see Mrs. Clement swaying a sceptre similar to that of our friend West, of Australia and other parts of the world. West runs the picture only in the picture house with enormous success. We think Mrs. Clement can do the same.

"The Elusive Quality."

By JANE ELLIOTT SNOW.

The article bearing the above title in the MOVING PICTURE WORLD of August 20, is certainly interesting, and one that will set the reader to thinking, at least it set me to thinking and as will be seen in this article, it also set me to talking, that is, talking on paper.

The elusive quality—what is it? Judging from the article, the elusive quality in the silent drama is something the same as the quality that distinguishes literature from ordinary writing.

Literature, particularly the world's best literature, must not only be well written, but it must deal with at least some one of the great problems of life.

So I take it that the elusive quality in the silent drama is the quality that deals with some great problems in life in such a manner that it will go beyond the canvas, beyond the footlights, out into the very hearts of the audience and set them to thinking about some of the great wrongs under which humanity is laboring, and how these wrongs can be righted.

Now were we to visit the thousands of moving picture theaters in this country to-day and ask the managers thereof what kind of pictures they were exhibiting, they would tell us they were exhibiting such-and-such pictures because the people liked them and there is a demand for them.

Then if we were to go to the film producers and ask them the nature of the films they are producing, they would say we are producing such-and-such films because they are the "best sellers."

Then if we would go back to the original producers, the writers of the scenarios, they would tell the same story. They are writing for the money there is in it. They are trying to please the editor, and the editor is trying to please the film producer, and the film producer is trying to please the manager of the theater.

So it is plainly to be seen that the whole business is governed by the law of supply and demand, or vice versa, by the law of demand and supply.

There is no use to talk about the ordinary moving picture theater standing for a church, or a school, or a reformatory. It will be up to those institutions to determine for themselves what the nature of their exhibits will be, if they have any at all.

The manager of the moving picture theater is conducting the business for the money there is in it. The people want to be amused and he is amusing them. Now the kind of amusement is largely determined by the taste of the people.

The generally accepted rules of society, municipal ordinances, and national laws, all have a tendency to keep the business in the hands of the right kind of people. For these blessings, as well as many more, let us be exceedingly thankful.

The writer of the article in question objects to the rough riders, and Wild West shows, and intimates that some living questions such as the mortality among infants in our large cities and the struggle of the poor, might form suitable themes for the writers of scenarios to work out.

Now it is my humble opinion that great as is the "slaughter of the innocents" in this favored land of ours, no film producers would want any phase of it in a picture designed for the amusement or instruction of the populace; for the reason that the newspapers are full of such stories and life is made up of so many tragedies that when it comes to being amused the darker phases of life must be eliminated.

As to the Wild West shows, the graver classes of our people are certainly weary of them. But it must be remembered that what suits one doesn't suit another; also that rough-riding and Indian forays are just now quite the rage. The small boy has his Indian costume and all the Y. M. C. A's and other organizations for helping boys have gone back to nature and are cultivating the wild life.

The spirit of atavism is in the air. Possibly our First American Citizen has had something to do in the matter.

As a rule, I think the trend of the silent drama is to show that virtue is rewarded and vice punished, but there is a tendency in one direction that I am sorry to see, and that is too many plays have the young lady make the advances. Now the girl who takes the initiative in the matter of courtship not only violates the rules of good society, but she defeats the very purpose she has in view, *i. e.*, the capturing of a lover. This is especially true in real life, for the average man—certainly the man who is worth getting—never wants the woman who falls into his arms.

It is the woman that is hard to win that he is after.

A little miss at a moving picture show, seeing a young girl throw her arms around the neck of a young man, exclaimed: "The girls always hug their lovers, don't they, mamma?" Her little brother sitting near, said: "Ugh! I don't care for that; I want to see some shootin'."

These remarks show the influence of the plays mentioned on little girls, and also the taste of a boy as to what a play should be.

En passant, writers of scenarios are receiving all sorts of advice in these days of the strenuous life. One editor says, "Watch the plays! See what the people want."

A mother, who has been reasonably successful as a writer of scenarios, visited a moving picture theater, accompanied by her son, a young man of most excellent judgment. The "mother" was there to study the technic of the play, also to note what best pleased the audience.

To her surprise and mortification—the latter caused by the presence of her son—the play that aroused the most genuine enthusiasm and hearty encore was one that was suggestive of an unmentionable crime. And this play was put out by one of the leading film producing firms of America.

Before closing this article, I wish to make a plea for plays representing scenes and incidents in medieval and classic times. I feel quite sure that there is a large class of people who take pleasure in witnessing them.

Plays requiring costuming may be more difficult to produce than others, but they usually please.

The carelessly dressed cowboy and the rough brigand may do for a time, but they jar on the nerves if seen too often.

But once more to the text—That "elusive quality" and "here is hoping" that some fortunate writer will grasp and embody it in the form of a scenario that will live and do a grand, a noble work for humanity.

But after all this talk, it is possible that I have not caught the correct idea of the elusive quality and that what I have said has not been at all to the point. If so, will some one enlighten me?

Amateur Night.

By H. F. Hoffman.

Following the activities of the factory inspector of the State of Missouri, there was handed down a court decision that child actors are unlawful in St. Louis, whether professional or amateur, whether they perform for salary or compete for prizes.

Amateur night has degenerated into an awful thing these later years. More often than not it might be called a ribald orgy, or a slaughter of the innocents. The original idea of giving the youngsters a respectful chance to show their talent has developed into an institution of discouragement and wounded feelings. The idea has been very far fetched. For some years we have known that there were "professional amateurs," but now comes the gentleman in St. Louis who organized the "Amateur Trust," and in so doing he attracted the attention of the factory authorities by the very audacity of the thing.

This recent commercialization of amateur performers, together with the addition of "props," has spoiled what in other days was just as funny and which also carried with it the simple frankness of childish endeavor, that was not interfered with by any man with a "hook," and his idea that the "hook" was the only thing in the show. The man who invented the "hook" is the man who brutalized and reduced the amateur night to what it now is: a cheap, low down, threadbare scheme to get money through the pangs of the hearts of children.

Perhaps some of our readers will remember the good old days when we ourselves went on as amateurs. This article is based on experience both before and behind the scenes. Everybody laughed just as hard then as they do now and there wasn't any "hook." For instance, the writer, at the glorious age of fifteen, stood upon the stage of Kohl & Middleton's old West Side Museum, in Chicago. It was amateur night, and yours truly was there in the capacity of basso profundo to the "Ann St. Quartette," best on the West Side averaging fifteen years, bar none (the announcer said).

According to the custom for basso profundos, the deponent stood at one end; next to him was the baritone, then the second tenor, and at the other end was the silver voiced tenor. After a few false starts we got away in a bunch, and from that on could have continued indefinitely, when, for some reason, the silver voiced tenor developed a sudden attack of "cold feet" and hastily withdrew, unbeknownst to the rest of us, who still continued in harmony. Myself and the other two were a trifle perplexed as to why the audience was laughing but did not flinch. Presently the second tenor departed without notice immediately following a head-to-head chord in the close minor. The audience laughed harder and the baritone becoming uneasy glanced around and found himself exposed on the left hand side, whereupon he executed a backward flank movement and disappeared whence he had come. This triple exhibition of cowardice left the passo profundo unconsciously alone with the responsibility of delivering a four-part harmony, with only one voice, to a frenzied audience. Turning for encouragement to comrades who had fled, your humble servant retired amid screams and howls of delight.

The above instance is cited merely to bring to memory the days when there was no "hook." A hook would have spoiled that funny retreat as it has spoiled many a funny get-away. Nowadays the amateur gets no chance to show any ability, owing to the self-importance of the man with the "hook." He is ready on an instant's notice to drag anyone off at the slightest sound from the gallery, in fact the gallery is the judge of everything on account of the noise it can produce. The loudest mouth wins every argument.

Amateur nights as at present conducted simply encourage rowdyism. To be sure it is an inexpensive way of filling a house, but the house always suffers. There is something decidedly wrong in encouraging the ridicule of a boy or girl who is trying to please and who asks only a moment's chance to be heard. There is a pathetic side as well to amateur night, for in the hearts of those who volunteer is a longing and a hope that they may succeed. None of them come with the expectation of being guyed. They are serious and it all means much to them, therefore they should at least be given a chance to open their mouths before getting the "hook." Many a promising little turn is cut off merely on account of a moment's hesitation or temporary nervousness, and perhaps discouraged from ever appearing again.

To many in an audience, the brutal glee of the "roughneck" is a thing that turns them against the practice of amateur night. His keen delight at the distress of a fellow creature is a thing that makes good-hearted people wonder if they are among a savage tribe. Well, indeed, does the writer remember the terrible scoring that was given in the old West Side Museum by the announcer to a number of well-dressed rowdies who had hissed an amateur. He dared them to stand up and show themselves, which they did not do, and he concluded by informing the audience that anyone who would hiss an amateur is not as good as the amateur himself. In other

words he protected his little volunteers and saw to it that they got a square deal, instead of subjecting them to unnecessary ridicule and humiliation.

It is not surprising then, in the light of later day happenings that St. Louis should sweep off "Amateur Night" with a broom. The conditions behind the scenes are worse than what is seen from the front. The managers are not discriminating in selecting their talent. As a rule all comers are taken and the stage is crowded. Newsboys and "rough-necks" predominate and it is among these that a mother must take her little girl if she would have the child appear. There is no deference among this lot to woman or womankind, consequently it is not difficult to understand how a talented little girl with an ambitious mother can soon become sophisticated and callous, by mingling with them several nights a week in quest of "prizes."

There is much good talent that is scared away by the rough way in which amateur affairs are conducted as a rule. So long as there is no separation of male and female behind the scenes there are many who will not venture there. It resolves itself into a question of whether it is better to conduct a rough-house, free-for-all, go-as-you-please, get-the-hook, amateur orgy, or whether to be a little more select with the talent and cut out the "hook." There is just as much fun the latter way and it will pay better in the end. At present "Amateur Night" is an unmannerly proceeding because it violates the very first principle of good manners, which is consideration for the feelings of others.

The Sentiment of the Picture.

By Thomas Bedding, F.R.P.S.

As I start to write this article I hold in my hand a rose, the perfume of which suggests many reflections: of rose gardens and their attendant incidents in another country. Needless to say the perfume of a rose gives rise to many sentiments. The other evening I was walking along Forty-fourth street and Fifth avenue. Unconsciously I was affected by my environment. I seemed to feel something glamorous and atmospheric. I mentioned my sensation to my companion and was given some idea of the peculiar characteristic of this part of New York City, which I had no difficulty in identifying with our own Pall Mall, London, the center of English club life, and just off the realm of fashion —where rank, beauty, wealth preside. That is also Forty-fourth street and Fifth avenue, New York.

Probably, therefore, this article which is the second under the same caption should be headed, "Sentiment and Atmosphere." The two things are interdependent. The rose and the New York streets of palaces tell the reader how sentiment and atmosphere can be suggested to a stranger in a strange city. I have often wondered, these last months, whether the sentiment and atmosphere of Nathaniel Hawthorne could be suggested on the moving picture screen. Hawthorne was a favorite, nay is a favorite, author of mine, just as is Marion Crawford and other American writers whom I might mention. Crawford, yeu know, in his books, suggests the atmosphere and sentiment of Imperial Rome in modern times. Some day we may see St. Ilario on the screen; also "A Roman Singer," "Saracinesca" and other beautiful works of this lamented writer. Hawthorne always appealed to me as something of a mystic. He was, if I remember aright, American consul at Liverpool, where he wrote the most consummate books having an indefinitely delicate style of treatment and atmosphere all their own. Mere words in this connection fail as a rule to convey one's meaning. One feels Hawthorne. The difficulty arises of conveying your feelings of a man's writings. I presume a cultured New Englander would succeed where the casual Englishman, with no knowledge of New England or the scenes amongst which Hawthorne placed his stories, must inevitably fail. But is not this, then, a tribute to the great writer, indeed to all great writers, that, by the mere power of words, they can so interest their readers that they are moved by the sentiment of the book or the poem to seek out the scenes of the plays or stories or romances and try to react those scenes for themselves? This is just what Christians of all denominations are doing every day. They are trying, with more or less success (less success, I fear), to get into the sentiment of the New Testament. They try to feel it and re-create its atmosphere and environment.

In this article there are reproduced some illustrations of the forthcoming Edison release, entitled "The House of Seven Gables," adapted from Hawthorne's famous novel. To me, at any rate, these pictures succeed in conveying what I would call a sense of what was in Hawthorne's mind when he wrote his book. I seemed to feel Hawthorne when I was looking at the film, and moreover I wanted the characters to speak, or rather more than on most occasions when I am looking at moving picture films. I felt the picture. I had seized the sentiment of it. It was the refined, scholarly Hawthorne on the screen. I would have known that it was a Hawthorne story if the title had not been printed on the film.

Old Matthew Maule is arrested for witchcraft.

Maule's execution. Pyncheon, who coveted his property, being chief instigator.

Maule's curse on Pyncheon discussed by the populace.

The ghost of Matthew Maule appears to [illegible] descendant of Pyncheon.

The photography of this subject is exceptionally good, and the acting and the like accurate. The dressing and the staging, too, are probably accurate. I write probably, advisedly. When these historical pictures are staged there is generally some hypercritical idiot who discovers some minute anachronism. If there is anything of the kind here I am unconscious of it. The picture is a success, although like everything that is good, refined and aesthetic in this world, it is probably above the heads of the **sans culottes** of Fourteenth street.

Hawthorne already figured on the screen in respect of his "Scarlet Letter." I should like to see "The Scarlet Letter" done by the Edison Company or some other great company. But, then, we have an absurd censorship to face. People are getting so stupidly squeamish in respect of the picture, the philanthropist and others who want us to live their lives instead of our own, have compiled such a large index of expurgatories that the poor film maker of to-day is cruelly limited in his choice of subjects for fear that he is up against one of the ten commandments, or the commandments of the Puritans, those uncomfortable descendants from Crumble's "Fanatics." I just wonder now if the censorious persons who might object to "The Scarlet Letter," would object on like grounds to a moving picture of the Biblical story of the woman taken in adultery. Will Mr. Collier and his friends kindly answer that question? If they object to the Biblical story then they must object to the Bible itself. Is it not so?

It is good for the great film companies to turn their energies to the production of films from classic subjects. It is atmosphere of a good kind which should serve to convince the scoffers that there is a desire on their part to use the picture as a means of conveying the very highest form of silent drama to the people. I think that these efforts on the part of the Edison and other companies, should receive commendation in the general press. I think also that such pictures as "The House of Seven Gables" and others which we could mention should be the means of allaying the misrepresentations about the picture and its influence which American newspaper men allow themselves to print. I think the Edison Company have not done with Hawthorne, even though they feel that the misadventures of poor Hester Prynne must not be filmed. There is "The Blithedale Romance," for example, which would make a very pretty comedy subject

---

An Answer to Censorious Busybodies.

By Louis Reeves Harrison.

The sane answer to the proposed indiscriminate suppression of moving pictures is to produce pictures that should not and **shall** not be suppressed. Picture plays of strong interest **can** be produced that are not "abominations." The Vitagraph Company has clearly proven this in a modest way. They have demonstrated it in an unpretentious play which everyone liked, called "A Home Melody." No picture displayed in the past two weeks received more applause than this one; it went over, out into the hearts of the audience, without straining or artificiality. The pistol dramas and the war-whoop plays fell flat, were coldly received, while this simple touch of human nature gripped the interest of a mixed audience from the outset. There was no flag-flaunting to get a hand, no labored artifice. People liked it well enough to manifest decided approval, while the "usual thing" ran as stale as ever. Authors are writing plays and manufacturers are setting them forth for a single purpose, to entertain the audience, and "what the people want" is in no such decadent taste as the yellow bill-boards indicate.

Public taste may not be uniformly good, that is not the point, but it is good enough on the average to enjoy and appreciate plays of decency and cleanliness, the low taste is manifestly not theirs, but that of men whose own viewpoint is too limited to permit them to know what is going on in the world. All over this country the trend and tendency of the people is towards self betterment and the superior education of those who will be the nation's bone and sinew twenty years hence. The suppression of undesirable hereditary tendencies, the cultivation of self control, and the shaping of circumstances that exercise an influence on the formation of character, constitute the all-pervading questions of deepest interest, wherever schools and homes exist, throughout the length and breadth of the land. Anyone who disregards live issues of the day, who cannot emerge from the crust of old prejudices, may live and die in his shell as he likes, but when he emerges from it, to flaunt in the face of intelligence and progress all that was flat, stale and unprofitable in the decadence of his own generation, he ceases to be an innocuous has-been. He may only become a tiresome nuisance, devoid of originality and of adaptability to modern conditions, he is a dead cat in the gutter; without evil intention, he is an offensive object.

These dead cats, not the energetic and progressive men in the motion picture business, are responsible for any form of public revolt, be it local or national.

If the people like clean plays, and disapprove of those which are morbid, sanguinary, silly or so low in quality as to be demoralizing, where is the common sense in turning out reel after reel of punk to play on the emotions of a few weak dopes in the great mass who attend the exhibitions? The production of inferior plays has already been tried on the people of this country. There is an object lesson in the Stair and Havlin policy. The finest sort of artistic possibilities exist in motion pictures. Half the effect of stage plays is in the picture presented. The pictures in the Vitagraph play are exquisite. In the first scene we are irresistibly drawn to a family group by the quiet acting and a satisfying glimpse of home life. The actors are well selected and play their parts with fidelity to the truth. The settings are in fine taste. No effort of the imagination is required. We **see** a home in which there is peace and plenty before the action begins. The contented husband at the piano, the delighted friend listening, the fond mother at the harp, the charming little child singing, each is set forth with cameo-like distinctness. They become engraved in relief on the mind before the supposed tragedy takes place. The exteriors that follow are well selected. Such exteriors are impossible on the real stage. Maeterlinck's great play at the New Theater has met with disapproval because the settings do not follow nature. When, in the Vitagraph production, we follow the deranged mother along the course of a stream, the background is tremendously effective because of its reality.

"A Home Melody" treats of the restoration of lost states of consciousness by suggestion. It is a play of abnormal psychology, but it was instantly understood and appreciated. The theme is one of deep interest and susceptible of presentation in a hundred variations. The limited and temporary lapses of memory open up great opportunities for the playwright and afford opportunity for some fine acting. Recollection of past circumstances and events is something beyond the human will, this is shown every day when we try to recall something which refuses to present itself spontaneously. When the deranged mother sees the child she supposed to be drowned she cannot pick up the lost thread of her own volition, but the link is successfully made by "the home melody." Her mind is restored when the suggestion strings are pulled.

I have referred to this little play largely because it answers the complaint made that motion pictures are undoing the unselfish work of parents and teachers. It is hard work under any circumstances to direct the course of little lives into the right channels, to rouse notions of right and wrong. Children are highly emotional, their desires play a large part in determining their conduct and habits of thought, parents are busily occupied in correcting the impulses of the nascent stage, and the whole country is filled with fathers and mothers who want to have their sons and daughters succeed. They want to equip their sons with ability to battle honorably and with chivalry, the power to do their share without recourse to crooked methods. They want to enrich the lives of their daughters with the sympathy and unselfish kindness which enables woman to promote happiness in home life. Now any cheap and popular form of entertainment, which draws the attention of little and big children, which operates as a detrimental or a destroying influence, becomes a public menace. No injurious influence, be it pictural or literary is above criticism, nor will it stand long against the disapproval of intelligent men and women. No demoralizing influence is worth defending. There is no sense in assuming a defiant, what-do-you-know-about-it air. It is not a question of what anyone knows about it. The handwriting is on the wall.

The National Color Kinemacolor Company, of 82 Wardour street, London, send us a copy of their 1910 handbook, a well-printed, well-illustrated volume of 96 pages. This deals with Kinemacolor in its various phases, scientific and practical. The projector is very minutely described and illustrated. Attention is given to Kinemacolor outfits, cameras etc. It is a useful book for those interested in Kinemacolor. The frontispiece is a three-color reproduction of an Urban-Smith subject, "Picking Strawberries."

* * *

M. W. Shaeffer, proprietor of the Star Theater, Hanover, Pa., has placed an order with J. H. Hallberg, 36 East Twenty-third street, New York City, for a standard "Hallberg" automatic electric Economizer, to replace an inductor which he has had in service for a short time. The superior light with the "Hallberg" Economizer, as demonstrated in a nearby show, so impressed Mr. Shaeffer that he did not hesitate to exchange his inductor for the "Hallberg" Economizer.

* * *

Bill Swanson has again shown his good judgment by opening an exchange in Denver, Col. The exchange, which is located at 301 Railroad building, has only been opened about six weeks and the showing has certainly been far above expectations. Looks like the exhibitors in the Rocky Mountain district are showing their approval by applying to the new exchange for service in bunches. Friend Swanson has taken personal charge of the office during the past few weeks and has made many new friends and customers. The office is buying the releases sold through the Sales Company.

* * *

The State rights for the Buffalo Bill-Pawnee Bill pictures are selling rapidly. Most of the Canadian territory has already been sold. William J. McQuinn, manager for Morrison Amusement Company, at Meaford, Ontario, has purchased the rights for the Province of Ontario. The Canadian Film Exchange, at Calgary, Alberta, have bought the exclusive rights for Manitoba, Saskatchewan, Alberta, and British Columbia. In the United States, Florida, Alabama and Georgia, are controlled by William Oppenheimer, at Tampa, Fla. Texas, Oklahoma, and other Western States have been sold, as well as some Eastern territory. Those wishing to purchase State rights for the Buffalo Bill film had better negotiate for the same at once.

SIGNS OF THE TIMES.

The B. B. Sign Company, Cleveland, Ohio, announce in this issue an innovation which will be of interest to everyone connected with the moving picture industry.

After months of experiment and preparation they are making up 12-foot banners for all releases on a specially prepared sign cloth as soon as the information can be obtained from the manufacturers.

These banners are gotten up in a very attractive manner and can be mailed or shipped in the case with the films without danger of damage, at so low a price that small circuits or exchanges now serving their customers with signs will find it to their interest to get in touch with this firm.

Their force of experts stand ready to give suggestions as to lobby and front display and catchy copy for signs at any time upon request.

They announce a catalogue in course of preparation which will be ready for distribution at an early date, showing any kind of a sign that a theater could possibly use.

ESSANAY REORGANIZE THEIR STUDIO AND PLANT STAFF EXTENSIVELY.

Many changes have been made in both the studio and plant staff of the Essanay Film Manufacturing Company during the past two weeks, which cannot but greatly benefit the releases made by this firm. The production department at the big Chicago studio is in the hands of Harry McCrea Webster, stage director, well known both East and West as a man of unusual originality and ability in the theatrical world. An entire new stock company has also been enlisted and productions will shortly prove that no mistake has been made in this direction. Numerous other employees of the studio were also released and better people have been engaged to fill their positions. The printing, developing and mechanical departments also shared in a general change that cannot be otherwise than highly beneficial to the weekly output of this firm. The management also state that their Western company has been largely increased, and is in personal charge of G. M. Anderson, and under his direction, working in Colorado at the present time, making some very excellent subjects which are shortly to be released.

THE DRAMA OF THE PEOPLE

(Editorial from the New York Independent.)

The cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people. Plays are now within the reach, literally, of the poorest, as are good books and good pictures. The secret of cheapness in art as in other things is mechanical multiplication. So long as a play required for each presentation the active co-operation of a considerable number of more or less talented persons it could never be cheap, and in its better forms it was necessarily accessible to a comparatively small part of the population. But once on a celluloid film a spectacle can be reproduced indefinitely, the good as cheaply as the poor, and superiority is no longer handicapped. The same effect is shown in the field of literature. Among the dollar and a half books published every year there is a large proportion of trash or worse, but the volumes sold for fifty cents or less comprise the world's best literature.

The moving picture shows are in general superior, both artistically and morally, to the vaudeville and melodrama that they have driven out of business. It is a mistake to suppose that their amazing popularity is due altogether to their low price of admission. On the contrary the cinematograph has some advantages, not only over the cheap shows which it at first rivaled, but over any previous form of dramatic art. The most conspicuous of these advantages is spaciousness distance. The stage is at the best but a narrow platform. The characters must dodge out of the wings or pop out of a door at the back. They have their exits and their entrances, but all both necessarily sudden, more "dramatic" than lifelike.

But the moving picture show has a third dimension. The characters have a gradual approach and recession. The railroad train rushes toward the spectator; the horseman rides off through the woods or across the plain until he disappears in the distance. The scene of action is all outdoors. Rejoicing in this release from the limitations of the old drama, the moving picture plays at first were mostly routs. They gave the spectator a run for his money, a chase of comic or tragic character.

The abolition of the painted scenery of the backdrop gives to the drama a sense of reality, a solidity, that it never had before. The mountains and clouds do not now show spots of threadbare canvas. The tumbling waves do not throw up dust. The rocks and trees do not shiver at the touch of the actors. The sunshine is such as never came from calcium or carbon, and the wind that blows about loose hair and garments is not that of the electric fan.

In the **al fresco** performance of troupes of Summer players one corner of a lawn must serve as scene, helped out by a few potted shrubs and by trees with artificial limbs. The modern manager limits his playwrights to three or four changes of scenery on account of expense and the time it takes to set them. But for the cinematograph there are no such restrictions. There may be as many scenes as in an Elizabethan drama, for the setting may be changed in the twinkling of an eye, or it may be gradually shifted to follow the actors without jar or rumble. The moving scenery of Wagner's "Parsifal" and the treadmill of the race-course plays, which aroused the admiration of our fathers, seem to us absurdly crude and clumsy.

The divided stage, with its broken partition end on to the spectator, may also be sent to the lumber room. The moving picture has it in its power by alternating scenes to show us what is going on simultaneously in two different places, inside and outside a house, for example, or in adjoining rooms. He can vary at will the distance of the stage, giving us a closer view at critical moments. When we would see more clearly what emotions the features of the heroine express or what is in the locket she takes from her bosom we have no need to pick up our opera glasses. The artist has foreseen our desire and suddenly the detail is enlarged for us until it fills the canvas.

On the ordinary stage there is no good way of showing what is being written or read, however essential this may be to the plot. The actor has to read aloud his letter as he writes it as though he was not sure of its grammar. This device is no longer necessary. The incriminating note, the long lost will, the visiting card, the portrait, and the newspaper paragraph are shown to us directly and we do not have to hear of them at second hand. We see instantly what the hero sees when he puts the spyglass to his eye, and what the housemaid is looking at through the keyhole. Ghosts, visions and transformation scenes are accomplished in a manner truly magical, without the aid of the old stage contrivances, the steam curtain, the trap and the **deus ex machina**. Flying is as easy as walking. Acrobatic feats are unlimited. All miracles are possible, even that most marvelous of miracles, the reversal of the course of life.

The cinematograph theater is international. We do not have as formerly, translations, adaptations and misinterpretations. We have the real play, exactly as presented in Paris, London or Berlin. Villages in the Rocky and Carpathian Mountains look at the same scenes on the same day. Still, in spite of manifolding and syndicate management, some differences of national taste may be observed by one who visits the popular theaters of various European countries. Americans seem to prefer comic incidents corresponding to the usual short story; Germans, the sentimental novelette; English, melodrama; French, passional intrigue, and Italians, classical tales. But in any place one may often have the opportunity of comparing the acting of several different nationalities.

First night performances are no longer the privilege of the favored few. Every moving picture show is an original and unique presentation. The actors have had no time to become jaded and mechanical.

The replica of a painting, though by the same artist, is not esteemed so highly as the original. The three hundredth replica would be thought ridiculous. Yet of such repetitions our drama has hitherto consisted. The cinematograph actors, once their drama is satisfactorily played are released from it and may go about their business of preparing another.

Their achievement has now the permanence of a painting or a statue. Dramatic art may have a true history and make real progress now that direct comparisons can be made with the past. The great actor will still have fame but his head will not be turned by constant personal adulation. It is not the least of the advantages that dead men cannot rise to receive the applause that follows their death-scene.

We expect to see some time a stereoscopic colored speaking moving picture drama and it will be well worth seeing. It will be a new form of fine art not unworthy to rank with the elder arts.

Washington, D. C.—A happening important to moving picture circles, and more especially to the Independents, is the uniting of the Paramount Film Company and the Craft Film Company, under the name of the former, with W. H. Bradley and J. Boyd Dexter as co-managers. This was a wise move with a view of strength for the betterment of the service in this vicinity. There was nothing of the "freeze-out" feeling about it, but the joining of good fellowship. Now the Paramount is fully equipped with everything necessary for complete film service—plenty of good reels, a supply department, repair department and free hand poster service. This last department has become quite a necessity in the moving picture business, and houses who wish to properly announce their plays must have attractive posters in the lobby. The lithographs sent by the manufacturers do not fully satisfy the up-to-date managers. These must be augmented with colored lettering and designs and then there must be other signs and announcements to attract the hurrying public.

* * *

Two of the recent visitors in Washington were P. P. Craft, general manager of the Buffalo Bill and Pawnee Bill Film Company, and I. Bernstein, general manager of the Paramount Film Company, New York and Bridgeport.

* * *

The organ and piano duets which form a part of the show at the Colonial, have become exceedingly popular. Whenever plays with a religious sentiment are shown, the organ forms the accompaniment and thus adds much to the effectiveness of the silent drama. The violin and piano duets at the Pickwick are attractive features of this house. Mr. Brylawski is always giving **something different** to his patrons. W. H.

AMERICAN ENTERPRISE.

That loud rumbling sound in the region around Lake Michigan, like the warning that precedes a volcanic eruption, has been traced to the movements of the American Film Manufacturing Company. Ground is being broken for the erection of a new factory to be ready before the close of this year; meanwhile, American comedies are being produced in the plant of the defunct Phoenix Company, which has been leased for three months, and a company of cowboy actors are setting the natives of Wisconsin talking about their escapades. Truly the American Film Manufacturing Company mean business and we await with interest the appearance of their first release.

Having spent several days visiting the various houses where the latest, and consequently the best, films were introduced, the writer has been allowing himself to reflect upon what he saw, and, in a spirit of naturalness—not criticism—hopes that these reflections upon being reduced to plain words may be helpful to all who read and are interested. There are two things common to all the new pictures which will be mentioned as of first importance, i. e., the scenery and the acting; these are ever increasingly attractive, and are evidences of the fact that the film manufacturers are seeking the best in scenic beauty, natural surroundings and local environment; also in personal presentations there seems to be a persistent desire for realism that is admirable except in the few instances where a little "overdoing" is the apparent weakness.

* * *

"The Footlights or the Farm" (Edison Company) is a film that ought to be shown in every urban and suburban community. No friend's advice, nor pulpit sermon, could appeal so powerfully to the stage-struck girl as this vivid portrayal of the disappointments which befall the majority of those following the allurements of the footlights, besides the prevention of many moral derelicts in the large cities.

In the mirth-provoking pictures "A Jar of Cranberry Sauce" is a most excellent one; peculiarly adapted to both city and country audiences, and again the Edison Company is to be congratulated upon reproducing so acceptable a piece of merriment.

* * *

"An Unselfish Love" and "Ononko's Vow," are two excellent plays; descriptions having been given elsewhere, it only remains for the writer to commend the Edison Company for all these films; they belong to a class giving the Board of Censorship little to do, and affording disappointed fault finders and nagging newspapers nothing to say.

Several Gaumont films next claimed the writer's attention. The striking individualism of these films is hard to classify. Ambiguity versus explicitness seems to be a constant contest in most of the later pictures. Is this intentional? If so it is a question if the perceptive powers of the public may not be rated too highly; and while it is complimentary to suppose that people generally can discern the intent of the author, it is a trespass upon their imaginative powers to compel them to fill in that which is lacking in full explicitness of the subject. "The Diver's Honor" is good, but few are able to comprehend the details of the plot and do not notice the cutting of the air tube by the senior diver whereby the junior diver loses his life and honor is saved. This same ambiguity extends in part to "The Sunken Submarine" and "A Powerful Voice." A few words thrown on the screen at these "dark places" would enhance the value of these pictures. "The Tactics of Cupid" is a good and lively film, the especial feature being the acting of Cupid, a little fellow upon whose work it would seem hard to improve.

"An Interrupted Honeymoon" (maker unknown) is a lively play. The bridegroom being mistaken by a lot of college fellows for a student they were desirous of "hazing," is carried away by them, while the student is by mistake carried away on the train with the bride. Finally reunited, the bride and groom go on their way rejoicing while the student is duly "hazed." The fun occasioned by the incidents afford sufficient opportunities for genuine laughter. It is to be regretted however that this is one of those plays which is sure to be criticised—if not by the press, by those societies which have recently condemned **"too much loving and kissing,"** for here indeed is a case in point. It is hard to say if the actions of the newly married couple on the train are the more **absurd** or **impossible.** The writer prefers, for the sake of all young ladies, to call them **impossible;** as, while people are going to laugh at the excessive and foolish hugging and kissing, a feeling of disgust creeps over one. In this connection it is well to advise all film makers that in the majority of instances, embraces, lovings and kissings are **too** severe, giving legitimate cause for criticism and bringing reproach upon moving pictures generally. May this censure from within prove sufficient to prevent more censures from without. Further, this free and excessive love making is taken by many as a libel upon young ladies generally; surely they are neither as **cheap** and as **easy** as too often predicted; keep them in the natural modesty of their class and they will the more appreciate the truer pictures.

The latest productions from the Vitagraph establishment are up to their usual standard, leaning very much to the serious and with a strong sentiment, but true sentiment is a feature rather than a fault; the nature of the subjects prevents objectionable sentimentalism, and good, thoughtful plays are the result. The similarity of thought in "Two Waifs and a Stray" and "A Home Melody" does not detract from their value if seen at separate times. Although the same strong sentiment prevails, it comes from opposite sources in "Her Adopted Parents" and "The Bachelor and the Baby," producing results which cannot be criticised. Explicitness is one of the characteristics of Vitagraph work, the constant enlightenment of the audience by suitable and timely explanations thrown upon the screen prevent even the slightest ambiguity.

* * *

"Examination Day at School" (Biograph) will, we fear, run foul of school authorities, although a strong lesson in loyalty to the old teacher is shown, we rather fear that the action of the scholars in driving away the new teacher by "rough house" treatment, tacks and spitballs, will not be taken kindly by school authorities. But for the lesson in loyalty referred to, which gives the subject its strength, it is otherwise weak. A visiting inspector cannot discharge a principal, as shown here. In this particular a crudeness is displayed. The same official board which appointed the new teacher could have discharged the old one. The foundation thought of the story is good, but we fear will have to be recast to please school authorities, otherwise we believe Biograph will be criticised in the educational journals.

"A High Speed Biker" (Gaumont) and "Who Owns the Rug?" (Pathe Freres) are two of the latest laugh producers; legitimate fun makers, they are very acceptable and thoroughly fulfill the purpose for which they were intended.

INCONGRUITIES.

Realism is now being sought in many of the large picture houses. The noise of an automobile or train, the firing of guns or the clatter of horses' hoofs upon the hard pavement are some of the accompaniments of the pictures. When timely and sufficiently imitative to be natural they are helpful, if otherwise they give an incongruous distinction not always pleasant. In the Fourteenth and Twenty-third street theaters these accompaniments are fairly successful; there are two severe digressions, however, which call for correction. The first is the everlasting use of the Indian drum. Tum, tum, tum, whenever a picture of Indians is upon the screen, without regard to the suitability of the accompaniment.

One afternoon last week during the scene of an Indian camp in the dead of night, when all were sleeping and silent—a silence in which a white prisoner is to escape—the drummer kept up a violent war tum tum, which not only detracted from the purpose of the picture but jarred the sensibilities of the beholder to whom this piece of realism was distasteful. The second error is during the "ten-minute picture chats." The descriptive reader stands at the wrong side of the stage; taking his position on the left side he faces the wall and must needs turn his face full front to look at and make his voice reach the audience, besides having to look backwards over his shoulder, if he wishes to look at the picture for the purpose of sychronizing his talk with the illustrations. If he stood on the other, or right hand side of the stage, he would fully face the people and besides being plainly and advantageously heard, he could also see the pictures without turning around. Carefulness in these details add greatly to the value of the occasion whatever the subject may be.

This is getting to be a high strung age, when a man can sit and watch his own stomach doing a vaudeville turn on the screen.

I have been living in a kind of jail for many months past. A prey to all sorts of pains and agony of mind and body enduring the torture of the damned. Angry with myself and my fellow men and women. Asking myself whether life was worth living, why I was born, and what is the good of anything. What I have endured in those months would easily put to shame the sufferings which Dante says are endured by the inhabitants of the Inferno. In other words, reader, night and morning I have been traveling on that miracle of modern misery—the New York subway. For I have been living right up town, far from the madding crowd's ignoble strife—and The Great White Way.

* * *

But, thanks be to God, I have escaped and have returned to civilization: that is, I have come nearer the center of things. I feel like an unjustly imprisoned man, who has escaped and is enjoying the sweet breath of liberty. No more uptown for me, or at any rate, no more subway and its excruciating sufferings, which make hundreds of thousands of otherwise sane men and women take a distorted view of human nature. One of the first acts of my release was to walk up Fifth avenue with a copy of The Moving Picture World in my hand, the pink cover of which attracted so much attention amongst the 400 that one of them actually came down to this office and entered his subscription for the paper. A very sensible thing to do. I am considering the advisability of walking up and down Fifth avenue all day long with the paper in my hand, if subscribers are obtainable by the sight of six feet and half an inch of male humanity stalking along that gilded thoroughfare.

* * *

Then, of course, I have made it my business to see if Broadway occupies the same position that it did before I was swallowed up by the excruciating subway. Broadway, bless it, does. Stands Broadway where it did? I repeat, it does. But since I last made that great thoroughfare an object of, if not a daily perambulation at least a constant one, many things have happened. The whole face of moving picturedom has changed and its new face is visible along Broadway between Madison Square and Long Acre Square.

* * *

To be quite serious, business has taken me up and down Broadway several times since my escape from that infamous subterranean torture chamber—I mean the subway—and being of an observant nature, I have not failed to notice that change. Maybe it is due to the fact that your Lux Graphicus is getting a little wiser than he used to be and keener to notice the little things of life—those little things that count.

* * *

I never go up or down Broadway now, this very now, without encountering, always with this pink covered paper in my hands, operators, moving picture actors and actresses, scenario writers, managers and others identified in some way or another with the picture. Whenever I take my seat in my favorite restaurant, be it the humble Child's or Mr. Churchill's, up there beyond Long Acre Square, the sight of this pink covered paper never fails to excite interest in the minds of my neighbors—interest just as great as does the ordinary stage. I may be wrong in this, but I cannot discover the difference in degree if a difference does not exist. Take away a few prominent personalities from the ordinary stage and the rest, to quote the poet, "is naught but leather and prunella."

* * *

These are certain signs of the times which should be set down. Two weeks ago I said that the moving picture had arrived in Bohemia. Every intelligent man or woman knows what that means. Now I go further and say that the moving picture has arrived on Broadway. This week I have been discussing matters of business with some well-known theatrical agents on Broadway identified with large enterprises. Their amazement at the possibilities of the picture is agreeable to witness, and while they were talking about the possibilities of the picture, news reached us that many, many theatrical companies in the country were closing down. One day, outside the Knickerbocker Building, I saw hordes of actors and actresses waiting for something to turn up. That something for them will never turn up. The picture has killed the modern play and the resident actor.

* * *

I want Broadway to realize this and to grasp its full significance. I want the entire theatrical profession, managers, agents, actors and actresses to realize the flawless truth of what I am saying, that the all conquering picture is killing off the indifferent play, and the indifferent actor and actress. The public do not want these things and they will not have them. They want the picture and will have it. True, what they are getting in the way of quality in the picture to-day is not universally the highest. That is bound to come, and when it comes, as it is coming every hour of the day, then the crowd outside of the Knickerbocker building will be so large that the police will have to disperse it.

* * *

Before I am very much older I want the offices of the Moving Picture World on Broadway. As Broadway is the center of things theatrical, so it seems to me destined to become the center of moving picture things. You have a moving picture theater about to open on Forty-second street. There is already one in existence nearly opposite the Metropolitan Opera House. Then, the agents are talking the picture or rather the picture house. Some of them are criticising the picture. The picture is, generally speaking, not so good as it might be, if it is to successfully compete with the ordinary theater. They are also talking good songs, good slides, good lecturing and everything, the best of everything in fact, for the moving picture theater. Broadway, in fact, is interested in the moving picture and when Broadway, New York City, is interested in any branch of the entertainment business, be sure that it is a good thing for that business. What Broadway, New York, does to-day the rest of the world will do to-morrow.

PATHE PROGRESS.

Concurrently with the return of Mr. Carl Laemmle from Europe, a circumstance noted in another part of this week's paper, was that of J. A. Berst of Pathe Freres. Mr. Berst, whose trips to Europe are frequent, always has the gratifying news to give that the Pathe business across the Atlantic is always advancing. To us, who write this, there is something of historical satisfaction in this circumstance, because although we are not familiar with the European end of things in the Pathe factory, yet we were cognizant of the start of the London branch of the business, and have had opportunities of observing its wonderful growth there. The Pathe picture in fact is universal. This, of course, is not to be wondered at, having regard to the fact that Pathe quality is accepted as the standard of picture production. We specially mean this in regard to technique. Opinions may be divided as to the suitability of some of the subjects for all publics. There is a manifest impossibility for one film maker to please everybody. But this fact only is unquestionably clear, that the Pathe quality is unexcelled—we mean technique and artistic quality. As Mr. Berst said to us on a memorable occasion, there is no secret about this, because Pathe spend the money and engage the best talent. The result of this policy of course is obvious. But here in this country we have a particular interest in the Pathe productions. They were, as our readers know, for several years distinctively of Gallic nature. Now they are becoming Americanized. So here we have the gratifying spectacle of a house of French origin getting down to the common sense view of things and producing American subjects for American audiences.

We are so much interested in this point, that recently we have made many inquiries as to the question whether the new Pathe American subjects are popular with the exchanges and the exhibitors. The answer has been unequivocally "Yes." Pathe subjects, in short, have made good. The new Pathe American studio will shortly be in operation. Meanwhile, it is a pleasure to us to congratulate the Company upon the success of the pictures that they have so far released.

Chicago Notes.

The following visited the new Western offices of the Moving Picture World this week: W. E. Soles, Woodstock, Ill.; Miss Lewis, Muncie Film Exchange, Muncie, Ind.; C. H. Betts, DesPlaines, Ill; L. D. Hayes, Canton, Mo.; M. H. DeLano, Sheboygan, Wis.

J. Hayden and F. W. Morgan stopped over in Chicago en route from Australia to New York, from where they will take passage to London, there to open the new London offices of the J. D. Williams Amusement Company, of which Mr. Morgan will act as general manager.

Several exhibitors visiting our offices this week expressed themselves as being unable to understand why the police refuse to permit the exhibition of the fight pictures, but allow the exhibitors to show a film such as the Gaumont "Reserved Shot." They claimed that it was an improper film for ladies and children to see.

The H. & H. Film Service Company, one of the largest exchanges in the West, have sent the following letter to the trade, which is self-explanatory:

"We wish to announce to you that after a great deal of thought and consideration, we have decided to ally our film exchange with the Independent cause. We value our business at present at over $50,000, and if we did not think that the Independent side was stronger, had better prospects, had the sentiments of the people, which is against the trusts, and, in fact, that the future prospects of the business depend on the Independents, then we would have been unwilling to have risked our large capital in such a way and our decision would have been otherwise. We are resigning of our own free will from the Motion Picture Patents Company and inasmuch as we have always kept the rules and regulations without any variations whatever, we are positive that they cannot truthfully cast any slurs on our record during the past."

This, of course, means the addition of an exchange to the Independents that has been looked upon as one of the strongest and best regulated in the West. What the Independent cause needed was a few buying exchanges and it seems as if they were getting them at last.

VAUDEVILLE.

Although much has been said against cheap vaudeville, we deem it our duty to keep up the fight, as we have received much encouragement and we know that hundreds of exhibitors have no regret of having followed our advices.

The ignorant exhibitor claims that the public demands cheap vaudeville. The following experience will show that this is not the case:

Sunday, at 9 P. M., I reached the corner of North avenue and Larrabee street, but when I tried to enter The Ideal, Gilmore's wonderful third-floor theater, I found the stairs already blocked by a crowd of anxious spectators. I crossed North avenue to visit the Janet, the successful Independent theater of the Hyman Bros. Another problem faced me as I could not break the long line of anxious spectators waiting for a chance to enter the home of the mirror screen. Discouraged I walked one block hoping to find a seat at the Orchard and be rewarded with an excellent licensed program. Once more I had to beat a retreat as a line of spectators, fully half a block long, gave me to understand that it would be a long wait.

I jumped on a trolley car and ten minutes later I landed at the corner of Halsted and Madison streets to find a very different story. No crowds waiting on the outside, but barkers doing their best to coax in the promenaders. I visited the Jud Williams Theater—no waiting, plenty of seats, in fact I had a full row of chairs to myself. The other theaters on the same thoroughfare did not look any more prosperous and the barkers, with hoarse voices, met a sort of Waterloo.

The three above named houses, on North avenue, show only good first run pictures.

The houses on Halsted street show not so good pictures, sandwiched between very cheap vaudeville acts.

If crowds were waiting outside the North avenue theaters and the barkers could not coax the promenaders to enter the Halsted street houses, it is a strong verdict of the will of the mighty people—the public does not want cheap vaudeville—the public calls for good pictures.

The will of the people is supreme and the exhibitors find it out at their own expense. The manufacturers will soon find out the same thing if they do not put more care in their productions and if they do not stop faking.

Many persons have been converted to motion pictures because they believe that what is shown on the screen is taken from life. The manufacturers should bear this in mind and not allow their stage managers to fake the productions. The manufacturers should know that the public has been educated and is to-day a very close and keen critic.

When the "Hoodoo" was on the screen, some persons made the remark that the estate of a rich man, of a man the owner of diamond mines, cannot be settled twenty-four hours after his death. It is then faking a picture to show the young man notified that his uncle died on Thursday, no invitation to the funeral, but a request to call on the lawyer for the legacy. The way the legacy is distributed would give the impression that the rich man had died with his money in his pants pockets.

* * *

The manufacturers should welcome such remarks, as they could improve their work and would have a justified reason to jump on the men at the studio. No, the manufacturers are too touchy, they want all the taffy that they can get but do not want just criticisms, they are selfish and believe that they are infallible. This over-estimation of ones self has been the cause of many ruins and even of national disasters. We well remember that if it had not been for the over-estimation of Napoleon III. the disastrous war of 1870 would have not been recorded in the books. Napoleon, as many of our manufacturers, thought that he had the best army, the best management, etc. He had no idea that he was cheated right and left, he had no idea that the shoes manufactured for his army were merely pasteboard shoes.

I do not exaggerate and I will give a little example to show that graft is in full glory in this great industry.

A friend called on me for a loan to buy the wardrobe of an actor on the ground that he could dispose of it and make a little money. I advanced him the money. My friend offered the costumes to one of our manufacturers. The prop man of said manufacturer called on my friend, did not ask to see the goods but asked the price and promised (without looking at the costumes) that he would report favorably to the boss. In the meantime, by mere accident, I notified the manufacturer that my friend had some costumes for sale and if he, the manufacturer, could use them at $40 he would greatly help my friend, who was in need of some ready cash. When the prop man found that I had named the real figure to the manufacturer and that there would be no chance for him to graft something on the deal, he said to the manufacturer that the goods were not worth the price asked for them. The manufacturer, who wasted so much time each month to go to New York to attend the red tape meetings, had no time to look at the costumes, but accepted the verdict of his prop man and did not buy.

This little incident shows plainly that when the manufacturers are wasting their time in meetings to discuss a lot of red tape business and find reasons to be offended as some persons who have the very best of intentions, they cannot watch their factories; they have to leave everything in the hands of employees. We know that no industry can prosper without the eye of the boss. The old adage of "When the cat is gone, the mice dance" can fit many studios, licensed and Independent factories, because if the licensed manufacturers waste too much time on Fifth avenue, the Independent manufacturers are wasting too much time on Fourteenth street.

It is quite time that the manufacturers should step down from their high stool and watch the work a little more closely. The licensed manufacturers should not object when an Independent film is praised. If the film is good why not praise it, as this praise can give a little more ambition to the employees of the licensed manufacturers to do still better. Same with the Independent manufacturers; they should read every word of praise given to a licensed film and take it as a lesson. Both licensed and Independent manufacturers should not object to some just and sharp criticisms of some of their productions, as these criticisms can help them to correct themselves. Without mentioning names, we have several manufacturers who at no very distant date could not make a picture without introducing in it blunders on top of blunders. We remember the New York mounted policemen in the Arctic regions, the boy convicted of a murder from blood stains on a curtain, when really there was no blood in sight, etc. Well, we are pleased to note that these manufacturers are now paying the greatest of care to details and they can thank the critics for this reform.

The manufacturers should be more liberal minded and should, more than ever, pay more and more attention to their studios, if they want to save the motion pictures for the future and if they want to make their present investments profitable to themselves and their stockholders. There is a lot of room for improvements.

J. M. B.

Concerning New York Local Union, No. 35.—New York City sends in the following, signed by a member of the Union: "Since reading the items concerning the Unions of Boston and other cities, I have a few words to say concerning our own organization here in New York City, namely, Local Union, No. 35. I think the Union wants a good stirring up. In the first place, it has no good basis of any kind. As for the Union wage, there is none. You will hear one operator say he is getting $18 or $20, but, if you trace the matter down, usually he is found to be receiving about $15 per. This is not guess work, Friend Richardson. I know whereof I speak. There seems to be no true brotherhood among the members of the Local at all, and they even go so far as to take one another's jobs. I have been in the Local rooms on Fourteenth street when managers called up, asking for an operator. There were plenty of them sitting around playing cards, but would they go to work? No. Instead, the manager, finding he could not get a man at the Local rooms, would have to call up Taylor's and take a school man."

Thus the writer continues at some considerable length. Now, I am not very well posted as to the status of the Union here in New York, that I will admit; but, nevertheless, what I have been told on a great many occasions seems to fit in pretty well with this writer's complaint. Now, gentlemen, if the above complaint is true, or is in any measure true, it is high time something was done to wake up the New York Local, else it is high time the Local went out of business entirely and gave place to an organization that would be of some force and effect. Projection in this city is far below the level of many other cities. There can be no good reason for such a state of affairs. It is a condition that ought not to be tolerated by managers or by the operators themselves. If the old Union cannot do anything or won't do anything, surely there are enough really good men who could get together and form a live, effective organization; and I desire to say right here that the editor of this column is perfectly willing to lend any assistance he possibly can to that end. If any member of the Union thinks this communication, or my comments thereon, wrongs the organization, The Column is at all times open to him to set forth his views, provided it be done decently and in order. Certainly something ought to be done to secure New York City operators better salaries, as well as to induce or, if necessary, force operators to do a better class of work.

* * *

Concerning Gas.—Delhi, N. Y., writes as follows: "I wish to thank you for the position you secured me with Mr. Eger, of Walton, N. Y. I have been with Mr. Eger since August 1 and find him to be a gentleman in every respect. I have had some trouble with film getting out of focus—trouble which seems impossible to remedy. Some films run through my machine fine, but almost every ——— film seems to get in and out of focus. That is, the picture seems to draw back and forth in the aperture. I have tried new tension springs, but it makes no difference. What is your idea regarding the cause of this?

"In last weeks Moving Picture World there was a question in regard to a certain gas generator. Now, I bought one of these and paid $20 for it, but I have been absolutely unable to get light enough for a moving picture, and not even enough for a very good stereo. The outfit merely amounts to four gas burners, mounted together, and a gas generator. You are a wise man to refuse advising moving picture people that gas is a satisfactory illuminant. The most that can be said for gas is that, given a reasonably clear film, you can get a picture; though, of course, if it be a clear film and a small picture, it may be fairly good. The only gas light I have ever used with any degree of satisfaction, however, has been when I used the tanks of compressed gas. Another thing that bothers lots of operators when attempting to use gas is not having a good burner. After you have used the cheap ones a while the hole will get large and they use too much gas."

In regard to the film buckling over the aperture, that same proposition has come up two or three times before and on each occasion it has been the same make of film. I have referred one or two of these letters to the manufacturer of this film but have been unable to discover any satisfactory solution of the difficulty. If your other films run all right, the ——— ought to, and you can guess just as readily as I can why it does not. Be very sure that your tension springs bear evenly and firmly on the aperture plate tracks.

As regards the matter of gas, the writer has been able to get a fairly satisfactory picture by using the gas making outfits. That is to say, using the Model B outfit, which is the only one he has ever tried. This only holds good, however, with a clear film, and the picture not more than 8 feet wide. Of course, it is nothing to compare with electricity, nor have I ever seen any moving pictures projected with gas that could, by any stretch of the imagination, be said to be bright. Now, however, that we have the solar and other metallic surface screens, I believe it will be quite possible to get a very good picture from clear film subjects with gas. In my judgment the gas tanks are best but more expensive in operation. I should like to have a letter from some expert on the use of gas, if any of them will be so accommodating. Perhaps some satisfied user of a gas making outfit will come forward and state his experience in detail giving his method of handling the outfit and the light.

* * *

Boston Thanks 'Frisco.—Boston, Mass., Local Union No. 182, writes: "I hope you will forgive our writing so many letters, but on behalf of Boston Local, 182, I wish to thank you for the notice and for the advice you gave us. I assure you that it is well thought of. We wish to thank the San Francisco Local for their kind words and wish them all the success in the world. We hope to hear some good reports about New York in the near future."

No thanks are due, friends. The Column is for your use, as well as for the use of managers, and we are glad to be of any possible assistance either to operators or managers, organized or unorganized, and I hope that Boston Local will have every possible measure of success. I hope also that it will bend every energy to the improving of the work of its own members. San Francisco receives, probably, the highest wages of any body of operators in the United States, if not in the world. On the other hand, San Francisco operators deliver the goods. You do not see a lot of shadows and jumpy pictures in 'Frisco, but instead you see **real projection.** That is as it should be: good wages, good work; everybody pleased and nobody hurt.

Presumably you hope to hear good news from the New York Local Union. Well, Boston, I am hoping, too; so it is a couple of hopes. And you can bet there won't anything please me better than to see our hopes come true.

* * *

Nothing Doing.—New York State (name of town suppressed) asks the following question: "I have a ——— machine, with the license plate attached, recently purchased. The reading upon this license plate forbids the use of any but licensed films on the machine. Can the Patents Company do anything should I go to using Independent films? If so, what?"

Now, look here, old man, I want to help all I can, but this is a proposition upon which I must absolutely refuse to be interviewed. I am not a patent attorney and I am not accustomed to playing with fire. Therefore, you will have to **excuse me.**

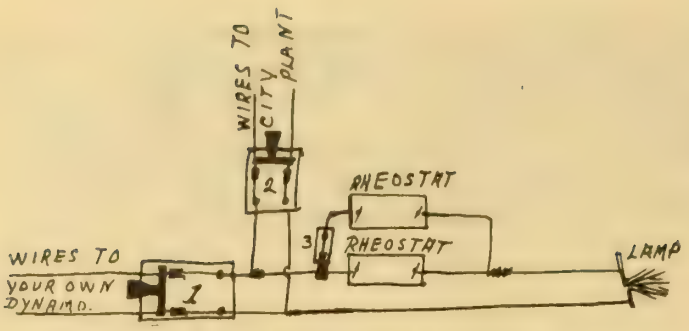
* * *

Wiring Problem.—Weatherford, Okla., submits the following: "The Column is a fine thing for operators and managers. It is full of information that will help a fellow out when he is up against it. In fact, I have back numbers from January 1, 1909, and find them to be ready reference all the time.

"I have my own electric light plant, 110-volt direct current, and we have a city plant, 110-volt alternating. Please tell me how to wire up for the city use in case of emergency should my plant break down. Must I get another rheostat, or use the one I have, which is one of those open frame coil kind?"

We thank you for your kind words, Friend Weatherford, and trust The Column will always prove as valuable in the future as it has in the past. I would suggest you send $1.50 for the Operator's Hand Book that will be out very soon.

As regards connecting up to the city plant, all in the



world you have to do is to bring the city current in, attaching the wires to one end of a switch on the wall and connect your wires to the other end of the switch, leaving your rheostat and all just exactly as you now have it. You will not, of course, get nearly as satisfactory a light, since with alternating you require very nearly double the amperage, as compared with the direct current, to get anywhere near the same result. Your information concerning your present rheostat is not very ample. I presume, however, it is a 25-ampere instrument. I would suggest that you get another 25-ampere rheostat and wire the two in multiple, as shown in sketch, which shows how to do the wiring. Pull switch 1 and close switch 2 to take current from city plant. Have padlocks on switches 1 and 2 and lock the open one in that position so it cannot be accidentally closed. By opening switch 3 you get the capacity of one rheostat. By closing it you get the entire capacity of the two, which should be fully 50 amperes with A. C. current and 35 to 45 with D. C., according to size of picture. The sketch is somewhat crowded and out of proportion but it shows the idea.

The Phonograph.—Some weeks since I promised my readers that I would have something to say concerning the running of a phonograph. It is quite possible to get very satisfactory service out of a good gramophone, and many such instruments are in daily use in theaters in the smaller towns. Unfortunately, however, not one in a hundred knows how to get good service out of a talking machine. To start with, it must be a good instrument; that is to say, the horn and reproducer must be of the best. Also it should have a large motor capable of running at least eight records without rewinding, since the small motors are more or less uneven in their speed, nor are they fitted with the speed dial regulator, which is essential to good performance. Always get the best possible reproducer and a wooden horn. The writer has an instrument that cost $75, and in his own theater he actually fooled people night after night by having the gramophone behind the piano surrounded by artificial shrubbery and having the pianist accompany the gramophone. That poor old talking machine used to get encored two or three times at pretty near every one of its performances, and many were the demands that the singer come forth, which, of course, the singer did not do. Finally, of course, the fraud had to be confessed and then there was a good laugh all around. I only relate this to show the possibilities of the gramophone. I had a high class singer at the same time who sang the illustrated songs, the machine performing during change of reels, the pianist playing accompaniment very softly.

Having procured a good instrument, great care must be taken in the selection of records. Only about one record in ten is fit to be given house room; that is, the ordinary records, of course, I mean. The operatic records are practically all good, but the average 5-cent theater audience does not and perhaps never will, appreciate operatic music. The writer usually listens to anywhere from two to a dozen records before making a purchase. Having secured your records, try them over carefully at different speeds, and right here is where you will find an enormous difference, particularly in instrumental music, and right here is where the average owner of the phonograph falls down. He puts the record on, fastens in a needle, starts the machine and there his duty ends. If the machine happens to be running seventy-five revolutions per minute, all right; or if it is set for fifty, all right. He does not know the difference. Try your records over very carefully at different speeds and when you find the one at which it sounds best, mark that speed on the face of the record in the center and always thereafter run it at that speed. By paying close attention to these points and expending in records one-half the weekly sum you would have to pay a mediocre singer, you can furnish your audience with really high class music—music that certainly will be more satisfactory than the screeching of the $15 per "singer" (?) so often heard in our moving picture theaters. It is well, where a phonograph is used, to have it behind some artificial shrubbery, or something of the kind; even though the audience knows it is a phonograph they do not like to have the mechanical end of it thrust in their faces, as it were.

* * *

Boston is Good, But Oh! You Gotham.—From Boston comes the following wail indited by a New York operator gone astray: "Just a few lines, Friend Richardson, in regard to the land of promise the State of Massachusetts is thought to be by some of our New York operators. I have been over in this neck of the woods for four weeks now, and although I have succeeded in getting a Massachusetts State license, I have not been able to land a job. I find that in Boston, Brockton, Lynn, Worcester and Springfield, cities in which I have looked for work, the Unions have everything tied up. As a result, the other smaller cities and towns are so overcrowded with operators from so-called schools that one is only offered from $8 to $12 per week of six and seven days.

"I am now chief pilot of an elevator in order to keep the wolf from the door while accumulating the required $4.65 car fare back to 'America.' This is not the Grand Old Bay State for the outside operator that it is supposed to be. In the Union cities everything is O. K., if you can get on the inside, but one has to have a crowbar and a burglar's kit to break in. I want to say right here that although the Union is keeping me out of a job, I wish we had one like it in dear, old New York. The Boston boys, through their business agent, Mr. Corbett, have treated me with every consideration; but Unions are Unions and I do not hold a card. I am not a cry baby and I do not blame them, but would say 'more power to them.' In closing let me utter this warning to New York operators: Keep away from Massachusetts unless you have a good sized roll to live off until you can land a job. As for me, it's back to old New York the first chance I get. I have had enough."

I certainly had a good laugh when I read your letter. But I like the spirit of the man who can write that way under such circumstances. Most men would have "flew off the handle" and have abused the Boston union. The Boston boys are only protecting themselves, which they are, of course, entitled to do. One thing I would say, however, and that is this: Assuming that you can by proper examination prove your ability as an operator, I believe it would be wise for the Boston or any other union to admit you to its ranks. However, there may be reasons for their not doing so, of which I know nothing. Possibly Boston is already overcrowded with competent men and the union feels that their own members should have work before admitting men from outside cities. These questions, of course, may be looked at from two points of view, and I do not care either to commend or criticize the refusals of unions to admit members under certain conditions. The letter will no doubt save many New York operators from experiences similar to your own.

* * *

Solving the Music Problem.—Will L. Woodin, manager and owner of the Orpheum, Orwigsburg, Pa., contributes the following: "Perhaps my experience in providing suitable and appropriate music for the pictures will be of benefit to some of my fellow exhibitors. I will, therefore, briefly set forth my methods. I find in small towns, good piano players are hard to get and keep; especially one that can and will play appropriate music for the picture. I have, however, solved the problem to my own and my patrons' satisfaction by using the automatic piano player which operates from paper rolls. These rolls are changed quite often. By joining a music library I get 312 rolls a year at a cost of $20 per annum, and as each roll averages about four pieces of music, I have over 1,200 different selections each year. It would take the very best piano players one could get to equal such a performance. I do not, however, make the mistake of leaving the operation of this automatic player to a small boy, but have a person with some ear for music combined with a keen sense for blending the music with the picture. As a rule, my wife and I alternate at the piano, and by knowing the subjects we are to run we have no trouble in picking out appropriate music before the show starts. As you know, the effect of the self-playing piano is hard to equal by the best hand work, provided the automatic player is properly handled. If you already have a piano, you can readily purchase an automatic player at small cost, and if you have a trap drummer he can follow the pianola as well as he could the hand player.

"One more subject I would like to mention: I find that the old saying, 'A penny saved is a penny earned,' most emphatically does not apply to the show business. Do not try to save money by having a small boy to run your musical department. Do not try to save by cutting down advertising

expenses, but rather by putting more into advertising. I am located in a town of 2,000 population and I think I can show net profits equal to those located in towns of over 20,000. The secret which has earned my success is confined to one word repeated many times, namely, hustle, **hustle,** HUSTLE, and then hustle some more, combined with telling the people what I have on tap in the way of amusement."

We certainly are obliged to neighbor Woodin for his experience as set forth. Personally, I do not like the automatic piano playing so very well. It is too darned correct. That is to say, it is too mechanical unless controlled and modulated by a competent person at the piano. Still, I realize that for a small town it is a very feasible proposition from every point of view, if handled along the lines our good friend Woodin suggests. Neighbor Woodin also gives us his recipe for success and a mighty good recipe it is, but, as usual, he **fails to say one single word about good projection,** which is the foundation of his show, of his income and his success. I am hammering away on this "good projection" proposition and I want help. I want some of the rest of you to talk about good projection as well as about good music and other things, though the "other things" be of vital importance.

* * *

The Electric Meter.—St. Louis, Mo., writes as follows: "Will you kindly give us some idea of how the electric meter works? Also how to read it? We all know that it registers Watt hours, but we do not all know where the hour part comes in, inasmuch as there is no clock attached to the meter. Kindly explain this matter as fully as you can, and I am sure you will oblige the readers of The Column."

The recording Watt meter is something of a puzzle to the uninitiated, and I believe, with St. Louis, that an explanation of its workings will be of considerable interest. For the cuts and much of the following information I am indebted to the manager of the New York Edison Illuminating Company:

The meter is a very simple affair, consisting of a small motor which actuates the pointers to the dail by means of a train of gears. This motor is placed in the series with the lamps or motors using the current passing through it. The motor is so constructed that if it were operating under a pressure of one volt, with one ampere of current flowing, it would require, under those conditions, precisely one hour to record one Watt, which would, therefore, be one Watt hour. It, therefore, follows, that if it were working under a pressure of 110 volts with one ampere of current flowing, the Watts being the product of the volts times the amperes the instrument would record 110 Watts in one hour; or if the pressure be one volt with 110 amperes flowing, the record for one hour would be 110 Watts. If, on the other hand, 30 amperes were flowing under a pressure of 110 volts, then in one hour's time the meter would register 30 times 110, or 3,300 Watts. That, in brief, is the way the meter works and records Watt, or kilowatt, hours.

The reading of meters is equally as simple as their operation, and any customer can read his own meter if he so desires, by following a few simple directions which we give for the benefit of interested persons. Electricity is measured by the kilowatt hour or by the watt hour, one kilowatt being equivalent to 1,000 watts.

When attempting to read a meter, first note carefully the unit in which the dials read. On all meters used by the Edison Company, the figures above or below the dial indicate the value of one complete revolution of the pointer, therefore one division indicates one-tenth of the amount marked above or below.

Note the direction of rotation of the dial pointers. Counting from the right on a watt meter, the pointers of the first, third and fifth dials rotate in the direction of the hands of a watch, whereas the pointers of the second and fourth dials move in the opposite direction. Similarly, on a kilowatt hour meter the pointers of the first and third dials move in the direction of the hands of a watch, and the pointers of the second and fourth dials move in an opposite direction. The dials must always be read from right to left, and the figures should be set down as read. Always read the figures on each dial which the pointer has last passed or has just covered.

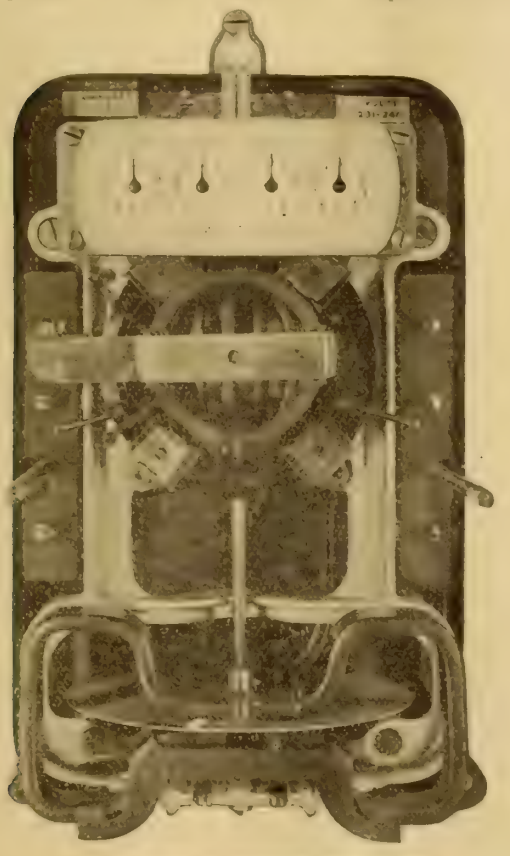
Each dial reading depends on the reading of the one next to it on the right. Unless the one before it has completed a revolution or passed the 0, the pointer which is being read has not completed the division on which it may appear to rest, and still indicates the last figure passed over.

Always ascertain if the register is direct reading, that is, has no multiplying constants. Some registers are not direct reading but require that the dial reading be multiplied by a constant in order to obtain the true reading. This is for the purpose of keeping meters of various capacities uniform in size. If the constant were not used, meters of larger capacity would be much larger and heavier than those of small capacity. If the register face bears the words "multiply by ½," or "multiply by 2," etc., the actual reading should be multiplied by ½ in the first case, or doubled in the second, and similarly for other constants.

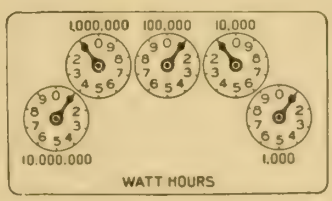
Next multiply the difference between the present reading and that of the last month by the rate per kilowatt hour you are paying, and you have the amount of your bill in dollars and cents.

The accompanying **fac similies** of meter dials give examples of meter readings which may actually occur in practice. For example, in No. 2, the dial at the extreme right reads 900. The second apparently indicates 0; but since the first has not completed its revolution, but indicates only 9, the second cannot have completed its division, hence the second dial indicates 9 also. The same is true of the hand of the third dial; the second being 9, has not quite completed its revolution, so that the third has not completed its division, therefore we again have 0. The same holds true of the hand of the fourth dial. The last hand (the extreme left) appears to rest on 1; but since the fourth is only 9, the last has not completed its division, and therefore indicates 0.

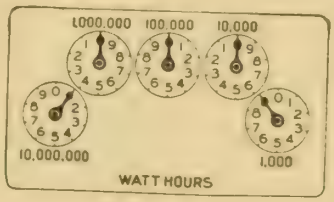
Putting the figures down from right to left, the total reading is 999,900. By similar reasoning the value of other indications may be obtained.



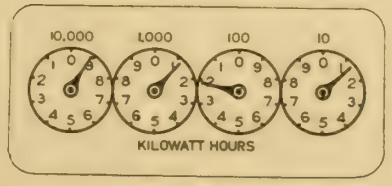
Mechanism of Recording Watt Meter.



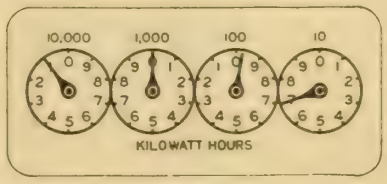
No. 1.



No. 2.



No. 3.



No. 4.

Facsimiles of Meter Dials.

RACE RIDICULE.

Now and then there crops out a crusade against a play that seems to be a deliberate attempt to ridicule some certain race or religion, particularly race. There is very little ridicule of religion of any kind done in a public way anywhere. A year or so ago certain distinguished representatives of the Irish people made strenuous objection in various parts of the country against what is generally known as the "stage Irishman." The agitation became very heated and in a number of instances it went so far as the throwing of missiles at Irish comedians in various parts of the land.

It seems that now the crusade has cropped out against the moving picture with the Jewish people as the plaintiff. From reports that come to us a certain picture has been objected to in Boston on the grounds that it ridiculed the Jewish people. We do not know what the picture was, and for the purposes of this discourse it is not particularly necessary to have the name of it. The principal thing to be borne in mind, in these days of nervous prosperity, is that there are very many irritable people knocking about, and if you are not careful what you say or do you are going to be set upon, even though you never thought of offending anybody.

There is a good deal of hyper-sensitiveness about this race business, and some races seem to be more sensitive than others. Every race has its typical ideal. Washington, for instance, is the typification of all that is good and lofty to American minds. Frederick the Great is the idol of goodness to the German people. Garibaldi ispires beautiful thoughts with the Italian, while Napoleon holds an equal place in the hearts of the French. These men are ideals and the exhibition of their pictures at most any time and place is a symbol of reverence. But typifications do not stop with reverential figureheads. As every nationality has its ideal, so also does it have its caricature. Through a long succession of humorous artists and writers, there have come, as a matter of evolution, stereotyped figures that are recognized everywhere at a glance to be typical of the general characteristics of some nationality, and accepted as a joke at the expense of that nation, even by the natives themselves.

Thus do we come by the well known figure of "Uncle Sam," "John Bull," "La Belle France," etc., but these are mostly political. There is another, or national type, that we all know. The fat German with his long blonde moustache and long stem pipe; the Frenchman with his three pointed whiskers and the shrug; and so on through the whole list of nations and races.

There are funny looking people belonging to every race. Among a whole race of people there is bound to be some similarity, as we know. Therefore, among a whole race of people the funny ones taken together are perhaps so similar that they may be easily embodied into a distinct type. We do not believe a sensible man of any race would deny that there are funny specimens of that race. We do not believe he would deny that there are also characteristic proclivities or instincts that are peculiar to his race. For instance, the Jewish people are noted for their business instinct, while the colored man is noted for his fondness for chicken or watermelon. There is nothing disgraceful about either of these things, so why not admit it, especially if it is true?

Every race is caricatured, and, naturally enough, the best delineators of racial humor are those within the race. Such men as Harry Lauder, who show us the funny Scot, is a Scot himself. All of the best Jew comedians belong to that race, and the same may be said of all the others, especially the Irish, for during that crusade it turned out that the Irish comedians were, as a rule, more Irish in blood than the crusaders themselves. There is no good reason why anyone should find amusement at the expense of one race, and then wax indignant when the fun is poked at his own race. But this is very true, nevertheless. Go to a theater and you will not find an Irishman defending the Negro race from any negro makeup he may see there. You will not hear the Jew protest against an exaggerated German. No, they both laugh with the rest. But turn it around so it strikes home and they are indignant, indeed, which shows that they are one-sided and unwilling to contribute their share to the gavety of nations.

There is no nation on the face of the earth that has been caricatured more than the American, and the best of it we get is done by Americans themselves. If "Mutt and Jeff" were Jewish or Irish characters there would be a protest right away, but being Americans, it is all right, simply because the American enjoys a laugh at his own expense. You never heard an American complain at a tramp character, and yet the tramp is typically American. Also the "Rube" or farmer; the grafter. Looking at the serious side, it is just and fair to say that for every Shylock, Shakespeare wrote a Richard III.; meaning, of course, that he did not spare his own race any more than any other. When it comes to villains in real life, the proportion of them is about the same in every race and nation.

If the picture complained of in Boston included a Jew in the role of a villain, we are not altogether shocked, for such a thing is possible. The Jewish people should reflect that to balance that one Jewish villain they have seen probably several thousands of Christian villains, written and acted by Christians, without any particular disparagement to the race. If the picture complained of contained a funny Jew, we are not surprised, for such a thing is possible. It was a well known Jew who made the remark that "There is nothing in the world funnier than a funny Jew."

This complaint from Boston inclines us to think that the complainant is rather thin-skinned and sensitive, as well as a little inconsistent.

CARL LAEMMLE RETURNS.

"For a member of that pirate crew which will make all the others walk the plank"—we are quoting one of Laemmle's critics—Carl looked singularly unpiratical when we had the pleasure of a little talk with him a day or two after his return from Europe. He struck us as having the capacity of making a very good model for Sunny Jim, for, during his four months' absence in Europe, he has put on weight and a quiet smile that we should think very difficult to rub off. He seems to have created his own special atmosphere of prosperity and success, which dogs him like a shadow.

Mr. Laemmle, during his stay in Europe, appears to have combined business and pleasure. His pictures are going well in British houses, and we hear of them penetrating into Germany and even into remote Russia. This is not to be wondered at, for it is but the merest justice to say that Imp pictures have undoubtedly made good and are improving all the time, as witness the unusual thing in Imp work, which we commended last week.

We were struck, most of all, by Mr. Laemmle's description of a little theater which is being operated on Unter den Linden, Berlin's most fashionable thoroughfare. This house only seats a few hundred. The charges of admission range from twenty-five cents up. It show pictures exclusively. It is full to overflowing all the time, and is a veritable gold mine. Let this be a lesson to American exhibitors, namely, that it is possible to conduct profitably a house on a program of pictures and music only.

Since Mr. Laemmle's absence abroad, the Imp factory, at 101st street, has been started and got into working order. The Imp Company, according to Mr. Laemmle, are contemplating other developments of their business. Mr. Laemmle himself, by the time this article is in print, will have returned to New York on a business mission which will culminate, he tells us, in his permanent residence in this city, for the purpose of watching over his manufacturing interests.

In brief: Mr. Laemmle has become heart and soul a picture man. He loves the business, not merely for the handling and renting of pictures, but for the making of them. We foresaw that this would happen some time ago, and we are very happy indeed to find that the "biggest and best film renter in the world" has conceived a love for the picture itself. When a man, especially with manufacturing interests, likes the picture, has conceived the sentiment of the picture, is vitally interested in the details of it and the minutiæ of the making of the picture, then success is almost a mathematical certainty. As our readers know, we are always glad to open our arms to picture men. There are many men in the business who are not picture men: that is to say, they really know nothing of the picture, do not want to know, and never will know. A picture to them is just so much marketable goods. This is not the case with Mr. Laemmle, who is interested qualitatively in his own productions. Thus with the mind of the man in his work, that mind having been trained by study, observation and experience to a realization of the beauties and possibilities of the picture, we have the happiest combination of circumstances animating the head of an important branch of the moving picture industry.

It is a pleasure for us to note that Mr. Laemmle is so efficiently served here in New York by Mr. Cochrane, and his able coadjutors. He is in the enviable position of having loyal helpers, another valuable adjunct to success. Above all things it pleases us to know that the Laemmle forces are determined to eschew the production of the usual thing. Carl Laemmle talks quality; Tom Cochrane talks quality, thus echoing the policy of the Moving Picture World. With improving quality characterizing the Imp pictures they are bound to add to their success.

THE BERGEN AIRDOME, JERSEY CITY.

Since the above photograph was taken canvas sides have been added and the airdome will remain open as long as the weather will permit.

It remained for the Bergen Airdome of Jersey City to demonstrate the practicability of a canvas covering for large open-air theaters. In the accompanying illustration the reader will get a glimpse of what is probably the largest single piece of canvas ever made. That is a broad statement to make, for one would naturally ask whether it was as large as Barnum & Bailey's canvas. That is not the point; the Barnum canvas covers much more ground area, but it is put together in sections and requires many poles to support it, yet, big as it is, there is not a piece of canvas with that show as big as the one we see in the illustration herewith.

All during the Summer, when other airdomes in the city were closed on rainy nights, the Bergen Airdome was doing a land office business under this canopy. It cost them $500 to have this canopy made and erected. The place seats 1,600, total capacity with standing room filled, 2,300. With a ten-cent admission giving two shows a night it can be readily figured that the place would average at least $300 a night in receipts if the business was good, which it always has been at this establishment. Figure a little harder and it will be seen how this large canopy paid for itself in the first few rainy nights of the season.

The erection of so large a canvas may be considered quite a nervy piece of business. The writer of this article having been for several years connected with the largest American circuses would have hesitated at the idea of hanging so large a piece of canvas without the support of any poles. The great weight of canvas, especially when wet, is remarkable even to those who are used to life under canvas. The effects of wind and storm present themselves vividly to the mind of the old-time showman. But here we see done what an old showman never would have dared to do. A piece of canvas 78 x 90 feet supported without the use of poles.

The canvas is hung from three strong cables extending the length of the plot of ground and so arranged that it can be pushed back out of the way on clear nights. This is the only method by which a canvas could be used for an airdome, as tent poles would interfere with the picture and the view of the audience. There is a certain bigness to it as one steps into this canvas auditorium which is rather impressive. It certainly is wonderfully effective as a sound carrier. When the canopy is spread every word on the stage is heard as plainly as in any well-built theater. Another feature of the canvas canopy, now that cold weather is coming on, is the warmth of it. While the other airdomes have all closed for the season, the Bergen Airdome people have added a canvas side wall to the canopy and expect to continue at least six weeks without any discomfort to their audiences, so far as cold weather is concerned. The canvas canopy is a success from every point of view, and the Clinton Amusement Company, owners of the Bergen Airdome, deserve congratulations and credit from the moving picture men in general for having made such a practical demonstration for the good of the business.

It is not to be supposed that the gentlemen of the Clinton Amusement Company used up all their gray matter in building their canopy. They have clearly proved that they are shrewd theatrical managers in every branch of their work. By offering nothing that was not the very best it soon became worded about that the Bergen Airdome was leaving all the other open-air shows far behind. The talent procured ran into considerable money, it was always worth seeing and never descended to the cheap fill-in act. The pictures were the very best that could be procured. Under these conditions it is not very difficult to understand why the Bergen Airdome has been such a success.

The Clinton Amusement Company is a corporation and the stockholders are so much encouraged by this year's success that it is their intention to open two or more new airdomes in some of the surrounding towns next season. The officers of the corporation are Andrew Fischer, president; S. Hershenstein, vice-president; A. J. Cornwell, treasurer; E. O. Smith, secretary, and W. Hankin, general manager. The canvas canopy was designed by W. Hankin, who is an architect, and was built by Henry Derby, of Jersey City.

Some exhibitors, when they find the [illegible] educational stuff to houses full of sensible business men and their wives, will begin to realize the value of something they do not seem to appreciate at present.

"MORE THAN HIS DUTY" (Edison).

A story dealing with the royal mounted police in Canada, a story from which one cannot escape once one comes under its spell. Scenically it is beautiful beyond description, opening a region little known in this portion of the world and therefore arousing unusual interest. And it represents the work of one of the finest and best disciplined bodies of men in the world. But beyond that the hero of the story develops a higher type of heroism than the mere physical bravery which is required and expected of these men. His heroism is of the moral type, that which goes beyond the physical and lays hold on those intangible, but none the less real, things which constitute the great things of life. In telling the story a high degree of dramatic ability is developed, the story holding one closely from the beginning to the end. The scenery forms a magnificent background and has been selected with an artist's appreciation of the most suitable points from which to make the exposures. Introducing and illustrating the heroism of this magnificent body of men produced in the actual setting where they do their work, the picture is in a different class from "the usual thing" and one which attracts through its dramatic, photographic and educational qualities.

"RANSOMED, OR A PRISONER OF WAR" (Vitagraph).

A war story that is different. Of course the word war conveys the impression of wholesale murder, and all that goes with it, but in this picture a different thing is shown. A father who went through the lines to celebrate his little boy's birthday is captured. When the little chap learns of it he goes to the general, explains the situation and offers his woolly lamb as a ransom. The general accepts the lamb and releases the father. Then the war closes and the general sends the little boy a rocking horse in place of the lamb, which he keeps as the most interesting memento of the war. The attraction of this picture is its human side. It is shown first in the father keeping faith with his little boy. Next it is shown in the general releasing the father upon the little one's plea and his keeping the lamb. The child's part is played with fidelity to childish characteristics. There is that "elusive quality" about the play which raises it above the common run of war pictures and puts it on a plane entirely by itself. It is a graphic representation of one of the effects of war without the representation of the waving banners or the blare of trumpets and rattle of drums. It will help in acquiring the correct view of war, the view which shows what it cost the folks at home. The producers are to be commended and the actors, too, deserve praise for the excellence of their performance.

"The Little Acrobat" (Gaumont).—A record film of what its name implies and as such is a pleasing addition to a program. Perhaps it is not essential that all pictures should present extraordinary dramatic qualities. This one pleases because it faithfully represents the work it is supposed to reproduce.

"The Fiance and the Dog" (Gaumont).—A comedy presenting some amusing situations and offering a diversion in the way of showing what happened when the dog and the fiance got in too close proximity. The picture is amusing.

"Examination Day at School" (Biograph).—Those who are of middle age and went to school in the old country schoolhouse will be carried back through the years when they see this, and will see again the group of children who gathered with him in the schoolhouse back there on the hillside, shaded by maples and elms in Summer, and afflicted with huge cracks that let in the cold blast in Winter. Never mind the cold of Winter only the pleasant memories remain. And this picture brings them all back again and makes them live and move and become real again. The vision will appear over a row of graves, and there will be many gaps in the line of those left behind, but this film will vitalize it, and will reproduce it so vividly it cannot be mistaken. The story of the pupils' love for their teacher and the vigorous method they took to get him back again will add to the interest. But different faces will appear and each individual will live over again his own school days and the pleasant memories will blend with the picture on the screen until somehow it will be the old school reproduced and revivified and all sense of the present will be lost as the reminiscences of the past will overwhelm and encompass him round about.

"The Path of Duty" (Lubin).—Unusual scenic features are accompanied by a story of strong heart interest, one that appeals with extraordinary power. Only sympathy can be felt for the young revenue officer who finds it necessary to arrest the father of the girl he is to marry on the charge of smuggling. But here the girl shows her mettle. She goes after and arrests the real offender, thereby securing the release of her father. Then recognizing that the officer was only doing what he was sworn to do, he is forgiven and happiness sheds its radiance through all their lives.

"A Plucky American Girl" (Melies).—Here is a thrilling railroad story, exhibiting one of those plain American girls as a heroine in a very unexpected manner. Desperadoes attempt to wreck an express, tearing up the rails to do so; but they are foiled and captured because this same plain girl develops such an unexpected sample of grit and gumption, two important features of an individual's make up. The girl's ride on the hand car to another station, breaking the window and sending the message along the wires to a station where the express can be signalled is one of the most thrilling scenes Melies has yet produced. And when it is all over and the dastardly scheme, frustrated by the nerve of a girl, comes to naught, vigorous applause is certain. Photographically the film could scarcely be improved.

"A Kentucky Pioneer" (Selig).—A firm that has so vitalized ranch pictures is capable of still other important achievements and this pioneer picture is in harmony with the excellence of pictures gone before. Pioneer life is suffused with a glamor of romance, even in its sternest features, and in this picture the spirit of romance is well reproduced. The love story helps, and the reproduction of the ancient mode of travel is interesting. It brings back scenes which have passed away never to return. The battle between the settlers and the Indians is a representation of the stubborn character of all those conflicts and is much too realistic to be comfortable. But the pioneers rout the Indians, and peace and prosperity smile upon them. The scenic qualities will attract attention since the mechanical excellence of the film cannot be questioned.

"Ononko's Vow" (Edison).—One of the most elaborate Indian pictures ever put on the screen. It is a story of the famous massacre at Deerfield, Mass., in 1765 and 1704. All exterior scenes were made in and about Deerfield and they faithfully reproduce the scenery in Summer and Winter. It is well, too, that views of this magnificent old town have been made permanent. It is one of the few historic towns which have not been injured by time and the ruthless renovator. The colonial houses still line the principal street, none of them rebuilt or destroyed and the great shade trees still overarch the streets, massive, magnificent, unsurpassed. It was a cruel massacre. History says that, and records of the wanderings and sufferings of the prisoners prove the assertions of history. An incident in the early colonial wars, it has remained as one of the landmarks of the struggle in settlement and freedom. There is a heart interest which holds one's attention and arouses the emotions. There are thrilling scenes when the war whoop of the Indian, the crackling flames of the burning buildings and the shrieks of those who are suffering at the hands of the Indians can be heard, so vividly is the story told. It brings graphically before one something of the dangers which menaced even as considerable a village as Deerfield and it emphasizes anew what it cost to make this land a fit habitation for the millions that are now here. Films like this perform a service of importance. They instruct, and, at the same time, they impress upon those who see them something of the conditions which existed during the struggle for a new home in the wilderness and later in wresting freedom from a stubborn king.

"The Sick Baby" (Pathe).—A rather lively temperance lecture based upon the difficulties of a woman with a drunken

AMERICAN FILM

A Message to Independent Renters

We intend to make and sell the best films that BRAINS backed by MONEY can produce.

We have the BRAINS—backed by Experience—Licensed Experience.

We have the Money—lots of it.

We intend to sell our film on its merits.

The Renters will see our product prior to placing an order.

With our organization and our selling plan we anticipate little difficulty in placing you on our "buying" list.

Watch for our First Release Date. It will mark an epoch in the Independent field.

A Message to Independent Exhibitors

Every man in our factory—our studio—our office is an EXPERIENCED FILM MAN.

We have been making films for somebody else for years.

We likewise made money for the other fellow.

Can't you imagine the worth of the film we will make FOR OURSELVES?

You'll need our film, Messrs. Exhibitors, and you'll need the FIRST RELEASE.

WATCH FOR THE ANNOUNCEMENT

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : : CHICAGO, ILLS.

N. B. Get your name on our mailing list for the AMERICAN BULLETIN

husband and a dangerously sick baby. The closing scene, when the medicine has been procured through a curious coincidence and a semi-drunken reveller appears at the door with a huge load of provisions, is pleasant enough. But the climax of incongruity is reached when the visitor reads the husband a homily upon the dangers and evils of drinking too much. The baby recovers, leaving the story without a touch of sadness.

"Patricia of the Plains" (Essanay).—A story of plains life, involving a love affair between a sheriff and a pretty bar maid, and as the third in this triangle a bad man, who is looking for a quantity of bullion left with the girl for safe keeping. The only point of special interest in the story is the finding of the outlaw hidden in the loft by the girl by means of a drop of blood which flows from his wound and strikes the sheriff on the hand. This incident has been used once before, and if memory serves right, twice. Hence it is not entirely novel. At the same time it is interesting and perhaps serves its purpose in this instance quite as well as it would have done if it were new. Apparently most of the principal events have been used in this flood of Western pictures and it is small wonder if an effective scene like this is used more than once.

"A High Speed Biker" (Gaumont).—A comedy which displays some very amusing stunts performed by a high speed biker. Like all comedies of this type it is somewhat rough, but it at least possesses the element of amusing action.

"Who Owns the Rug?" (Pathe).—A problem is here presented which would supply effectual occupation for the proverbial Philadelphia lawyer, and the probabilities are he would eventually acknowledge his inability to solve it. Where three persons purchase a single piece of property, under the impression that no one else has purchased before or will purchase it after, who is the rightful owner? While this picture makes no attempt at an answer it presents the problem in unmistakable terms and leaves the audience deeply interested in guessing the answer.

"Southern Tunis" (Pathe).—A scenic film which graphically presents interesting and picturesque portions of that people. Their customs, their homes, their occupations and their amusements all figure in this picture. One acquires a new impression of this French possession and is really attracted by the attractive character of the film. One views it with much complacency, since the motion picture brings it here and saves the expense and the discomforts of travel to such a distant point.

"The Bachelor and the Baby" (Vitagraph).—A society drama which will rank among those which are strong and which appeal with more than ordinary strength to any audience. It is based upon misleading appearances, the result of which is the breaking off of a desirable engagement. But after the tangles are all straightened out, after the misunderstandings are removed these same misapprehensions lead to a happier marriage. Staging and photography are alike beyond criticism, while the actors perform their parts with a full appreciation of the necessities of the play. There is a sympathetic understanding of the drama's requirements which contributes much to the film's success.

"The Iconoclast" (Biograph).—A helpful picture. Not alone is it good dramatically, but it teaches the dissatisfied that wealth does not bring all that may be wanted. Often the dissatisfied working man has what the man of wealth would give all he has to possess. The difficulty is to make the dissatisfied iconoclast understand this. If the poor man could be made to understand the griefs and heartaches and sorrows which often surround the wealthy the way this man found it, anarchism and the worst forms of socialism would cease. A picture which does so much to clear up a misunderstanding has a reason for existence far beyond the mere matter of amusement. The man entered the house to murder. He left it with a chastened spirit and a clearer comprehension of the heartaches that trouble the rich. And he went back to his home and his work, convinced that his lot was not bad and that he might make it better if he would. It is a sermon in ethics and it deserves wide circulation so its teaching may reach to the confines of the country.

"The Baggage Smasher" (Lubin).—It is to be feared if this film gains wide currency and baggage men see it they will redouble their efforts to smash trunks in the hope that they will find inside a fake lord who is troubling a romantic heiress. The success of this man was so marked that his example may become contagious. For all this, the film is entertaining and tells its story in a lively way. When the fake lord succeeds in impressing the father with his merits it looks like an easy conquest. But even though the girl was romantic she had spirit and was not disposed to accept the lord's attentions. In the end he is arrested through the baggage smasher's converting the trunk in which he was hidden into kindling wood, and the romantic girl and the brawny baggage man speedily marry and live peacefully ever after.

"Betty is Still at Her Old Tricks" (Pathe).—Madcap Betty manages to get the entire neighborhood into an uproar with an assortment of tricks that result in mortification to the persons affected and the destruction of much property. She is fortunate enough to secure an inoffending scarecrow to receive the chastisement intended for her, otherwise she might never have played any more tricks. Betty is a lively individual and her pranks supply amusement for all who see the films.

"A Cold Storage Romance" (Selig).—It is all right to inscribe one's name and address on an egg, but when that egg gets into cold storage and remains there for years conditions change and the romance disappears. It did in this instance, and the unfortunate poet who discovered the egg upon which the romantic miss had written her address ten years before, was so summarily extinguished by the aforesaid young woman's matter-of-fact husband that he scarcely recognized himself. However, this adds to the whimsical humor with which the film abounds. Perhaps the most interesting feature of the film is the suggestion of romantic possibilities connected with the inscriptions upon a cold storage egg.

"My Friend, the Doctor" (Selig).—A snappy comedy in which the Selig players fully maintain their reputations as laugh producers. My friend, the Doctor, is an interesting individual and develops some amusing traits and gets into some amusing situations during the length of the film.

INDEPENDENT.

"Behind the Scenes of the Cinema Stage" (Eclair).—The mysteries of motion picture making are laid bare. Some of the tricks which look so mysterious on the screen are illustrated. Then they show how a scenario is put together. The stage manager is represented at work and the various assistants are shown rushing hither and thither in an apparently heedless way, and finally the finished film is shown. Out of all that jumble comes a good picture, an apparent impossibility, yet it is done many times every day.

"All the World's a Stage" (Imp).—The eternal triangle represented in a troupe of actors where a man plays the love scene with a friend's wife far more unartificially than the friend likes. There is some tense dramatic action which almost results in bodily harm to the friend, but a peace is patched up, and after a lecture by the manager, the husband and wife depart as sweethearts once more. If this film suggests anything it is the universality of Cupid's dominion and the infinite possibilites of the appearance of the eternal triangle.

"Women of the West" (Yankee).—It doesn't seem as though anything new could be said about the West, yet it must be admitted that this company has produced a somewhat different and more interesting picture. To depict the lives of the pioneer women was a happy thought and to make the scenes so thrilling was to add to their interest. The Indian attack is realistic, so much so that one involuntarily starts back in fear. But some of the brave pioneer women defended their homes, while others take a wild ride to inform their husbands and neighbors of the attack and their peril. Is it exaggerated? Not at all. These things did happen many times over and women did perform similar deeds of valor, not once, but many times. And all honor to them for it. The producer of this film performed his work well and the picture will serve to instil into the minds of the present generation something of the difficulty and danger that accompanied the pioneers' work in the settlement of the West.

"War" (Powers).—A pretentious drama for the Powers Company. Indeed, one can scarcely repress a shudder to see it worked out. But it represents war, and because it does it will, perhaps, perform some part in the effort to abolish war. If the real enormity of war, the heartbreak, the grief, the desolation and destitution, can be made prominent instead of the pomp and so-called glory, possibly war will eventually be a thing of the past. And here is a scene that is plain murder, while the wife and child wait at home for the murdered man's return. If these features of war can be made prominent those who see will understand and will exert their influence against its continuation. The picture represents the cold deliberation of it all, not that which is called glory. It should teach a lesson of value.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

The Pedal of the Hour

This latest invention eliminates all pedal worries. Produces natural arm struck tone. Ease of action phenomenal. Constructed entirely of metal. Strong and durable. Folds in space 9½ x 3½. Weight only 35 oz. Just the thing for vaudeville. Keep in touch with progress. Write for complete description and testimonials. We have everything you need for your line. We supply Chicago's leading picture houses with drums and effects.

LUDWIG & LUDWIG

134 E. Van Buren St., Room 610, Chicago, Ill.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

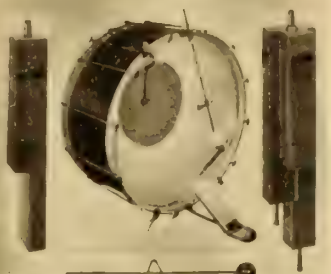
They do the work of expert musicians and reduce operating expense.

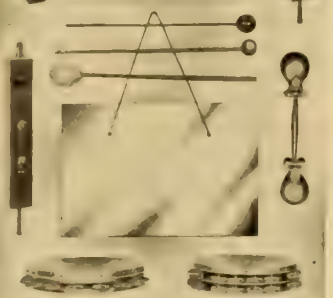
Wurlitzer is the world's largest manufacturer. We supply the U. S. Government musical instruments. Write for big 84-page catalogue showing the only complete line of self-players, from a small electric piano to automatic orchestra representing 35 musicians. Easy payments.

Concert Piano Orchestra.

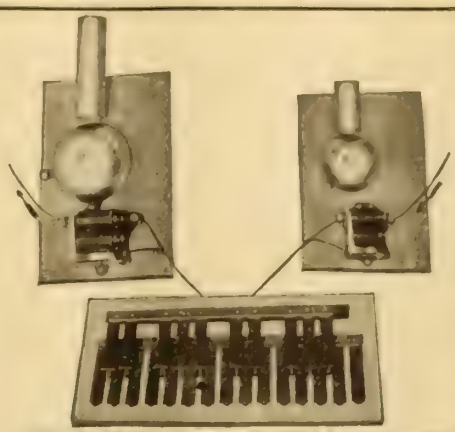
RUDOLPH WURLITZER & CO.

CINCINNATI—117 to 121 E. 4th; NEW YORK—25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO—266 & 268 Wabash Ave.; PHILADELPHIA—1835 Chestnut; ST. LOUIS—912 Pine; CLEVELAND—206 Prospect Ave., S. E.; COLUMBUS, O.—57 E. Main.





WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer $10.00 — Size Shell 8 x 14, Size Shell 3 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO.

Dept. F. Cleveland, Ohio

Send for my large free catalogue of Folding and Parlor Organs, suitable for use in Moving Picture Theatres.

Address

J. C. KAY

4036 Ellis Avenue, Chicago

"Young Deer's Return" (Bison).—A story in which the racial difference between the Indian and the white man are emphasized. Even though the former miner reluctantly consents to allow his daughter to marry the Indian, the latter understands that it is only because of gratitude, haughtily leaves the house, returns to his own race and weds an Indian girl. All this may be true, but no good purpose is gained by emphasizing these race differences. They exist No one denies that, but who is benefited by showing it in is handled with sufficient originality to make it interesting. this way? There isn't even any dramatic attraction in a picture of this sort. There are too many interesting, entertaining and instructive subjects to make it necessary to select one of this type, and this company has done too well in other pictures to injure their reputation in something so akin to "the usual thing."

"The Beechwood Ghost" (Powers).—A bit of comedy which includes a ghost that appeared at an opportune time and secured a reward of kisses from a pretty girl. Of course such luck on the part of a mere ghost arouses the reflection that almost any man would don a Continental uniform and appear as a ghost if the reward were similar. It is a picture of a house party of merry young people and is entertaining because it seems so natural.

"Leon of the Table d'Hote" (Thanhouser).—A rather attenuated comedy dealing with a waiter who posed as a count at a resort and laid siege to an heiress. But his fat cashier lover appears and frustrates all his schemes, while the heiress weds the man of her choice. The film is too long. Comedy of this character can seldom be carried through an entire reel successfully.

"Annie" (Imp).—The feature of this film is the preservation of a marriage record on the blotter used by the clerk when he wrote it. It is a marriage of objection, the disowning of the young wife by the husband's parents, a deserted baby, and a sudden re-union some years later, at which the reversed marriage record is shown on a blotter. There is much of heart interest and some degree of dramatic power in the picture. Moreover, the actors interpret it with intelligence, adding to its attractiveness. "Annie" should be popular with any audience.

"A Schoolma'am's Ride for a Life" (Defender).—To ride a long distance across the prairie to save a man's life and then to discover that the man whom you save is your old sweetheart would be sufficient to disturb the serenity of any but the most equable temperaments. It is a lover's quarrel and banishment as a beginning, then long separation, and finally an attempt on the part of the girl to undo her unnecessary harshness. A hold-up of a stage is the next kink in the tangle and the accusation of the wrong man who is led away to a summary execution. And the teacher, discovering the facts rides like mad and cuts the rope just as the man is about to swing into Eternity. It is a thriller, and even though it deals with a somewhat worn theme it

"How Jones Won the Championship" (Lux).—It is a comedy with much of activity and surprising stunts in it. The places into which he rides that bicycle and his many narrow escapes are funny, and then, despite all these handicaps, he is first in and becomes champion entirely by mistake and without any real intention of entering even.

"Kindness Abused and Its Results" (Lux).—A fairy tale with a moral. Not all who are befriended become hard and unjust like this man, but some do, and this film will do no harm because it will remind them of the injustice of their acts. The woodman, befriended, forgets what it is to be poor, and treats unfortunates cruelly. But punishment overtakes him, and he is sent back to his chopping again. The moral value of a film of this character cannot be estimated, but it is probably stronger than seems likely. Something about a picture of this character makes an impression deeper and more lasting than many which seem to be stronger.

"The Ranch Raiders" (Bison).—A Western picture of much action and illustrating graphically the swift, stern justice which overtakes such men as these raiders are represented to be. The delight of many audiences, a long, hard chase on horseback, is a feature, and there is a somewhat disconcerting scene when the raiders take refuge in a hut from which they are driven by the smoke from the fire which consumes it, there to meet the justice the cowboys are ready to mete out to them. Some of the action is thrilling, and not fault can be found with the mechanical work, but public sentiment seems to be against this type of picture and we should like to see it supplanted by something else. The Bison films have been as good as any of the Western flood. In fact, they were the leaders among the Independents, and surely a house which has done such excellent work in this direction has sufficient ability to change and lead with something equally as good, but fresh and therefore more interesting.

"Govanni of Medici" (Cines).—Here is a dramatic subject of unusual merit. It tells the life story of a brave and desperate man finally brought low by one who had more strength than he possessed. But before the end there are strong scenes, tense with human passion and earnestness, bearing the unmistakable imprint of strength and power. The drama is well staged and the actors perform their parts with intelligence and discretion. Some of the scenic features are sufficient to arouse interest without reference to the story told.

"Foolshead Employed in a Bank" (Itala).—The old friend of many who like a good laugh appears again in a new role. What he does in the bank will hardly be found in the codes of rules adopted by the bankers' association. But even though that may be true he succeeds in making the people laugh, which may be more important than being wholly solemn about the bank. Foolshead's adventures are many, but they are always funny and he has lightened more than one unfortunate's load of care.

"Rip Van Winkle" (Columbia).—Everybody knows the story of Rip Van Winkle, the man who was so fortunate that he escaped a good many troubles that now confront the average man. But perhaps Rip would scarcely recognize himself in the sumptuous fashion in which he is represented. There is good scenery. There are pretty girls. There are all the numerous attractions which one is wont to associate with Rip, and they are filmed by a master who understands how to interpret them most effectively. It is worth while to put these old, familiar stories on the screen, if it is properly done. But the one who does it must have a thorough appreciation of the story, and understand its dramatic possibilities, otherwise flat failure will result. It is not enough to know the story. How to interpret it must be understood, too. And the more familiar a story is the more necessary it is to interpret it as accurately as possible. Unless this is done the effect is spoiled and the effort comes to naught.

IN THE MISSISSIPPI VALLEY.

Galena, Ill., was pleased at the invasion of the town by the Selig Company which took several of the scenes for "The County Fair," Neil Burgess' great rural drama. The race which is won by the green horse "Cold Molasses," to the joy of all the charges of Miss Abbey was staged during one day of the County fair, the crowds in the grandstand making the picture realistic. This was taken from an automobile driven around the track in front of the horses.

Dan Grady has opened a moving picture show at Fifteenth avenue and Fifteenth street in Moline, Ill.

Hull Schofield has opened a moving picture show at Rock Falls, Ill.

Thomas Leonard has removed from Virden to Pinckneyville, Ill., from which point he will look after the interests of the eight moving picture houses in Southern Illinois, in which he and John Gardner are interested.

"If you see it at Hyatt's you never saw it before," is the catchline used on advertising matter of Hyatt's moving picture theater at Olney, Ill.

Manager Luedke, of the Star, and Manager Matsen, of the Electric at Waukegan, announce that they will run two reels instead of one for five cents.

A run by the Central Fire company of Elkhart, Ind., drew attention to the benefit performance at the Princess Theater for the Firemen's Benevolent Association. As an appropriate film the public was given "The Fireman's Daughter."

The Gem Theater at Macomb, Ill., has been sold to Frank Logan of that city; J. J. Bloom, the retiring manager, with Peter Richardson of Monmouth, Ill., has purchased the Lyric at Monmouth.

John McMurry and E. Hawkins have sold their moving picture show at Vinitia, I. T., and will conduct the Lyric in Alton, Ill., for W. M. Sauvage.

Frank R. Rockwell, formerly of Decatur is now general contractor for the Colonial Theaters Company with headquarters at Joliet, Ill. This company, which operates a string of moving picture theaters in the Central States expects to add more and Mr. Rockwell is kept busy. He has charge of the construction of the building from the time the ground is secured until the new house is turned over to the manager. The uniform type used by this concern is beautiful and has done much to raise the moving picture show standard in the Central States.

F. H. M.

Correspondence.

"FOR THE UPLIFT OF THE PICTURE."

Cairo, Ill., September 28, 1910.

Editors Moving Picture World:

Gentlemen—Having been an interested "onlooker" of moving pictures ever since the beginning, I have noticed and noted all improvements and to look at the beautiful works of art turned out by nearly all the manufacturers up to the present moment, one would say the limit had been reached. But there is one thing lacking, in my estimation, and that is the stereoscopic effect. We see beautiful films but how much more beautiful they could be made if they had an appearance of real people and we could feel we were witnessing a play instead of a black and white picture.

Until the phonograph and gramophone were perfected up to their present standard, some of the world's greatest singers refused to be "phonogrammed," fearing that the machines would not do their voices justice and so I think when the moving pictures have been so far improved we shall see whole plays on 4 or more reels like acts in a play.

When Maude Adams refused to be filmed as Joan of Arc, she probably had seen some of the junk that had been put on the screen—rain storms, travel ghosts, etc.—and felt that her art was too precious to be caricatured in any such manner; and I don't see how any one could blame her. Had the film end of the business been brought to such a degree of perfection that the actors had seemed like human, tangible beings, I do not believe that Miss Adams would have said no.

Now, Mr. Editor, all this leads up to the object of this article, and that is, to get an outline through "The World" of work that has been accomplished looking towards the stereoscopic effect and whether any effort is being made in that direction, and whether the stereoscopic effect is desirable.

I am not an exhibitor nor even an operator, but an interested "onlooker," and I have some very good ideas on how things should be done and would like (if acceptable to the Moving Picture World) to write an article on my impressions as a spectator: "How I would run a moving picture show." Sometimes the best ideas come from the obscure places and I should like to tell how the Cairo shows are run and what improvements I would make if I was manager of one of my own. Can I obtain instructions anywhere in regard to the manufacture of films, how to develop, tone, print and all the processes in turning out a film? My object is to carry out experiments in stereoscopic pictures.

I trust this article is sufficiently interesting enough to find a place in your paper, and that it may be the means of starting some to think on the betterment and uplift of the picture.

INTERESTED ONLOOKER.

[If our correspondent will obtain the volume of the Moving Picture World for January-July, 1909, he will find his questions answered with regard to the preparation of moving picture films. As to stereoscopic effect: consult Hopwood's "Living Pictures," obtainable of Tennant & Ward, 125 East Twenty-fifth street, New York City.—Eds. M. P. W.]

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programs, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York City.

PENNSYLVANIA EXHIBITORS

Take Notice. We have the exclusive rights for the State of Pennsylvania of the

COWBOY AND INDIAN FRONTIER CELEBRATION

Held at CHEYENNE, WYOMING

Write or Wire for Booking

LLOYD & SCHAD, Main Office, 202 E. Sunbury St., Shamokin, Pa.

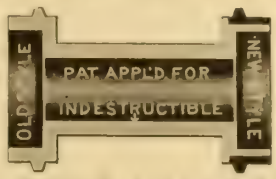
IMPORTANT NOTICE.

In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1. Vol. II., No. 10. Vol. II., No. 11. Vol. III., No. 12. Vol. III., No. 23. Vol. III., No. 25. Vol. IV., No. 1.

ATTENTION NEW YORK ALIEN OPERATORS.

All New York Nineteen Hundred and Ten licensed cards, alien and non-alien, will be allowed by the Department of Water Supply, Gas and Electricity to remain in full force and effect until one year from date of issue. This means that, for instance, a card issued in March, Nineteen Hundred and Ten will expire March, Nineteen Hundred and Eleven; while one issued in September, Nineteen Hundred and Ten

FOR TWO WEEKS ONLY



300 SAMPLE SPROCKETS

Upper or Lower, each **$1.25**

JUST TO INTRODUCE MY IMPROVEMENT

E. W. LAVEZZI

3042 N. Ashland Ave. Chicago, Ill.

In answering advertisers, kindly mention the Moving Picture World.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris

WORKS : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (NEW PATTERNS)

Cleaning, Measuring and Joining Machines

In answering advertisers, kindly mention the Moving Picture World.

Louise M. Marion

Novelty of Illustrated Poems

which have made a great hit is again booking for the coming season, in and out of town.

Miss Marion has many new and beautiful illustrations, patriotic and otherwise, made from life models, also most attractive painted posters, and can introduce violin music when desired. Terms reasonable.

Address

L. M. MARION, 321 West 23d Street, New York City

New England Notes.

The Pastime Theater, of Briston, Conn., is now under the management of R. E. Holbrook, who succeeds Henry Davis. R. H. Norton, formerly sole proprietor of the house, has sold one-third of his interest in the Pastime to his new manager, Mr Holbrook.

The Savoy Theater, of Fall River, was opened to the public for the first time September 26. Julius Cahn will look after the house.

The new Opera House, of Hudson, Mass., was recently opened to the public. W. Barton is the manager of this theater which has a seating capacity of 1,200.

D. F. Conlon opened the new Victoria Theater, Lawrence, Mass. E. C. Earle will manage the house. It is reported that the opening was very satisfactory. The Victoria shows pictures, vaudeville and illustrated songs, charging 10 cents admission.

Twomey & Demera opened the Nickel Theater recently, at Lawrence. Moving pictures and illustrated songs are used solely. J. R. Oldfield, formerly of the Opera House, has been appointed manager of the Nickel.

Work on Morris & Myers new Broadway Theater is being rushed with the utmost speed and it is hoped that the house will be opened about October 10. The house will have a seating capacity of 1,800, and has been built with an eye to beauty and for the comfort of its patrons. The house will undoubtedly be a beautiful one.

The Bijou Theater, of Willimantic, Conn., has enlarged the size of their screen and report their pictures to be clearer and more steady.

The Opera House, of Willimantic, recently opened with Independent films and vaudeville.

The Pastime Theater, of Plymouth, Mass., recently opened for its initial performance. Herbert S. Clark holds the managerial helm.

The new Sullivan Theater, of Pittsfield, is expected to be completed by October 10 and work is being rushed.

Hathaway's Theater, of Fall River, J. J. Shannon, general manager, recently reopened after being dark over the Summer. This house has been thoroughly renovated.

The new Empire Theater, of Bridgeport, Conn., has been opened. This house is conducted in connection with the Keeney Circuit, headed by Frank A. Keeney, of Brooklyn.

The new Music Hall, of Brockton, has been attracting excellent business by using moving pictures and songs—without the use of vaudeville.

Sheedy's Theater, of Brockton, J. L. Owens, resident manager, is doing a fine business running to moving pictures and vaudeville, changing the bill twice weekly.

H. Farrar, of the Comique Theater, Montpelier, Vt., recently paid a business visit to Boston and remained a week looking things over. Mr. Farrar states that many improvements have been made in the Comique and that he finds business good.

The Dreamland Theater, of Claremont, N. H., which has been closed undergoing repairs, has reopened under the management of the proprietor, H. V. Daley.

The new Star Theater, of Hartford, Conn., recently opened its doors for the first time. The Star is reported to be cosy and neat.

* * *

Since their very inception some of the moving picture theaters have had the name among the trade of projecting a picture that is steady and bright, while other houses are considered to show poor pictures. These latter houses have considered the matter when it was brought to their attention, but never seemed able to arrive at the cause. They were using as good a quality of films as their competitors. Some of them put the blame on the sprockets of the films, others discharged their operators and tried new ones, still others had their screens repainted. However, these arrangements did not seem to bring forth the desired results. The writer, in common with others interested in this industry, looked into this matter and arrived at the conclusion that the fault was not one of sprockets or of operators so much as it was a fault inherent in the initial building of the screen. It seems hardly credible, but many moving picture theaters on which considerable amounts of money have been spent in decorations, etc., left the size of the screen to mere chance. The screens were built to fill in the entire space of the wall where the screen was to be, and the pictures projected made to fill the screen. It would seem that there must be some definite ratio between the length and width of the theater to the screen. This ratio ought to be reckoned out mathematically by someone expert in that line, not left to chance. The writer noted that one New England theater (the Bijou, of Willimantic, Conn.) recently altered the size of its screen completely, and is now having a big improvement in the projection of their cinematographs. Moving picture managers conscious of the fact that they project poor pictures ought to look to themselves and ascertain whether the cause is one of junk films or of a screen that does not correctly fit their auditorium. HENRY.

BOSTON.

At the annual exhibition of mechanical devices, which takes place at the Mechanics' Building shortly, there will be an interesting display of Edison creations. Among them will be all the inventions perfected by Mr. Edison up-to-date, for the cinematograph.

The Castle Square Theater, of Boston, inaugurated its first Sunday night performance of pictures and vaudeville on September 25. Last Winter the scheme of giving these popular entertainments at the Castle Square, which is devoted to a stock company, was tried and proved a big success.

IN BROOKLYN.

In contrast to the generally poor picture work in Brooklyn, there is one place on Fifth avenue near Fourth street where good pictures can usually be seen. While it is too much to expect many of the latest pictures, there is always one up-to-date film and the others seem evidently selected with care. The large, well ventilated hall is usually well filled with a respectable and appreciative class of people. Soda and ice cream are served if desired and a quiet, homelike feeling is always manifest. The writer is sorry to again have to protest against the poor choice shown in the Fulton Street Theater. One day last week a picture entitled "The Spirit Devil" was shown. It consists of a robbery, a sudden death and a suicide by hangin. It is these pictures and the people who show them which bring discredit upon the otherwise advancing moving picture exhibits.

THE ALIEN OPERATORS.

Another alien operators' meeting was held this week at 10 East Fifteenth street, ostensibly for the purpose of fighting and petitioning the official authorities to repeal the law passed some time ago which debars a non-citizen of the United States to secure employment in the capacity of operating a moving picture machine and its extensions.

So far the officials have granted this: that an operator's license is effective until its expiration. In other words if the date of issue of a license is in March, 1910, the possessor of that license, can legitimately operate a moving picture machine and its extensions until March, 1911, whereupon, if that operator is not a citizen, he loses his position.

Judging the new law from a legal aspect, we cannot perceive why naturalization should have anything to do with the vocation of a resident of Greater New York, and we can only reiterate that it is unconstitutional. We will do as much as possible for the benefit of those who are in danger of losing their position.

"Dare-Devils" is the subject title of fifty hand-colored slides which depict the thrilling incidents of the most hazardous sport in the world—auto racing. The complete set consists of views made at the more famous motor race courses in both the United States and Europe, and show the fatal results which attend time-beating and reckless driving. A more graphic and timely set of slides has never been issued as the eyes of the world are now focused on the daring pilots of the throbbing and pulsing, probably fiend-like racers who raced against time in the recent Vanderbilt contest and will again send their cars careening over the same course on October 15, when the Grand Prize contest will be held. The sixth Vanderbilt cup race was marked by a series of fatalities and accidents second only to the memorable Paris-Madrid race in its tragic results. The dead and wounded marked almost every lap of the famous motor classic, and for this reason the public will be wont to talk and discuss it loud and long. But from a sporting point of view the race was thrilling and will go down in the annals of automobiling as the most hotly contested long distance event ever held. These reasons make "Dare-Devils" of vital importance to the exhibitor, and to those who are fortunate in securing the State rights they should prove a genuine mint. The Dare-Devil Picture Company, of Boonville, Ind., are the manufacturers of the pictures.

FLICKERS.

The committee of Frederick citizens appointed to criticise the moving picture shows has been subdivided into four committees.—Frederick (Md.) Examiner.

Now if they had just made it five committees the entire white population of Frederick would be on the "free list." But then the white man's burden must be borne.

* * *

Film makers started a small riot on a Brooklyn street car with a man-monkey. Stampede, broken hats, torn clothes, screams, curses, faints, complaints. One of the employees gave the name of his firm to the reporters as "The Prudential Moving Picture Company."

We suggest a raise in salary to that employee.

* * *

The Connecticut church where moving picture illustrated sermons are being given should follow up its hand by installing a pay-as-you-enter collection basket just inside the door, with a bouncer for those who show a disposition to pass the ante.—Journal, Lewiston, Me.

Very true; and it might be further suggested that, as far as possible, moving picture sermons should be delivered in glass houses.

* * *

Mrs. Vella M. Bousquet, 15 Arthur street, says the reason she had an attack of hysteria necessitating the attendance of a police ambulance doctor, September 22, was not, as she stated at the time, due to excitement attendant on witnessing a moving picture show, but because of the explosion of torpedoes beneath the car on which she was riding.—Telegram, Worcester, Mass.

A just confession after the storm.

* * *

If they wanted any comedy for that hygienic milk story picture they could have succeeded nicely by putting in some of the early morning sights that the milkman sees.

* * *

Scientists in Berlin have discovered a means of making moving pictures of the process of digestion. It naturally follows that indigestion will also be pictured, and, if these moving pictures go the way of most others, the confirmed dyspeptic will have the comfort of taking his reward disturbance to the vaudeville theater, where he can at least applaud the perfection of some other mental alimentary action.—St. Paul Dispatch.

* * *

The constant objection to this or that moving picture—to fight pictures by the Christian Endeavor Society, to strike pictures by labor leaders—points out an amusing American characteristic. We don't mind having things done in this country half so much as we object to having the record preserved.—Boston Globe.

YELLOW JOURNALISM.

We reproduce herewith some drawings from the Hearst papers in New York City. On the left hand side you will notice by the headings how well the prize-fight news is gathered, and then to make the matter in hand more explicit there are **pictures.** Yes, pictures, if you please, so that you can better understand just what a left hook and a knockout looks like. On the right you will observe a cartoon picturing Mayor Gaynor as a barker, engaged in the unholy endeavor of boosting for a prize-fight in moving pictures.

We understand, of course, the Hearst explanation that it is the duty of a live newspaper to furnish all the news, reserving the right to comment editorially as it sees fit. Hence the agitation against prize-fights in moving pictures. Not being able to give moving pictures of a prize-fight in their columns, the Hearst papers have done the best they could by giving us what we see here, but you may rest assured that if there were **any possible way** by which moving pictures of a prize-fight could be given in a newspaper, we should have had them bright and early on the morning of July 15, **in the Hearst newspapers.**

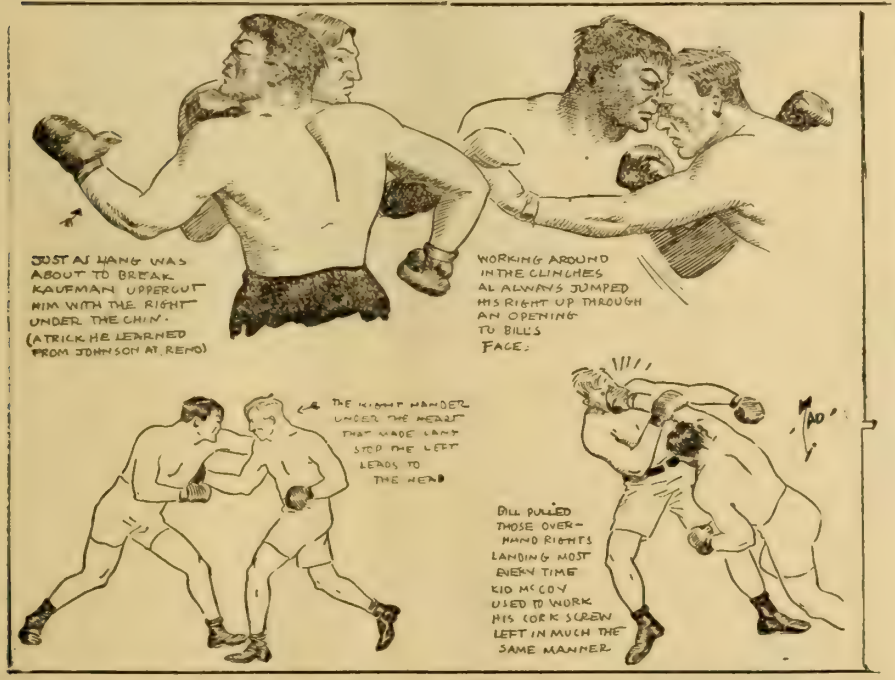
Something about it all that sounds like a crook yelling "Stop Thief!"

12 WEDNESDAY NEW YORK EVENING JOURNAL, SEPTEMBER 7, 1910 WEDNESDAY

: Kaufman Has Made Impression With Johnson's Punch

EVENING JOURNAL SPORTS

KAUFMAN IS A BETTER MAN AFTER THE JOHNSON COACHING AT RENO -


JUST AS HANG WAS ABOUT TO BREAK KAUFMAN UPPERCUT HIM WITH THE RIGHT UNDER THE CHIN. (A TRICK HE LEARNED FROM JOHNSON AT RENO)
WORKING AROUND IN THE CLINCHES AL ALWAYS JUMPED HIS RIGHT UP THROUGH AN OPENING TO BILL'S FACE.
THE RIGHT HANDER UNDER THE HEART THAT MADE LANE STOP THE LEFT LEADS TO THE HEAD
BILL PULLED THOSE OVER-HAND RIGHTS LANDING MOST EVERY TIME KID McCOY USED TO WORK HIS CORK SCREW LEFT IN MUCH THE SAME MANNER

The above Cartoon, to which Mayor Gaynor especially refers in his letter, was published in the New York American on July 29, 1910, under the caption, "A New Barker on the Job."

KAUFMAN HAS MASTERED THE JOHNSON UPPERCUT

By Tad.

Kaufman is a very much improved fighter over the Kaufman who met ... After Corbett there were no Barney Gilmores in the slam business. Fitz was one. He was a good fighter and appeared faster than those he met, but

COSTER DEFEATS WAGNER IN FAST BATTLE

SAM LANGFORD EASILY DEFEATS JOE JEANNETTE

BIOGRAPH COMPANY.

THAT CHINK AT GOLDEN GULCH.—Civilization has worked wonders for humanity, but like many other benefits it is bound to bring its drawbacks. The tree of civilization has borne luscious fruit, still there is the fungus. The fruit is the development of the mind inducing higher endeavors, which efforts are nurtured by the soul. The fungus is the enemy of the soul: its root is selfishness, its branches thoughtlessness and greed. Charlie Lee, the poor chink, who is the hero of this Biograph story, is made to experience the strength of this disorder in the extreme. Having located at Golden Gulch as a laundryman, his old father is about to take his leave for his home in the Flowery Kingdom. Before going the old man warns his son to cherish his sacred queue, for should he lose that he would be an outcast and disbarred from returning to his native country, which every Chinaman who leaves, looks forward to doing. His father gone, the chink feels very much alone and low-spirited, for though a saffron-skinned Pagan, his soul is white and real red blood pulsates his heart. He takes up a basket of laundry work to deliver and on the road is made to feel the result of two thousand years of civilization, for while passing a gang of cowboys, they pull his pigtail, threaten to cut it off, and roughly handle him until rescued by Bud Miller and his sweetheart, Miss Dean. For this intervention the chink is deeply grateful, and when Gentleman Jack, the dandy, tries to cut Bud Miller out in Miss Dean's affection, Charlie, the chink, keeps his eyes open. Through this the Dandy and Bud come to blows, but are separated by the boys. However, the chink hears the dandy threaten to do Bud at first meeting. The chink resolves to save his friend at any cost. The excitement at the Gulch is the repeated hold-ups of the registered mail carrier, and the effectual evasion of capture of the robber. A reward of $5,000 for his capture is posted, and the attitude of the dandy towards the notice arouses the chink's suspicion, hence he follows him like a shadow. His efforts prove fruitful, for he is a witness to the dandy's operations, who, disguising himself, makes his way to a lonely spot in the road and holds up the mail carrier. At a distance he views the dandy change his disguise and lay out on the ground to rest and gloat over his success. Here stands the poor chink apparently helpless. He is unarmed and with nothing with which to secure his captive. There lays the dandy with his hands clasped above his head. All that is needed is a bit of rope. A thought strikes the chink, but what a sacrifice it means. A sacrifice which will make him forever an outcast. There is no other way, so whipping out a knife, he with one slash cuts off the sacred queue and binds the dandy's hands so quickly that he is taken into the camp before he knows what has occurred. After the excitement of his deed is over, the poor Chinaman then realizes what his condition really is. The reward he receives is made use of in an unlooked for way. When the sweethearts go to his shack they find a note which reads: "Missie Dean alsame Bud Miller too—Charlie Lee wishee much glad you two when alsame one. Hope take money for blidel plesent—Goodby. Charlie Lee went away." With the note is the bag containing the $5,000, but the chink could not be found.

A LUCKY TOOTHACHE.—The title of this Biograph subject would seem paradoxical, but nevertheless it is true that an affair of the greatest moment came out of this case of toothache. Bessie, the new school teacher, arrives at the little Western village, and on her way to the school she meets a gang of cowboys, who having heard of her coming, are spruced up and vie with each other in their attentions towards her. Tom, the "boob," is always frozen out, but manages to land eventually. Boxes of candy and other little offerings are bestowed, until the girl is seized with a jumping toothache. Each one suggests a cure, but without success. The boys depart grief stricken at their inability to relieve her suffering. Tom now appears and offers a cure. He leaves her a note stating if she will submit to his treatment he will guarantee to cure her toothache. She is in such agony that she is inclined to submit to anything, and so, though not knowing what the cure may be, consents. After great preliminaries Tom administers a resounding kiss upon her cheek. Fury! Bessie goes "up in the air good and proper," and is in such a rage that Tom thinks it best to "beat it." Calling the boys, Bessie tells them of Tom's act. The boys agree that he must suffer for the insult. Bessie tells them they must hang him. Upon this command they pursue and capture Tom, and placing a rope about his neck pretend to be about to dispatch him, when Tom begs that Bessie be sent for. When she arrives Tom insists that at her consent he did only what he promised to do in the note. The note is read, and the question put by the boys—"Well, is your toothache gone?" Bessie—"Yes." Boys—"Well, what are you complaining about?" So they leave Tom and Bessie to settle the matter, which they do quite amicably, and the bells are to ring out soon.

THE MASHER.—It is tough to get the name and yet no part of the game. Poor Hiram didn't anticipate the trouble laid out for him when he and his wife went for a stroll in the park. She attired in a loud check waist. There has been a complaint sent to the police headquarters about an impudent fellow who has been annoying the lady visitors to the park with his attentions. Hiram, while seated with his wife, espies a very charming young lady paying him some notice. He thinks he has made a conquest and reciprocates. The Madam catches him and a quarrel ensues, the climax of which sends Hiram to a different part of the park. After he has cooled down a bit, he realizes his fault and starts back to make peace. From a distance he sees the check waist, and making a dash for it gathers the wearer up in his arms only to find her to be an old spinster, who has just been reading of the real masher, thinks Hiram he, and makes after him with a hat pin, calling for aid as she goes. By the time she reaches Hiram, he is on his knees pleading forgiveness from his wife who scornfully leaves him for another part of the grounds. His pursuers witness the end of this scene, and think it another case of annoyance, so he is arrested. Later, the wife, not knowing her hubby's fate, returns to bring about peace. Here is where the real masher appears and forces his attentions upon the wife, who calls for the police. The policeman tells her that if the masher is apprehended he will notify her, so when she arrives home she is met by the officer and escorted to the station house to appear against the miscreant. You may imagine her surprise when she is confronted with poor Hiram. She, of course, will not believe a word he says. Appearances are too conclusive and so the poor innocent victim must suffer for the guilty.

EDISON MFG. CO.

MORE THAN HIS DUTY.—The story deals with the Superintendent of the Royal Mounted, as they are sometimes called in Canada, his spendthrift son and his daughter, who is secretly in love with one of the Royal Mounted men. The latter has incurred the hatred of the son by boldly entering a Western gambling house and ordering him out, thus preventing him from becoming involved in deeper debt with a notorious gambler of that district. The Royal Mounted Police have absolute authority in this part of Canada and of course the son has no means of redress for what he considers a humiliation; but by chance he discovers the sister's love for this man and immediately informs his father of the fact. The Superintendent absolutely forbids her any further communication with Morton, the Royal Mounted Policeman in question, as he does not consider him worthy of her hand because of his station in life, he being only one of the rank and file of the Royal Mounted. After thus getting even with his sister's sweetheart, the boy leaves for a hunting trip.

Two weeks later news reaches the barracks of a desperate robbery committed at Banff, at the local Post-office, whereupon the Superintendent decides to give young Morton a chance to advance his position and win his daughter's hand. Needless to say the two lovers fully understand the opportunity that has been afforded them, and Morton sets out for Banff to capture the criminal. Shortly after his arrival he falls upon a clue to the robbery and starts out in hot pursuit of the robber. The pursuit terminates in a running fight and the wounding of the criminal in the arm. Imagine Morton's surprise and sorrow when he discovers the robber to be none other than the Superintendent's own son.

To bring him back as a criminal means the disgrace of his sweetheart and her father; to fail means his own disgrace and the loss of the woman he loves. He chooses the latter course, however, and the son returns home and remains quiet while Morton reports his failure. Here fate intervenes, and the daughter accidentally discovers her brother's guilt while he is dressing the wound in his arm. Morton is trying to persuade her to keep the secret for her father's sake, when a shot suddenly rings out from the floor above and all then rush in the direction whence it came. The truth is soon revealed by the silent figure of the boy's lifeless body, and the heartbroken old Superintendent silently reaches for young Morton's hand and thanks him for his nobility and self-sacrifice in doing "More Than His Duty."

BUMPTIOUS PLAYS BASE BALL.—That title conjures up unlimited visions of fun before the eyes of those who know Bumptious' disposition, and these visions certainly become realities in the film.

The story begins with Bumptious' confident assertion that (to use the slang of the day) "he wrote the game," and we follow him to the field of action where he proceeds to show the amateurs how it should be played. As it is only a morning practice game "fungo" hitting is in order, and Bumptious ordains to wield the ash; but he fails in several successive, violent attempts to hit the ball and is banished to the infield. Of course the first ball that comes his way goes by him, to the infinite disgust of his pupils, whose remarks are of so unpleasant a nature that he puts on his coat and leaves the field vowing never to help them again.

And then comes the day of the great game, when the home team pits its strength against that of another amateur nine from an adjoining town.

People flock past Bumptious' house, begging him to come and see the sport, but he is adamant. He refuses to take any interest in the game in which such poor players as his critics are to have the leading roles; for one of his critics is to pitch, another is to catch and still another occupies third base. But when they have even gone by, even to the "Gum Chewing" girl, he weakens a little bit, looks longingly after them and finally, putting on his hat, strolls off in that direction, though all the time pretending that he is not going to the game. He does go, however, and occupies a seat in the front row of the grand stand.

We see the pleased anticipation of the faces around him contrasted with his own scornful look, and then we turn our attention to the ball field itself where the critics are at work. They face the fearsome pitcher and, one after another, they go down before his prowess and take their seats on the players' bench. Of course this produces a very disconcerting and melancholy effect upon the "fans" in the grandstand around Bumptious, and the contrast with his own evident satisfaction and even tumultuous joy over the downfall of his critics is something worth seeing. Then, when the game is at a critical point and the home team takes the infield (there are three men on bases and the score is tied)—then it is that the home pitcher throws his shoulder out of joint and has to leave the game.

What can they do? There is no one able to pitch. Some one suggests Bumptious. It is the last resort and, although they hate to do it, they go in a committee to the grandstand and beg him to save the day for them. It takes a long time to persuade him, but finally he magniloquently agrees to help them out. The "populace" cheer him as he enters the field and takes off his cap, bowing modestly and gracefully to them. In the pitcher's box he takes his stand, looks around the bases and prepares to pitch the game to a glorious finish.

Suddenly, just as he is about to pitch the first ball, his attention is arrested. A troubled look comes over his face. He has evidently seen a hoodoo. And then we see that the "Gum Chewing" girl, the only unenthusiastic face in the grandstand, the only one that does not believe in him, has caught his attention at a critical moment. He fumbles with the ball, pitches it feebly, and—it sails into space. We even see it soaring through the clouds miles away, while the base runners scamper round scoring four runs and losing the game for the home team.

The execration of the fickle public on poor Bumptious' head is something terrible to behold, and we see him scampering across the field as though pursued by legions of malevolent fiends.

Then he climbs through a hole in the fence, exhausted, out of breath and discouraged, and the final scene shows his hairbreadth escape from the crowd by climbing stealthily and ludicrously into his own kitchen window while they watch the front door.

Bumptious is always good fun, and in this picture he covers himself with glory—as a fun maker if not as a pitcher. It is one of the freshest, happiest, jolliest of the Bumptious series and is certain to make new friends for our round hero.

THE FARMER'S RAUGHTER.—There is nothing so calculated to excite risibility as the sight of a practical joker who is made the victim of his own plot. This sort of a climax is the big laugh in the "Farmer's Daughter."

The young lady in question is courted by all of the young lads about the country side. Among them is a young chap, son of one of her neighbors, who becomes jealous of her other suitors and plans to prevent them from interfering with his love making. The approach to the farmer's home is across a small stream over which is thrown a log for a foot path. The young chap takes it into his head to soap the log at a certain point so that those crossing after him will be plunged into the creek.

All goes well and our young joker is having things pretty much his own way when his rivals one by one attempt to cross the log and are precipitated into the stream. It is impossible to describe the fun, but the witnessing of it is a series of laughs. Finally when our young friend, in high spirits at having outwitted his rivals, takes his leave of the farmer's daughter, he is so overjoyed that in crossing the log he forgets all about the soap, with dire results. His inamorata witnesses his downfall, and is seized with a fit of laughter.

ESSANAY FILM MFG. CO.

HANK AND LANK.—In this instance Hank and Lank step into good fortune quite by accident. Pausing in front of a bargain drygoods store, a young lady rushes up and asks Hank to hold her baby while she goes inside to make a few purchases. Shortly after she returns and liberally tips the little man for his services as nurse.

Lank sees how easily Hank has made his money and resolves to try the trick himself. Hank agrees to help him, but they wait some time and no lady with an infant to hold puts in an appearance.

The scene changes to the lawn of a residence nearby and shows a young woman and her husband about to take the baby out for an airing. The mother insists that she has too much work to do and turns the baby over to her husband with instructions that he be back in half an hour.

The proud young father and his charge are returning home at the appointed time, when two jolly young fellows stop them and invite Father

LIZ'S CAREER

Released Thursday, October 13th

Liz came to the city to look for a job that would enable her to pay off the mortgage and save the home without having to marry the elderly deacon. Liz stood a fine chance of making $500 in a short time, but the fates were kind, and her short career was as remunerative as it was funny.

LENGTH ABOUT 950 FEET

LOOK FOR

THE SIGN OF SUCCESS

Released Monday, October 17th

HEARTS and POLITICS

Hearts and Politics do not always mix, but when the machine boss set a woman to accomplish the undoing of the reform candidate by making love to him, and refusing to marry unless he gave up politics, he didn't count on the little typewriter who loved her employer, and who saved him from the wiles of the adventuress. A good, strong, political story with real heart interest.

LENGTH ABOUT 990 FEET

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G. CO., 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W.
BERLIN: 35 Friedrich Strasse

You Know What You Want

You Get It in "Electra" Carbons

PINK ELECTRA LABEL

Write for prices. All orders are filled on a "rush" schedule

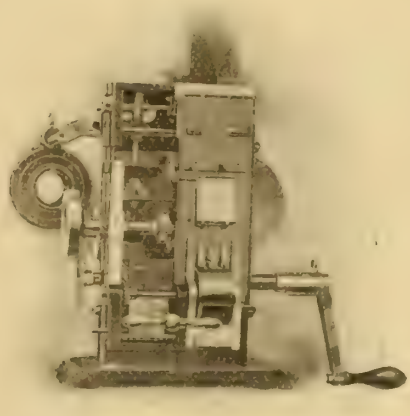
HUGO REISINGER

Sole Importer of "Electra" Carbons

11 Broadway NEW YORK

The "STANDARD"

The Machine That Gives Results



FIREPROOF—FLICKERLESS

The machine now being used at the Budget Exhibit by the City, demonstrating where the municipality's money is being spent.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET - - - NEW YORK

into a saloon for a drink. Father cannot resist the temptation, and when Lank appears on the scene he puts him in charge of the baby and tells him he'll be out in five minutes.

Five, ten, fifteen minutes drag by and Lank yawns. Pulling a pillow from the baby-cab, he makes a bed on the sidewalk and drowses off to sleep.

A moment later he awakens to find the mother of the infant yanking him to his feet and demanding to know where her husband is. Poor Lank suffers a good drubbing at the hands of the irate mother, when the father with his two friends come on the scene. Lank has not waited for his tip, and the Father hurries off after his angry wife.

PAPA'S FIRST OUTING. Contrary to the regular custom in the Smithkins family, Papa is persuaded by mother and the children to take a long needed rest at the seashore instead of themselves. He demurs, pleading a rush of business, but the unselfish hearts will not hear of it, and the next day he is bundled off to the seaside Summer resort.

A week goes by and a daily letter from Father keeps them in touch with the little head of the family. He is having a good time, but longs to be back with them.

It is unfortunate that a stray paragraph in the daily paper sets Mrs. Smithkins wondering what kind of a "good" time Papa is having. The paragraph reads "Lured From Wife and Family by Beach Affinity," and goes to explain how a perfectly honorable family man falls a victim to the wiles of a seashore Circe.

Mrs. Smithkins reads the horrifying news to the children and all are unanimous in their opinion that Father should either come straight home or should be watched. They decide on the latter scheme and a female detective is put on his trail.

Another week passes and the despairing detective is unable to find any evidence against Father. Twice she has seen him absolutely refuse to make eyes, even when he was invited and sometimes his aloofness with the feminine contingent of the place has bordered onto incivility and discourtesy.

Resolving to try the trick herself, she follows Father and after much difficulty she engages him in a conversation. Engaging her most subtle arts she makes him promise her a boat ride and then leaves him for a time to make up the rest of her plan. Her snapshot camera she turns over to a boy with instructions to snap them when she gets Father in a compromising position.

The result of the day's work is a sheaf of photographs picturing Smithkins spooning with the female detective and which are forwarded to Mrs. Smithkins with a long letter, mostly imaginary, in which Father's perfidy is exaggeratedly described.

When Father gets home the photographs are shown him, and what follows is best reserved for the time you see it in the film.

THE COWBOY'S MOTHER-IN-LAW. Nellie Blair the niece of a wealthy ranchman, and an orphan comes to make her home with her uncle, and shortly after her arrival finds that the whole "Circle A" outfit, every manjack on the place, is in love with her. One by one they propose until Charley Martin, better known as "Cayuse" Charley, makes an appeal to Nellie's fancy and wins her consent to marriage.

A short time later they are married and go to live in "Cayuse's" shack. Cayuse is the happiest man in the world, and his ever smiling face strikes the envy chord in the other boys' hearts. As a benedict, at least for the first few months, he proves ideal, spending his evenings at home, "doin'" the dishes or scrubbing the floors to make Nellie's work lighter, but finally his long spell of usefulness ends.

After the first few little excuses to get away evenings, Nellie finds that he does not care much for housework, and when she asks him why he has so neglected her he retorts sharply that he reckons a woman ought to do her own work.

It is only a slight step from neglect to ill-treatment, and one morning, after being roughly abused by "Cayuse," Nellie resolves that she must appeal to her old-time friends to help her in bringing Charley to terms.

The boys are indignant when they hear that Charley has been maltreating their former sweetheart, and endeavor to think of some plan to bring him to time. "Better string him up," one suggests. "Ride him on a rail," says another. "Listen to this," from Pete the Coyote, who has been reading the Lariet Bugle, "Mother-in-Law Tames Vicious Husband."

After reading the item through, all of them suggest that they see Nellie and have her send mother down. They learn to their dismay that Nellie has no mother.

In the end the following plan is adopted. Pete is to disguise as Nellie's mother and is to bring "Cayuse" to time. The outfit is obtained and the big cowpuncher, arrayed in the feminine wig and skirts, would send any man's heart to his throat if he thought of having trouble with her.

That evening when "Cayuse" returns he is even more fretful than before. He does not make much headway, however, before "Mother" puts in an appearance.

The following scenes are extremely funny. "Cayuse" is made to perform all sorts of stunts in the kitchen, and once, when he balks, finds a big forty-four thrust under his nose. In the end he is forced to sign a pledge in which he promises not to abuse his wife under penalty of being shot by any one of Nellie's friends.

"Now, kiss your mother-in-law," says Pete, but when he feels the rough cheek he grabs for his pistol, at the same time reaching for Pete's wig. Pete is too quick for him, and the pistol drops from "Cayuse's" hand.

However, "Cayuse" is cured, and when the film closes we have the intimation that "they lived happily ever afterward."

GAUMONT.
(George Kleine.)

THE LOVERS' MILL. A country miller has several yokels in his employ as helpers in the mill. He experiences a great deal of trouble with them because of the fact that whenever his two daughters appear among the workmen his men neglect their work to pay court to the maidens.

After frequently haranguing his wayward daughters and finding no improvement in their actions he decides upon a more stringent manner of obtaining his desires. He obtains the assistance of several of his neighbors and upon the first occasion of finding his daughters and the workmen "killing time" he and the neighbors bind the group and throw them in the hopper of the mill.

They go through the same processes as are used in making flour from wheat and come out in the huge kneading bins at the bakery. Here, to the consternation of the miller and his new helpers, the granulated particles of the offenders collect into their original forms and the astounded old miller gives his blessings to the lovers.

THE THREE FRIENDS.—A great friendship exists between a cab-driver, his horse, and a pet dog, the first two being of rather advanced age. They are seen starting off for the day's work, and have not proceeded far, when a party of four hail the cabmen. He tells them that his horse cannot carry four, but his objections are quickly overruled, and in they get. While going up a hill, the horse stops, from sheer weariness, but the driver gets out, and after a lengthy struggle they arrive at the top; the strain, however, has been too much for the old man, and just managing to get into the cab he faints away. The dog jumps on the box and cleverly drives to a hospital, where the driver is taken in, but there he dies, the strain having affected his heart. The acting of the dog is clever in the extreme, and the film should be in every theater.

THE ROMANCE OF A NECKLACE.—This film is a dramatization of the most interesting events in the life of Benvenuto Cellini, the friend of Francois I. of France, Charles the Fifth and Pope Clement the Fifth, and the immortal author of the statue "Persee," his masterpiece.

In 1530, in Florence, Count Giaccomo, his daughter Olympia, and Cardinal Beppo, are visiting the studio of the famous artist. Olympia admires a beautiful necklace. Benvenuto, who secretly loves her, makes her a present of the wonderful work. Olympia is engaged to Pompeo, the Pope's jeweler. She returns to her home, where the young man awaits her. When he sees the necklace she has he immediately thinks his rival, Benvenuto, gave it to her.

Pompeo, jealous, swears to kill his rival. He pays assassins to stab him. But Olympia, having heard of the plot, informs her lover, who, in spite of the warning, goes out unattended. He is attacked, but he succeeds in getting away without harm.

Meanwhile, Pompeo goes to Count Giaccomo to tell him that Olympia has eloped with Benvenuto. Hearing this, the Count and Cardinal Beppo take soldiers with them to Benvenuto's home just at the time when Cellini has found that there is insufficient metal in the molds and that his masterpiece is about to be lost.

To avoid this, he takes all the rich silver goods which are in his studio and puts them in the cupola, and the casting is completed. The "Perseus" is saved and promptly taken out of the mold. The Count and the soldiers arrive just at this time. But Cellini does not lose his temper; he takes a hammer and says he will break the "Persee" if they don't stand back. They all go back, and Olympia, arriving, explains to her father what happened.

The Pope is informed and they are all to appear before him. But Cellini has come with his statue "Perseus" which he offers to the Pope. The Pope, to reward the famous artist, gives the nuptial benediction to Cellini and Olympia, in presence of the confused jeweler, Pompeo.

URBAN-ECLIPSE.
(George Kleine.)

FOILED BY A CIGARETTE.—Lieut. Brownlow, enraged because the Colonel's daughter prefers a comrade, Capt. Fenton, to himself, listens to the suggestion of a spy that he should steal some important military plans and cause suspicion to fall on Fenton. The spy drugs Fenton's liquor in a hostelry, and Brownlow breaks open a chest in the Colonel's room, takes the plans, copies them, and puts the originals in Fenton's desk. In order to appear at ease to those he meets on the way, Brownlow is smoking as he enters the Colonel's room. His cigarettes have an uncommon mark on them, and he leaves one there. The plans are found in Fenton's quarters; he protests his innocence, and the Colonel is persuaded by his daughter to call in a detective. The latter finds the cigarette, has a friendly smoke with Fenton, and finds his do not correspond. Meeting Brownlow, the detective furtively throws away his own cigarettes, opens the case before Brownlow, and feigns surprise at finding it empty. The other naturally proffers his own supply, the detective takes one and finds that it bears the same mark as the one picked up near the rifled chest. Later, he sees Brownlow hand the plans to the spy, and recovers them at pistol-point. Dashing into the room where Fenton is undergoing court-martial, the detective vindicates the innocent and accuses the guilty. The Colonel hands Fenton back his sword and consents to his daughter's marriage.

LUBIN MFG. CO.

THE CLOWN AND THE MINISTER.—The noisy hotel was no place for a sick child and when the little troupe of barnstormers came to Stanton's Hole the Minister suggested to the Clown that he bring the little one to the modest parsonage where the quiet would benefit the tiny sufferer. It was hard to leave the baby and assume the motley but Blanco was the star of the troupe and his presence was necessary. Reluctantly he turned away and the audience never dreamed of the aching heart that beat beneath the highly colored costume. Then came the crisis of the fever and the distracted mother sent for her husband. There was still another turn to give but paternal love was stronger than sense of duty and the clown rushed to the bedside where presently the child lay in his strong arms and dropped off into the sleep that, if continued for an hour, meant recovery. Blanco did not dare move when the manager sent for him but there was the hint that if he did not go the cowboys would come after him and the noise would rouse the baby's slumber and sound her death knell. But there was one hope. The minister might assume the garb of the clown and hold them off for a time. It was risky in a country where human life is held cheaply but he did not falter. The precious hour was gained and the child, now on her way to recovery smiled upon the deputation of cowboys who filed into the room while Minister and Clown alike gave thanks.

LIZ'S CAREER.—Liz was a country girl and, it must be confessed, something of a hoyden. Her high spirits attracted the attention of Deacon Slocum who held one of the good, old fashioned mortgages on the dear old homestead and who threatened to foreclose unless Liz would consent to become Mrs. Slocum III. Liz didn't want to become a first wife, let alone a third and there was something about the Deacon't face she didn't like so she told him "No" with considerable emphasis and went to the country to earn the money with which to pay off the mortgage. She got a job quickly, but she lost it with even greater rapidity and an amusing succession of jobs appeared to be greased, she lost them with such startling rapidity. It began to look as though Liz's chances of raising the mortgage were similar to those of a snowball in certain localities when the bill board announcing amateur night caught her eye. Liz entered the contest and did her very best. Her very best was so exquisitely bad that they thought she was about the best "rube comedienne" ever. There was a music hall manager present and he not only gave Liz a job, but offered her a lot of money before he found out that she was not a clever actress, but the greenhorn he thought she was pretending to be. For two months Liz was the rage and when she went home and the Deacon came with the mortgage Liz had more than enough to pay him and he was foiled again.

PATHE FRERES.

THE STIGMA.—A prisoner convicted for his first offense is liberated before the end of his term, subject to police supervision. He returns home to find his wife and child in great poverty and searches for work in vain—his past is against him. Finally he obtains a job in a large factory, but forgets to report himself to the police, and his employer is informed and he is discharged. On his way home he succeeds in saving a little girl in the nick of time from being run down by a reckless automobilist. That night, desperate at the thought of the privation of his wife and child, he breaks into a house. In the darkness he knocks over a statue, and disturbs the owner of the house, who enters pistol in hand. He is about to summon the police to give him in their charge, but at that moment his little daughter steals in, and with a sudden cry of joy, she runs to the burglar, recognizing in him the man who had saved her life. Explanations follow, and the father, grateful and compassionate, is instrumental a few days later in procuring work for the man and starting him afresh in life.

BETTY IS PUNISHED.—Those who know Betty will not be surprised to hear that she has to move. If she lived in New York we doubt if any landlord would stand her in an apartment for 24 hours; in Paris they seem more lenient. She has, however, at last to move, and such an event, as may be imagined, gives her plenty of scope for the exercise of her peculiar talents, and under pretence of helping her father and mother in the arduous business of packing furniture, we find

omparative Cost of Light y-Three Methods

A test under identical conditions on a moving picture arc lamp using 1600 watts energy in each case showed the following results:

Alternating Current with G-E Mercury Arc Rectifier	Alternating Current with Transformer	Direct Current with Rheostat
5,000 candle power	3,800 candle power	3,100 candle power
	1,200 candle power LESS	1,900 candle power LESS

The G-E Rectifier Produced 32 to 38 Per Cent. More Light

with the same consumption of energy.

The G-E Rectifier transforms your alternating current supply to direct current for the arc with very little loss. It is simple in operation, has no moving parts, and gives close regulation of the arc.

Your Theatre should be Equipped with a G-E Rectifier.

Profit by the experience of the many users of the G-E Rectifier. Learn the whole story—how the Rectifier operates—how its use will benefit your theatre. Sign and mail the coupon today.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2776

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and returned to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed .....

Theatre .....

City W-2

Address: GENERAL ELECTRIC CO.
Dept. 53-J. Schenectady, N. Y.

ker causing numerous dire calamities. As a final stroke of genius, she locks her mother in a closet which is to be lowered through the window, and when the men come to effect the lowering by means of ropes, she lends them a willing hand. A sudden jerk, however, drags her and one man out of the window, and both, clinging desperately to the slackening rope, fall with a crash to the ground on top of the closet. The article is immediately shattered into pieces, and Betty's mother emerges from the ruins to vent her just anger on all and sundry. Several passersby stop to aid her, the furniture carriers lay about them vigorously and Betty retaliates, but Betty gets a severe drumming from them all that will make her remember this removal for a long time.

A SUMMER FLIRTATION. Two chums, Jack and Jim, take a room together for their vacation at a summer resort, and both become deeply attached to Dolly. The story opens when they are both attempting to be her partner in a game of tennis, a problem that is only solved when her parents come along and ask Jim to accompany them for a walk round the garden. Jim, to find some excuse that will take him back to Dolly, pretends to hurt his knee, and as soon as the old couple are out of sight runs back in time to hear Dolly make an appointment with Jack for 8 o'clock that evening. To get rid of Jack, he tells him that Dolly's parents require his presence, and he then suggests to Dolly that he take her out for a row on the lake. Jack soon finds out that the message was a hoax, and returns in time to get into the rowboat as it is about to start. Jim refuses to row, and Jack prefers to sit next to Dolly. She, however, not wishing to get mixed up in the scrape, gets out of the boat, and Jim follows and makes an appointment also to meet her at 8 o'clock. Jack overhears this. Both lads depart to their room, and having over two hours to spare, decide to take some sleep. Jack wakes up at 7 and, seeing the boot polish, blacks Jim's face while he sleeps, and then returns to his bed. Jim wakes up later and the same idea occurs to him, and he blacks Jack's face. At 7:50 they are both up and laughing to think what a fool the other looks, not knowing that he himself is in the same position. They proceed separately down the street to Dolly's home, followed by crowds of curious persons and school children. Jack arrives

[illegible] first, and Dolly goes into ecstasies when she sees him, and her father looks him down the steps much to Jim's delight, who sees this as he approaches. Jim also then enters and is not recognized at first. He kisses Dolly leaving black marks on her face, and at last is able to explain who he is. They give him a glass and seeing his plight, he goes out vowing vengeance on Jack. They meet in their room, and with the aid of two friends, the beds are moved aside, coats taken off, and a fist fight commences. At this moment each receives a letter from Dolly to the effect that she and her parents are leaving next day for New York and that she has enjoyed her flirtation immensely. Finding out that they were about to quarrel over one who was only trifling with their feelings, they shake hands and make up.

WERTHER. The picture opens with Werther's first meeting and introduction to Charlotte at her home, when he immediately becomes infatuated with her grace and charm. Some days later at a garden party, a spiteful friend of Charlotte's tells Werther that Charlotte is already engaged to be married, and points out to him the engagement ring on her finger. Werther is disconsolate, but calls at her home the next day, where he meets her future husband, Albert. He sees there is no chance of his ever marrying Charlotte. The next scene shows us Werther sitting on a bench and the wedding party passing by. They ask him to join in the festivities, but he refuses. Some days later he passes Charlotte's home, just as Albert is leaving. She asks him in and he takes advantage of the fact to tell her of his great love for her. She is horrified, and flies to her room and locks herself in, while Werther almost knocks Albert down as he goes out. Albert's suspicions are aroused, especially when he finds Charlotte locked in her room. She, however, soon reassures her husband of her undying love for him. Meantime Werther returns home and writes an expressive note to Albert for the loan of his pistols, stating that he is about to take "a long voyage." Charlotte understands, and hesitatingly hands the weapons to the waiting servant at her husband's bidding. The servant returns with them to Werther, who dismisses him, and with his last thoughts of Charlotte goes out on the long journey from which no traveler returns.

This picture, though a tragedy, is most beautifully and perfectly acted and will surely be appreciated by the higher class of audiences.

AEROPLANES IN FLIGHT AND CONSTRUCTION. The first part of the picture shows the works at Hammondsport, N. Y., where famous Curtiss flyers are made. The visitors are taken on a tour through the machine room, where skilled mechanics are working on various parts of the frame. Thence to the wood-turning room, where a man is busily engaged in cutting with a band saw the mystic curves of the propeller. Next we see how the covering is put on the frame laced on, in fact, with thongs stitched through brass eyelets set in the edge of the canvas and also through holes pierced in the frame-work of the ailerons.

Having seen the various parts in the course of construction, we are permitted to watch them assemble a complete machine, tightening the wire stays, fastening the little pneumatic tired wheels in place, mounting the powerful motor, and finally we have a view of this wonderful air craft ready to carry its human freight at terrific speed through miles and miles of space at almost any altitude up to a point where the aviator freezes in the rarefied atmosphere.

Then we are shown with what speed the machine can be dismounted and packed in four trunks ready for shipment. While thousands have seen aeroplanes in flight probably only a few are familiar with the seeming frail construction of these wonderful flying machines. In spite of their light construction, however, they are carefully made, as will be seen in this picture, and the proof of it lies in the fact that a man can project himself into space by means of a few yards of canvas and a wooden fan.

The picture ends with some marvelous stunts in flying by Mr. Ely and "Bud" Mars, the latter performing his hurdle jumping trick and taking several hair-raising dips which Hamilton made famous at the aviation grounds at Mineola.

In view of the widespread interest in aviation this film should be particularly timely and interesting in all parts of the country.

SELIG POLYSCOPE CO.

THE SANITARIUM.—Charley Wise with a Waldorf appetite on a beany salary finds himself growing unpopular with his landlord as well as other creditors. In fact the sighing breezes seem to whisper "Charley it's your move." So together with Pete, his valet, they decide upon a visit to the country to spend a few days with the rich old uncle. Upon their arrival they find Uncle Jim and Sarah are just planning a trip to Europe and the timely arrival of Charley renders it unnecessary to close up the home as he is placed in full charge with faithful Pete as his assistant and Jim and Sarah are off for the other side.

Charles repairs to the race track and donates the remaining fragments of his bank roll to the other man's better judgment. Pete hits upon a plan to open the palatial home of the uncle as a

sanatarium and thus collect a few of the shining shekels that health seekers are always anxious to let loose of. Accordingly an ad is inserted in the daily papers, a sign put over the door, and the rooms are all numbered in regular order, pet city hotel fashion.

The patients begin to flock in like children to a locked show. All sorts, ages, sizes, suffering from every known and unknown malady from Bunions to crying maniac.

Pete was collecting in advance and the place in a few short hours looked more like a cash garden of Blackville Island than a country home. The money was rolling in so fast that Chas. and Pete almost went into hysteria. Just then a telegram arrives from Frisco from Uncle Jim saying that Aunt Sarah had lost her necklace and was returning home that night to find it. To clear the house for her coming was no small job and they encounter all kinds of trouble, compelled to return their money, which has a telling effect on Charles' ambitions. No sooner than this part of the program was completed a second message arrives saying the necklace had been found and they were off for Europe.

Charles had no time to rejoice over the finding of the pearls he was too busy thinking about the money he had found necessary to return to his sanitarium patients.

IN THE GOLDEN HARVEST TIME. The farmers Dickens and Lawson had been contented neighbors for many years and to their great happiness their children Jim Dickens and Helen Lawson were inclined to continue this friendship by a more binding tie. The parents watched the progress of the match with kindly eyes and felt that nothing could interfere with their favorite plan. A sweet breath of purity seems to fill the picture of Sunday on the farm and the "Coming Thro' the Rye."

In the midst of the harvesting of the wheat, a breakdown occurs and Jim is obliged to hurry to the city for repairs. On his way to town, Jim comes to a carnival tent, where all is laughing and dancing and he becomes infatuated with a beautiful young dancer. No one is there to bring to his mind the thoughts of one more lovely on the little farm -he is an easy victim and forgets all but the present.

On his return to the farm, Helen is at the gate to meet him but is turned down by Jim. The sorrowful girl sees him again leave for the city, where he is to meet the dancer. He meets her - and his eyes are opened. He begins to realize the wrong done Helen and returns to the farm. He pleads with his old sweetheart and the close of the picture is a happy one. "When the Harvest Day is Over."

VITAGRAPH COMPANY.

THE SAGE, THE CHERUB AND THE WIDOW.—When you see it in the newspapers you know it is so. "Doctor Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the local columns of the home newspaper. We will follow the Doctor to Brightside and learn all about "the Cherub and the Widow."

Doctor Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, comfortably located under the shade of an overspreading tree, the Widow's little girl looks over the dividing wall, calls out to the Doctor. "The Sage" is very much annoyed by the interference. The childish playfulness and desire to make the Doctor's acquaintance gradually wins his friendship. One day the Widow misses her little girl, looks over the wall, and finds her sitting with the Sage having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation.

Doctor Arnold, who is in his accustomed place on the other side of the wall, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend, whom he has learned to love. The physicians willingly accept his services and he is invited to the room of the sick child. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery and in a very short time is well and about her play as usual.

The most interesting part of this story is the climax. The Doctor learns to love the Widow as well as the Cherub, and it is not long before things become still more interesting—who can guess the rest? The Sage marries the Widow and the Cherub is glad of it.

BROTHER MAN. At the club the young husband receives word that an interesting event is about to occur. Hatless and coatless he rushes home, and after watching and waiting learns that it is a boy. The doctor leaves the house and the happy father falls asleep in a chair.

A burglar climbs up the porch, enters the house and, coming into the room where the man is sleeping, holds him up and takes his watch, and, holding him at bay, searches the secretary and finds a roll of money which he readily appropriates. The young man tells the burglar not to disturb his wife, who is confined in the adjoining room. The thief asks what's the trouble. When told, his sense of manhood asserts itself and he gives back the watch and the money, takes a ten dollar bill of his own asks the child's father to give the ten spot to the kid with his compliments, and tells him he will try to brace up and lead a better life.

He leaves in haste, but is caught by a policeman just as he is stepping from the porch and brought back to the owner of the place. He might have had the prisoner arrested and sent to prison for life, but, remembering the fellow's tenderness for his wife and new-born babe, he feels a responsive feeling of brotherhood which he cannot dismiss from his mind and awakens an interest in the other fellow who has gone wrong but shows evidence of being reclaimed. He tells the officer the man had called to see him on business and he had just dismissed him; the officer begs his pardon and goes back to his post.

Overcome with emotion, the burglar cannot express his gratitude to the man whom he would have robbed. He grasps his hand and thanks him heartily for his kindness. The gentleman gives the fellow his card and tells him he will help him find honest employment and become an honored member of the brotherhood of man.

ACTOR'S FUND FIELD DAY.—It's more fun than a barrel of monkeys. Regular village "cut-ups" are those actor chaps and actresses. They don't keep still a minute when they get loose on the village green at the Polo Grounds.

The band begins to play and the procession starts from Madison Square in "buzz wagons" and keeps moving until they get to the grounds where every actress, actor and actorman in town passes in review before the grandstand of political and social celebrities there assembled. Here they come now: Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, Annie Oakley, Irene Franklin and—well, just watch them as they pass by and you can pick them all out.

This show takes in every show in Manhattan and the suburbs. There goes the wild men of Borneo in a Salome war dance. The phonie band is a close second. You can't hear them play any music because they don't. Annie Oakley gives an exhibition of fancy shooting and she does it. Burt Williams and Billy Reeves in a sparring exhibition would make an owl laugh, and the "greased pig chase," just before the pie-eating contest -one was as funny as the other, and then you couldn't stop laughing. The chorus girls played the actormen, and they played them good and plenty, and there were many high balls caught on the fly by the girls in bloomers. Well, to tell you the truth, there were so many things pulled off I couldn't describe them all. Just get a look at this picture and you will get acquainted with the "profesh" and their doings.

AMONG THE EXHIBITORS.

Montgomery, Ala.—David Simon, of Chicago, is considering the erection of a new theater here. He resides at the Gay-Teague Hotel, in Montgomery.

Hastings, Minn.—J. C. Morey has bought the interest of L. A. Cornelison in the Royal Theater here.

Rock Falls, Ill.—Hull Schofield is completing arrangements to open his new picture theater here.

Buffalo, N. Y.—The Metropolitan Amusement Company will erect a $100,000 moving picture theater on Broadway, near Wilson street.

Canton, Ill. J. L. Stahlnecker has sold his interest in the Varietie moving picture show here to Fred Ross, of Moline.

Lead, S. Dak.—The Iris Theater Company (Frank Rainey, president) is preparing to open a new moving picture show at the corner of Main and Gold streets.

St. Louis, Mo.—The May Picture Show Company has been incorporated, with a capital stock of $3,000. The incorporators are Jesse James, C. T. Winfrey and W. Jones.

Britt, Iowa.—J. R. Stebleton is making arrangements to start a new moving picture theater here.

South Bend, Wash.—A. F. Prouix and William Neuert have opened a new moving picture theater near Littell.

Palestine, Tex.—Bell & Englebretch, of St. Louis, have opened a new moving picture theater at 288 Oak street. It is known as the "Gem."

Sulphur Springs, Tex.—The Sulphur Springs Opera House Company has been incorporated, with a capital stock of $12,000. The incorporators are D. Thornton, R. B. Carothers and J. B. Thomas.

Mahoney City, Pa.—The Family Theater here made a great hit when they ran the films entitled "The Night Rustlers" and "Rivalry in the Oil Fields."

Newark, N. Y. The Crescent Theater Company here are having their theater remodeled and enlarged.

McPherson, Kan.—A new moving picture theater is being erected for William Strahan.

Thompsonville, Conn. The Sisitzky building is being converted into a moving picture theater for J. A. Lemieux.

Hackettstown, N. J.—A new moving picture theater is being erected in the Apgar Hall by Edward Harris.

Springfield, Mo.—The Aladdin Moving Picture Theater on South street has opened.

St. Louis, Mo.—The Union Eastern Amusement Company has erected a $20,000 picture house at 1510 Union boulevard.

McKeesport, Pa. The Altmeyer Family Theater has been converted into a moving picture theater

Brockton, Mass. John Lannigan is to open a new moving picture theater in Canton.

Leominster, Mass. The Music Hall, under the management of Edward L. Billette, has opened for the season as a moving picture and vaudeville theater

Buffalo, N. Y. A large site has been purchased on Broadway, near Wilson street, for the erection of a moving picture theater which will cost about $100,000. The Metropolitan Amusement Company are the proprietors of this enterprise.

Norfolk, Va. Arrangements for the conversion of the Pythian Castle Hall into a moving picture theater have been made. The situation of this new amusement house is on Berkley avenue.

New York City.—Plans have been filed for the erection of a first-class moving picture theater to be built on Westchester avenue, near Beach avenue. The program to be given consists of first-run moving pictures and illustrated slides.

Bridgewater, N. Y.—A moving picture show has been built in the Hibbard House.

Los Angeles, Cal. A. S. Hyman and Charles Porczaska are planning the erection of a new moving picture theater on Hill street, to cost about $100,000.

Puyallup, Wash. Huntington & Drack have been awarded the contract for the remodeling of F. A. Stewart's moving picture show here.

Baltimore, Md.—The C. W. Pacy Company have secured a permit for the erection of a new moving picture show at the corner of Cross and Olive streets.

Milwaukee, Wis.—Mrs. J. H. Lynde has secured a permit for the erection of a new moving picture theater at the corner of Kinnikinnic avenue and Allen street.

Sterling, Kan. W. Cochran has opened the Empire Moving Picture Theater here.

Seattle, Wash. George L. Baker has opened a new moving picture theater here.

Lenoir City, Tenn. Frank Cook and associates are considering the erection of a new opera house here.

Indianapolis, Ind. Dickson & Talmott are considering the erection of a new moving picture theater here.

Brooklyn, N. Y.—The Ridgewood Realty and Amusement Company is planning the erection of a new vaudeville and moving picture theater at the corner of Covert avenue and Madison street.

Colfax, Wash. Bert Phillips has purchased the Orpheum Theater here from Hamblin Bros.

Ishpeming, Mich. Emma and Alvin Scott have disposed of their moving picture business in the Voelker block, to C. S. Sullivan, of Calumet.

Philadelphia, Pa. The Moving Picture Company of America is planning the erection of a new moving picture theater at 33S Market street.

Asheville, N. C. Carl Davenport has purchased the Palace Theater from Sugg & McLaurin, and has taken possession.

St. Louis, Mo.—The Atlas Amusement Company is having plans prepared by Architects Dugan & Huff for a new moving picture theater.

Bridgeton, N. J.—Ed. B. Moore is preparing to erect a new moving picture theater here.

Benwood, W. Va.—Frank Smith and Norman Voho have opened a new moving picture theater here.

Fresno, Cal.—The Kerman Construction Company has secured a permit for the erection of a new vaudeville theater at J street for the Fresno Theater Company.

Carthage, Ill.—Arthur Weiser is planning to open a new moving picture theater in the Foulds building.

Waverly, N. Y.—Rollin Perry is making arrangements to open a new moving picture theater here.

Harrisburg, Pa.—Jimmie Georgie, owner of the Star Theater at 410 Market street, is making arrangements to remodel same.

Butler, Pa.—The Lyric Theater Company has been incorporated, with a capital stock of $5,000. The incorporators are A. M. Rieber and C. L. Carleton.

Columbus, Ohio.—Architects Richards, McCarthy & Bulford will receive bids until September 27, 1910, for the new Schumacher Theater building.

Chehalis, Wash.—Harrison & Pepin will erect a $20,000 opera house at the corner of Park street and Pacific avenue.

Hermosa, S. Dak.—Edward Stenger is making arrangements to build a new opera house here.

Fitchburg, Mass.—The Cummings Theater Company has been incorporated, with a capital stock of $15,000. The incorporators are Arthur C. Milot, Hubert C. Milot and others.

Lansing, Mich.—Mr. Williams is preparing to open a new theater here. It is known as the Gladmer.

Winnipeg, Manitoba, Canada.—J. M. Nash is making arrangements to erect a new moving picture theater on Notre Dame avenue.

Sterling, Ill.—Shrader & Rethol are planning the erection of a two-story addition to the Family Theater here.

Fargo, N. D.—W. J. Hawk sold his Ideal Theater property in this city to W. D. Kirkman, and the new management will take charge of the house on Monday next. The theater will be closed for repairs and alterations the first half of the week and will hold its opening the latter half. It will be known as the Savoy.

Gilbert, Minn. E. A. Carlson, proprietor of the Grand Theater, which has been under the management of Ilma I. Mattsson, is having the playhouse renovated and will reopen it in the near future.

Eau Claire, Wis. W. H. Rose opened his new moving picture theater, the Lyric, located in the building recently occupied by Howe Store Company, and received a great welcome from his new patrons. The new theater has a seating capacity of 576 and a new middle aisle which is considered to be the largest aisle in Wisconsin, measuring 5½ feet.

Racine, Wis. Announcement has been made that Ernest Klinkert will erect a $100,000 vaudeville house in Racine Junction. It is said that John T. Bartlett, formerly Mayor of Owensboro, has leased a site on Junction avenue and will at once begin the building of a theater for moving pictures and vaudeville.

Toronto, Canada. One of the largest moving picture theaters in Toronto will be erected by Dr. Shayne, of 332-334 Queen street west, which will be known as the People's Theater. It will cost about $15,000 and will seat about 1,000 patrons.

Jefferson, Wis. The store building on North Main street recently vacated by E. H. McKee & Co. is now being remodeled preparatory to opening in the latter part of the month as an electric theater.

Edgerton, Wis. P. D. McCarthy, proprietor of the Lyric Theater in Beloit, has rented the Pollard building on Henry street and will open a picture theater there.

Lancaster, Wis. William Holzmiller is the sole proprietor of the Electric Theater, having secured Benjamin Earl's share. It will continue to be operated in the same successful manner.

Racine, Wis. Dennis Long, for many years manager of the old Belle City Opera House, is preparing to open up a nickel theater on Sixth street, in the building formerly occupied by the Spencer jewelry store. Mr. Long has considerable experience in the five-cent amusement business and will operate this enterprise successfully.

Decatur, Ala. The Lyceum Theater here, which for the past two seasons has been closed to the public, has opened with moving pictures and vaudeville for the season and is receiving a good business.

Kaukauna, Wis. Henry Essler, proprietor of the Empire Theater, closed his establishment for the remodeling of same.

Stroudsburg, Pa. Clarence Dreher has disposed of his interest in the Star Moving Picture Theater to his former partner, R. R. Denny.

Williamsport, Md. A. O. Murray has leased the K. of P. Opera House and will convert it into a high-class moving picture palace.

South Burwick, N. H.—L. Bodreaux has opened a new moving picture theater in Swasey's Hall.

Cleveland, Ohio.—The Superior Amusement Company will erect a new moving picture theater at Superior avenue and East Eighty-fifth street, which will have a seating capacity of 750.

Fairfield, Me.—The Columbia Moving Picture Theater has again opened its doors to the public and is running first-class pictures.

Cincinnati, Ohio. A lot has been cleared for the erection of a moving picture theater on Madison road for J. L. Eichhold.

Oyster Bay, N. Y. The moving picture exhibition of the Jeffries-Johnson fight at the Lyric Theater last week was poorly attended, to the disappointment of the management.

Corona, L. I., N. Y.—A. Pechette has opened a new moving picture palace on Central avenue.

Northampton, Pa.—The Lyric Theater has again reopened for the season under the new management of E. W. Yale.

Roanoke, Va. The Comet Theater is the latest silent drama house to open in this city.

Brooklyn, N. Y. Built originally as a church building, the little edifice on Halsey street and Saratoga avenue is now being used as a moving picture theater.

New York City. Marcus Loew's new moving picture and vaudeville theater on Seventh avenue and 15th street opened for business on October 1.

Bridgeport, Conn. N. C. Lund will erect a picture theater at State street and Clinton avenue which will have a seating capacity of about 1,500.

Lawrence, Mass. The latest moving picture theater to be erected on Lawrence street, is the New Nickel Theater which is under the proprietorship of Toomey & Demara. Moving pictures and illustrated slides will be the features here.

Brooklyn, N. Y.—The Ridgewood Realty and Amusement Company will erect a first-class moving picture theater on the northeast corner of Convent and Madison streets.

Lawrence, Mass. The New Victoria Theater, on Broadway, opened its doors to the public and will run all the films that will please the audience.

Philadelphia, Pa. Philadelphia is to have two new moving picture theaters erected; one will be situated at 5123 Germantown avenue and the other at Forty-ninth and Yocum streets.

Long Island City, L. I., N. Y.—Ground has been broken for the erection of a moving picture theater at the corner of Mott avenue and Jones street, for the Aerodrome Park Amusement Company.

Carlisle, Pa.—The two following films made a great hit with the audience at the Orpheum Theater: "The Flag of Company H" and "The Man Who Died."

Waverly, N. Y.—Rallo Perry has opened a new moving picture theater here.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Arch Avenue :: CHICAGO, ILL.

Detroit, Mich.—The National Film Company, of Grand Rapids, is to place a large moving picture theater at the southwest corner of Woodward avenue and Montcalm street.

South Amboy, N. J.—The New Nickelette, on Main street, which for the past several weeks has been in the course of erection, is near completion and will be a handsome and comfortable place of amusement.

Montrose, Pa. Fifteen hundred people attended the opening of Borden's Moving Picture Theater at Tunkhannock.

Nashville, Tenn.—A new moving picture theater is being erected on Fifth avenue for W. P. Ready.

Brooklyn, N. Y.—A new moving picture theater is being erected on Beverly road, which will be under the management of the proprietors, Charles Schuster and Louis Allmendiger.

Sedalia, Mo.—Herman Lewis has leased the Sedalia Theater.

Macomb, Ill.—Frank Logan has purchased the Gem Moving Picture Theater here.

Eveleth, Minn.—V. P. Vretch is having a new moving picture and vaudeville theater built here.

Milwaukee, Wis. H. S. Miller has secured a permit for the erection of a new moving picture theater at 514 Twelfth street.

Milwaukee, Wis. Max Kantek has secured a permit for the erection of a new moving picture theater on Lincoln avenue.

Lancaster, Wis.—Will Holzmiller has purchased the Electric Theater here from Ben Earl.

New York, N. Y.—The William Fox Amusement Company has opened a new moving picture theater at 161st street and Broadway. It will be known as the Nemo.

Hancock, Mich. C. S. Sullivan has opened a new moving picture theater in Ishpeming. It is known as the Royal.

Grand Island, Neb. J. J. McCartney and Al Cinous Hayman are making arrangements to open a new moving picture theater on West Third street.

Edgerton, Wis.—F. D. McCarthy is making arrangements to start a new moving picture theater here.

Roanoke, Ill. Fred Bodhaine and Frank St. John are making arrangements to open a new moving picture theater here.

Girard, Kan. Charles Kelso is planning the opening of a new moving picture theater.

Selma, Cal. C. P. Unger is planning to open a new moving picture theater here.

Racine Junction, Wis.—Ernest Klinkert is planning the erection of a $100,000 vaudeville theater here.

Irwin, Pa. Allan Braithwaite and Daniel Miller have purchased the Lyric Nickelodeon from Frank Catson.

Marengo, Ia.—Clyde B. Ramey has purchased the Lyric Moving Picture Theater here.

Washington, D. C.—H. H. Elliott has secured a permit for a new moving picture theater at 1462 Church street.

Independence, Kan.—W. H. Sears is planning to start a new moving picture theater here.

Chicago, Ill. John Colson has secured a permit for a new theater at 1436 Fullerton avenue.

Princeton, Ky. J. H. Settle has opened a new vaudeville theater here.

Davenport, Ia. H. A. Sedini is having plans prepared for the erection of a new moving picture theater in Moline.

Chicago, Ill. The Archer Amusement Association has purchased the property on Twenty-fifth street, near Robey, and will use it for amusement purposes.

Argenta, Ark. J. W. Polser has opened a moving picture show in the Matthews Building.

Coldwater, Mich.—F. H. Murray and C. Myers are making arrangements to open a new moving picture show here.

Cottonwood Falls, Kan.—Copeland Bros. are preparing to start a new moving picture show here.

Ottawa, Ill. Frank Cox has been awarded the contract for the erection of a new moving picture theater at the corner of La Salle and Jackson streets, for S. G. Gay.

NEW INCORPORATIONS.

Chicago, Ill. St. Louis Theater Company; capital, $5,000. Directors: E. S. Mackenfuss, A. A. Chenteau, Jr., and K. Hedlizelle.

St. Louis, Mo. Geraghty Film and Amusement Company; capital, $25,000. Directors: Charles L. Geraghty, William P. Geraghty and Oscar Wemmen.

St. Louis, Mo. The May Picture Show Company; capital, $2,000. Directors: Jessie James and E. T. Winfrey.

New York City.—The Metro Manufacturing Company; capital, $20,000. Directors: Leon Kauffman, Isidore Finkler and Joseph M. Herzberg.

LICENSED RELEASES.

BIOGRAPH.

Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.) 998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415

EDISON CO.

Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750

ESSANAY FILM CO.

Sept. 24—The Tout's Remembrance (Dr.).....1000
Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000

KALEM CO.

Aug. 19—True to His Trust (Dr.).....822
Aug. 19—Running Fire (Com.).....175
Aug. 24—The Romany Wife (Dr.) 980
Aug. 26—The Canadian Moonshiners (Dr.) 975
Aug. 31—A Game with Fame (Dr.).....975
Sept. 2—White Man's Money (Dr.).....980
Sept. 7—Mama's Birthday Present (Com.).....935
Sept. 9—The Cow Puncher's Sweetheart (Dr.).972
Sept. 14—The Little Mother (Dr.).....980
Sept. 16—A Leap for Life (Dr.).....985
Sept. 21—The Japanese Spy (Dr.).....975
Sept. 23—The Conspiracy of Pontiac (Dr.).....975
Sept. 28—The Heart of Edna Leslie (Dr.).....965
Sept. 30—Spotted Snake's Schooling (Dr.).....885
Oct. 5—The Engineer's Sweetheart (Dr.)....1000
Oct. 7—Big Elk's Turndown (Dr.).....930
Oct. 12—45 Minutes from Broadway (Com.)....892
Oct. 14—Winona (Dr.) 990

LUBIN MFG. CO.

Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990

GAUMONT.

G. Kleine.

Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....160
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165

URBAN-ECLIPSE.

G. Kleine.

Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500

G. MELIES.

Sept. 1—Won in the Fifth 950
Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950

PATHE FRERES.

Oct. 3—Betty Is Still at Her Old Tricks (C.).490
Oct. 3—Molucca Islands (Sc.).....459
Oct. 5—Mirth and Sorrow (Dr.).....575
Oct. 5—Different Trades in Bombay (Indu.)..410
Oct. 7—Slippery Jim (Trick).....633
Oct. 7—A Life for Love (Tragedy).....351
Oct. 8—An Indian's Gratitude (Dr.).....990
Oct. 10—The Stigma (Dr.).....630
Oct. 10—Betty is Punished (Com.).....351
Oct. 12—A Summer Flirtation (Com.).....990
Oct. 14—Werther (Dr.) 892
Oct. 15—Aeroplanes in Flight and Construction (Ind.) 680
Oct. 15—The Aviation Craze (Com.).....243

SELIG POLYSCOPE CO.

Sept. 19—Bertie's Elopement (Dr.).....
Sept. 19—Big Medicine (Com.).....
Sept. 22—The Sergeant (Dr.).....1000
Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)...1000
Oct. 20—Two Boys in Blue (Dr.).....1000

VITAGRAPH COMPANY.

Sept. 16—Two Waifs and a Stray (Dr.).....985
Sept. 17—A Lunatic at Large (Com.).....997
Sept. 20—Jean, the Match-Maker (Com.).....1000
Sept. 23—A Modern Knight Errant (Dr.).....967
Sept. 24—Renunciation (Dr.) 999
Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.)....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 998
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....
Oct. 11—Prother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....

A Long Felt Want Filled at Last

After Months of Careful Preparation, Anticipating a Big Demand

THE B. B. SIGN CO., Cleveland, O.

SPECIALISTS IN THEATRICAL ADVERTISING

Are Now in a Position to Supply for Practically Every Licensed and Independent Release Since June 1st

DURABLE ATTRACTIVE **DISPLAY BANNERS, 3 x 12 Ft., $1.00 Each**

On Standing Orders of Five or More Per Week. Single Banners Shipped, Postpaid, Upon Receipt of $1.35

NOT Ordinary "Rag" Signs that Crack Across the Lettering When Folded or Whip to Pieces in the Wind— BUT Signs Made on XX Muslin, Manufactured Expressly for Us, and can be Mailed, or Packed in a Case with the Film

Ready for Shipment 7 to 10 Days Before Release Date. Send Us Maker's Name and Date of Release. We Do the Rest

EXTRA!

We make to order and ship same day, special display banners of every description for vaudeville acts; specials advertising any certain makes; announcements, etc.

Prices for Specials (with reasonable copy): 9 to 12 ft., $1.50; 12½ to 15 ft., $1.75; 15½ to 18 ft., $2.00. Other sizes in proportion.

FOR SPECIAL RELEASES!

We write up catchy displays (with date to order) for all subjects such as "ROOSEVELT IN AFRICA," "UNCLE TOM'S CABIN," "RANCH LIFE," etc.

12 ft., $1.50. 15 ft., $1.75. 18 ft., $2.00.

Get one and sell it to the house that follows yours. Benefit by advance advertising.

FILM EXCHANGES!

Write to-day and arrange for complete banner service that will net you

300 PER CENT. PROFIT.

ALL THEATERS WANT IT.

Enable your customers to cater to both sides of the street. Sure "Business Bringers."

SUGGESTIONS FOR LOBBY OR FRONT DISPLAY FOR THE ASKING

ANY KIND OF A SIGN UNDER THE SUN. Write for Prices

TERMS: Cash with order, or ½ cash, balance C. O. D.

THREE COMEDY HITS

TWO BIG RELEASES THIS WEEK. Release of Wednesday, Oct. 12th

HANK AND LANK

THEY GET WISE TO A NEW SCHEME

(Length, Approx. 302 Feet)

The "Hank and Lank" cartoon filmlets have already gained a wide popularity with the picture fans. This picture is the funniest "Hank and Lank" we have ever issued. Read the descriptions and book quick.

Released with

"Papa's First Outing"

(Length, approx. 698 feet)

With "Hank and Lank" this picture completes a reel of unusually excellent comedy—one of our best of Wednesday releases.

To insure an early booking wire your exchange.

Get the Poster

ANOTHER COWBOY COMEDY! THE FUNNIEST EVER!

Release of Saturday, Oct. 15th

A COWBOY'S MOTHER-IN-LAW

(Length, Approx. 1000 Feet)

This picture ranks easily an equal in laughing qualities to "The Ranger's Bride," "The Little Doctor of the Foothills," and other great Essanay hits. It is positively the funniest ever produced by our Western Stock Company.

You'll want this comedy quick—**yell** for it!

Posters at all Exchanges. THE ESSANAY GUIDE—Yours for the Asking

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St. W. | 435 N. Clark St. CHICAGO | BERLIN 35 Friederich Str.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. **MANUFACTURERS AND SALES AGENTS** **564 and 572 W. Randolph St. CHICAGO**

Renew your subscription to the Moving Picture World, $2.00.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 10.

Biograph—Last Chink at Golden Gulch (Dr.)	998
Lubin—The Clown and the Magician (Dr.)	960
Pathe—The Stigma (Dr.)	990
Pathe—Betty is Punished (Com.)	551
Selig—The Sanitarium (Com.)	1000

Tuesday, October 11.

Edison—The Song that Reached Her Heart (Dr.)	1000
Gaumont—The Lovers' Mill (Com.)	292
Gaumont—Three Friends (Dr.)	664
Vitagraph—Brother Man (Dr.)	
Vitagraph—Actor's Fund Field Day (Com.)	

Wednesday, October 12.

Essanay—Hank and Lank—They Get Wise to a New Scheme (Com.)	302
Essanay—Papa's First Outing (Com.)	698
Kalem—15 Minutes from Broadway (Com.)	82
Pathe—A Summer Flirtation (Com.)	990
Urban—Foiled by a Cigarette (Dr.)	991

Thursday, October 13.

Biograph—A Lucky Toothache (Com.)	570
Biograph—The Masher (Com.)	115
Lubin—Liz's Career (Com.)	980
Melies—Out for Mischief (Com.)	950
Selig—In the Golden Harvest Time (Dr.)	1000

Friday, October 14.

Edison—The Chuncho Indians (Edu.)	250
Edison—The Stolen Father (Dr.)	750
Pathe—Werther (Dr.)	892
Kalem—Winona (Dr.)	990
Vitagraph—On the Doorsteps (Com.)	

Saturday, October 15.

Essanay—The Cowboy's Mother-in-Law (Dr.)	1000
Gaumont—The Romance of a Necklace (Dr.)	995
Pathe—Aeroplanes in Flight and Construction (Ind.)	680
Pathe—The Aviation Craze (Com.)	245
Vitagraph—The Legacy (Dr.)	

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LIBERTY—Expert producer of action picture plays with responsible company. Correspondence confidential. HAMILTON, 1028 Fairmount St., Washington, D. C.

AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

MANAGERS, ATTENTION—A-1 operator and electrician, 6½ years' experience, desires position on the road. Can run stage, operate any machine, and can furnish the best of references. LEO FISK, 279 West 114th St., New York City.

AT LIBERTY—Experienced camera operator or studio manager; years of experience in every branch of the business; not afraid of work; sober and steady. Have not been absent from work one day in nineteen months. Can give best of references. Address, M. O., care Moving Picture World.

A-1 OPERATOR who guarantees good work wishes position. Wife is expert vaudeville and picture pianist. Address G. E. GORDON, 401 South Fifth street, Columbia, Mo.

HELP WANTED.

WANTED—Moving picture camera operator; only thoroughly experienced man need apply. Give full particulars as to experience and where last employed. DIRECTOR, care Moving Picture World.

WANTED—Scenic artist of ability. Prefer one experienced in moving picture work. Give full particulars as to experience and where last employed. DIRECTOR, care Moving Picture World.

MISCELLANEOUS.

WANTED—Power's machine; good condition. G., care Moving Picture World.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

THEATER FOR SALE.

FOR SALE—Modern vaudeville and motion picture theater in a thriving New England city; population 25,000. Opposition minimized because of superior location. Capacity 1,000. Practical business reasons for selling. "BONANZA," care Moving Picture World.

FOR SALE—Picture house seating over three hundred. Two machines, elevated floor, front sign, arc lamps, fans, etc., costing me $2,500 to install. Am forced to sacrifice. Average business $175 per week. Particulars by mail. Full investigation permitted. MANAGER Electric Theater, 569 Main St., Menominee, Mich.

Independent Film Stories.

ECLAIR.

DR. GEOFFROY'S CONSCIENCE. Dr. Geoffroy is the superintendent of a medical home for the treatment of patients suffering from nervous disorders, and among the patients is a young man, who, released on patient's leave from away against the Doctor's advice, is not yet restored to health. Shortly afterwards, the young man becomes acquainted with the Doctor's niece, a young and very pretty girl. Both are attracted by one another, and they become engaged, the former's parents being delighted at their son's choice. When the young girl informs her uncle, however, and shows him her fiance's portrait, he recognizes the patient who was not cured. Immediately he goes to the young man's parents, but the father tells him that professional etiquette must prevent the Doctor's speaking. Uncertain how to act, he waits until the young couple are together, and then, by using mesmerism, produces in the young man one of his fits. As he falls under the attack, the Doctor tells the girl the sad story, and shows her how it was all for the best.

AN INDIAN CHIEF'S GENEROSITY.—A chief of an Indian encampment orders one of the tribe to take his two children to the river. As the boys are paddling, two white men pass, and one raises his rifle and wounds one of the children. The child is carefully carried back to the camp, and when the tale is told, the chief orders one of the braves to follow the "Palefaces." Crouching in the grass, the Indian follows the two men, and sees them ride up to an encampment. Quickly the news is carried back to the chief, and at night the Indians steal upon the encampment and carry off the owner's little boy. When the father discovers his loss, he sets out with two men, one of whom wounded the Indian's son, to the Indian's camp. As they arrive, the chief meets them with his wounded son, and asks the latter to point out who shot him. The child identifies the man, who is dragged away, while the Indian chief at once gives up the white child to his father.

CINES.

THE MAD LADY OF CHESTER.—A great mystery surrounds the Squire of Chester; ever since the Squire returned from his many years' sojourn abroad, his place has been partially closed; never is the house brilliant with entertaining; in fact, it is seldom that anyone save the occupants of the house, and the servants, cross the threshold; the Squire and his little niece live in absolute loneliness. For no one but the owner himself, and one or two trusted servants, knows that part of the grim old mansion shelters a poor degraded creature, hopelessly mad—the Squire's wife!

The Squire is most unhappy; he is bound forever to a woman who does not know him, who would tear him to pieces in a fit of madness, were he to approach her—and he has fallen in love with the beautiful instructress of his young niece. At last, determining to take matters into his own hands, the Squire offers marriage to the young lady, and she, being ignorant of the existence of the mad woman, consents.

Somehow or other, it is borne upon the dull mind of the mad woman of Chester that she has a rival, and she seeks to revenge herself. Evading her keepers, one night, she steals to the room of her husband, and sets fire to the bed; in a few moments, the whole building is in flames. The household is aroused, and the Squire works hard to save everyone, even his mad wife, but she makes her way to the roof, and in one of her wildest fits, hurls herself to death from the very highest point. The Squire sustains serious injuries from his endeavors to aid and rescue the occupants of his home; in fact, he is maimed for life. Seeing his deplorable condition, and loving him with all her heart, the young governess, having learned the whole truth forgives the Squire the wrong he would have done her, and consents to marry him, and be his nurse and comfort all her life.

CAPITOL FILM CO.

ALL'S FAIR IN LOVE AND WAR.—Helen Mosby was very happily situated in her Southern home, the idolized daughter of her father, and the pet of the younger set. She had never worried her pretty head with any thoughts of politics—so that, one afternoon, as she strolled with her father in the garden, she was immeasurably shocked when a servant handed him a telegram which read:

"War is declared; your regiment ordered to Richmond. Report at once.

"GENERAL LEE."

However, she took the shock like a true Southerner, and when her cousin, Henry Bowie, appeared, dressed in the uniform of a Confederate lieutenant, she complimented him smilingly on his appearance; then her father joins them, clad in his gray frock coat, sash and sabre, and bids her farewell.

Hardly has her father gone, when Arthur Boone, who has long been in love with Helen, enters the garden. Helen rises to greet him, but draws back in horror as she sees him in a Union uniform. Arthur does not notice this, however, and proposes to her—but Helen's answer is a strong negative. "I can never marry a man who fights in the Union army!" Sadly Arthur leaves, bidding her farewell and shaking hands warmly with Henry, who has long been his friend.

Four years later a detachment of pickets of the Northern army is passed back by Southern sharpshooters under Lieutenant Bowie. Arthur Boone is the last one of the Northerners to retreat; he finds that his ammunition is exhausted, and turn[s] [th]rough the woods, with the Southerners hot after him. Lieutenant Bowie, not knowing that it is his old friend, follows close on his heels.

Right to the old Mosby mansion Arthur runs, and vaults through the open window. Helen Mosby jumps from the chair she had been occupying and levies a gun, which she had picked up, on the Union soldier, when she recognizes her lover. He tells her of his predicament and although she is torn between her emotions of love and duty, love finally conquers, and she hides him in a closet, just as Henry Bowie, sabre in hand, comes into the room. He greets his cousin pleasantly and tells her that they believe a Union officer has entered her house. She shakes her head, but allows him to search, which he does thoroughly, even though the very closet where Arthur is hiding, but in prodding the clothes with his sabre, he missed the Union officer, and goes away satisfied that the officer, whoever he was, has made good his escape.

Then, the next day, the shoe is on the other foot. Henry Bowie is pursued by Union men, under Arthur Boone.

Henry, too, makes for his cousin's house. She hides him, and then steps out onto the porch; as yet, no one is in sight. Rushing back into the room, she hastily dons a Southern uniform that has been in her possession for some time, and then, looking out the window, she sees the Union soldiers surrounding the house. When they have surrounded, Helen, in her man's attire, steals out by a side entrance. They soon discover her, however, and she leads them a merry chase, only to return by a different route to the house, and, gaining on them, reaching the house she tears off the uniform, and when the Union soldiers enter, only a tired little Southern girl stands before them. They demand the prisoner. She protests innocence. Then they arrest her. This is too much for the concealed cousin, and he emerges from his hiding place with a bound, and he, too, is caught in the grasp of the law. Henry is sentenced to be shot. He is guarded by a lone sentry. Helen escapes from her place of imprisonment, and smiling sweetly at the sentry, induces him to look the other way while she has a word with her cousin; she slips him a small piece of wire with which he picks the lock in his fetters. Then Helen goes away and returns in the uniform of a Southern lieutenant. Henry steals away and Helen takes his place. Shortly after the firing squad arrive—then it is discovered that they have the wrong man. When Captain Boone hears of it he orders that they shoot the substitute. Standing erect, they bind her eyes, tie her hands behind her back, and just then, two soldiers enter with Henry. "Let them both be shot!" are the Captain's orders, not noting in his rage that it is his old friend. The guns are levelled. "Ready, aim——" but before the word "Fire!" is given a messenger dashes up and hands a dispatch to Arthur:

"The war is over.

"U. S. GRANT, Commander, U. S. A."

Then Arthur commands the firing squad to halt, and as he approaches the prisoners he is violently surprised to see his old friend Henry. Going to him, he takes both his hands: "Thank God, those bullets were not fired!" Henry explains who Helen is. Arthur turns to her in amazement; saluting, she takes off her cap. Then Arthur holds out his arms, and only too willingly does the little southerner enter them, for in union there is strength.

NEW YORK MOTION PICTURE CO.

BISON.

A COWBOY'S DARING RESCUE.—Hartley is a rancher. His daughter, Bess, is the sweetheart of Jack, a fine, manly fellow. Bosco is a card sharp who inveigles Hartley, while under the influence of liquor, into a card game. Jack catches Bosco cheating, stops the game, and after an encounter with Bosco takes Hartley home, where a scene of pathetic tenderness is enacted with Bess. In revenge, Bosco and his partner carry Bess away. Jack rides in pursuit while Hartley assembles a posse and follows. The two renegades quarrel, and during the ensuing fight Bess makes her escape. As Bosco is about to recapture her, Jack arrives on the scene and a terrific encounter follows, in which Bosco falls over the cliff. In the meantime the posse is riding hard and comes up in time to escort Jack and his sweetheart back. Hartley is stricken with remorse over the trouble his drinking has brought on and takes an oath never to touch liquor again. The last scene shows Jack and Bess at the little church, about to be married, while the cowboys fire their revolvers and cheer them.

THE PRAYER OF A MINER'S CHILD.—In a desperate attempt to reach a doctor to minister to his dying child, Jim, exhausted by a nine-mile run and with still twenty-one miles to cover, appropriates by force the horse of the mail carrier. The sheriff organizes a posse of cowboys who pursue Jim, thinking him a common horse thief. The doctor ministers to the injured girl and Jim is apprehended, but is released by the sheriff, who learns the true state of facts by listening to the evening prayer of Jim's little boy, who had been the innocent cause of his sister's injuries by chasing her, at play, near the mouth of the mine shaft in which she fell.

AMBROSIO.

THE BETROTHED'S SECRET. Counting a maid, and after hearing [illegible] that she is in reality a widow and the mother of a son, Freeman becomes angered and refuses to live with his wife. Some years elapse, and one day the boy sees a motor car coming down the street at tremendous speed and in danger of being struck by a train which is not in view of the occupants of the car. Risking his own life, the boy stands in the middle of the street and by wild gesticulations stops the automobile, just as the train passes by. The occupants of the motor prove to be Freeman and his mother, who accompany the child back to his home. Freeman's surprise is great to behold his wife, and having formed an attachment for her son, he effects a happy reconciliation.

TWEEDLEDUM ON HIS FIRST BICYCLE.—Tweedledum's attempts to master the bicycle lead him into situations both thrilling and comical, and the ride proves most adventurous. He barely escapes with his life, and causes a mad scramble on the part of pedestrians who cross his path.

LUX FILMS.

BILL AND THE MISSING KEY.—Bill and a friend stroll to a cafe, where they are greeted by other friends. Unfortunately, Bill's nose commences to bleed, and after many ineffectual attempts to stop the copious flow, the old-fashioned remedy of dropping a key down the back is tried—with the result that Bill is comfortable once more. But things are slow, and the two merry young men follow two equally merry young ladies to a jolly party in the open air. In the small hours of the morning a cab drives up at Bill's flat, and a somewhat battered individual tumbles out. Bill, after ringing the bell some little time, finds that the door is unlocked, and makes his way up to his room. But he cannot find his key and wakes up the porter. The latter is extremely annoyed and kicks Bill downstairs. Our hero, in a more battered state than ever, decides to spend the night at a hotel, but here, through being unable to pay the necessary charges in advance, he is again flung out. Wearily he lies full length on a public seat, but even here he is not allowed to rest, for two gendarmes appear, and after some rough handling, Bill is put into the cold comforts of a prison cell. A moment later, another equally disreputable person makes a forcible entry, who turns out to be none other than Bill's friend. Bill relates his story and his friend is so annoyed that he hits poor Bill on the nose. Sure enough, that organ commences to bleed, and then the friend remembers where the lost key is. Calling the gendarmes, Bill is turned upside down and shaken until the key falls out, when the two are summarily dismissed from the cell by the indignant gendarmes.

RUNAWAY STAR.—The leading actor is a gay dog, and spends a great deal of his time getting in other people's way and generally making himself a nuisance. But he sighs for more daring deeds, and seeing a chariot standing by, gets in and drives off. Meantime the unfortunate manager of the theater, at the hour for the curtain to rise, has to explain that the leading actor has disappeared, and consequently there will be no performance. A small riot takes place in the theater, and the manager's exit is hurried by a rain of articles from the exasperated audience. The company set forth to find the culprit, and an exciting chase ensues. They follow up the Champs Elysees, where the leading actor has upset a hansom. Past the Trocadero they follow, and then around Eiffel Tower. The actor in his chariot passes a level crossing just in time to miss an express coming along. His merry course continues, during which he upsets a barrow of fruit and many people. Ultimately, tired out, he drives up a passage, and there is captured by the company, to be fined £20 for his little escapade.

AUNTIE IN THE FASHION.—Auntie, a stout, elderly person, receives a visit from a young lady friend, who is dressed in the latest fashion. Auntie is much impressed with the skirt, and when her visitor leaves she informs Uncle that she must have a skirt like that. In spite of Uncle's protestations, Auntie sails off to the dressmaker's, where, with some difficulty, she is fitted with an exceedingly tight skirt, which can best be described as the "last word" in "hobbles." She experiences some difficulty in walking, but all goes well until her troubles commence in the knocking of a cyclist off his machine. Then the fun starts, for Auntie "bashes" into everybody, with disastrous consequences to herself. Finally, in crossing a bridge, she falls into the water, and it is a very battered Auntie who arrives home to greet her husband.

MOTHER'S PORTRAIT.—We are first shown a happy family celebrating the mother's birthday, and the father hangs up her portrait. But the happiness of the little family is quickly broken, for the mother catches a severe cold, which ends in her death. The father, who hitherto has been a sober man, tries to forget his grief in drinking, and the little boy, neglected by his father, sorrowfully kneels before his mother's portrait. The father comes in drunk, and falls asleep over a

For Rent to Licensed Theatres

ORIGINAL

JOHNSON-KETCHEL FIGHT

2500 FEET

The greatest picture of a knockout ever snapped by a camera. Exclusive American Rights controlled by the Johnson-Ketchel Fight Pictures Co.

A. J. GILLIGHAM, Mgr.
103 Monroe St. Grand Rapids, Mich.

HAVE YOU SEEN THE SHOW AT THE GEM — SAY

Buttons

(Celluloid.)

They make a big hit with the children.

We paint any lettering you want and in any size.

BUTTONS and BADGES

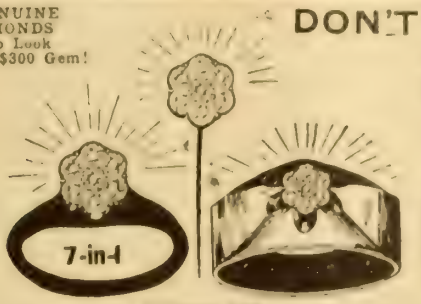
That's our business. We make them.
We also make Fobs, Canes and Pennants.
These make good souvenirs. Send for List.
To give full information at first writing, state explicitly what you want and quantity.

AMERICAN BADGE CO.
Factory, 141-143 W. Michigan St., CHICAGO, ILL.

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $900 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market today, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30, other sizes at $40, $50, $60.

DIAMOND IMPORTERS **STRELITZ BROS.** EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Gen. Flimco Panic-Stricken!

Denver Post

IBER 26, 1910.

MOVING PICTURE AND FILM TRUST FACES PROBING

Action to Be Started Soon by Government and State Officials.

EVIDENCE IS OBTAINED

Extract From Letter to an Independent in Which Threats Are Made.

Old "Gen. Flimco" is not only the worst-managed but the worst-scared trust in America. Right now he has the worst case of panic-ache a trust ever suffered from. I understand from what seems to be mighty good authority that old Flimco is having a scrap within himself, that his officers can't agree, that each one is blaming the others for the enormous loss of exhibitors from the ranks of the licensed royalty-payers. The number of exhibitors now daily turning independent is something appalling to Gen. Flimco. And on top of that, he is now threatened with a government investigation WHICH WAS STARTED AS A RESULT OF THE FAMOUS DENVER LETTER I PUBLISHED IN MY ADVERTISEMENT OF TWO WEEKS AGO! Read the accompanying clipping from the Denver Post. It tell it's own story and it ought to be meat for your thoughts! Maybe it will act as an alarm clock and encourage you to wake up, protect your theatre, assert your independence and put the boots to the old general. When you get ready, fire me a letter and I'll open negotiations with you concerning the best films and the best service in this wide world!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

bottle of wine. The little boy clambers out of bed, and seizing the bottle, empties its contents out of the window and then hides the bottle. Soon the father awakens out of his drunken sleep and reaches for his bottle. It is missing, and angrily he searches for it. He finds the empty bottle, and drags his son out of bed. The little lad pleads with his father, but the maddened man only remembers his craving for drink. As the boy and man stagger round the room, the father's eyes light on the portrait of his wife, which, to his heated imagination, takes the form of living reality. His dear wife's eyes look reproachfully at him, and, with a sob, the man drops on his knees before her portrait. His better feelings have conquered.

POWERS CO.

A WOMAN'S WIT.—Judge Brown, of Tonah Par, New Mexico, is threatened with death by some bandits unless he releases one of their pals. The judge's daughter, Grace, goes out riding with her lover, Arthur Bray. Her horse runs away and she falls into the hands of the bandits and is taken to their cave. Diaz, the chief bandit, sends word to the judge that he will release his daughter when the judge releases Mandez. Grace flatters the bandit chief by making a portrait of him. She writes a message on the bottom of the picture telling of her whereabouts and tears this part off. Later she persuades the bandit to let her take a walk. She takes the message in her handkerchief to the horse and sends the horse galloping toward her home. Her lover and the sheriff's man find the horse and the message and come to the rescue. A thrilling and dramatic scene follows and Grace is rescued.

SLEEPY JONES.—Jones is a big, good-natured cowboy who would rather sleep than eat. While calling on his girl he goes to sleep and his rival, Sim Thompson, wins his girl away from him. After their marriage Sim takes to drink. To save the wife from abuse of her drunken husband, "Sleepy" whips him and the wife promptly shows her gratitude by knocking him over the head with a rolling pin. Some bad men tempt Sim to help them rob the Wells Fargo money boxes. Jones, who has fallen asleep in the bushes, overhears the plot and determines to save Sim. He warns the express messenger and the stage driver and then he captures Sim and ties him to a tree. The would-be robbers are captured; then "Sleepy" releases Sim and makes him realize what he has escaped. In a touching scene Sim apologizes to Jones before his wife, and all ends happily.

THE DEVIL.—Harry Cutup goes to a masquerade ball dressed up as the Devil. At 4 A. M. he comes out loaded and happy. Imagine what happens when the driver of an automobile wakes up to find the Devil seated in his car. He's off. A policeman turns the corner, sees the Devil. He is off like a streak of lightning. Two robbers have placed a ladder against the house and are about to rob it. Harry comes along just as they are descending with their plunder. One look at him and they are off. Harry climbs the ladder to restore the stolen property. He enters the room of a German and his wife. The wife takes one look at him and falls into a faint. The husband awakes to find himself embraced by the Devil. He dives through the window. Harry puts on the German's clothes and goes home. The husband returns and the wife awakening from the faint thinks that her husband has played a joke on her and she lands into him.

NESTOR

SILVER PLUME MINE.—"Extremes are ever neighbors." So the wise heads nodded and smiled their approval when David Silver's staunch, energetic daughter, Mary, became the bride of the indolent, self-indulged and fickle John Plume.

Mary would arouse his ambition and instil new blood into his veins; and they beamed with satisfaction when they learned that the young wife had already successfully planted the gold bee in his bonnet, and the couple were departing to search for a claim.

The claim, when staked out, they called Silver Plume, and until John was laid up with fever, both husband and wife worked it unceasingly.

Mary, however, was not to be discouraged. Every moment she could spare from John's side was devoted to the mine.

But lack of sleep and proper nourishment was commencing to tell upon her, and it was, therefore, small wonder that upon picking up a piece of quartz in which she discovered free gold, all else was forgotten even the blasting powder and her lighted cap—forgotten until the cap fell and an explosion followed.

Painfully Mary groped her way out—but when at last the miners found and helped the unfortunate wife home, the doctor held out very little hope for her sight.

A letter was hurried off to her father, who answered he would start at once, bringing with him Edith Ausdel, her Eastern cousin.

In the meanwhile, as the fever left him, not only did John's old indolent disposition return, which caused him to gladly dispose of his share of the mine, but likewise his fickleness. Edith Ausdel was a new toy and he gave himself up to a flirtation with her with all the relish of his self-indulging soul.

In the very room with his blind wife the deceitful couple would show their infatuation. However, Mary was not yet blind, she but awaited the doctor's permission to remove the bandages.

At last the permission came, and oh! happiness supreme she could see! Joyfully the little wife parted the curtains to tell her husband and Edith—but, to her horror, beheld her cousin in John's arms.

And he, finding that reconciliation with Mary was impossible, whispered to Edith he would meet her at their old trysting place—and there he waited and waited and waited, while Edith stole quietly out of camp and boarded the first train going East.

CHAMPION.

STOLEN BY INDIANS.—Although the advent of the railroads tended to bring the far West within the realms of civilization, it was still in a comparatively wild state, and still sparsely inhabited, when Mrs. Hardy with her two boys, John and William, aged eleven and seven years, respectively, accompanied by a neighbor and his wife and child, Grace, sets out from her farm in Vermont in a prairie schooner to journey across the country to the Western home already provided by her husband, Peter Hardy.

In his letter to his wife, Hardy has taken precautionary measures by despatching a band of cowboys to take them safely across the Indian infested country.

This detachment is now well on its way within the same territory through which the settlers are journeying, when they scent suspicious signs of marauding Indians. Sending a scout ahead they soon ascertain that a band of Indians are trailing the prairie schooner.

Dashing forward they are soon upon the hostile Indians who have already surrounded the settlers. They scatter the Indians and find them all unharmed. During the excitement they have failed to notice the children, but now little William comes rushing into camp with the alarming news that his elder brother John, with whom he had gone to fetch water from the spring, had been carried off by the fleeing Indians.

A hurried search is instantly made by the cowboys in all directions but all attempts are futile. The heartbroken and frantic family continue their journey westward and arrive eventually at their home.

The grief of the parents when they meet is pitiful and when the last of the cowboys return with sorrowful faces, they resign all hope of finding the lad.

Twenty years roll by, and West has progressed in population, civilization and industry, and little William, now a tall man of 27 years, is engaged to marry Grace, the daughter of that neighbor who so many years before accompanied them across the prairie.

It is while strolling about one balmy evening that they notice the young chief of a group of Indians, who have come to town to form their camp, and it appears rather peculiar in that he is of fair complexion and rather blonde. The brothers, for the young Indian is none other than the stolen boy, gaze at each other and pass on without evincing any signs of recognition.

The following day, Grace visits the Indian camp to inspect the different curios and fancy handiwork. Her friends, becoming alarmed at her absence, hurry to the Indian village and find her in the young chief's tepee. The white folks threaten him, and when he bares his right arm, vehemently asserting that he would rather cut it off than harm the girl, his mother notes the birth mark on his wrist, and recognizes in the Indian her long lost boy.

Following the identification he at first hesitates at the thought of leaving his tribesmen, but later, beset with conflicting emotions, he appeals to the old chief who grants him permission to return to his own people.

On entering his home and seeing his mother weeping before the fireplace for her lost son, he sinks to his knees, and with a great cry from each, mother and son are clasped in each other's arms.

THANHOUSER COMPANY.

POCAHONTAS.—Captain John Smith comes to America at the head of a band of English colonists and settles Jamestown, Virginia. While at the head of the colony Smith makes a trip of exploration into the interior, and is captured there by King Powhatan, the acknowledged head of all the redmen in Virginia. Powhatan orders his prisoner's execution. Just as the fatal club is about to descend, Pocahontas, the favorite daughter of the King, throws herself before her father. She begs so fervently that the white man's life be spared that Powhatan relents and orders his release. Captain Smith returns in safety to his friends.

Later, Pocahontas is taken prisoner by the English, and held as hostage. While a prisoner, she is converted to Christianity, and falls in love with Rolfe, a handsome young Englishman. They are married in a rude little church at Jamestown, and the Indian princess sails away with her husband to England. There she is received with royal honors by King James I., but the foreign flower cannot stand transplanting. She soon sickens and dies, and in her last hours is visited by visions of the home in the wilderness that she would fly back to if she could.

DELIGHTFUL DOLLY.—Little Marie Allen, a penniless orphan, lives with her granddad. Out for a walk, she admires a huge doll in a show window. That night, after her granddad has fallen asleep, she slips out to have another look at the doll. Arriving at the toy shop, she sees that the doll is gone. Unseen by anyone, she enters the store. She finds the wonderful doll and lifts it out of its box to admire it. Hearing a clerk approaching, she becomes frightened and gets into the doll box. The doll rolls under the counter. The clerk sends the errand boy off with the box, thinking it contains the doll, which has been ordered for Daisy Smythe, a rich little girl.

Arriving at Daisy's house, Marie steps out of the box as soon as the room is empty. She removes the doll clothes from the box and admires them greatly. She decides to try them on, and soon a little cap, shoes and garments are on her figure. Then she hears Daisy coming and retreats to the box. Daisy enters and takes the supposed doll from the box, falls in love with it instantly and enthusiastically works its arms and limbs. Marie lives up to her role well, imitating the stiff, jerky movements of the limbs that belong to real dolls.

Then Daisy eats, and Marie grows hungry as she watches. When Daisy sets down her bowl of milk, Marie reaches over and drinks it down. Daisy is amazed when she misses the milk. Marie helps herself to all the food and Daisy's wonderment is amusing to see. Finally Daisy falls asleep in her chair and Marie falls asleep on the floor.

Here she is found by her granddad, who managed to trace her from the toy shop, and Daisy and her mother laugh so heartily over Marie's adventure that they reward her cleverness with—the doll itself!

GREAT NORTHERN.

SAVED BY BOSCO.—A lady goes to the help of a sick woman, and her dog Bosco accompanies her. Reaching the house, she enters, and is received by two evil-looking men; but, taking no notice of them, she makes her way to the woman's bedside. After giving her medicine, she turns round, and sees the two men are lounging round the table where her handbag is lying. She quickly takes her leave. She soon hears footsteps behind, and before she can scream, she is seized from behind and thrown into an old cellar where there is no outlet except a little barred window. In the meantime the two scoundrels have decamped with her handbag containing her money. She sees at the window the faithful Bosco. Having in her pocket a paper, she manages to scrawl a message which she fastens round the dog's neck, and telling him to run off to his master, she awaits the result. Bosco seems to understand, for he rushes home and brings back with him the husband. With the help of the police, the frightened woman is extricated from the cellar.

WILLIE VISITS A MOVING PICTURE SHOW.—Willie, a henpecked husband, is sent out one day to do some shopping. A cinematographer is taking pictures, and Willie takes an active part in a faked fight. The actors, however, do not want his help and he is sent off with a thrashing. By way of consolation, he chats with a pretty girl all in front of the camera. One day he takes his wife to a moving picture theater, and, to his great surprise, he sees his adventure depicted on the screen. His wife is highly indignant, and administers punishment.

YANKEE

THE COPPER AND THE CROOK.—John Walsh was born and raised in the lower East Side—there, as boy and man, he had worked and played, laughed and cried—and the conditions and customs of this vicinity were an open book to him. Early to appreciate the value of an education, he managed to struggle through public school—not a struggle as far as intelligence was concerned—but a struggle to remain in school because of his being obliged to help towards the support of his family. He managed to do more than his share in this respect, by selling papers and doing odd jobs before and after school hours. Arriving at manhood his cherished ambition was realized, for he secured an appointment on the police force. He was that type of young New Yorker who has made the history of the metropolis, in politics, in business and yes, in finance. Skinny Leach was that other type of East Sider who fill our police courts and jails. As a boy he was constantly sought by the truant officer or kept busy eluding the police. As a youth he slept in hallways or wagons, and as a man became the leader of a growler gang, living by levying tribute from inoffensive Chinamen and Hebrews for funds with which to rush the can. It was ordained that these two opposites meet: for when the young patrolman was assigned to duty, his post was located in the vicinity of Five Points and Chinatown. Here is where the growler gang held sway and where Leach ruled. Hazing is not only practiced at West Point, for at Five Points the kid coppers must go through their course of sprouts, and believe us from what we've heard, we would prefer the Army brand of hazing. "The easiest way may be the best," and "You may catch more flies with molasses than with salt." But John

knew his people, to win the respect of the gang element you must be a better man. "Hey, fellers, there's a new cop on the beat he soaked me for trying to do Mickey the Boothlack out of the price." That was all that was necessary—such an affront to the gang was not to be tolerated and they proceeded to do the fresh cop; and they almost succeeded, too, but for Mickey the Boothlack and his sister Nell. The gang got John they beat him up good and they finally cooped him up in a Chinese chop suey joint for the new cop gave a good account of himself—as future reference. It was not all one sided, though, the leader of the growler gang can testify. When Mickey reached the station house the reserves had an incentive for haste, for one of their fellows needed help. Copper and crook have no love for each other and it was a merry little war that Chinatown witnessed that day on the street, through houses and on the roofs, that gallant squad of bluecoats took the opportunity to settle many an old score. Leach got his—about five years—ample time and opportunity to reflect upon the error of his ways. We are glad to say that he did—he tried to get work after he had done his bit—but, well a jailbird doesn't always get a show, maybe he is hounded by the police This ex-convict was arrested on general principles and brought before Captain Walsh, and that's why he is an honest hard working man to-day. He did not receive a lecture on the error of his ways—he was given a chance. "If you'll stand for him, Cap, I'll give him a job. Can you drive, young feller? Git up." Leach owns a couple of teams himself now. The other day he delivered a package to Mrs. Captain Walsh—Mickey's sister, how did you guess? and she let him kiss the baby, too. That's an East Side evidence of good will.

ATLAS.

THE CAT CAME BACK.—Mrs. B. had received her annual birthday gift from her husband. This year's remembrance consisted of a handsome jeweled bracelet to slip on the arm, without opening. The surprise and the novelty of the gift had appealed to Mrs. B. and she sat and contemplated what envy her bracelet would create when her numerous dear female friends saw it. Baby Brown was the only other occupant of the room at the time and Mrs. B. had only been out of the room a few moments, when upon her return she found the case empty and the jewel gone. A hasty search failed to locate the highly prized and valuable gift. Mrs. B.'s shrieks for help were quickly answered by their gardener who was at work close by. The cook should have been the first to answer her cry of distress, but Bridget was very busy in another direction. One thing a good cook cannot and will not tolerate and that is interference with her culinary efforts, so that when Miss McCue espied the household cat feasting on the hamburger she was preparing for lunch, her Irish was up in a minute. It was the work of a second to pounce upon the culprit and effect her capture and only another moment to securely confine the thief in one of Mrs. B.'s pillow slips. Pedestrian Pete in search of a handout, was the innocent cause of the cook's mortification, for he had called her to the kitchen door and away from her work. Pete obtained what he wanted, but only after promising the cook that he would take the pillow slip and wicked doggy and deposit both of them in the nearby pond. The gardener was quick to follow the instructions of Mrs. B. and lost no time in reporting the theft of Mrs. B.'s bracelet to the village constable, stopping only long enough to report the matter to neighbor Nevins, whom he passed on the way. This is how Nell knew of the facts so soon. Nell was a sharp, shrewd and well read young miss and had a literary acquaintance with every detective from Nick Carter to Sherlock Holmes. Here was her opportunity to put all her knowledge to good use. Besides the Browns were rich and there was sure to be a reward. To think was to act with Nell, and not a moment too soon, for hearing her approach and realizing that he was discovered, the tramp quickly threw the bag into the pond and disappeared into the woods. "Foiled," cried the girl detective, wading into the pond and recovering the stolen jewel. A quick and clean piece of work, say you, and so it was for Mrs. B. had hardly got through with her last shriek when the female Nick Carter entered and said, "Here is the stolen bracelet." No—don't laugh too soon—cook wanted to know what was in the bag—for sure enough there was the bracelet firmly and securely around the cat's neck. Baby Brown had placed it there. Nellie, the beautiful country girl detective, was handsomely rewarded and so was the cat she received the rest of the hamburger. I wonder what Baby Brown got?

DEFENDER

THE TALE A CAMERA TOLD.—Henry Larkin leaves the farm, with its dreariness, and is off to the city with its sounds and wails, its aches and the little happenings that bring them. Like so many other country youths, he enters the city university with its bewildering sights. Gradually he becomes accustomed to it, to his chums and to the rest of the college fraternity, and to those just outside the pale, those mighty, flighty, flirty college widows, who create for the college chaps some of their joys, some of their pains. He trips in love with one of them: in fact, marries her, and when the foul deed is done, writes home for his rustic father's benediction, which is not forthcoming. A little perplexed, but still stout of heart, he decides to brave the irate patent's presence, and personally sue for the tardy blessing. He arrives home, and after a luckless scene with his father, meets his better three-quarters, and plan and plot, and finally Henry's wife decides to approach the obstinate lord of their destinies as a book agent, and attempts to win his good graces. She not only wins his good graces, but his gracious goodness, to such an extent that father becomes flirty. Woman's charm, the elixir of a June day and its intoxication, feminine lure, the old story, and its usual termination. He kisses her, and his son, just behind with a kodak, snaps the snappy scene. Then, he presents himself and the photograph, and when the father realizes he has kissed his daughter-in-law, he can not wonder why his son had wooed so ardently, and his opposition makes a noise like the sunset and fades.

IMP

MOTHER AND CHILD.—A husband discovers his wife about to elope with a friend, and then forces her to go with him, making her write a note to her child saying that she is going on a long journey. Later the lover reads of a railroad accident, in which many people were killed and telegraphs the husband that his wife was one of the victims. The child mourns for its mother and asks the father to take her where her mother is supposed to be buried. He takes her there and puts up a tombstone. Later the husband falls in love with a widow, which is very objectionable to the child. On one of the child's journeys to her mother's grave, she meets her mother, who has returned, takes her father away from the widow, brings him home and there is a reconciliation.

THE FUR COAT.—A wealthy young man about to leave the house is handed his overcoat by his valet. Thinking it is too warm, he refuses it. The valet hangs it out of the window to give it an airing, and it falls out. A tramp picks it up and takes it to a pawnshop; he loses the ticket, which is found by a young lady; she immediately redeems the coat, takes it to her employer, a poor lawyer, and offers it to him as a present. The husband, afraid to take the coat home, pawns it for a small amount and gives the ticket to his wife, asking her to redeem it for him. The next day the owner of the coat, a friend of the lawyer, calls on the wife and gives her theater tickets and sees the pawn ticket in her hand. He goes to the pawnshop with her to see if it is not his coat. Upon arriving there, he finds it is his coat, redeems it himself and goes away with it. He calls at the lawyer's office to explain the result of the pawn ticket. The lawyer claims it and in the scuffle the coat is accidentally thrown out of the window and the tramp again finds it and pawns it and spends the proceeds for a good feed and drink.

Fredericksburg, Va.—The Casino Company's moving picture theater on Commerce street opened this week and is now doing a good business.

Marquette, Mich. C. S. Sullivan proprietor of a moving picture theater in the Veelker block, is having it remodeled and enlarged.

Farmington, Ia.—H. N. Taylor & Co. will open a new moving picture show here.

Cincinnati, Ohio.—The Cincinnati Family Theater and Amusement Company has leased the building at the corner of Vine street and Thorp alley and will remodel it into a theater.

Terre Haute, Ind.—Barhydt & Hoeflier are planning the erection of a new theater here.

Philadelphia, Pa.—J. R. Jackson is estimating on plans for the erection of a new moving picture theater at Twelfth and Passayunk avenue for Hopkins & Milgram.

Springfield, Mo.—Clarence Burke and T. E. Hornbeck have purchased the Majestic Moving Picture Theater from Acy L. Loyless.

Aurora, Neb.—Mr. Howard has sold his interest in the Lyric Moving Picture Theater here to E. L. Burney.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 406 moving picture theaters in Chicago.

To meet the growing demands for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to Department K for our large Catalogue No. 81, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.

CHICAGO ESTABLISHED 1885
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE

174-176 Wabash Avenue, Chicago

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 10.

Eclair—The Cathedrille (Dr.) 670
Eclair—The Order is to March (Com.) 295
Imp—Jess' Plain Dog (Dr.) 500
Imp—A Game of Hearts (Dr.) 500
Yankee—The Monogramed Cigarette (Dr.) .....

Tuesday, October 11.

Bison—A Cowboy's Daring Rescue (Dr.) .....
Powers—A Man and a Girl (Dr.) .....
Powers—Simpson's Skate (Com.) .....
Thanhouser—Pocahontas (Dr.) 1000

Wednesday, October 12.

Ambrosio—The Betrothed's Secret (Dr.) .....
Ambrosio—Tweedledum, or His First Bicycle (Com.) .....
Atlas—Curing a Grouch (Com.) .....
Atlas—The S. S. Mauretania (Scenic) .....
Champion—How the Tenderfoot Made Good (Dr.) 950
Nestor—Silver Plume Mine (Dr.) 970

Thursday, October 13.

Defender—The Tale a Camera Told (Com.) .....
Imp—The Garden of Fate (Dr.) 1000
Lux—Runaway Star (Com.) 417
Lux—Bill and the Missing Key (Dr.) 534

Friday, October 14.

Bison—The Prayer of a Miner's Child (Dr.) .....
Cines (Eclair)—The Mad Lady of Chester (Dr.) 965
Thanhouser—Delightful Dolly 1000

Saturday, October 15.

Columbia—Tracked Across the Sea (Dr.) .....
Great Northern—Saved by Rosco (Dr.) .....
Great Northern—Willie Visits a Moving Picture Show (Com.) .....
Itala—Paid Boots and Stolen Boots (Com.) .....
Itala—A Pearl of Boy .....
Powers—A Woman's Wit (Dr.) .....

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Sept. 16—The Sacking of Rome 800
Sept. 19—The Blind Man's Dog.....560
Sept. 19—The Falls of the Rhine (Scenic).....440
Sept. 26—The Street Arab of Paris (Dr.).....820
Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321

CINES.

Eclair.

Sept. 23—Julie Colonna (Dr.) 760
Sept. 25—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965

GREAT NORTHERN FILM COMPANY.

Sept. 17—Fabian Out for a Picnic (Com.).....
Sept. 17—Danish Dragoons (Scenic).....
Sept. 24—Dr. Jekyll and Mr. Hyde (Dr.).....
Oct. 1—The Flight Across the Atlantic (Sc.)..
Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.) 235
Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....

"IMP."

Sept. 8—Sister's Sacrifice 996
Sept. 12—Two Daughters 992
Sept. 15—Dixie 986
Sept. 19—Debt 998
Sept. 22—New Butler 994
Sept. 26—Pressed Roses 987
Sept. 29—Annie (Dr.) .....
Oct. 3—All the World's a Stage (Dr.).....
Oct. 6—The Deciding Vote (Dr.).....
Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995

LUX FILMS.

Sept. 22—Only a Bunch of Flowers (Dr.).....596
Sept. 22—That Typist Again (Com.).....380
Sept. 29—How Jones Won the Championship (C.)380
Sept. 29—Kindness Abused and Its Results (Dr.)531
Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531
Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534

NESTOR FILM COMPANY.

Aug. 24—In the Black Hills (Dr.) 960
Aug. 31—The Blazed Trail (Dr.).....989
Sept. 7—The Moonshiner's Daughter (Dr.).....960
Sept. 14—The Law and the Man (Dr.).....956
Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970

NEW YORK MOTION PICTURE CO.

("Bison.")

Sept. 13—Cowboy's Matrimonial Tangle.....995
Sept. 16—For a Western Girl.....915
Sept. 20—For the Love of Red Wing.....957
Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love 989
Sept. 30—The Ranch Raiders.....915
Oct. 4—Young Deer's Return 985
Oct. 7—The Girl Scout 1000
Oct. 11—A Cowboy's Daring Rescue (Dr.).....
Oct. 14—The Prayer of a Miner's Child.....

ITALA.

(By N. Y. M. P. Co.)

Sept. 17—The Falconer 818
Sept. 24—Foolshead as a Policeman.....500
Sept. 24—The Bad Luck of an Old Rake.....500
Oct. 1—Foolshead Employed in a Bank 1000
Oct. 1—Foolshead Employed in a Bank.....1000
Oct. 1—Foolshead Has Been Presented with a Football 431
Oct. 8—Foolshead, Fisherman 500
Oct. 8—Mrs. Cannon Is Warm.....500
Oct. 15—Paid Boots and Stolen Boots.....
Oct. 15—A Pearl of Boy.....

AMBROSIO.

(By N. Y. M. P. Co.)

Sept. 7—Fricot Has Lost His Collar Stud (Com)
Sept. 14—The Iron Foundry.....900
Sept. 21—The Last Friend.....500
Sept. 21—Molly at the Regiment—Her Adventures 500
Sept. 28—The Virgin of Babylon 908
Oct. 5—The Pit That Speaks.....500
Oct. 5—Tweedledum's Duel 500
Oct. 12—The Betrothed's Secret (Dr.).....
Oct. 12—Tweedledum, or His First Bicycle (Com.) .....

POWERS PICTURE PLAYS.

Sept. 13—A Day of Pleasure (Com.).....
Sept. 17—The Pugilist's Child (Dr.).....
Sept. 20—A Husband's Sacrifice (Dr.).....
Sept. 20—Aunt Hannah (Com.).....
Sept. 24—His Lordship (Dr.).....
Sept. 27—The Taming of "Buck" (Com.).....
Sept. 27—O! You Wives (Com.).....
Oct. 1—The Music Teacher (Dr.).....
Oct. 4—War (Dr.) .....
Oct. 4—The Beechwood Ghost (Com.).....
Oct. 8—Within an Inch of His Life (Dr.).....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....
Oct. 15—A Woman's Wit (Dr.).....
Oct. 18—Sleepy Jones (Com.).....
Oct. 18—The Devil (Com.).....

THANHOUSER COMPANY.

Sept. 2—A Fresh Start (Dr.) 1000
Sept. 13—Tangled Lives (Dr.) 1000
Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 27—Home-made Mince Pie (Com.).....1000
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000
Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000

SALES CO.—FILM D'ART.

July 21—Mateo Falcone 694
July 21—Andromache 358
July 28—The Hidden Place.....900
Aug. 4—The Eagle and the Eaglet.....1000
Aug. 11—Charles Le Temeraire.....518
Aug. 18—Carmen 995
Aug. 25—In the Day of the First Christians..1000
Sept. 1—King of One Day 975
Sept. 8—The Minister's Speech.....500
Sept. 8—The Conscience of a Child.....500
Sept. 15—The Temptation of Sam Bottler (Dr.).1000

DEFENDER FILM CO.

Aug. 18—Shanghaied .....
Aug. 25—Hazing a New Scholar (Dr.) .....
Sept. 1—Great Marshall Jewel Case (Dr.).....
Sept. 1—That Letter from Teddy.....
Sept. 8—Cowboy's Courtship (Dr.).....
Sept. 8—An Athletic Instructor (Com.).....
Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....

CHAMPION.

July 13—The Abernathy Kids 1000
July 20—Romance of an Anvil (Dr.) 1000
July 27—Cowboy and the Squaw (Dr.) 1000
Aug. 3—Spitfire (Dr.) 900
Aug. 10—Hermit of the Rockies 900
Aug. 17—Cowboy's Pledge (Dr.) 900
Aug. 24—The Sheriff and His Son (Dr.) 900
Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950

YANKEE FILM COMPANY.

July 18—Right to Labor.....998
July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....930
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....

ATLAS FILM COMPANY.

Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.) 450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders 450
Sept. 14—Monkey Shines 500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.).....
Oct. 15—A Shot in the Night (Dr.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

UNBREAKABLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.

WHY: Because we fill all orders promptly. This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.
932 Chestnut Street Philadelphia, Pa.
JOS. C. HUFFMIRE, Eastern Agent
140 ELDERT STREET. BROOKLYN, N. Y.

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

Don't Be Intimidated

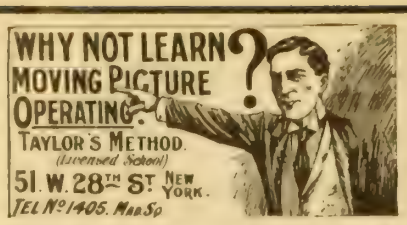
If you are approached by a white-headed kid who peeves about a lawsuit and other slobber, and an imitation American whose long suit is to try to wreck a competitor's machine in order ao sell one he does not understand.

!!! Throw Them Out !!!

They are deceiving you. Both represent houses whose largest stock in trade are bunco schemes and catchpenny methods.

Patronize the House of Merit—the House Whose Word is Worth 100% Net

SWAAB FILM SERVICE CO., Inc.
338 Spruce Street Philadelphia. Penna.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

NEW SLIDES

For the Following Songs—JUST OUT

Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.
What is the World Without You.
On a Sunday Evening in the Summer Time.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

William B. Turck

Public Accountant

Monthly Audits Systems Installed
Investigations and Reports

330 EAST 41st ST. NEW YORK

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Advertising Copy must be in hand not latter than Wednesday of each Week

TEXAS AND LOUISIANA:

WE HAVE SECURED THE EXCLUSIVE RIGHT TO EXHIBIT

Cowboy and Indian Frontier Celebration

HELD AT CHEYENNE, WYOMING

in Texas and Louisiana. ¶ Intensely exciting from start to finish, and a sure money maker. **Released October 9th.** Write for dates at once. See description on page 903, this issue.

TEXAS FILM EXCHANGE, 311 ELM STREET DALLAS, TEXAS

Customer—"Glad to see you, Sol. Come IN and sit DOWN."
Old Sol—"No, thank you, old man. I'm OUT for STANDING orders."
Solax
CUSTOMER
Solax
SAMPLES

Now Open

OUR NEW YORK OFFICE
147-157 Fourth Ave.
(Cor. 14th Street)
German Savings Bank Bldg.
Opposite The Sales Co.

To Accomodate Many of Our Customers, the First

SOLAX

Release

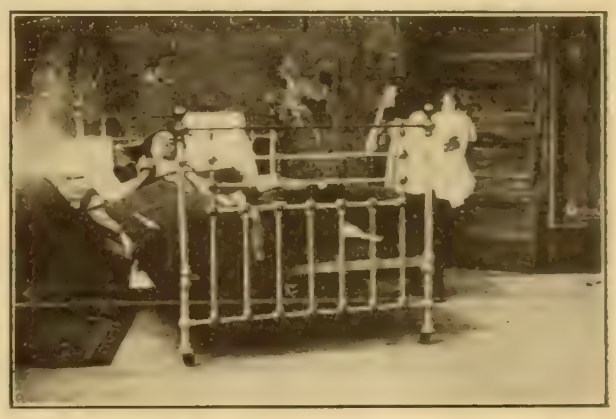
is postponed to

FRIDAY Oct. 21st

SOLAX COMPANY

145 FOURTH AVENUE :: NEW YORK
CORNER 14th STREET

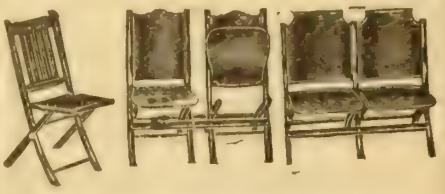
FACTORY AND STUDIO, FLUSHING, L. I.



"A CHILD'S SACRIFICE"—FRIDAY, OCT. 21st

Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

Old Fort Film Exchange

INDEPENDENT

721½ CLINTON STREET

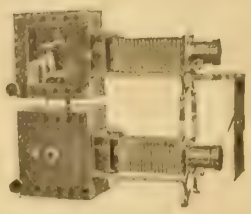
Phone 2987

FORT WAYNE, INDIANA

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company

507 N. Clark Street : : : Chicago



DISSOLVING ERK-O-SCOPE A PERFECT STEREOPTICON

Has been used for five years by the most successful Moving Picture Theatres in the country.

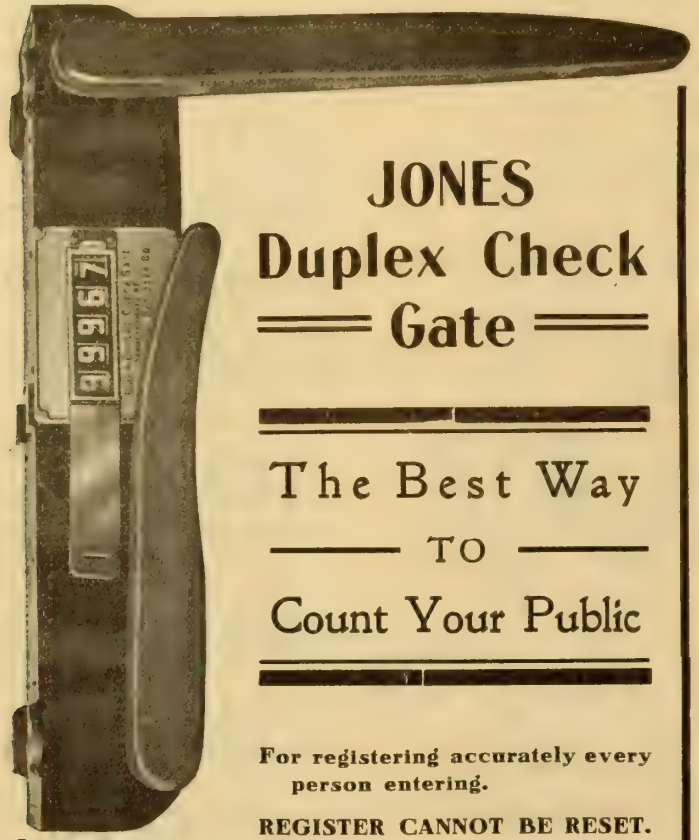
Its special features such as: first quality, well ventilated condenser mountings, high light-tight lamp houses, large doors, new centering device and easy carbon feed, place it beyond competition.

Price Complete with Rheostats, $95.00

We make other Dissolving Lanterns from $50 00 up.

ERKER BROS. OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo.

Moving Picture Theatre Supply



JONES
Duplex Check Gate

The Best Way
TO
Count Your Public

For registering accurately every person entering.

REGISTER CANNOT BE RESET.

CAN BE LOCKED INSTANTLY IF REQUIRED.

The forward arm at right angles to case can be removed in a moment by breaking seal, converting, if necessary, an entrance into an exit.

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

SONG SLIDE
PRIMER

Oh, see the happy, smiling man;
Who is the happy, smiling man?
The happy smiling man is a wise exhibitor.
Why is he a wise exhibitor?
He is a wise exhibitor because he uses our
SONG SLIDE SERVICE

WRITE FOR OUR LATEST PROPOSITION

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Chicago, Ill.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED

228 Tremont Street Boston, Mass.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

HAVE WE SOLD YOUR STATE

We have application for rental from exhibitors in unsold territory exceeding $10,000.00 and hundreds of letters from other exhibitors who are anxious to show the pictures on a percentage basis. This assures quick money to the man who buys State rights.

SHOWMEN THIS IS YOUR OPPORTUNITY

Write or wire quick the State you want, and if open will quote you price.

An Exclusive Proposition that is Exclusive

Every purchaser of a State right for the Wild West and Far East pictures is required to furnish a surety bond of $1,000.00 to guarantee that the film will be exhibited only in the State purchased. We guarantee you protection.

With the 3,000 feet of film you can show in any theater the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a $1.00 show at a low price of admission.

Elegant seven-color lithograph posters, fine assortment of large size photographs for lobby frames, heralds, cuts, lecture, etc.; in fact, everything to help you get the money.

BILL THE TWO BILLS

Buffalo Bill and Pawnee Bill Film Company

care of
MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street
NEW YORK

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.
22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

Canadian Exhibitors

Looking for a first-class film service, **write** the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

Lantern Slide

MATS AND BINDING STRIPS

WE manufacture a full line of these goods. Have you tried our **GUMMED PAPER LETTERS** for making up slides? If not, do so at once and save time and money.

CATALOGUE AND SAMPLES ON REQUEST

The Tablet & Ticket Co.
Chicago, New York, San Francisco

ROUGH-HOUSE FOR

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

The "Big Stick" Wins!!!

Be a WINNER by Getting

SILVER PLUME MINE

Released Wednesday, October 12th, 1910

A FULLY ROUNDED AND FASCINATING WESTERN DRAMA IN 970 FEET

MR. EXHIBITOR!

Follow the Crowd!

NESTOR'S MAILING LIST is 7,000 STRONG, Your Name will make it STRONGER. Send it NOW!

MR. EXCHANGEMAN!

Come on!

Join the LIVE ONES on NESTOR'S BUYING LIST. Be ALIVE YOURSELF!

E. C. PORTER, Mgr.
CRESCENT THEATRE, WARREN, OHIO. Writes:-

"Very much interested in your WONDERFUL PICTURES, which are WELL APPRECIATED by HIGHLY SATISFIED audiences. Much SUCCESS and long LIFE to "NESTOR FILMS."

Scene from "SILVER PLUME MINE"

EXHIBITORS!

"Silver Plume Mine"

tells a story as **unusual** as it is **beautiful**; it is **brimful** of GRIPPING HUMAN INTEREST, and you will vote it a REFRESHING NOVELTY.

Consult the synopsis within and ORDER THIS VERY INSTANT! GET IT if you have to wield THE BIG STICK. In giving your patrons this MINE of PLEASURE, you acquire a MINE of SILVER, also NICKELS. Stick "PLUME" in your hat RIGHT NOW!

Sold Through the Motion Picture Distributing and Sales Company, 111 East 14th Street, New York

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

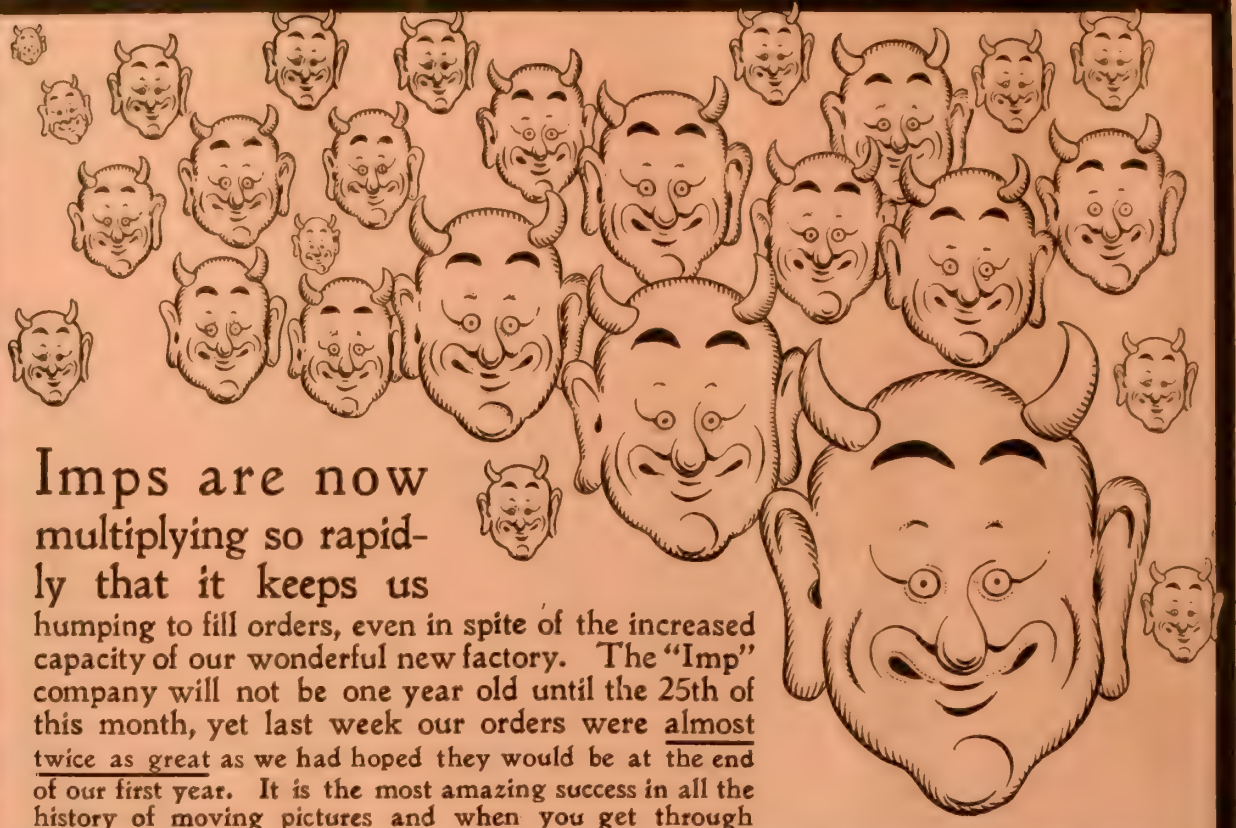
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
DIXIE FILM CO	720 Maison Blanche Bldg., New Orleans, La
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITION:

H. & H. FILM SERVICE, Chicago, Ill.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**



Imps are now multiplying so rapidly that it keeps us humping to fill orders, even in spite of the increased capacity of our wonderful new factory. The "Imp" company will not be one year old until the 25th of this month, yet last week our orders were almost twice as great as we had hoped they would be at the end of our first year. It is the most amazing success in all the history of moving pictures and when you get through analyzing it and looking for reasons, there is but one reason and one answer. It is told in one word:—"Quality." Gentlemen, if you are not getting EVERY IMP RELEASED, you are not getting your money's worth See that you DO get EVERY IMP or else trade with some exchange that will GIVE YOU WHAT YOU ARE PAYING FOR! Now read about our next releases:

"MOTHER AND CHILD"

Released Monday, October 17th. Length about 990 feet. A film you will be intensely proud to show your patrons as a fine example of Independent moving pictures. A great story, a great staging, a great piece of photography and some excellent child acting. Write your exchange every day till you get "Mother and Child."

"THE FUR COAT"

Still another of those delightful Imp comedies. Call the plot foolish, silly or what you will, the fact remains that your patrons will laugh their heads off—and that's what gets you the coin. "The Fur Coat" will be released Thursday, October 20th. It is about 995 feet long. See that you GET IT!

IMP FILMS

Independent Moving Picture Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

PICTURE MACHINES EXCHANGED

Exchange your old machine for New and Up-to-Date outfit. We sell all the leading makes. Edison One-Pin, Power's Nos. 5 and 6, Pathe Professional, Edengraph and Motiograph.

STELZER BROTHERS **McCook, Nebraska**

Moving Picture Machines

Repaired by skilled mechanics at short notice and reasonable prices. Work guaranteed. All kinds of supplies for Moving Picture Machines.

CHAS. E. DRESSLER, 388 2nd Avenue
Near 23rd Street Take Elevator

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures of the "WEST AS IT WAS"

Said the Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

The Only Western Frontier Films Worth While

Pronounced by everyone seeing them, better than anything the Trust or Independents have ever made.

Genuine--No Show Actors--Realistic

THE FOLLOWING TERRITORY HAS BEEN SOLD:-

Ohio—Michigan—Indiana—New York (except the Greater City)—Texas Pennsylvania—Oklahoma—Oregon—Louisiana—Kansas—Colorado—Washington—Utah—Entire Canada, and Contracts for many other States will be closed this week.

Before the Territory You have Your Eye on is Sold

Wire us for price. Get the best Western Shows ever purchased in Moving Pictures since the Art began.

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

EXHIBITORS—Write us for the dates you want and we'll turn them over to the purchasers of our exclusive territory.

DARE-DEVILS

consists of 50 hand colored slides. $75 buys a complete set with the exclusive right to rent and exhibit in your State. Wire, phone or write before the territory you want is sold. THE EARLY BIRD GETS THE WORM.

"For God's Sake Tell Father and Mother I am Alive."

Turned Turtle and Killed Two Spectators and the Car Mechanician.

Dare-Devils in 50 slides, illustrates the thrilling and exciting episodes of the most hazardous sport, auto racing. By co-operating with the various pictorial news agencies of the world, we have been fortunate in securing photographs made at the famous Indianapolis and Atlanta Motor Speedways, Los Angeles Motordrome, Brighton Beach Course, Vanderbilt Course, Daytonia, Florida Beach, Prince Henry Course in Germany, Dieppe Course in France and noted Brooklands Track in England.

Condensed captions of a few of the slides are: The racer turned turtle, killed two spectators and the car mechanician; The dead and dying were lying in an awful heap; They carried the lifeless body of Wm. Borque across the course; Holcomb, the mechanician, never regained consciousness, and died in the hands of the physicians; The car swerved from the course, the driver lost control, and the racer wrapped itself around a bridge post; Following the horrible catastrophe Merz's first words were: "For God's sake tell father and mother I am alive."

Canadian Rights, $150, European Rights, $200

Four Color Slides, 10 Cents Each

SLIDES SENT C.O.D. WITH PRIVLEGE OF EXAMINATION

ADDRESS ALL COMMUNICATIONS TO

DARE-DEVIL PICTURE COMPANY

BOONVILLE, INDIANA

The Dead and Wounded

Marked Almost Every Lap of the Noted

Vanderbilt Cup Race

in which the World's most famous

DARE-DEVILS

shook dice with death and laughed in the face of destruction.

FIFTY——Hand Colored Slides——FIFTY

SHOWING

Human Life Slaughtered on Speed Lustful Tracks

ONLY EXCLUSIVE STATE RIGHTS WILL BE SOLD

Carried Him Across the Track.

He Was Killed Instantly.

Vol. 7., No. 17. October 22, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS
NEW YORK

Power's Cameragraph No. 6

The Perfect Motion Picture Machine

ASK YOUR FILM EXCHANGE

"PAUL AND VIRGINIA" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man and You'll Get

THE LOVELIEST LOVE STORY EVER PICTURED!

YOUNG LORD STANLEY

Scene from "YOUNG LORD STANLEY"

is a nobleman whose innate democracy permits of his doing manual labor when his funds grow low and who, while engaged at his menial labors, falls deeply in love with his employer's daughter, who takes a fancy to him—though he is below her station in life, she thinks. How, when once the tide of fortune runs his way, the young Lord's suit takes an odd turn, and what that turn is, are some of the points the picture explains to perfection.

RELEASED TUESDAY, OCT. 25th

App. Length, 1000 Ft. No. 154. Code word, Stanley

It's Here! It's Here! It's Here!—Released, Friday, October 28th

THE FAIRIES' HALLOWE'EN

Scene from "FAIRIES' HALLOWE'EN"

is a wonder-subject that will startle at any time 'o year and which you can use with a lecture 'round about and during Hollowe'en week. If you have'nt a lecturer pass the synopsis to your singer and see if it does'nt enable him to "talk" intelligently on this very entertaining novelty. The film abounds in trick scenes that are highly interesting, and the gyration of the pumpkin-men and the fairies, for instance, are highly amusing. The picture should occupy a high place on your programme.

Released Friday, October 28th

App. Length, 1000 Feet
No. 155
Code Word, Fairy

GET **THE THANHOUSER NEWS,** THE "EXHIBITORS GUIDE" Sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Banner for All Releases on Sale by B. B. SIGN CO., Cleveland, O.

"PAUL AND VIRGINIA" IS COMING!

WE STAND UNITED

WITH the Sales Company as the market place and the intelligent exhibitors as the buyers the manufacturers must sell their films on their merits. The better the quality the more popular the product. Every exhibitor can choose his own program. Competition promotes prosperity for the sincere producer, and every exhibitor should run his own theatre. You can satisfy the most fastidious audience from our weekly releases.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company. 1st Release, October 21

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, September 21st, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

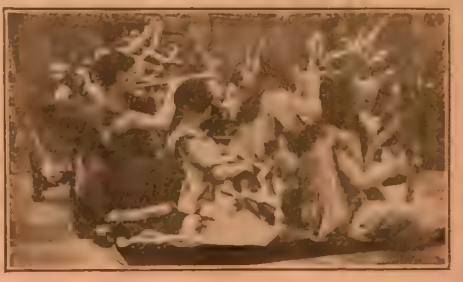
Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"Reliance" FILMS



"The Armorer's Daughter"

Released Saturday, October 29th

The most pretentious effort ever attempted in Motion Photography, faithfully depicting the pomp and splendor of Roman feudal times, the magnificence of the palaces, the gorgeousness of costumes and spectacular effects, interwoven into an appropriate, heart-gripping story

PRESENTED BY A COMPANY OF 150 PEOPLE

the principal parts being interpreted by the famous

All-Star "Reliance" Stock Company of Popular American Actors

The exhibition of this subject will mark a revolution in motography, creating amazement in the minds of the theater-going public, who will find that the Carlton Laboratories has attained the pinnacle of success in its endeavors, combining dramatic ability and photographic quality into comprehensive playlets, massively staged at enormous cost. A glance will convince the most casual observer that there are many single scenes whose production has entailed the expenditure of more money than other manufacturers invest in an entire reel.

Maecenas, the son of Tiberius, a Roman lord, is being entertained in a manner typical of the times, surrounded by beautiful women, dancing girls, etc., etc. In an altercation with his companions his sword is broken and is repaired by Vulcan, the armorer. The latter's beautiful daughter, Narania, repulses Maecenas' attentions, which, later, turned into an honorable direction, win her heart, and the two are secretly wed, the union being blessed a year later by the advent of a child. The Eden of the lovers is darkened by the command of Tiberius that his son marry the daughter of a neighboring lord, and Maecenas confesses his marriage to Narania. Persuasion and threats fail to move him from his refusal to renounce his wife. Maecenas is imprisoned and Narania and her child are ordered sold as slaves by the furious Tiberius. Maecenas overcomes his guard, and disguising himself as a peasant, makes his way to the slave market, offers himself for sale, and is purchased by the Barbarians who have bought Narania, and the two, with their baby, are driven under the lash of the whip to foreign lands.

The scenes of royal revelry, the slave mart with the dealers of the world bidding for the victims, the palace of Tiberius, etc., etc., are overwhelming in their spectacular and dramatic perfection.

Marion Leonard as Narania; Arthur Johnson as Vulcan; Henry Walthall as Maecenas; James Kirkwood as Tiberius, and Charles Smalley as the Barbarian Chief, will captivate and hold spellbound any audience witnessing this magnificent subject.

BEAUTIFUL TONING **EXQUISITE TINTING** **ARTISTIC STAGING**

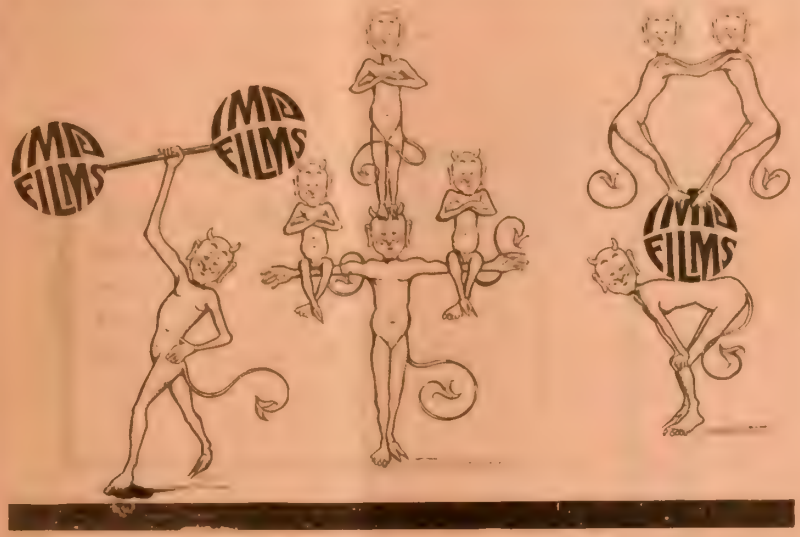
Exhibitors: Demand "Reliance" films of your exchange and insist upon getting them. Feature them with our beautiful lithograph posters, which are furnished free. Don't overlook **"In the Gray of the Dawn,"** Released Saturday, October 22.

Sold only through the Motion Picture Distributing and Sales Company.

CARLTON MOTION PICTURE LABORATORIES

1 UNION SQUARE : : : : : : : : NEW YORK CITY

"Imps are ALWAYS the Strongest Attraction!"



Right on the heels of our tremendously successful "Dixie" film and our wonderfully impressive "Garden of Fate" film, we find it a joyful pleasure to announce three more "Imps" on two reels which will make Independent exhibitors feel like jumping to their feet and giving three cheers and a tiger for the busy, enterprising, ambitious "Imp." Whatever you do don't fail to give special heed to our marvelously clear photography nowadays. It's due to the facilities in our new factory. Compare it with ANY OTHER MAKER'S photography and tell us your verdict.

THREE IMPS ON 2 REELS

MONDAY, OCT. 24—"THE COUNT OF MONTEBELLO"—This is a sequel to "Fruit and Flowers" and "The Widow" and will be hailed with keen delight by Imp fans. Keep your eye peeled for the wedding scene in this uproarious comedy (Length, 1,000 feet.)

THURSDAY, OCT. 27—"MENDELSSOHN'S SPRING SONG"—This is nothing less than a marvel. It is one of the most ambitious efforts ever made by a film manufacturer. It shows how Mendelsshon received the inspiration for his famous "Spring Song." Have your pianist play the "Spring Song" throughout the film. Begin asking your exchange for it this very day. (Length, 500 feet.)

THURSDAY, OCT. 27—"THE HOBBLE SKIRT"—If this picture will make *you* laugh your very back teeth loose, Mr. Exhibitor, what will it do to your patrons who are even better laughters than you are. For the love of fun and profits, get this hobble skirt thing if you have to scrap for it. (Length, 500 feet.)

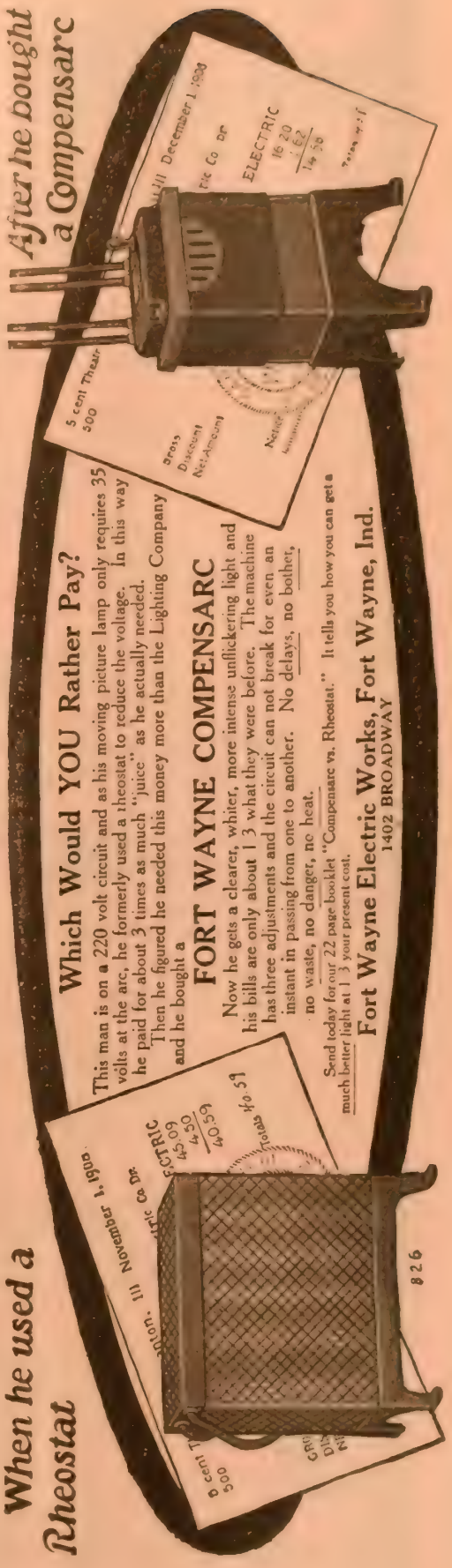
INDEPENDENT MOVING PICTURES CO. IMP FOR AMERICA

Independent Moving Pictures Company
of America
102 W. 101st Street, New York
Carl Laemmle, Pres.
All "Imp" Films sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

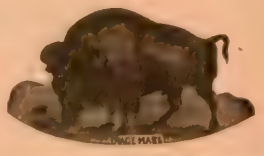
INDEPENDENT MOVING PICTURES CO. IMP FOR AMERICA

After he bought a Compensarc


Which Would YOU Rather Pay?
This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company and he bought a
FORT WAYNE COMPENSARC
Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.
Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.
Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY
ELECTRIC
5 cent Theatre
500
Gross
Discount
Net Amount
November 1, 1909
Total $0.59
826

When he used a Rheostat

FIVE REELS A WEEK

Bison  Films

Tuesday; A "Bison" Wednesday, "Ambrosio"
Thursday; "Itala" Friday; A "Bison"
Saturday; "Itala"

2 WESTERN REELS 2

DEMAND THEM!

The Lure of Gold

A romance with its climax in the desert, showing the terrible privations endured by seekers of fortune in the far west. A western picture staged on real western soil.

Released Tuesday, Oct. 18

The Wrong Trail

Lured into the jaws of death by a misleading sign-board placed on the road by his designing niece and heir, the wealthy Easterner is saved by the cowboys who are sent on his trail by the sister of the designing girl. A strong Western drama.

Released Friday, Oct. 21

2 WESTERN REELS 2

FEATURE THEM!

"AMBROSIO" RELEASE—WEDNESDAY, OCT. 12th
"TWEEDLEDUM'S SLEEPING SICKNESS"
"EXCURSION ON THE CHAIN OF MONT BLANC"

"ITALA" RELEASES
THURSDAY, OCT. 20th
"THE CALUMNY"
SATURDAY, OCT. 22d
"FOOLSHEAD BETWEEN TWO FIRES"
"THE FALSE COIN"

EXHIBITORS: Send your name and address for our mailing list and we will send you weekly a sixteen page book entitled "Film Fancies" giving full synopsis of our films and other interesting matter. Profusely illustrated.

Our pictures are distributed exclusively by
The Motion Picture Distributing and Sales Co.

New York Motion Picture Co.

1 Union Square New York City

Wednesday of this week we celebrated

A Legal Holiday

We commemorated the discovery of great wondrous America by daring Christopher Columbus.

Every Day We Are Making Discoveries

EVERY day more exhibitors are discovering that **Defender Films** are blazing the trail for crowded houses and healthy pocket-books.

OUR NEXT RELEASE

The Heart of a Cowboy

Released Thursday, October 20

will relate pictorially how a

BUCKING BETTING BRONCO-USTER

has his heart lassoed by a sweet little novice at the game of love.

Don't lose any sleep over it, but if you are wide-awake, get it!

DEFENDER FILL-EMS

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

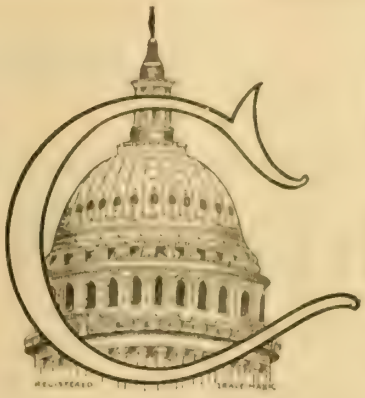
Sold (out weekly) by the Sales Company.

CAPITOL FILMS

October 15, 1910

A Shot in the Night

A reel that is bound to please. As good as the best. better than the rest.



October 22, 1910

Why They Signed the Pledge

A mirth provoking comedy picturing the difficulties encountered by two bibulous business men.

When you buy Capitol Films, you are just putting the finishing touch to your programe. Do it NOW.

Capitol Film Co., Washington, D. C.

SIG G. BERNSTEIN, Gen. Mgr.

POWERS PICTURE PLAYS

Released, Saturday, Oct. 22d

HEARTS OF GOLD

A great human interest drama, the scenes of which are laid on the most picturesque farm in this part of the country. In this story pathos and true comedy alternate in holding the interest.

The Plot That Failed

Western Drama

A jealous woman devises an ingenious scheme to win the man she loves from a rival. The lover after a most thrilling ride comes just in time to defeat the plot.

The Lord and the Lady

A Comedy

A crook gets hold of a letter introducing Lord Castlewood to Mrs. De Smythe, and be poses as the Lord. The maid of Mrs. De Smythe poses as a lady. Most amusing complications follow.

Released, Saturday, Oct. 25th

We are receiving hundreds of letters from exhibitors praising the high quality of the stories, acting and photography of our pictures, and assuring us that their patrons are demanding POWERS PICTURE PLAYS.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

A NOVELTY IN PICTURES

Film makers sometimes enthuse over an idea and spend a lot of time and money to transfer it to a film. We've done that very thing and are pleased to offer the Independent exhibitor the first production of its kind ever attempted by an Independent-American Manufacturer.

ISSUED WEDNESDAY, OCTOBER 26th

"A Touching Mystery"

(FULL REEL SUBJECT)

An East Indian Yogi, his magic charm, the vanity of woman and her terrible punishment; the awful destruction which followed in the wake of her mad flight through New York's busy thoroughfares, all go to make up one of the strangest, most perplexing yet humorous subjects the world of motion pictures has ever seen.

A TRIUMPH IN PHOTOGRAPHY—DON'T MISS IT

IMPORTANT—In the near future, ATLAS FILMS will comprise High-Class, Sensational Dramatic subjects, interpreted by a specially selected acting company under personal directions of a noted producer.

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands for Quality!

Release for Saturday, October 15th
(2 ON 1)

SAVED BY BOSCO

A thrilling story in which an intelligent dog plays an interesting and important part.

—— AND ——

WILLIE VISITS A MOVING PICTURE SHOW

A bully comedy all about Willie, a hen-pecked husband—nuf sed.

Release for Saturday, October 22nd

THE ARTIST'S LUCK

A pictorial production of absorbing interest that will appeal to everybody.

EXHIBITORS: Our new "Time Table" (trade bulletin) is just off the press. Send in your name and address at once and receive a copy before the supply is exhausted

Many Big Headliners Coming! Watch for Them!

Help insure your business by having Great Northern films on your programme.
No programme is complete without one.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

THE FILMS THE EXHIBITOR DEMANDS

For October 24th

A TWO SUBJECT REEL

Saved by Her Dog

Length, 485 Feet

One of the Most Beautiful Dog Stories ever produced. It is pathetically touching in every phase, and cannot but make its appeal to all classes, and especially to all lovers of animals.

THE

Absent Minded Doctor

Length, 515 Feet

A veritable WHIRLWIND of Excitement—The FUNNIEST Film of the Season.

Cines Films

For October 21st

The Last of the Savelli

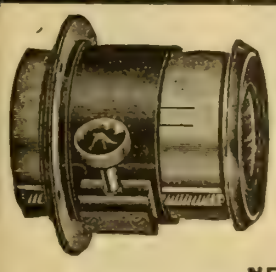
Length, 890 Feet

A Powerful Production, wonderfully acted. The usual CINES quality of scenery, etc.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

A Champion

:: ALWAYS DRAWS A CROWD ::

WHY NOT

Make your theatre a headquarters for the exhibition of

OUR CHAMPION?

We can let you have a new one every Wednesday

OUR NEXT CHAMPION

Released Wednesday, October 26

Will be greeted with a laugh from beginning to end, for it contains 950 feet of the CLEVEREST comedy ever exhibited, and is guaranteed a sure cure for a grouch.

Every mail contains letters complimenting Champ production. We would like to have your criticism.

SEE "PAST PERFORMANCES" FOR CHAMP FEATURES

CHAMP

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You

The Urban-Smith Process of Motion Pictures

In Natural Colors

as described by Thomas Bedding, F.R.P.S., in the reading columns of the Moving Picture World, of which he is one of the editors, and begins in the October 8th number.

THAT'S KINEMACOLOR

WHICH WE ARE MAKING COMMERCIALLY PRACTICAL

EXCLUSIVE STATE RIGHTS FOR SALE

The Kinemacolor Company of America

EXECUTIVE OFFICES AND FACTORY:

ALLENTOWN, PA.

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City Office, 516 5th Ave., corner 43d St.

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

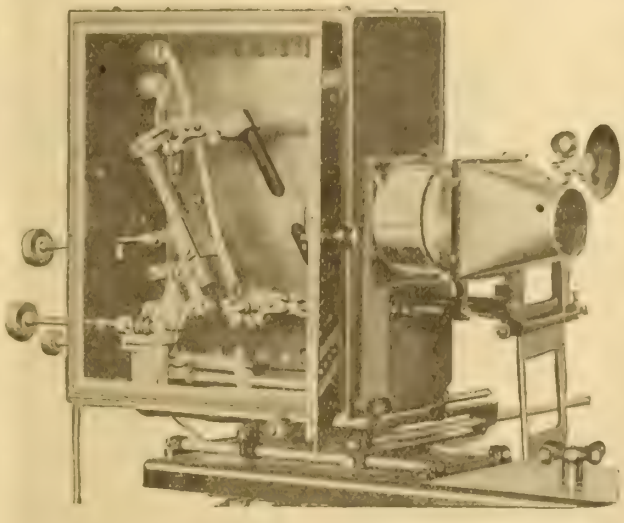
FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

THE OPERATOR'S FRIEND

Is Found in the New 1910 Model MOTIOGRAPH **LAMP HOUSE and ARC LAMP**

1.—ABOUT TWICE AS LARGE AS OTHERS.
2.—Whole Side of Lamp House Opens.
3.—Big Heavy Lamp has all Screw Adjustments.
4.—CAN'T STICK OR BIND.
5. **It cannot drop down.**
6.—Has Extra Heavy Interchangeable Carbon Clamps. No More Breakage.
7. Has Milled Carbon Seat which doesn't break the carbons.
8.—Has Wire Binding Posts way back from arc, and on side of lamp next to operator.
9. Has Auxiliary Wire Clamps. Prevents broken and burned off wires.
10.—ADJUSTABLE TO VERTICAL OR ANGULAR POSITION WHILE ARC remains central with lenses. No other lamp does this.



11. Can furnish Top Carbon Adjustment Fixture.
12. Can furnish Universal Carbon Clamps to set Carbons at any angle.

No Other Lamp Approaches It. Patent applied for.

REMEMBER the Motiograph Mechanism, Lamp House and Arc Lamp, every part and the whole are

The Operator's Delight.

And it's the only machine that has the wonderful Double Cone Shutter that makes such brilliant pictures and the only reliable Automatic Fire Proof Shutter.

Our 1910 Catalog will tell you about it and the Testimonials from enthusiastic users will convince you that you should use no other. Write for them.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO.

J. H. HALLBERG, Agt.
New York City

564-572 W. Randolph St.,
CHICAGO, U.S.A.

J. F. BROCKLISS, Agt.
London, Paris, Berlin

AGAIN TRIUMPHANT!

Every **YANKEE RELEASE** touches some responsive chord. Exhibitors are writing us the kind of stuff we're working like Trojans to merit. Letters come in daily which prove we're **MAKING FILM THAT TELLS."**

Here's an example from an "old timer."

SEATTLE, Wash., Oct. 5th.

YANKEE FILM CO., New York.

GENTLEMEN: The Ind. Western Film Exchange of Portland sent me your "WOMEN OF THE WEST" as a trial shipment. I put out the poster and the people began to gather around waiting for me to open up. Before I had finished my first reel the house was filled, every seat being occupied and over fifty people waiting outside. This is the first time this ever occurred and believe me I got busy with the wire to Portland and told them to add YANKS to my first run.

There surely is some class to that picture and business has increased wonderfully over last week. I am sure it is due to the film. Keep the good work up and be sure to continue your fine toning and tinting. Every time it went through the machine the audience applauded vigorously. Mail me the posters direct so I am sure to get them. I hope this is not asking too much. Wishing you all kinds of success, I am,

Yours sincerely, W. G. SPURRIER, Prop., Savoy Theatre

NEXT BIG ISSUE—AN EXCITING DETECTIVE FILM-PLAY

"SOLVING THE BOND THEFT"

With Nell Pierce, the "Yankee Girl Detective," as Thief Catcher-Extraordinary and her thrilling experiences with Jimmie Ventine, the Vault Wrecker.

Length about 990 Ft. Magnificent Posters Free. Bulletins Now Ready. Send Us Your Address.

YANKEE FILM CO.,

334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO.

Telephone 6170 Madison Square

To Motion Picture Film Manufacturers

Mme. Pilar-Morin

The World's Foremost Moving Picture Artiste

having concluded her engagement with the Edison Company, is at liberty to accept offers for producing and appearing in

Refined, Artistic, Well Acted

Motion Picture Films

Mme. Pilar-Morin, besides appearing herself in the picture plays, is in a position to furnish original scenarios; well trained moving picture actors and actresses; and to undertake the entire artistic supervision of the productions.

Address for Terms and Interview

MME. PILAR-MORIN

Care P. O. Box 226

MADISON SQUARE STATION, NEW YORK CITY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅛ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 22, 1910 No. 17

Summary of the Week.

The End of the Anti-Immoral M. P. Society..... 918
Naming the House..... 918
The Cinematograph in Official Places..... 919
Theodore Roosevelt: The Picture Man..... 920
Motion Picture Economics. By Chicot..... 921
The "Change Daily" Abuse. By C. W. Lawford..... 922
What the Nickel Theater Does..... 925
"Lux Graphicus" wants more sport pictures..... 926
New England Notes..... 927
Notes from San Francisco..... 927
Operators' Column—Questions and Answers. By F. H. Richardson..... 929
Effective Method of Advertising the Theater..... 932
Patents..... 932
Correspondence: Micro-Cinematogarphy—The New Name, "Photoplay"..... 933
Comments on the Films..... 934
Improvements in Projecting Machines—The Motiograph 940

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Exploration and the Picture.

The other evening we had the pleasure of being present at a meeting of the Explorers' Club in New York City. The Explorers' Club is composed of men who make exploration either the business or the hobby of their lives. The members are travelers, who visit the unfrequented parts of the world, collect data and useful information regarding them, and then recount the story of their explorations before their fellow members, and through them make the information public to the world at large. On the occasion of our visit, Mr. Chapman, of the American Museum of Natural History, gave the members an account of a journey to less frequented parts of Mexico, illustrated by many excellent lantern slides, showing the flora, the fauna, the manners and customs of the country; especially in mountainous regions. We understand that the work was undertaken at the instigation of the American Natural History Museum.

After the lecture was concluded, Mr. Chapman had projected on the screen a series of moving pictures of rare birds, taken in their natural haunts. It was most instructive to see how cleverly the moving picture photographer had succeeded in not alarming the birds, and in showing the habits and manners of these beautiful creatures. Mothers feeding their young, and many other incidents, including flights, and all the aerial gymnastics which a bird is capable of, were shown on the screen. We have never seen such an interesting collection of bird life in motion and we hope Mr. Chapman, who is an enthusiastic naturalist and photographer, will continue his work in this direction. We understand that he is greatly interested in the moving picture for recording the life of the natural history kingdom. On the same evening we saw a fine picture of Mt. McKinley obtained on a recent expedition.

The moving picture camera in the hands of an explorer or a naturalist, is a valuable ally in his work. No exploring party to-day is complete without a moving picture outfit. There is an enormous amount of work done in this way, which never comes before the general public, and certainly does not find its way into a moving picture theater. Arctic expeditions, African hunting, private exploring parties in the old world and the new, are always equipped with moving picture cameras. Now it is a Shackelton who brings home moving pictures of the Antarctic; now it is a Wellman who, crossing the Atlantic in his airship, provides himself with a moving picture camera for making observational photographs *en route*. We are not quite sure that Mr. Wellman really has equipped himself with a moving picture camera, but if he has not, he should have done so.

In conversation with Mr. Chapman, he deplored the fact that the picture camera is not used as much for scientific purposes as should be the case. Still for all that motion photographs figure largely in the hands of scientific workers. As we have pointed out many times in the MOVING PICTURE WORLD, and as we have always insisted, the scientific moving picture seldom falls below the drama, comedy or humorous picture in public interest and appreciation. Take, for example, these bird pictures: they were so good, so human, so realistic, that they would have driven any audience in this country into raptures of delight. Yet, oddly enough, by force of circumstances, the general public do not see these beautiful pictures.

The End of the Anti-Immoral Moving Picture Association.

The Presbyterian Ministerial Association at its weekly meeting last Monday morning refused to endorse the application of the above-named association in its desire for a special State-wide censorship. The merits or demerits of moving picture work were not considered, but the fact that the representative of the Anti-Immoral Moving Picture Association had no credentials, neither could he mention the name of any responsible or representative person as being associated with the movement, seemed to suggest the work of an agitator.

There is, however, the bare possibility that a secret and underhand backing of yellow journalism may be responsible for the movement now unmasked. It is a pity that true reform work should suffer by such deceit and hypocrisy as that shown in this recent attempt to work up a spurious sympathy of the churches. Other ministerial associations which were led to endorse this work have now been enlightened, and the fact that by false pretenses they were misled will make them more careful in future. We are glad to have been the means of exposing this flank move on the part of a dishonest foe and express the desire to co-operate with all honest endeavors to raise and purify the standard of moving picture work.

Censorship.

Perfect or satisfactory censorship is impossible! By this I affirm that any censorship which is intended to be perfect or satisfactory is absolutely impossible in that it is a desire to control the human mind and ideals. In public censorship three parties have to be taken into consideration: the censor, the censored and the public; it is common knowledge that in matters relating to the public the people themselves claim to be the "court of last resort," and will never surrender their "sovereign rights" to any other than a delegated body. As between the censor and the censored there is sure to be a clash of ideals and opinions, so that ere long a board of arbitration would be necessary to decide their differences, which board in public affairs would be the public itself, so that a return to the people would become necessary. Thus far we have referred only to the broad principles of censorship. Applied censorship now comes under our consideration, as, for instance, the censorship of moving pictures. If moving pictures, why not theaters, especially the vaudeville, the very questionable vaudeville? Or the newspapers, or such of them which have proved recreant to and unworthy of the trust imposed upon them by the "freedom of the press," having by word and picture degenerated into a vileness degraded and degrading?

There are many other opportunities for censorship, but "class legislation" is unknown to free American institutions, so that any discrimination even against the moving pictures would be met, we believe, with a popular protest. Differences of opinion not only will always exist, but are really necessary, as proven in the commercial, political and religious world, and the endeavor to force the ideas or opinions of one upon the other has resulted in more trouble than any other common cause.

The regular laws of the land, together with enlightenment, education and culture, are in themselves sufficient censors for all right-thinking and right-acting people, and in public as well as in private, transgressors of those laws know to their sorrow that they cannot err with impunity. The unmoral, the immoral or the criminal find themselves hedged about by the protection society demands. Added to this protection there is the strong, high-minded sentiment in every community which is sufficient a guarantee of proper discrimination in all public expressions or exhibitions. It is an evidence of weakness and a pitiable confession of degeneracy for any party or community to be constantly seeking new laws to control them, reducing the intelligent human family to animals which must constantly be fenced in lest they wander away.

We have too much faith in the high standing of moving picture people and in the public than to admit for one moment that they in any sense need the officiousness of a censor. Rather, it would seem, is the curb more necessary upon those who seek to forge into links of law all the vagaries of their narrow, impractical, distrustful minds. W. H. J.

The Name of the House.

The recent decision in the Essanay name contest has brought the word "Photoplay" into prominence as a suggested descriptive name for the moving picture theater. Elsewhere in this week's WORLD there is also printed a letter from the Rev. W. H. Jackson, criticising the selection of the name. When the Essanay Company announced their contest, we thought that a short article devoted to the subject would be welcome to our readers, but we deferred writing it until after the decision had been arrived at, as we did not wish to present even the appearance of desiring to influence or prejudice the judges in their decision.

It is an old saying that you can lead a horse to the water, but you cannot make him drink. Probably the simile will apply in this case. The selection of the word "Photoplay" in a contest by no means assures its general acceptation in the moving picture field as a descriptive name for a theater. We write "general" advisedly. We have not the smallest doubt that many picture theater owners will adopt the name, which we concede is ingenious, and applicable enough, so far as it goes. But does it go far enough? That is the question.

Any number of names are available to describe the moving picture theater—names built upon a root idea. Take the case of the moving picture machine. On page 187 of Hopwood's "Living Pictures," there is given a list of names applicable to the machine. This takes up sixteen lines of print. All are applicable, but none has been generally adopted. It is probable that the parallel applies to the nomenclature of the moving picture theater.

We have Nickelodeon, Nickelette, Moving Picture Theater, Motion Picture Theater, Vaudette, Lyceum, Orpheum, Palace, Coliseum, Theatrograph, Cineograph, etc., down a tolerably long list, excluding words built upon a root principle, such as Diorama, Motordome, Aerodome, and the like. Not one of these can be considered generally applicable or satisfactory inasmuch as it never has been generally adopted.

We would like to ask whether a distinctive name is necessary. We are inclined to think that the more dignied plan to follow is that followed in the case of the ordinary theater. Now, a moving picture house is as much a theater as an ordinary theater. It provides entertainment in the shape of plays, music and the like, and therefore it is entitled to the older appellation of "theater." Why, then, not follow the same rule in naming the moving picture theater, as is done in the case of the ordinary theater? Let us cite a few instances that occur to us, drawn from Broadway and its vicinity. On Fourteenth street we have the Unique, the Dewey, the Bijou Dream, the Fourteenth Street, the Comedy, all distinctive names identifying moving picture houses. On

Twenty-third street there is the Bijou Dream, on Broadway there is Gane's Theater, the Circle, the Nemo. And there are many others throughout the city of New York, and other places, bearing their own distinctive names. Hence it will be seen that in the minds of many the idea that we have is felt and put into practice. It comes to this, therefore: that there is no real necessity for a distinctive name applicable to all theaters.

Consider what an enormous fund of names the moving picture theater manager can draw upon. His source of inspiration is just as great as that of an ordinary theater manager. He can use a proper name to distinguish his house, just as Belasco, Wallack, Palmer, Hammerstein and other names have been used. Then there are, of course, special names, such as the Gem, the Alcazar, the Alhambra, the Imperial, the World, the Empire, the Grand, and so on down an almost indefinite list.

With these facts in mind therefore, it seems to us that there is no real necessity for the provision of a special descriptive name for all moving picture theaters. All the same, however, we shall be glad, as we say elsewhere, to have the views of our readers on the subject. We applaud and commend the Essanay efforts and enterprise in this direction. They have stimulated interest in the matter—an interest which we desire to sustain. We conclude by asking our readers to answer this question: "Which is the best way to arrive at the name of a house?"

The Cinematograph in Official Places.

The City of New York is at the present time holding a most unusual exhibition called the "Budget Exhibit." The nature of this new departure is an exhibition of all the city departments, having for its object the attainment of the highest possible results, scientific as well as practical; together with financial economy. It is also intended to give the public a thorough knowledge of, and insight with familiarity of the numerous civic methods of governing so large a city. Daily lectures are given and it is here the moving picture is proving its new found value; life descriptive illustrations of the police, fire, health and other departments, together with such valuable explanations by the Board of Education as can best make the public acquainted with and appreciative of its educational workings. Testimony has been given to the fact that unique and interesting as the "Budget Exhibit" may prove, its chief value lies in the great help in the lectures only made possible by the moving pictures. This is only another of the many and constantly increasing opportunities for proving the valuable nature of such exhibition work. We have no doubt other cities will follow the example of New York, also in educational institutions the reproduction of the civic lectures will be of great value.

THE MOVING PICTURE IN HIGH COMMERCIAL LIFE.

At the annual meeting of the American Iron and Steel Institute, which will be held at the Waldorf-Astoria this week, one of the features of the meeting will be a series of moving pictures of the famous Gary steel plant, showing the process of steel manufacture from the crude ore to the finished product. Ex-Judge E. H. Gary will deliver the address which the pictures are to illustrate. This is another advance made in cinematographic work, and, in the hands of the greatest steel plant in the world, means much for the great appreciation which those high places have for the scientific and educational value of the illustrative powers of the moving picture. Truly its power is unlimited.

Manufacturers and department stores are now finding profit in the use of moving picture exhibitions illustrating the manufacture and selling of goods. Great interest is thus manifested, as both makers, buyers and sellers become familiar with each other as well as with methods.

A Prominent Independent Personality.

Two months ago, there or thereabouts, Mark Dintenfass formed one of a little moving picture circle of which the conductors of this paper were segments. Never mind where the circle met, suffice it to say, that it was not far from the center of things: that is, somewhere between Fourteenth street and Twenty-third street. Mark, the head and front of the Champion Film Company, was the recipient of many admonitions on his rashness in working in a torrid August. "Quit releasing," he was told. "I won't," he replied. "I shall go on making." And he went on, the result being that to-day he is making exceedingly good moving pictures in the photographic sense, is selling all he can make, and will sell more. He stuck to his job and, in the words of a mutual friend, "he is game." The MOVING PICTURE WORLD likes game men.

We like Mark. Underneath a somewhat bizarre personality, he conceals a good heart and a delightfully genial disposition. He is an acquisition to the business, for he is a straight man and a gentleman. The first time we met Mark, he talked single tax. He still talks single tax in the intervals of making films. Mark's competitors like him. We were going to say that his enemies like him, too, but then, he has not any enemies, except, perhaps in the impersonal sense, the writer of this little article. For Mark thinks that we always ought to be writing about his pictures. He seems so amazingly indifferent to the fact that there are other pictures on the market besides his. But not all of them are as good as his. This is quite true.

Mark's genesis in the business was not unattended by difficulties and obstacles. He is surmounting them all. To know Mark is to like him. We believe that there are hundreds if not thousands of exhibitors throughout the country who would buy Mark's pictures because they like Mark. But when both picture and producers are good, the combination makes for unmitigated success. We hope the blithesome Mark will be long spared to illumine the moving picture field with his unique and mercurial personality.

TWO OHIO EXCHANGES CONSOLIDATED.

The Cincinnati Film Exchange, 315-317 West Fourth street, Cincinnati, Ohio, and the Buckeye Film and Projecting Company, 300 Arcade building, Dayton, Ohio, have consolidated, for the purpose of getting a more adequate supply of films. The new company is to be called the Cincinnati-Buckeye Film Company, with a capital stock of $100,000.

The demand for films has so increased in the past several months that the firms working separately could not supply adequate service. They have also taken over the French Film Restoring Company, giving the new company exclusive privilege of using their process, which is a great advantage to them. The said Restoring Company can take a film that has been used but a short while, put it through their process and make it look like new. As very often films but a few days old will show scratches, this being eliminated in the future, is a guarantee that their customers will secure a clean, up-to-date service and an unlimited supply of films at their demand.

The new company have placed standing orders with the Sales Company for the following makes of films: Reliance, Imp, Bison, Thanhouser, Powers, Yankee, Nestor, Defender, Eclair, Atlas, Champion, Ambrosio, Lux, Itala, Great Northern, Columbia.

The officers of the new company are as follows: I. W. McMahan, president; Richard D. Hanish, vice-president; Je eoamoMsnr .H shrdcletaoinucfmJk wyp . cm cm cm Jerome M. Jackson, secretary, and Fred C. Amer, treasurer.

Theodore Roosevelt: the Picture Man.

Colonel Roosevelt is the modern Admirable Crichton. He does everything that a man can do, and does it well. Some biographer of the future will have a stiff job—Mr. Roosevelt does so much. The most talked of and written about man in the world, it seems at the first blush as if there could hardly be anything fresh to say or write about him. To use a current locution, he has been everywhere and has done everything—except proclaim himself American Emperor. If he did this it would surprise nobody. He may go one better than Julius Cæsar, and accept an imperial crown on the steps of the Capitol at Washington. Good Republican Americans may scoff at the feasibility of this idea. Yet it is only a few years ago that, in modern republican France, an ambitious French general had the French people at his back and with a little more daring might have had himself proclaimed Emperor and overturned the Third Republic. What is possible in old France is surely possible in modern United States.

But a truce to politics! We want to present Colonel Roosevelt to the readers of the MOVING PICTURE WORLD as a picture man: that is, one in sympathy with the best aspects of the picture. All the world knows that for many years he has been a mighty hunter. He has been photographed times out of number, both in the stationary camera and in the moving picture camera. He has been well advertised by photography. All the world knows that he is a very ardent naturalist; that he has made a scientific study of the fauna of many countries, besides shooting it down. Then he and his are good photographers. He himself takes photographs. So does his son, Kermit. And, of course, Princess Alice has used the camera.

On his recent African hunting trip, Colonel Roosevelt figured in many a photograph. First of all there were the photographs made by his own entourage headed by his son. Then there were the photographs, stationary and moving, made by press correspondents and others. Amongst the latter was Mr. Kearton, who is a friend of Colonel Roosevelt. The Kearton Brothers are good photographers and also great naturalists. Their work in the photography of rare natural history subjects attracted the attention of the great opponent of nature faking years ago. Richard Kearton has been a guest at the White House. Cherry Kearton during his recent stay in this country also met the Colonel and was a fellow guest with him at the New York Press Club when Mr. Roosevelt took occasion to compliment Mr. Kearton on his very fine moving pictures of lion hunting. Said he: "To have got these pictures with a cinematograph is a thing that has never before begun to be approached. You have witnessed a really phenomenal record of a really phenomenal feat."

It is this endorsement of the value of the moving picture in natural history work that in our minds enrolls Colonel Roosevelt amongst picture men. He is something more than a picture personality: he is A PICTURE MAN. That is to say, he adds the enormous prestige of his public endorsement to the scientific value of moving picture photography in natural history work. It gratifies us greatly to think that Colonel Roosevelt found time, in the midst of his many engagements, to be present at an exhibition of natural history moving pictures. By that act he enrolled himself amongst the friends of the picture.

The picture has not so many friends that it can afford to ignore the extreme value of Mr. Roosevelt's commendation, even though that commendation be devoted to scientific work. When vested interests, when the press, when the pulpit, when the law and learning come out, as they frequently do, to malign and defame the picture, we have the greatest man of his time present at a moving picture exhibition, and saying kind things about the scientific value of kinematography. In drawing particular attention to this circumstance, and in rating Colonel Roosevelt as a picture man, we think that besides doing our duty, we are also doing a service to the business as a whole, which must profit and be stimulated by the fact that Mr. Roosevelt is at least sympathetically disposed towards it.

Colonel Roosevelt has certainly had, and certainly is having, a great and, it must be said, a historic career. He is one of those men of whom, as we have hinted, the future historian must take decided cognizance. His is such an overmastering personality that we go the length of expressing the hope that moving pictures of him may be preserved in safe custody for future reference. What would the public of this country give to-day to see Abraham Lincoln or George Washington in their habits as they lived, in moving picture form? Don't you think they would cheerfully pay the small sum for admission to any theater in which such pictures were shown? Don't you think the student, the historian, the biographer, the patriot would be glad to see moving pictures of these great men? Surely so. It is the same with Mr. Roosevelt. In time to come people will want to see what the Apostle of Strenuousness was like; how he looked; how he comported himself. Of course we hope that Colonel Roosevelt will give the moving picture photographer many more opportunities of making pictures of him. The world without Colonel Roosevelt would, indeed, be a dark and dismal place.

Colonel Roosevelt has shown himself such a firm friend of the plain common people that we are sure he would be interested in knowing that the picture does not reach them unhampered by restrictions such as characterize the sale of oil and other commodities. He would probably be surprised to know that the owner of a moving picture theater in this land of freedom is not free to buy in an open market; is not free to show what pictures he likes; that, in fact, the poor man's theater is not free; that millions and millions of American people find obstacles to their perfect enjoyment of the picture. Probably, in due course, Colonel Roosevelt will become aware of these circumstances, and with characteristic bluntness may denounce and criticise them. There is a woeful ignorance in high quarters as to the position of the picture in the world of entertainment. One day this week we were in conversation with Congressman Young of Washington. The statistics that we gave him with regard to the picture, and its relation to the public, amazed him! So do many other facts with regard to the picture when they are brought to the attention of persons in high places.

NOTICE TO ADVERTISERS.

We desire to state that, in conformity with recognized newspaper usages, all copy and cuts for advertisements in the Moving Picture World are received subject to the approval of the publishers, and that they are accepted for insertion absolutely without condition, expressed or implied, as to what appears in the reading portion of the paper.

Motion Picture Economies.

By Epes Winthrop Sargent (Chicot).

It used to be said of Mr. B. F. Keith, when his "million dollar" vaudeville theater in Boston was new and almost a matter of national importance, that he was "a man who would spend twenty-three cents to take in a quarter."

It is improbable that Mr. Keith ever was required to make such an outlay to draw patronage, but it is beyond question that he very largely owes his position in the amusement world to-day to his policy of being willing to pay out money for the little things wherein other managers economize.

That's the point. This is not a story about Mr. Keith and his shows. This is a question as to whether the wrong sort of "economy" pays the motion picture exhibitor, and the answer is "NO" in double capitals before the question is considered.

This, of course, does not mean all motion picture theater proprietors, but there is no amusement enterprise wherein so small a percentage of proprietors are trained showmen. Some of the clever men of to-day are purely the product of the picture house: men who have grown up with the growing business from the days when a vacant store, a few second-hand opera chairs, a picture machine, a screen, and an understanding with some music publisher about a pianist who would play the firm's music and sing the firm's illustrated songs, constituted the sole requirements to the starting of a nickelodeon.

The business long since outgrew its early limitations and to-day the man who makes money with pictures must be willing to spend some. In all lines of business endeavor there are short-sighted individuals who gauge their cleverness by what they save rather than by what they make, and nowhere does the short-sightedness of this policy become more markedly apparent than in the picture business, where it is so easy to save ten dollars and not realize that it means a loss of many times that sum.

More than that, some of these economies reflect upon the entire business and, unfortunately, do not react solely upon the economist who is more of a miser than a showman.

Take, for instance, the matter of house fronts. There are literally hundreds of thousands of people who would be attracted to motion picture exhibitions could they be convinced that beyond the squalid fronts were to be found the domains of a modern fairyland; that they could pass the faded swinging doors and find themselves transported from the tropics to the poles, from the Rockies to the Alps, in the twinkling of an eye. To them the motion picture theater is a "joint," an ephemeral affair with dirty floors, vermin-infested walls and filthy seats occupied by disorderly children indulging in unspeakable practises.

These are the people who nod their heads approvingly when they read the newspaper "crusades" against the pictures and who endorse the strictures upon the stories of crime—real and pictured—that are enacted within the walls of the "nickel theater."

In a sense they are not to blame. They are told that the picture plays abound in murders, robberies and all other crimes of the catalogue and they believe it, for have they not seen these very crimes pictured upon the gaudy second-hand posters that day after day are hung in the lobby, irrespective of what the current bill may be? The title of a really artistic production in which well-known players appear in a play that would not give offense to the sternest moralist, may be appended to a glaring bill in which a very young hero is depicted finishing off his tenth victim with the last bullet in his six-shooter while with his left arm he supports the interesting heroine who looks like the leading woman of an old-fashioned burlesque show.

People are not to be blamed if they not only shun such resorts but approve of campaigns against them when the proprietors of these lesser places seem determined to create the impression that their houses are but one degree higher in the scale than the resorts inelegantly termed "dumps" in the East and "honkatonks" in the West. A little paint, the more industrious application of the broom at more frequent intervals, the use of crisp, especially printed posters displayed in neat frames, and a little attention paid the supervision of employees, would not cost more than five or ten dollars a day and it would bring permanent trade greatly in excess of that sum.

Patent screens cost slightly more than the ordinary drop of canvas or muslin. It is a useless expense—the home-made screen is more economical—and yet the patent screens permit more light in the auditorium (another "expense"!), and had houses been sufficiently lighted in the past two or three years we would not hear the hundredth part of the present clamor against the pictures and the screens would have paid for themselves and their renewal a thousandfold in the adults who do not care for the dimly lighted halls and from children who obey careful mothers and keep away from picture shows on general principles.

As one matron expressed it, she knew that children under age were not admitted to most places, but she had heard so many horrible stories that she was afraid to permit the kiddies to get a taste for the shows, even under her chaperonage

Then, too, the light auditoriums that would have kept down the offenses that undoubtedly are committed in spite of watchful care where care is exercised, would have detracted from the whimpering appeal of the crafty small boy that he learned crime from the pictures. The authentic stories leave judicial officers the more ready to believe any complaint against the pictures, and the small boy has his cry out and goes free while the judge wastes time telling the reporters all over again what dens of vice all picture shows have become and the real showmen suffer with the economist.

But almost as important is the question of the operator. Operators may be had for as little as $12 and $15 a week and that cuts something off the expense bill. It may mean a lot to the man who runs a store show and who finds that his auditorium is seldom full. Ten or fifteen dollars saved on the operator and twenty on the film service may mean the difference between profit and loss when figured out on a piece of paper, but does it?

For the more generous sum a real operator might be procured, a man who would keep his shutter always properly set, who would handle his "juice" so as to get the whitest crater with less current waste than the "ham," and his pictures would be so much better that it would need no tenth-rate vaudeville to meet the competition with the "man down the street." A thirty-dollar man would be a real economy; a service not too old would bring larger audiences, but cheap junk, all aged films projected by an incompetent operator, drives trade from the house, and while the immediate result is a lessened expenditure, the eventual result is a lessened taking. Is that an economy? It would not be so bad were the

individual manager the only sufferer, but the whole picture business pays.

The young man of the neighborhood who runs the machine while the regular operator gets his dinner and who renders the service free for the privilege of hanging about the place the rest of the evening, may save the salary of a relief if there is no one about the house who can handle the light, but there may be some stranger in the supper show who could be made a regular patron by a good show and he may stamp indignantly out, assuring himself that the crusaders are right, that pictures do hurt the eyes to an appreciable extent. It's a salary saved but a patron lost. The patrons mean more in the long run.

Then, too, the volunteer usher is a poor economy. He's usually a good-looking young chap, well-known in the neighborhood, and he seems to bring trade, but unless he is watched he is liable to bring the wrong sort of trade, and the unpaid servant is never amenable to discipline. The proprietor winks at the little lapses and never knows how his house is being talked about in the neighborhood until it is too late and either the trade is driven away or there is an open scandal that wipes it out overnight.

The cheap pianist is still another evil against whom too much cannot be said. In one New York house the pianist and drummer who constituted the "orchestra" used to have perfectly lovely times racing with each other to see who could play faster than the other, and if the heroine decided to die about the time the musicians were coming down the home stretch and the drummer was tapping out "Turkey in the Straw" faster than the pianist could finger it, the heroine had to die to what one leader used to call 4:11:44 time. It was fun for the orchestra and it didn't hurt the pictured heroine any, but the audiences did not seem to like it, and finally the manager allowed another $10 on his music and hired a pianist less sporty but with more music in her soul and finger-tips.

It is not contended that the house seating 300 can give as many small services as the house with 1,200 seats and double the admission fee, but the man who pays five cents is entitled to see the best the manager can offer, and if he does not get it he goes where he is assured better treatment. One of the reasons the larger house is gradually supplanting the store show is that it is more apt to be run by a showman who knows when to economize and when not to, and of these the more valuable knowledge is when not to. A $30 operator is cheap, one at $15 is not; special half-sheets at 15 cents are cheaper than stock whole sheets at 6 cents; a $25 pianist may know how to play, the one at $10 is a beginner—and you can't pay too much to your film service man.

And one thing that doesn't cost much is personal attention. Sit in the audience sometimes and find out from the comment around you what is liked and what is not; find out if the springs of the seats are getting broken or if the veneer is cracking until it reminds you of the cellar door of childhood days. Try to make the front of the house look as much like a regular theater as you can and then you won't have to practise economy; you'll be well able to afford reasonable salaries to good people.

The "Change Daily" Abuse.

Its Origin and How It Has Affected, and Will Affect, the Future of Moving Pictures.

By C. W. Lawford.

Did you ever notice this sign adorning the front of an amusement emporium: "Program—The biggest and best show in the city—three reels of the LATEST pictures and an Illustrated Song for 5c.," or this beautiful combination of words: "ENTIRE CHANGE OF PROGRAM DAILY"? Just how many times I have seen these alluring signs it is far beyond my usually good memory to recall, but it has been several, I can assure you.

"Three reels of the latest pictures, changed daily," sounds ordinary and not unusual to the layman or the public, but how does it sound to the exhibitor, the exchange man, and most particularly the manufacturer of to-day, and how will it sound to these same factors, and how will it affect them in days to come? Let us talk it over a little and diagnose this fast spreading epidemic.

First, why is this "Latest pictures, changed daily," policy in evidence, and what started it? Both easy questions and with only one answer: COMPETITION, together with short-sighted business ideas and poor showmanship, coupled with inexperience and ignorance of some exhibitors. Their insane desire to "put the other fellow out of business," instead of forming mutual agreements among themselves, has allowed their brains to run away with their common sense and foresight. I have asked several exhibitors why they run the "very latest" pictures in their small town, and why they "change every day." They answer invariably that they are obliged to do this to keep ahead of the other fellow, and besides they have so many patrons that come, or would come, every night if they saw different pictures. Mr. Manager and Mr. Exhibitor, God gave you a set of brains to think with, to figure with and to plan with, and yet you will persist in being led around by the nose and follow every wind that blows, never stopping to think of the consequences. You will read or hear of some other exhibitor in some other town doing such and such a thing or exercising such and such a policy, and you immediately go and do likewise, never stopping to think that towns differ, theaters differ, audiences differ, and that the situation or conditions in one town might be entirely different in your own and thereby demand a different remedy, and because an exhibitor in a little "tank" town of three thousand or under changes his pictures every day you, Mr. Shortsight, get the idea into your head that your town of ten or twenty thousand is crying for the same thing and that that is all you need to pack your house at every performance and put the rollers under your opposition's feet. But you find that the rollers do not stay under your opposition's feet, for suddenly he becomes as WISE (?) as you are and he changes HIS pictures every day, and on top of this contracts newer pictures than you are running, adds another reel to entice the public and possibly adds another song to his already long program, thus going you a few better and leaving you in the same position you held at the start. Then you sit up nights figuring how to get ahead of him again and—well, what's the use of writing the finish? any fool with half an ounce of brains and reason can see it, and if you cannot see these things, which are as plain as the nose on your face, get out of the game and give those with ability, experience and common sense

a change to progress instead of clogging and choking the field like a garden full of weeds.

The more you give the public the more they want, and while I firmly believe in presenting good, clean pictures and well sung melodies, and, if necessary, good, clean vaudeville, there is no more sense in running "first run" pictures outside of the big cities, or changing every day, except in the very small towns, than there is of taking poison because your patrons soon get tired of coming every day. Then again, you give the people the impression that the pictures are slapped together and shoved on the market or they couldn't be produced so fast, and, still further, a GOOD picture, like a good play, will stand more than one day's exhibition and I would suggest that if you feel you must change every day, ease up on the exchange man and the manufacturers, as well as do yourself a little justice, and leave on the good pictures, taking off the poor ones, and do the same with your songs. You do not change your vaudeville every day; why should you change your pictures? If the people will come the second day to see some of the rotten vaudeville acts that are shoved into some picture theaters, they will certainly come again to see a particularly good picture and will even stand for the poorer pictures and await the time for the better ones to go upon the screen. It is not the "same people every night" that supports your theater, not by any means, although they help; it is the quality of your show Monday night that sets your audience talking and induces them to go outside and advertise for your Tuesday night house.

If the popularity of the picture as an entertainment is going to last, the methods have got to be "showmanlike" and the output considerably checked and given more dignity, and in this the exhibitor is the biggest factor.

CENSORSHIP.

Says the Winnipeg "Saturday Post," on a subject of some interest all over the country: "The establishment of a censorship on the moving pictures which are to be offered at the various theaters in Winnipeg dealing in this class of entertainment is not a step which will be regarded with any disfavor by the theaters themselves. These theaters are only too glad to give a clean, respectable show, and they themselves are fairly severe censors of their own moving picture films. Any regulation which will have the effect of strengthening their hands in maintaining the standard of the moving picture shows will be welcomed by the various managements of these popular entertainment houses."

The Moving Picture World believes the above to be the attitude of the moving picture theater managers not only of Winnipeg but of every other city in Canada and in the United States. With very few exceptions these managers are business men, and for them to pursue any other policy, which would result in antagonizing the very public on whom they depend for patronage, only shows the kind of tactics and reasoning adopted by a section of the yellow press in their vicious and malicious attack on this increasingly popular form of public entertainment. The Winnipeg "Saturday Post" is evidently one of the great majority of newspapers having no sympathy with the comparatively few papers of the "yellow type" which have, for some time past, been filling their columns with falsehoods about the moving picture. The Moving Picture World voices the sentiments of all connected with the industry in its contention that the moving picture to-day is by far a cleaner form of entertainment than the modern offerings of the theater and vaudeville stage.

Miss Gladys Hulette, who will be remembered as "Puck," in the Vitagraph rendering of "Midsummer Night's Dream," and who starred with Mme. Pilar-Morin in Edison's "Japanese Peach Boy" and "Little Waif's Christmas" and other notable films, is now a star on the living stage. She is now appearing as "Tyltyl" in "The Blue Bird," which is having a phenomenal run at the New Theater.

MISS ADRIENNE KROELL.

The American Film Company Star.

Miss Adrienne Kroell is the name of the leading lady of the American Film Manufacturing Company. Her physical fitness for the position will be obvious when it is mentioned that in 1907 she won the International beauty contest of the St. Louis Republican. In her theatrical career Miss Kroell acted with Virginia Harned, Amelia Bingham, Henrietta Crossman, Wilton Lackaye, James K. Hackett and other stars. The young lady is said to be a clever and versatile actress. We have every hope and belief that she will carve out fame and distinction for herself on the moving picture stage under the American Company's banner.

I have been roaming about town and find nothing excitable, but much to the unrestable—except something that occurred on Tuesday of the past week. At the eleventh hour we find a moving picture operator figuring in one of the most dare-devil shooting scrapes that ever took place in the city of New York, either before or since its incorporation as the Greater City. It is a case of unequalled circumstance. A man leaves a place to murder. The cowardly victim seizes a twelve-year-old pedestrian and uses him as a safeguard. The shot is fired. The boy is killed and the coward escapes. The man who fires the shot is chased to quarters and finding himself covered, shoots out his own brains. This is the story as given by the newspapers. It is objectionable, possibly, for two reasons: It is not illustrated and the children cannot read.

* * *

The newspapers go into detail in regard to the shooting and take great care to show the best photograph of the unfortunate boy that was killed. It shows great enterprise! It shows great progress! The man intended to be killed escapes, and not a newspaper man can locate him. They locate a photograph of the unfortunate victim—at the home of the lamented parents. The only other two things these enterprising newspaper men locate are that, first, the murderer kills himself, and second, he was the operator of a moving picture machine. Brave, enterprising, evidence-seeking newspaper men.

* * *

The mainspring appears to be to put odium upon the moving picture people. The fact is that the man who shot the boy by mistake was not an operator in a motion picture theater. He was an ex-inmate of the Elmira Reformatory. The man operating the airdome at the corner of 110th street and Park avenue, declares that he worked for him but one week. If the deceased was a regular operator the authorities would have found upon his body a duly authorized licensed card. Did they find it? If they did there would have been no doubt about his identity. If they did not, then he was not an operator of moving pictures and they should not be smirched by any unwarranted statement. The murderer and suicide may have operated a moving picture machine at some time. He may also have operated a wheat threshing machine about the same time. But the sensational fact that at some time he operated a motion picture machine should not be given the prominence that is given to the prejudice of the moving picture business as a whole.

* * *

The bad faith of the daily press in connection with the moving picture business is shown by its failure to take advantage of facts and I will endeavor to show the reporters (if the editors shoulder the blame upon them) where they have been lax in putting the facts before the people: The murderer and suicide, Henry Greenwald, was a man to whom a license as an operator for 1910 should not have been issued. He was an ex-convict. An ex-inmate of the Elmira Reformatory. It is a subject for investigation as to how he secured his license as an operator for 1910. This is a matter for official investigation.

* * *

If I am not mistaken, Greenwald was sent to the Elmira Reformatory for stealing reels of films and other accessories from a certain moving picture place on or near the Bowery. If I am not mistaken four of them were arrested and convicted for this offense. All of them were sent to the reformatory. Why did any of them receive a license? I will admit that to err is human, but since you must prove the place of your birth, you should also be required to prove your foundation for character.

* * *

I cite this case only in view of the current agitation regarding the censorship of films. If such an irresponsible character can secure a license as an operator through municipal control what hope have we for an effective moral censorship control of pictures?

* * *

Rev. Lyman Abbott, Felix Adler, Rev. Charles F. Aked, Rev. S. Parker Cadman, Andrew Carnegie, John Bates Clark, R. Fulton Cutting, Andrew W. Edson, Robert W. de Forest, William M. Ivins, V. Everit Macy, Robert S. McArthur, Rev. R. Heber Newton, Rev. John P. Peters, Jacob H. Schiff, Samuel Schulman, Isaac N. Seligman, Rev. Thomas R. Slicer, Anson Phelps Stokes, Oscar S. Straus, Robert Watchorn, and Stephen S. Wise are mentioned as members of the advisory committee of the National Board of Censorship of motion pictures. We refer to but some of the members. We would ask the stringents to compare the few names with the enrollment of the proposed Board of Censorship. This request is not made with any reflection upon either the integrity or responsibility upon any member of the present Board of Aldermen, or any Board of Aldermen that may succeed it, but is a challenge to the skeptics and agitators. We regret that space will not permit a full publication of the advisory committee, but would suggest that for further information the interested parties communicate with the People's Institute, 318 East Fifteenth street, New York City. The present committee on censoring moving picture films consists of Matthew P. Adams, Henry V. Andrews, John Collier, J. B. Cowen, F. S. Crofts, Mrs. Ruth Dolese, Joseph F. Driscoll, Burt B. Farnsworth, George A. Hall, Otto Kaufmann, Mrs. Augusta Prescott, Mrs. Josephine Redding, Dr. Arthur Shoemaker, Mrs. F. L. Stratton. What three members of the Board of Aldermen could be selected to cope with this committee on the question of propriety or morality? Can any committee of three be found? Is the People's Institute a failure, or is a foundation being laid for graft?

* * *

Owing to the tension which has been created by the daily pounding of the daily press on motion pictures, I feel that I should rest my case with regard to the local situation. But regardless of developments, in the near future I propose to show that the attacks made have not been as much in the interests of morality as they have been to further endtending to soothe disappointed feelings. In other words the battle against the pictures is not made in good faith.

PROGRESSIVE SELLING PLAN.

The American Film Manufacturing Company, the New Independent Film Manufacturers, Very Progressive.

S. S. Hutchinson, the president of the American Film Manufacturing Company, and A. M. Kennedy, the general manager, departed from Chicago, Saturday, October 8, with several positive prints of their first production. Your representative was shown the itinerary of the trip contemplated by both of the officials of the American Company and it appears that they unquestionably will realize on their anticipations in connection with visiting each and every Independent film exchange man in the United States, and in sufficient time to allow the Independents to purchase the American film without overloading their stock. In an interview with Mr. Hutchinson he had the following to say relative to their publicity policy:

"Mr. Kennedy and myself have worked out a publicity plan that we consider will create a furore among the exhibitors. I am not in a position, at the present time, to divulge the details of this campaign, but suffice it for me to say that the demand for our films, our first release as well as the subsequent ones, from exhibitors, will be sufficient to assure each and every Independent film renter in the country that the American film they may purchase will not be lying on their shelves on account of lack of demand. I have just had the pleasure of viewing several positive prints, among them our first two releases, and I can consistently say that I was extremely pleased, in fact astounded, at the photographic quality and the good production evidenced in these reels. My experience as an exchange man and covering a period of over five years, I am of the opinion, places me in a position to be able to judge from the exchange man and the exhibitors' viewpoint the worth of a moving picture, and I unhesitatingly assert that the film being manufactured by our company will create an epoch in the progress of the Independent cause."

What the Nickel Theater Does.

Editorial in Kansas City "Star."

How long since you've been to the nickel theater? Have you ever been at all?

Get that good little family of yours together this very evening and go. Never mind which theater you choose, take the one that's nearest to where you live and go out for a pleasant, good natured, instructive evening—for five cents apiece. Put on little sister's new Fall hat. Help mother button little brother into his brand new Fall suit, tell grandpa to get out his best glasses and go—all of you, from the baby up.

O, yes, they allow babies in the nickel theater. You'll even see a good old family dog or so lying down under the seats waiting for his folks—that's the beauty of the nickel theater,—it's meant for the people, just the plain every day people like you and me and the rest of us. You don't have to spend an hour dressing when you want to go there and nobody is going to turn an opera glass on you and wonder where on earth you got that hat and what you've done with your diamonds. You'll not only have a good time at the nickel theater, but you're apt to learn something, too.

Ten to one those moving pictures will take you down to Panama to let you see them building the big canal, or over to Africa to hunt lions, or down South to watch them picking cotton, or up to Alaska to slip up along a great seal beach and look at the old leader seal marshaling his flopping flock up to the rocks. Maybe they'll take you out into the scented orchard to watch the farmer making cider and perhaps you and grandpa and little brother won't have a good time, talking over the maneuvers after you've seen the pictures of life in the American army in the Philippines.

Don't stay at home and think over what a mean partner you've got or how unreasonable your customers are. Don't lean over the fence and talk about the neighbors; get out—get out of the narrow rut—out of the stifling slavery of fixed ideas—and take your family with you. If there's anything in the show you don't like, drop the manager a post card and tell him about it; he's anxious to please you and the rest of the neighbors.

Don't let him show your boys murder pictures and slum pictures. Don't let your little growing girl sit and watch pictures of things that she only half understands and goes home and wonders about. Keep the nickel show in your own neighborhood clean—keep it honest—keep it wholesome. It's part of your children's schooling, remember, and part of your own, too.

Encourage the manager to have a little good music along with the pictures, lively tunes, rag-time and some of the old songs once in a while, too. Nobody's a bit worse for humming the refrain of "My Old Kentucky Home" under his breath once in a while, and if there's anything that'll make you think of the days when you believed in people and thought the world was just a great big play-ground, it's to sit and shut your eyes and join in the chorus of "My Poor Nellie Gray"—even if you don't dare sing above a whisper. The nickel show is as much a part of our lives as the gas range and the street car. Let's keep it clean and wholesome and honest and decent and let's help to make it prosperous—you and I and the rest of the neighbors.

Come along, let's all go to the nickel show—and learn something.

THE 1910 ELECTRICAL SHOW.

Exhibitors and operators are manifesting a great interest in the New York Electrical Show, now going on at Madison Square Garden, in New York.

The management of the show are running a continuous moving picture performance in the concert hall, and the Brooklyn Edison Company is operating four machines in their exhibit in the gallery.

The Edison Manufacturing Company, of Orange, N. J., occupy booth 40, where they are demonstrating their new improved Model "B" machine with outside shutter. This exhibit is under the personal supervision of John Pelzer, manager of sales for the Edison Manufacturing Company, and he has taken especial pains to show an exhibit representative of the high perfection now attainable in motion picture production. The successful manner in which the outside revolving shutter eliminates flicker, and enhances the attractiveness and vividness of the picture, is attracting much favorable comment from the visitors to this booth, which is constantly surrounded by interested operators and exhibitors. All of the six machines in operation at the Garden are of the Edison Improved Type "B" Underwriters' Model, and the well known Edison Carbon is being used exclusively in these exhibits, on account of the extremely steady light produced, and the exceptional whiteness of its color.

Both the Edison Manufacturing Company and the management of the show have spared no pains to make the motion picture productions representative of the highest development in the art, and this is appreciated by the general public, many of whom have commented upon the fact that pictures were produced with a perfection that they had scarcely believed possible.

The show will undoubtedly give the moving picture theater a prestige among the best class of people, that it has heretofore not enjoyed in the fullest degree, and the entire moving picture trade will undoubtedly receive a great impetus from the results of the electrical show. Operators and exhibitors, who are patronizing the show in constantly increasing numbers, find it an excellent means of keeping in touch with modern developments of their business. No one interested in moving picture production can afford to miss the opportunity afforded by the Electrical Show, and time spent in the inspection of the exhibits to be found there will certainly be well spent.

ESSANAY TO FILM THE PHILADELPHIA-CHICAGO BASEBALL GAMES.

"Who will win the pennant?" is the universal question this week. The Essanay Company are also pennant winners and for the third consecutive time will film the world's championship baseball series. This was announced last week by the National Baseball Commission.

The 1910 series pictures, if the elaborate arrangements and plans of the Essanay Company are successful, will prove of even more interest than the two great films released by this firm in 1908 and 1909. Several photographers of the Essanay staff left for Philadelphia the early part of last week to make ready for the first two games which will be played in Philadelphia. Camera stands are being erected, while every facility for obtaining ideal views have been arranged. Nothing but bad weather can possibly prevent successful results. The Essanay Company's arrangements for filming the games are perfect. Several camera men will be on the field in Philadelphia for the opening game and for the game the day following. Returning to Chicago, motion picture cameras of the Essanay Company will obtain the best plays of the final games. Announcement of the release date of the picture will be wired to all the licensed exchanges in ample time for the exhibitors to be informed. Special arrangements have been made at the Essanay factories to obtain prints of the films within the least time possible, probably within twenty-four hours after the terminating game. A few weeks previous to the release of the 1909 series picture the Essanay Company released the remarkable "Taft in Chicago and at the Ball Game." This film showed excellent views of President Taft on his visit to Chicago last September, his welcome by 10,000 school children, his arrival at the National League Base Ball Park and showed him in the grandstand vigorously applauding and also on the diamond shaking hands with the players.

Two baseball comedies by the Essanay Company, namely "The Baseball Fan" and "Take Me Out to the Ball Game," further establish the supremacy of the Essanay Company in the field of sports.

A FOOL THERE WAS.

A fool there was ran a picture show.
(Even as you and I).
When he bought the place he did not know
Just what was needed to make it go,
So he added a "feature act" or so
(Even as you and I).

Oh, the coin we lose and the friends we lose
While the public hungry stands
Seeking its fill of the picture show
(And now we know what's a picture show),
With our fortunes in its hands

The fool had bought a good machine
(Even as you and I).
But the man in the loft was cheap and green
And poorer pictures never were seen,
Till everyone shunned that particular screen
(Even as you and I)

F. H. M.

The red corpuscle of sport is in my blood. There are very few phases of sport open to the ordinary, everyday man like myself in which I have not either participated or witnessed. I have swam, walked, ran; I have cycled, played cricket, football, golf; I have sailed, played billiards, skipped, tennised, badmintoned, archered. I have played bowls on a Scottish green; quoits in a London back yard. I have never rode or shot, but I have shouted myself hoarse when a winner of an Ascot Gold Cup has passed the post. I have lured the elusive trout from his aqueous lair. I have been present at a cock fight, and my face was not unknown at the National Sporting Club, in London.

* * *

Although silver gray is beginning to tinge my raven locks, the love of sport, for sport's sake, remains as strong as ever in me. Only the other day my heart leaped with joy when I saw two teams of West African "men of color" playing cricket, and playing it very well, indeed, in Van Cortlandt Park. And of course the baseball fever is slowly but surely attacking me. Next season I am convinced that I shall be a fan or a bleacher. Indeed, life to me without the sporting element, either in the field or in everyday affairs, would be intolerable. I like running risks and taking chances. I like to see other people doing the same.

* * *

So do most of us. The love of sport is inherent in the Anglo-Saxon race. The American branch of Anglo-Saxondom is quite as sporty as any other branch of it. Can it be wondered at, therefore, that in the moving picture theater, sporting subjects should be so popular? It was love of sport that was at the root of the enormous interest which the Jeffries-Johnson fight created throughout the world. I do not say that the Jeffries-Johnson fight was a sporting event in the best sense of the term; but it was an attempted manifestation of sport, and it drew crowds who like to see a couple of evenly matched contestants fighting things out to the bitter end, in a frank, manly, honorable, fearless manner.

* * *

To my mind we do not see as many sporting subjects on the screen as we ought to. Sporting life is the life of the world in one of its by no means unimportant phases. For sport, true sport, is recreation. It improves the body, which is, after all, but the casket of the mind. It is axiomatic that if the body is sound and healthy, the mind will be correspondingly healthy. Is it not easy to argue, therefore, that a wholesome indulgence in sport, or athletics, or physical exercises or the Isthmian games, call it whatever you like, becomes a duty of mankind? It is so easy that if I were to pursue the point I might be accused of writing platitudes. But Lux Graphicus is never platitudinous, as all my readers know.

* * *

These reflections are suggested to me by the announcement that the Essanay Company are to make films of the baseball games between the champions of the American and National Baseball Leagues, namely, the Philadelphia Athletics and the Chicago players. The series of pictures will be released in due course, and as they are to go through the licensed houses, many hundreds of thousands of people in the country will see the pictures. And in passing I notice that the Essanay Company are making comedies with baseball as the motive. I am glad to know this.

* * *

Some time ago I, amongst others, congratulated the Essanay Company upon their enterprise in making themselves the comedy house **par excellence.** It became an article of faith with me, and with many others, that when I went to a moving picture theater and saw the familiar Iroquois head on the screen I was about to see a delicate piece of comedy work. I was seldom disappointed. I hope that the Essanay Company will always be noted for this class of picture. For the comedy of life and manners is perennial. Life itself is mostly comedy, punctuated by, or ending with, a tragedy or drama. So, in making comedy subjects, the presiding spirits of the Essanay Company show a nice perception of the fitness of things.

Now I am possessed of the idea that my friends in Chicago are specially laying themselves out to make moving pictures of sporting subjects. I hope I am right in this. If they can make baseball subjects, they can make sporting subjects of other kinds. What an enormous field is before them! Take, for example, my favorite pastime, or sport, of golf. Very difficult work with a moving picture camera, as the clubs are swung with almost incredible rapidity, and the flight of the ball is not easy to follow. In fact it requires an exposure as rapid as 1-1,200th of a second, all the circumstances being of the most favorable. But the incidents of a contested twosome or foursome at golf would look well on the screen.

* * *

I omitted to mention, amongst my sporting experience, that I was a rowing man. This leads me into the realm of aquatics or water sports. What a world of subjects lie here before the moving picture camera! Yacht racing, boat racing, water polo, all the beautiful life of the water. How well it looks on the screen. How beautiful were those Urban-Eclipse pictures of yacht racing in the English channel. I hope the Essanay people will give us some of these pictures next Summer.

* * *

I question very much whether these pictures come under the heading of topicals. A topical picture, to my mind, simply represents an event or function which may occur today, is filmed, shown and is forgotten in a week. Such, for example, as some of Mr. Roosevelt's many appearances. But sport is not for a day, but for all time. It is of permanent interest. Why, in various parts of the world, they are looking even now at the Jeffries-Johnson pictures, and they will continue to look at them for a long time to come. Let us cast our eyes over the sporting events of the past season, or of the present one, when football, hunting, skating, ski-ing are imminent on the North American continent. See the almost illimitable wealth of subjects which these offer the moving picture camera. If the Essanay Company are determined to lay themselves out to become the moving picture photographers of sporting subjects, it seems to me they will easily assure themselves a rich annuity and a vast number of patrons who will give them their support, so long as they make the pictures.

* * *

My main object in writing these paragraphs is, first of all, to encourage the Essanay Company in their sporting program, and then to put in a plea for more variety in the program of the moving picture theaters. Sporting subjects shown on the screen, from a horse race to a baseball game, never fail to secure appreciation and applause. But we do not see enough of those subjects; we see too many stupid cowboy and Western themes, of which people are getting heartily sick. There is much false sentimentality about these things; they are becoming intolerable. Western life is not at all romantic. Cowboys are not heroes, and even the poor Indian is apt to pall. We have had enough of these things. So away with them.

* * *

But while the red corpuscles flow through the veins of a man, woman or a child, they will never tire of sport in some form or another. It is the excitement of life—sport. It is the sauce and piquancy of existence. This being thus, and such, and I being as sporty as they make 'em, I conclude with a grouch and a grumble. Which is this: that in the programs of licensed and Independent films published for the week ending October 15, not a single, solitary, blessed sporting subject was included. With which state of things, I beg to express my unbounded dissatisfaction, adding the hope that my Essanay friends, in Chicago, will take the hint and in future give us as many sporting subjects as the exigencies of business and opportunity will allow.

The Great Northern Film Company's new "Time Table" is a neat trade bulletin, illustrated and printed in colors, containing much interesting news pertaining to the company's films of both past and future releases. Copies are sent to exhibitors free upon request.

New England Notes.

The Olympic Theater on Bowdoin square, Boston, has instituted several radical changes of policy. This house was formerly running five reels of licensed films, four acts of vaudeville and two illustrated songs. Admission was 10 cents. However, as anyone purchasing a ticket at the box office was given a ticket worth 5 cents on their next trip to this house, it practically was on a 5-cent basis, except for such patrons as entered for the first time. Hereafter, four reels of film will be used, all of which are first run, one vaudeville act and one illustrated song. Admission will be on a straight 5-cent basis. Lasky Brothers, the proprietors, have had poor luck in their enterprise. The house is under very strong opposition, and the location is hardly a good one. The house hereafter opens at 1 P. M. This does away with the need of having two shifts of help on the payroll. The house may prosper under this new regime, but it is a doubtful question.

The General Film Company, through their Boston head, Mr. Marson, has issued some more or less interesting facts. It seems that the exhibitor in Boston can have his films changed bi-weekly—and no oftener. It is also hinted that in the near future all houses in Boston proper can purchase two kinds of film service only—either all new, or all old reels. The number to be preferably four reels. It seems that Manager George I. Appleby, of the Star Theater, Tremont row, was the first man to contract for four new reels from the General Film Company. During the Summer, Manager Appleby was the only one in Boston using no old reels in his program. Whether his success with this idea has inspired the Film Company's idea of renting only these two kinds of service, is not known.

The World's New England correspondent is sorry to make note of the fact that a serious evil is creeping into the industry hereabouts. Some houses keep a painter on the premises who sketches the films to be featured in the lobby. This has ben done for some time. Little by little these paintings have become so bloodthirsty and gory that some notice ought to be taken. Practically all the paintings show scenes of drunkenness, robbery, arson, or some such actions. It was rumored in Boston very recently that a complaint had been sent to the City Hall by some citizen, naming the theater and describing the painting. Everyone knows that the motion picture has much to contend with from people who crusade against it for no reason whatever. Therefore, everyone interested in this industry should be all the more careful that everything is above reproach. These paintings certainly are not a step in the right direction, and those accountable for them ought to consider the matter. We hope this little pointer will be sufficient, and that it will not be necessary to hold the guilty managers to disgrace in this journal. The writer understands that the manager of one of Boston's film exchanges stated recently to a Boston picture man that he was going to take this matter up.

The Lowell (Mass.) Opera House had its first opening to the public recently. James Carroll, formerly of Bangor, Me., is the resident manager.

Mr. Houseman, one of the proprietors of the large Olympic Theater, Lynn, is smiling these days, as he reports business even better than last Fall. Mr. Houseman is changing his film service. He formerly has run films averaging about ten days old; from now on, however, the Olympic will show licensed films three days after regular release dates.

L. N. Wood, of Montpelier, Vt., is sole owner of the Savoy and Palace theaters of that city, as he recently bought out the interests of his partner, J. F. Dobb. The Palace has been renovated and completely overhauled.

The Palace Theater of Fall River (William Stecker, lessee and manager) was recently opened to the public with a big bill of pictures and songs.

Toomey & Demara, running the Academy at Lowell, and the Nickel at Lawrence, are playing to big houses, and the S. R. O. sign is often needed. The Nickel has been enlarged and completely renovated.

A. H. Sawyer has sold his interest in the "Berkshire Spa," a moving picture and vaudeville house at Pittsfield, to Ed. Hamilton. The latter will operate the house himself, as soon as it has been completely renovated.

Jacob Levine opened the Lincoln Hall Theater recently at Newton Highlands, one of Boston's suburbs. Straight pictures and songs are used.

The Orpheum Theater of Rochester, N. H., was opened by Merril & Bray with the triangle of pictures, songs and vaudeville.

Boston.

The Palace Theater did a nice volume of business during the latter end of last week—and lost the front of three labor. It seems that the porter of the Palace was sent with $905 to the headquarters at the Premier Theater, where Mr. Brooks, Boston member of the Automatic Vaudeville Company, holds forth. The $905 looked awfully big to the porter, and he has departed for unknown regions. As the report is prevalent that this money was the receipts of the theater's Saturday and Sunday business, exhibitors are looking over their books to see how this amount sizes up beside their business on those two days. The Palace neither denies nor affirms that the lost receipts were from those two days' business.

Manager Johnson, formerly of the Premier Theater, Washington street, is no longer to be seen there. Mr. Wolf is now in charge of the Premier and Liberty, while Mr. Mosher handles the company's two downtown theaters, the Comique and Palace. HENRY.

NOTES FROM SAN FRANCISCO.

The creditors of the Theater Film Service Company have petitioned Judge De Haven to declare it an involuntary bankrupt. The office is at 78 Second street, and is engaged in selling and leasing moving picture films. The corporation has assigned its property, valued at $5,000, to the Acme Film Exchange. The petitioning creditors are the Biograph Company, Essanay Manufacturing Company, Kalem Company and Selig Polyscope Company.

The struggle between the San Francisco Gas and Electric Company and their new rival, the City Light and Gas Company, for business, has led the City Company to furnish General Electric Mercury Arc Rectifiers free of charge to all exhibitors who take current from them. The only condition is that new tubes be furnished at any time the rectifier is returned.

The Victory Theater, on Sutter street, which has been closed for the last year, opens on October 1 as a 5-cent vaudeville and picture house. C. B. Lashy will be house manager.

The Moving Picture Exhibitors' Association held a busy meeting last week and elected officers for the following year. Mr. Herzog, of the Silver Palace Theater, was elected president; M. Davis, of the Davis Theater, vice-president, and Norman Hall, secretary and treasurer. With such progressive men in office the exhibitors are sure to have a prosperous year.

Chas. Keeler, the widely known writer of both prose and poetry, and a prominent member of the literary colony of Carmel-by-the-Sea, has gone into the exhibiting business. Mr. Keeler's theater should not be confounded with the ordinary moving picture theater that caters to the public, as Mr. Keeler has informed the Berkley (Cal.) Board of Education that a portion of each program will be devoted to pictures that will have an educational value and which will stimulate and interest in art and industry. The Board has officially endorsed this and will attend in person. As this Board is composed of members of the faculty of the University of California, this is all the more remarkable and denotes a remarkable uplift in the picture business of the Coast.

The Board of Censorship of the Coast cities has arrived at a decision which seems to mean, in effect, that the pictures of the Jeffries-Johnson fight at Reno, hitherto barred may hereafter be displayed freely, so far as any interference by the official censors is concerned. Among those present at the meeting were J. C. Astredo, of the Juvenile Court and the Playgrounds Commission; Miss Edith Hecht, of the Federated Women's Clubs, and T. P. Riordan, of the Police Department. All agreed that the ordinance under which they are appointed is not sufficiently strong and specific to authorize them to forbid the display of the fight pictures. Taking into consideration the recent ruling of Police Judge Shortall in favor of "Tex" Rickard in his fight against legal prosecution in the same connection, the Board decided that it would not be justified in arbitrarily assuming the authority to condemn fight films. It will now rest with the Mayor and the Police Department to act if the display of the films is to be forbidden here. In view of the fact that Mayor McCarty has made the statement that he will not allow the pictures to be shown, his action is awaited with some interest.

The Valencia Theater, built by J. Chas. Green at a cost of $200,000, and conceded to be the most beautiful theater in the West, which proved a failure as a stock and combination house, has become permanently a moving picture theater, the Summer season having proved highly successful.

F. R. C.

THE MOVING PICTURE IN JAPAN.

The moving picture is most popular in the land of the chrysanthemum and in nothing is the trend of the people's thought more clearly and definitively shown than in the program that is most popular. At the outset one is struck with the fact of a race, such as the Japanese, taking up so modern an idea as the moving picture and treating it in a way so clearly and emphatically Japanesque. It is hard for an Occidental to be just to an Oriental. Our standpoints are so diverse that, while we are agreeing, we seem to be at daggers drawn. For instance, do as I have done, get some educated Japanese to sing, and the result is one is bewildered and vice versa; so are they when we sing. Our Mozart, Beethoven, Haydn, etc., are, as a Japanese friend said, "Mere noise." Our viewpoints are different, but in the moving picture world Japan takes a stand that is clear cut and individual. The films, for the most part, are English and foreign. The people are intensely interested; that is to say, that the so-called higher class, like our own, pass by such things, but the backbone of the nation—the common people—go in crowds. The price for the show being lower in large cities than in country places.

The operators are, to a large extent, Japanese; this is an important point, because it means that there is an intelligent concept of the picture and one does not see a wounded or dying person flit across the screen at fifty miles an hour, as we do. A censorship is exercised over the films, and our films of the brutal order can not be shown there.

The chief point is that the Japanese, while a humorous race and fond of the dramatic, do not care for these things in films. They are intensely patriotic. But in the moving picture they do not—in the main—care for what has been; but for what other countries are doing and what may be.

I have read these paragraphs over to Japanese friends and they tell me that is their opinion: Japan does not want pictures of Geisha girls and fun, but moving pictures of shoe making, street casting, surgical operations, in short, the educational work of other lands. This point I would like to insist on as a most distinctly Japanese characteristic. The immense power of the moving picture is nowhere shown more clearly than in Japan. The people there are demanding and getting the purely educational end.

One must not overlook the Japan of the future—the children. Here the stories of the army and navy and the wrestling schools are the favorites. In other words, young Japan wants fighting; grown up Japan wants to know how other lands work and make money.

The position in Japan is summed up in a nutshell. T. Koboyashi, a Japanese business man, said to me: "Moving pictures are a most important factor as a moral teacher. There is nothing to compare with them." Before closing I would like to say something of Japanese pictures shown here. It would appear that if a girl sticks on a kimona, imitates a mincing step and waves a fan, that is Japan! I have just seen a film with Japanese actors kissing. Mr. Editor, the story was supposed to be a drama; my Japanese friends and myself sat in a theater and thought it was the greatest comedy we ever saw.

EDISON CAMERAMEN BUSY AROUND THE CITY.

There was excitement around the Flatiron Building the other day; people crowding each other to see what was wrong. Somebody killed? Run over by the street car? Look, there is the ambulance and mounted policemen dashing by at full speed! Somebody must have been hurt awfully bad, and they are rushing the unfortunate to the hospital. It is a woman, may be! Oh, it is getting worse every day here in New York. These taxicabs and cab drivers make life a hardship to the poor devil who has got to walk. Well! But what is this? Look at the man on the top of the express wagon turning a handle! "Goodness!" says a young lady, "that's the moving pictures and we will all be in it."

"Step lively there! Get a move on! Don't block the street!" And the mounted policemen try to get some control of a crowd that grows in size and interest for every minute. "Well, we must try to get out of here, and get another position," says the man with the camera to his assistant. "Eddie, call the captain!" "Say, Captain, have the car over there stop in the sunshine, and we will go over on the other side." Off they go. The camera is focused, a new magazine attached. "Eddie, get your handkerchief ready. All right, give the sign." Far away on the other side, down at the Berlitz School, the ambulance is waiting. Eddie is waving. There it comes now at a breakneck speed, and up almost under the camera, not ten feet away, dashing by. All is over. The cameraman puts down his machine. The officers ride up to the wagon and the captain and Mr. Cameraman shake hands. "Was it all right? Did you get a good picture?" All the policemen want to know something about the picture. Well, it must be something unusual! "What's the game, Bill? What's going to be the name of yer picture?" from one of the kids in the bunch to our friend, Eddie. "The Life of a New York Policeman, my boy." And Eddie and his boss get ready to depart. Well, of course, being a humble representative of this paper, we immediately tackled Mr. Cameraman; that is, as soon as we got a chance to get within speaking distance, which was no easy task in a crowd of some thousand people. Well, we had the pleasure of meeting Mr. White, of the Edison Company, and the hubbub all proved to be over one of the scenes from "The Life of a New York Policeman," one of a series of stirring pictures which the Edison Company will shortly release.

THE PRINCESS OF MILWAUKEE.

Beautiful Home of Pictures Built by Thomas Saxe—High-Class in Every Detail—Finest in the West.

Promoters of moving picture theaters have found a model for the ideal picture theater in the Princess Theater, Milwaukee, Wis., one of the Saxe enterprises of that city. The Princess represents an outlay of $60,000, is fireproof throughout and equipped with every modern appliance in vogue in the better grade of theaters.

To Thomas Saxe this new era in the life of the motion picture is due. Mr. Saxe is a thorough believer in the uplift movement and for that reason and with the purpose of having the finest motion picture theater in the West he invested in the Princess. Seating 900 persons, in opera chairs that might be expected in a first-class combination theater, and other innovations, such as electric fountains, ladies' retiring rooms, dressing rooms with attendants, girl ushers in cadet uniforms, an intelligent lecturer, a $5,000 pipe organ operated by the best organist in the city, an orchestra of seven pieces, vocalists of reputation, not mere singers, the Princess since its opening, December 17, has never known a performance when every seat was not occupied.

The Princess occupies a lot 50 by 150, the interior arrangement being so inviting that the first visit is an invitation to come back the next day. Contrary to the heretofore prevailing ideas, the Princess is elaborately decorated and ornamented from the mirrored lobby to the picture frame, which is flanked by two practical private boxes, reserved for the use of the lecturer and singer. The color scheme is principally cream and gold, with borders and friezes in an American beauty shade of red. The lighting scheme is carefully worked out so as not to be flashy and is in keeping with the decorations and furnishings of the entire house.

The electric fountains are met upon entering the lobby, a mirrored and paneled entrance of elegance and taste. This leads to the foyer, spacious and handsomely furnished. The exterior, while partaking of the spectacular in its night effect, a necessary element for a motion picture theater as well as the more pretentious and higher priced place of entertainment, is refined, although brilliantly lighted. The front is substantial and the entrances and exits are independent of each other, so that entering and retiring patrons do not meet.

Beveled plate glass mahogany doors, capped with ornamental cathedral glass canopies, mosaic sidewalks and floors, in lobby and foyer, maintained in the highest standard of cleanliness, make the Princess entrance a model, which every manager who has seen it complimented Mr. Saxe for the ideas of development and improvement that he has injected into the business.

KANSAS CITY BUSINESS NOTE.

Would this Have Been Written Two Years Ago?

Kansas City supplies several hundred moving picture houses in this city and hundreds of others in the surrounding territory. This industry has grown to such an extent that the quarters of the largest local establishment have been outgrown and larger have had to be secured to accommodate the growing trade. The development of the moving picture industry has been an industrial sensation, and Kansas City has rapidly become the headquarters of the growth of the industry in the West.

The growth of the moving picture and film business in Kansas City has been phenomenal, and it is gratifying to note that it is the largest places that are enjoying the greatest prosperity and are being compelled to increase their facilities.—Kansas City Journal.

Centreville, Ia.—Pewthers & Bon, proprietors of the Lyric, have also purchased the Majestic Theater. It his been remodeled and the name changed to the New Lyric.

Lenses Again. From my good friend, A. W. Crowe, Watertown, S. D., comes the following: "In the article by Geo M. Pringle, St. Paul, Minn. (Moving Picture World, September 24), it is set forth that, by placing a slide in the carrier the picture will be inverted long before it reaches the objective (stereo.) lens. Here is a simple test which I think will knock that all on the head: Take a couple of cover glasses and place a piece of colored gelatin in half of the slide, either the top or bottom half, binding the same into a regular slide; now place this slide in the carrier and turn on the light. Hold a piece of black paper in front of and close to the objective lens, slowly moving it away from the lens toward the curtain. As you move the paper away, carefully note the change in position of the color which takes place about five or six inches from the front of the objective lens. Take a strip of mica and put it in front of the aperture plate in place of films so you can keep the light on it, first coloring the mica so that one-half of the aperture is colored and the other clear. Now make the same experiment that you did with the stereo. lens and you will find that the color will invert itself at about the same distance. I think that Pringle is right about the objective lens having nothing to do with inverting the picture: it is done by the condensers.

"Here is a little experiment for some of the boys that have trouble with their take-up: I have had one running a year now, and in all that time it has never given me a moment's trouble. Take a small motor (I am using a 16-inch fan motor) with a 2-inch pulley out of a small iron pulley block placed on the end of the motor shaft where the fan was. Having fastened the motor in proper position, belt it to your take-up and allow your motor to run its capacity speed, the belt to slip on the pulley with just enough friction to take up the film. The speed of the motor is what equalizes the pull at start and finish. When you thread the take-up be sure there is no slack left in the film before starting your motor, else you are very likely to jerk the film in two. I have a switch fastened to the baseboard back of the lamp-house, which cuts the motor in when I pull the lamp-house over to motion picture side and cuts it out when I put the lamp-house on the stereo. side. Hoping this will help some of the boys, I will add, Long live the Trouble Department and its editor! and close with best wishes to all the readers of The Column."

The motor scheme is all right, neighbor Crowe, and I have myself used it on several occasions, though I did not belt directly from the motor to the take-up, preferring rather a train of speed-reducing pulleys. Very likely, however, your way is best.

As to the lens matter, I do not just exactly understand what you are talking about. You say in one place that the colors invert themselves six inches in front of the objective lens, and then you wind up by saying that the objective lens has nothing to do with inverting the picture. I guess you will have to come again in that matter and make it a little clearer. The Column readers, however, will doubtless find much interest in making the experiment suggested, and I shall be glad at any time to have intelligent discussion on the matter of lens action.

* * *

Abuse of Films.—It has on several occasions been called to my attention that in New York City the operator, more often than not, has nothing to do with the re-winding of films, making of patches, etc., it being a requirement of law that all re-winding be done outside of the operating room. Ordinarily this might be considered as a boon to the operator, but the practical result of it is that re-winding and the making of patches is done by boys, ushers, or even in some instances by a janitor. What happens to the film, under such conditions, is not a difficult matter to surmise. We all know there is enough damage done to film in re-winding when the re-winding is done by operators who at least are supposed to know something about the handling of film, and have at least some smattering of knowledge as to how a patch should be made. But when these matters are placed in the hands of men or boys who know absolutely nothing whatever about a moving picture film, it is little short of an outrage—an outrage not only to the film, but an outrage to the amusement-seeking public who will be obliged thereafter to pay money to view it. There is no really valid reason why re-winding should not be done in the operating room, where it would at least be under the eye of the operator. All this talk about the danger of fire is pure piffle and bunk. I am not so very well acquainted with the history of the moving picture affairs in the City of New York, but in Chicago, with between 500 and 600 moving picture theaters, I believe I could count on the fingers of one hand the number of persons who have been seriously hurt, or even hurt at all, in moving picture theater fires since the very inception of the business. One man, I believe, if my memory serves me correctly, died from injuries received in an operating-room fire, but he was himself the operator and the fire did not extend beyond the operating room. Not a soul in the audience was injured or even badly scared. So exceedingly scant has been the fire scare material that even the newspapers which, as a general proposition love the moving picture theaters about the same way a good live tom-cat loves a dog, have quit flourishing the fire alarm.

* * *

Testing and Other Things.—New York City, N. Y., asks the following questions:

"(1) When testing for a ground, if the test wires are connected from one carbon arm across the insulation to the body of the lamp and the test lamp lights, does it mean that the connected carbon arm is grounded or the other one?

"(2) I have found from experience that on A. C. with a transformer, when the lamp is grounded (even on one arm) it will not light, while with a rheostat it does, even when both arms are grounded.

"(3) When there is a spot, or the condensers are set in loose or slanty, will that have any effect on the picture?

"(4) What makes one side of a picture out of focus a little on a ——— machine?"

(1) The ground is in the opposite arm from the one to which you connect. You will see this if you stop for a moment and think. If the current is leaking across the insulation of the arm to which you connect, your ground wire would merely add to the flow of the current somewhat. But if the leak is on the other side when you attach your test wires, you form a circuit across the insulation of the other arm, which, of course, lights your lamp.

(2) I have not noticed anything of this kind and did not know it was true. If it is, I should be glad to be set right in the matter.

(3) I do not know exactly what you mean by this, but presume you refer to condensers being loose in their casing, or out of square with each other. This would, of course, have some effect on the light, though not necessarily very much. The condenser lenses should always be set square with each other and held reasonably firm in their mounting.

(4) There are a number of things which might cause the picture to be out of focus a little on the left side with the machine you name, and it seems to be quite a common fault with that machine. I have found several things to be responsible for it in different cases. One quite common cause is the cooling plate or gate setting too close to the edge of the aperture; in other words, the gate being out of center with the aperture.

* * *

Lenses.—Brooklyn, N. Y., writes as follows:

"(1) Is there any mark on the projection lens by which you can tell what size picture it will give on a certain throw?

"(2) How do you adjust an Edison shutter, and which side is the shutter, the solid or the perforated?

"(3) We are told to use either two 6½ or two 7½ condensers. What good does it do us to know the focal length of the projection lens?

"(4) You told us to use the thinner, 7½-inch condenser next the light, while Mr. Kline, the optician, told me emphatically to use the 6½ nearer the arc and the 7½ on the outside. How do you explain that? That is only to prevent breakage, otherwise it is immaterial which way they are used."

(1) There is no mark on a projection lens by which you may ascertain the size picture it will project at a given distance. Multiply the throw in feet by the EXACT width of the aperture in fractions of an inch and divide by the

width of the picture you wish in feet. The result will be the equivalent focus of the lens you need.

(2) The solid wing of the Edison shutter is the one you must use. Loosen the shutter on its spindle and turn the machine fly-wheel in the direction it normally runs until the intermittent sprocket completes its movement and the cam pin has emerged from the star wheel by half its diameter. Now hold the fly-wheel perfectly stationary and slip the shutter around on its spindle in the direction it normally runs until the solid wing of the shutter just begins to open the aperture. This is, or should be, right. Tighten the shutter slightly, put in a film and try it. If it is not just right, slip the shutter a little until all travel ghost disappears and then tighten the shutter on its spindle. Before starting to set the shutter, set the framing lever midway of its travel.

(3) The theory of the condenser and the relation of condenser to projection lens is that the equivalent focus of each should be the same. This, however, is impractical. We use two 7½, two 6½, or one 6½ and one 7½, according to which gives the best results. Some operators use nothing but 7½-inch condensers, and I guess they are not very far from right, either. There is no benefit in knowing the focal length of your projection lens, unless you wish to figure the size picture it will project at a given distance, or wish to match it with condenser lenses.

(4) I do not explain this matter at all. It is up to you to believe whichever one you choose. It is reason and common-sense that the thinner lens is less liable to break under expansion and contraction than is the thicker. As I understand it, it makes no difference in projection effect whether a 6½ lens be in front with the 7½ behind, or vice versa, it being the equivalent focus of the combination which counts, and the E. F. is in either case the same. Perhaps I am wrong in this, but that is the way I understand it.

* * *

Trouble Galore.—Putnam, Conn., pours forth this tale of woe: "As this is the first time I have troubled you, I trust you will excuse me if I ask too many questions. I am using a ——— machine and find I get a flicker on the left-hand side of the screen; also that side of the picture is a trifle out of focus, although my machine is square with the curtain. I have recently put on new tension springs, aperture plate, and intermittent sprocket, so that none of this apparatus is worn. It seems that the star wheel side of the sprocket sets higher than the other side, thus causing the film to bear only on one side of the intermittent sprocket. If I set it lower or raise the other side it will not run. As I have it now, the machine runs easily and smoothly without any jumping. Perhaps this matter may be simple to you, but I spent all last Sunday over it, setting the sprocket in every conceivable position, but without any beneficial result. I am also having trouble with my light. I get a yellow streak down both sides of the screen and only white in the middle. I have moved the arc to and from the condensers, but the result is the same, except that when the lamp is clear back I do not get a large enough spot except by using the jack-knife set for the carbons. I have to move the lamp right up to the condensers to get a large enough spot; have a 7½ condenser in front with a 6½ behind, which seems to give the best results of anything I have tried. The yellow streak only shows when there is reading matter on the screen, as the shade of the yellow is very light. The pictures look good, all right, but this does not satisfy me, as I want the best. Do you think two 7½ focus condensers would be better than what I am using? I have a 60-foot throw with a 12-foot picture. Will add that I am working on 110 volts A. C., using a Compensarc. Have been using the same make of machine for three years and have had no trouble with it, so presume the fault must be my own and will not follow the example of the bad workman and blame my tools.

"Would also like to ask your opinion with reference to New York examination. I went down to New York, registered lived there two weeks waiting to be examined, and then failed. I do not know to this day what caused the failure. I was asked only three questions, as follows: (1) Would you use a No. 0 wire or No. 1 wire if you could get no other? I replied that I would, and that I would use any size not too small to carry my amperage. They asked me what I considered the proper size and I said No. 6, but that I would use No. 8, although nothing smaller. (2) What would you do if you went into a place and found 220 volts pressure? I replied that I would connect two rheostats in series if the law allowed 220 volts to come into the booth. He told me he was not referring to the law, but wanted to see if I knew how to connect. The examiner then required me to thread a No. 5 Power's. As I have used this machine, I am sure I made no mistake. I hold a license in Massachusetts, Connecticut, and Providence, R. I., and naturally I was a little put out at my failure, as I particularly wish to work in New York."

The Column, friend Putnam, is for your use to ask as many questions as you may wish. As to the picture being out of focus on the left-hand, having some flicker on that side, I really do not know exactly what to say to you. I get quite a number of complaints of that kind with this machine and so far have not been able to discover any cause for this fault except (a) machine being out of square with the curtain; (b) gate being out of line with the aperture so that the edge of the gate or cooling plate comes quite close to the aperture edge, thus interfering with the light; (c) tension spring setting over too far and interfering with the aperture. I am looking carefully into that matter now, and as soon as I discover anything will set it forth in The Column. As to one end of your intermittent shaft being higher than the other, you have established a condition which cannot now be changed except by installing a new cam, star and intermittent bushings. The star and cam are, of course, worn on a bevel, and when you undertake to change their relation you do not get good results. On the other hand, running the machine as it now is, is very hard on the film. Are you sure it is the fault of the sprocket? Possibly the film itself is out of line. You can tell this by framing the dividing line between two pictures down into the aperture and seeing that it appears square on the curtain. If not, then you must square the film instead of the sprocket. It is not at all likely, however, that this latter is the case. As to the yellow in your light, quite possibly it is due to the carbons you are using. You must get as good a crater as you possibly can and get that crater to face the condenser as squarely as possible. Do not try to use the crater on both carbons. Confine yourself to the crater of the top carbon and bend every effort to get that as perfect as possible. That is my system and I have been very successful with it. See to it that both your condensers and projection lenses are perfectly cleaned and well polished. It is also possible that the yellow is due to fault in the set of your carbons. You say that the 6½ and 7½ condensers as you now have them, give the best results. In that case, I would say that they are best, since it is results you are looking for. Always use a combination of condensers that produce the best picture; that is all there is to that particular proposition. Two 7½ condensers ought to be all right, but if the 6½ and 7½ are better, by all means use them.

As to the examination, I am inclined to think you must be mistaken. You answered one question wrong. You should not have said you would use No. 8 wire, since that is only rated at 33 amperes, whereas you are now allowed to use more current than that in New York City, and on none of them is the high contact less than 50. Most certainly, however, the examiners used very poor judgment if they turned you down on that one wrong answer.

* * *

Curtain Coating.—Minneapolis, Minn., asks what I consider the best water-color coating for a plaster curtain.

The best thing I know of is English whiting mixed with water and fish glue, to which has been added a little ultramarine blue, enough so that it looks a trifle blue in the pail, but be careful not to get too much. There should be enough glue to prevent the coating from rubbing off easily. English whiting may be had of any wholesale drug store at about 10 cents per pound, and five pounds is more than ample for any curtain.

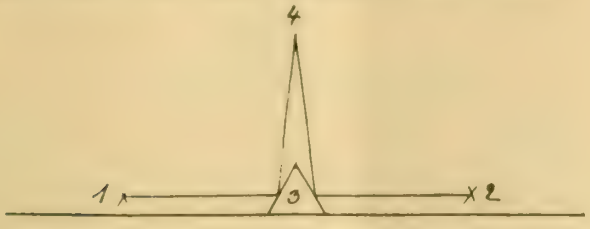
* * *

A Bunch of Trouble.—Chehalis, Wash., starts off by saying: "Here's a bunch for The Column." After giving very complete information as to the kind of current, etc., he enters a strenuous complaint against a certain machine, which said complaint seems to be entirely justified, but which it would be both unfair and unprofitable to publish. I think, friend Chehalis, you have one of the earlier types of the machine complained of. I have, in your behalf, written the manufacturers of the machine and I am quite certain they will make the matter right as soon as they possibly can. With the later type of machine, I do not think you will have any trouble at all. They will probably send you a new framing carriage, which will obviate the difficulty.

* * *

That Little Matter of Candle Power.—Steve Ross, Chief Operator, Alpine Hall Theater, Tarrytown, N. Y., sends in the following interesting communication: "In a recent issue of the Trouble Department, Bemidji, Minn., explained his way of calculating candle-power of the arc lamp. His method is wrong, since the candle-power of a lamp cannot be calculated or figured at all, but it must be measured, and

this (measuring) is nothing less than a comparison with the standard candle-power. The United States standard is a candle that in one hour consumes 120 grains of spermaceti wax. The measuring or comparing can be done only with an instrument called a photometer, of which there are many different kinds. I show one of the simplest in the attached sketch. It is based upon the law of the inverse squares, and enables one to compare the relative intensities of two lights (the standard and the one to be measured) by finding at what distance they furnish equal illumination.



"1 and 2 are the lights being tested, the rays of which fall on the surfaces of prism (3). The standard light is set at a given distance from one side of the prism and the light to be measured is moved forward or backward until both sides of the prism appear equally illuminated to the eye of the observer located at (4)."

The above is perfectly correct. I was well aware that this was the way to measure candle-power, but did not set the matter forth, because it is impossible of application by the average layman. I only base my ideas of candle-power of the projection arc lamp on the fact that the average street lamp consuming ten amperes of current, is supposed to furnish 2,000 candle-power. My comments on the Minnesota letter are self-explanatory. We, however, thank neighbor Ross for his excellent letter and trust we shall hear from him again in the near future.

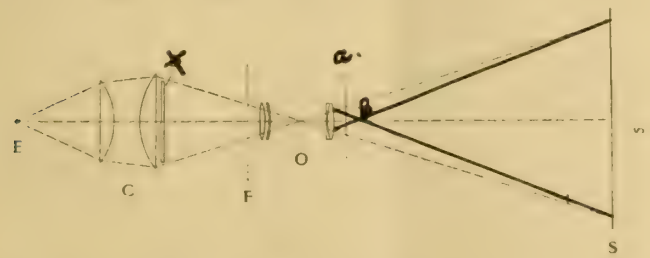
* * *

Can Owners Belong?—Cleveland, Ohio, writes as follows: "Can a moving picture theater manager or owner, or part owner, belong to the moving picture operators' union? Don't you think that such a person would most likely not be a desirable member of a labor union? That is to say, don't you think he would not be with the rest of the men when it would come to a question of increase of wages? My own view is that owners are better out than in the union."

Well, Cleveland, there is not very much I can say to you on this subject, except that it is a matter that must be handled according to the laws of the international and the local union. Personally, I do not believe it wise to have employers or part employers in a labor organization, but it is not up to me to say what the Cleveland union shall do in such a matter. This same question has been a bone of contention in several different labor organizations in the past and it has, so far as I know, invariably resulted in the final withdrawal or expulsion of the employers from the union.

* * *

Light Rays.—Lewis. M. Townsend, Operator, Cornwall Opera House, Penn Yan, N. Y., submits the following: "I believe if some of the operators who are studying the matter of where the light rays cross, would take into consideration the fact that a moving picture lens focuses two different objects they would have less trouble. My own idea is the Bausch & Lomb diagram recently published in the Trouble Department, which I have altered some, is correct for slides but not for motion picture work. Here is my idea: The moving picture lens focuses the condenser at point 'A' (where the outside shutter, if any, should cross the rays) and at the same time focuses the aperture plate ('F') at point 'S.' the screen. The rays from the condenser focused across inside the lens at 'O' and rays from aperture plate focused across in front of lens at 'B.'



"I am not in favor of smoking in the operating room, but just take out the film, light the lamp, open the gate and blow smoke in front of the lens and then I would like your comment on the above. I do not say that the light rays cross in this manner, but merely that it is my idea of the same. I have been using a curtain or screen painted with aluminum for something like three years and want to know if there is any patent which can prevent me from still using same."

Well, neighbor Townsend, you have certainly got me this time. Frankly, I cannot figure out what you mean by "condenser focused" and the "aperture plate focused." I print your communication and the sketch accompanying it for the benefit of all. Perhaps some of The Columnites will be able to grasp your meaning, and, if so, good may come of it. As to the curtain, there is a patent existing in favor of A. L. Simpson, covering all metallic surfaced screens. Said patent has never been adjudicated, but all the same it is on record and any violator is liable to prosecution by the patentee. Whether his contention would be upheld is a matter only for the courts to decide.

* * *

Connecticut State Police Annual Report.—The recent report by the Connecticut police shows the following: Inspections made of theater buildings and operating booths, 482; buildings and booths provided for moving picture exhibitions, 120; operators examined, 262; operators licensed, 165; fees received from operators, $504; fees received from inspection and approval of booths, $600. From this it would seem that but a very small percentage of the buildings and booths met approval and that quite a number of operators failed to get through, more than one-third of the total number being rejected.

* * *

Operators' Union Active.—Local Union No. 5, Moving Picture Operators, Scranton, Pa., is quite active and has had a grievance committee out calling on owners and proprietors of moving picture theaters of that city, asking scale of wages and working conditions as follows: Recommendation of the union for closed shop and an eight-hour workday with a minimum weekly wage of $20, 35 cents an hour overtime; $18 a week for a day of six to seven hours; $15 a week for a day of three to five hours; $18 a week for vaudeville houses giving two performances per day, $20 where there are three performances daily; $4 per night for operas and entertainments. The union agrees that its members shall give one week's notice before quitting a job and they ask a like notice from their employers. They demand that six days constitute a week's work.

We have not at hand information as to how successful the boys have been in their endeavors to better their conditions. The demands, however, seem to be quite reasonable and it is to be hoped that the owners have seen their way clear to meet them.

WARNING.

It has come to my notice that a certain film exchange in Portland, Ore., is advertising an operators' handbook purporting to be by F. H. Richardson, the price named being $1.00. I wish to say that, so far as myself is concerned, this is merely the reprint of a small booklet I put out some two years ago, of which 61,000 copies were given away free of charge by the exchanges. The booklet was very brief, and is now, more or less, out of date. If sold at all, it should not be sold for over 10 cents per copy. Intending purchasers should not confound this with the Managers and Operators Handbook which is now being published by the Moving Picture World, and which will be ready for distribution at an early date.

DETROIT, MICH., NEWS.

The Windsor Film Service, of Windsor, Ont., has purchased the Canadian rights for "Frontier Celebration," held at Cheyenne, Wyo.

J. Segrist has purchased the Grand Theater and is making extensive improvements before the grand opening.

Detroit now has forty-nine moving picture theaters.

The vaudeville artists have formed a union, and it is not meeting with approval with the exhibitors here.

Detroit is soon to have another Independent film exchange. "Pat" Powers knows.

Wm. F. Klatt is building a $26,000 theater, on Gratiot avenue. Work is being rushed and the opening is Thanksgiving.

The Dixie Airdome has closed for the season.

W. Harris' Airdome, Flint, Mich., is closed.

The Garrick Theater, formerly a vaudeville house, is now playing stock and moving pictures between the acts and is meeting with success. The Gertrude Shipman Company are holding the boards.

A. M.

AN EFFECTIVE, INEXPENSIVE METHOD OF ADVERTISING THE THEATER.

The rapidly increasing competition in the moving picture field is putting many exhibitors at their wits' end for attractions to engage and hold the attention of the fickle public.

While it is undoubtedly true, that in the long run the best advertisement that the exhibitor can have is the providing of entertainment of consistently high class, it is also necessary to give much attention to the attraction of pleasure-seekers into the theater, for the first time. The form of attraction that first suggests itself is the employment of elaborate lighting, either by means of signs, festoons of incandescent lamps, or high candle-power arc lamps. Perhaps the most effective way of illuminating the elaborate theater fronts now in vogue is the flaming arc lamp. It illuminates and brings out the architectural details in a way that is impossible with any other form of illumination, and has the further advantage of being strikingly visible at a distance of several blocks, illuminating the adjacent street so effectively as to have an irresistible attraction for the casual passer-by. It is well-known that there is no single feature as capable of developing traffic in the street as plentiful illumination, and as the possible customers of the moving picture theater are in direct proportion to the number of people passing by on the street, it is evident that the lavish use of light is by far the most telling advertisement that the exhibitor can use.

A telling illustration of the value of light in increasing traffic in a street is the recent experience of a Fifth Avenue Merchants' Association in New York City. Prior to this experiment the street, while ordinarily well lighted, did not begin to compare with Broadway, and the merchants decided to conduct an actual test of what might be expected by increasing the illumination in this street. The count of the passers-by at a certain point, showed that prior to the increased illumination about 400 people passed during a certain period of time, and during the corresponding period of time after the increased illumination had been provided, a trifle over 1,100 people passed the same point. In this particular instance the increased illumination drew nearly three times as many people into the street as had formerly been the custom.

While no figures are forthcoming regarding the actual increase in business obtained, it is at least reasonable to say that the increase in actual purchases during this period, was easliy in proportion to the increased traffic in the street.

The most serious disadvantage under which the flaming arc lamp has labored heretofore has been the fact that the light was of a reddish yellow color, which in many cases failed to prove attractive to the fair sex, on account of the rusty appearance assumed by dress-goods under this color of light, and it was possible to obtain a white light only by sacrificing the greater part of the illumination, as in the previous types of flaming arc lamps, white light could only be produced at a great loss in efficiency.

Another disadvantage of the previous types of flaming arc lamps has been the extremely complicated mechanism necessitated by the fact that it was necessary to feed the carbons in converging paths, which practice has never gained favor in America on account of the complications involved. The lamps were also very difficult to trim, the carbons being very long and slender, and subject to a great deal of breakage, and it was necessary to place them in the lamp with great care so that the metal veins contained by each carbon might be in the proper relation.

All these objections have been eliminated in the Alba Flaming Arc Lamp, which is the highest development of lamps of this class. This lamp produces a pure white light, equal in volume to that obtained by the old-fashioned yellow flaming arc lamp, and uses vertically aligned carbons, in accordance with the established American practice, and these carbons containing no metal veins, and being short and thick, are subject to no breakage whatever, and the trimming is exceedingly simple.

The cost of operating the Alba lamp is very low, being about 15 cents per hour for two lamps, including both current and carbons. Unlike the old-fashioned yellow flaming arc lamp, there is no obnoxious glare; on the contrary, although the light is fully equal in volume to that given by the older type of lamp, it is soft and mellow. It is being used with excellent effect by hundreds of moving picture theaters, and exhibitors in general express the opinion that it is the most effective advertisement that they have ever been able to secure. The economy of the Alba lamp may be better understood when we say that two Alba lamps costing but 15 cents per hour to run, will produce as much light as 4,000 incandescent electric lamps.

It is perhaps not too much to say that there is no advertising feature that can even be compared with it in cost, that will approach it in effectiveness and the power to attract the public. It would appear that the average person possesses almost as strong an inclination for light as the proverbial moth, and exhibitors may profit by this weakness. Thanks to the Alba lamp, light is now so cheap that the smallest exhibitor may use it lavishly, and the results obtained are certainly out of all proportion to the expense.

RECENT MOVING PICTURE PATENTS.

[Specially compiled and selected for the Moving Picture World.]

Patent Issues of October 10, 1910.

972,142. MOVING PICTURE MACHINE. Edward H. Sperberg, Chicago, Ill., assignor to the Selig Polyscope Company, Chicago, Ill., a corporation. Original application filed April 17, 1909, Serial No. 409,465. Divided and this application filed December 2, 1909. Serial No. 531,031.

The combination, with a film driving shaft having a helical channel in its surface, of a film driving sprocket rotatably mounted thereon and provided with a longitudinal keyway adjacent to the shaft, a sleeve on the shaft, having an annular groove in its outer periphery, a key on its inner portion for engaging the channel of the shaft, a longitudinal feather key for engaging the keyway of the sprocket, and means engaging the annular groove, whereby the sleeve, feather key, and sprocket are rotated with respect to the shaft, substantially as described.

971,890. PROCESS FOR PRODUCING COLORED FILMS FOR ANIMATED PICTURES. Gustav E. Hoglund, Chicago, Ill., assignor to Selig Polyscope Company, Chicago, Ill., a corporation of Illinois. Filed August 10, 1910. Serial No. 512,240.

The process of coloring animated picture films, which consists of dividing a film into series containing a selected number of pictures, cutting out a selected image from each picture, each corresponding picture of the series of pictures having a like image cut out therefrom, superimposing the stencil thus formed over a duplicate film of that from which the stencil was made, said latter film having a tinted background, and applying selected coloring matter to each exposed part of the film lying below the stencil, thereby producing a film having a general color for a background, each picture having an image thereon of a color distinct from the background, the colors blending when the pictures are projected to produce a completely colored picture.

971,317. FILM REEL FOR MOVING PICTURE MACHINES. Thomas Sharlow, New York, N. Y. Filed April 6, 1910. Serial No. 553,834.

971,898. MOVING PICTURE MACHINE. Jeremiah Keller, Chicago, Ill., assignor to the Selig Polyscope Company, Chicago, Ill., a corporation of Illinois. Filed November 27, 1909. Serial No. 530,130.

In brake mechanism for moving picture machines, a brake wheel positively connected with the film driving mechanism, a brake shoe adapted to engage the brake spring, a spring connected with the brake shoe, and a stop for retaining the brake shoe in normal position, in combination with a lever mechanism for tripping the brake shoe, and a film contactor adapted to engage the lever mechanism when the tension on the film is reduced, said film contactor normally retained in non-operative position by the tension on the film.

971,155. MOVING PICTURE MACHINE. Albert E. Smith, New York, N. Y., assignor to the Vitagraph Company of America, New York, N. Y., a corporation of New York. Filed October 11, 1909. Serial No. 521,975.

In a moving picture machine, the combination of a member having an opening therein through which the beam of light is projected, rollers for guiding the film over said opening, shafts mounted on opposite sides of said opening, two rollers on each of said shafts, belts running on corresponding rollers on said shafts and co-acting with the edges of said film to guide the latter in its movement over said opening, means independent of said belts for moving the film intermittently, a shutter for obstructing the light when the film is moved, and a single means for operating the shutter and said film-moving means, said belts being moved solely by their co-action with the film when the latter is moved.

W. H. Goodfellow, formerly head of the Detroit Film Company, is now manufacturing automobile tires

Correspondence.

MICRO-CINEMATOGRAPHY.

New York, October 11, 1910.

Editor Moving Picture World:

Dear Sir—Relating to your article about "Micro-Kinetoscope," I believe you have struck the keynote of something which will interest the public highly from different points of view and which at the same time deviates from "the usual thing."

I would like to communicate on the subject with a firm interested in the matter and beg you to make me acquainted with the name of such a firm.

Thanking you in advance for your kindness, I am

Yours very truly,

MAX MEYER, M.D.

14 East 120th street.

[If our correspondent will communicate with George Kleine, 52 State street, Chicago, he will probably obtain the information he desires.—Ed. M. P. W.]

FROM A TEXAS EXHIBITOR.

Fort Worth, Texas, October 6, 1910.

Editor Moving Picture World:

Dear Sir—If I may be allowed the distinction of saying a word through the columns of the best picture show publication which has ever been published, I take pleasure in asking you to mention one Gottfried Rodriguez, a young Hollander who is making a tour of the world. In his native country he is sporting editor of the Amsterdam "Telegram" and he is touring the world on behalf of that paper, incidentally making his expenses by lecturing and exhibiting lantern slides of his journey.

I was very fortunate in meeting this young Hollander upon his arrival in our city, and as he had his eye out for a good picture show and I was looking for something out of the ordinary, I just engaged this young globe-trotter to deliver a series of lectures and exhibit a number of his most excellent slides, and he not only proved an immense attraction but entertained several thousand people who are regular patrons of my show. Other exhibitors should be on the lookout for him.

I wish to say for the business in this city that it is on the run for the better right now, with a good bright outlook for this Fall. This city has eleven picture shows, ranging from a $10,000 house down to $700, with a prospect of two or three more up-to-date houses.

Any mention you may see fit to make of this letter will be greatly appreciated by an ardent reader of your paper.

Yours truly,

W. S. TURNPAUGH,
Manager Dixie Theater, 1200 Main street.

THE NEW NAME, PHOTOPLAY.

Editor Moving Picture World:

Sir—Having read in the current number of your paper the decision of the judges in the Essanay contest giving us the name "Photoplay" as their selection, will you kindly allow me through your columns to express both surprise and disappointment at the result?

It is with pleasure that I read that the judges express themselves as "not being entirely satisfied," as this excuses them for not giving us a better name, if this, according to their ideas, was the best of those sent in; therefore it must appear that the fault still lies in the fact that the right name is yet to come, rather than a criticism of the judges, who no doubt did the best they could under the circumstances, and whose services must be appreciated.

The first fault with Photoplay is that it is entirely lacking in dignity; it is too exceedingly commonplace; its parallel in the theatrical world would be **Stageplay**, a word that would not be tolerated for a moment.

The etymology of the word is a crude blending which prohibits the elevating of moving picture work higher than **playing**, "playing is to play," and makes it impossible to remove the cinematograph away from playing or amusement.

I am perfectly aware that it will be argued that a name was only wanted for "a moving picture show." This, then, requires another name for moving picture **work** when applied to science, art, education or religious purposes, so that as the matter stands now we must have at least two names whereby moving pictures are to be known in the future. Again it was suggested that the contest was for the purpose of giving a name which would designate a "Moving Picture Theater." "Photoplay" from the very start proves so inefficient that one of the judges declares he must add "Theater" to make it complete, and instead of having a name that **means** a moving picture place, we have only a name that **designates** the nature of a theater. It seems impossible that among 2,500 suggested names there could not be found one that suggested "a moving picture theater." There appeared, Mr. Editor, in your issue of August 20 the correspondence of what the name should be. You will find by referring to that article that Photoplay fills some of those requisite conditions, take the one, for instance, that the new name should be "universal"; Photoplay is incapable of translation to any other language. Go the world over, you will find the name "Theater" alike everywhere; a similarly universal name should be given to our valued moving picture. In France, for instance, where much that is most valuable in the cinematograph found its origin, "Photoplay" is meaningless, therefore those interested in moving picture work, who travel, will need a vocabulary for a new name in every country. In this particular we have lost a great opportunity, for we might have had the honor of selecting a world name placed to America's credit.

The judges seemed to have erred when excluding all names such as graph, kino, etc.; by so doing they at once excluded both language and scholarship, because, let it be remembered, that "play" belongs to neither language nor scholarship.

Thus in a summary we have in "Photoplay" a name that does not **mean** a "moving picture theater" but only **designates** that the theater has moving pictures; second, "Photoplay" means only moving pictures in a theater and does not mean moving pictures in any educational capacity whatever; third, "Photoplay" has its only conception in and application to idiomatic English and cannot become universal; these conclusions make the selection extremely unfortunate.

I beg to refer again to the article of August 20, and hope that a name may yet be found to fill those requirements, and would suggest a contest (free from financial reward) which will produce the name our much-prized moving pictures so worthily deserve. The judges should be from America, England and France at least, and the name should be one complete in itself and big enough for the world.

Yours very truly,

W. H. JACKSON.

[There is considerable force in Mr. Jackson's letter. With him we hardly think that the question of selecting a new generic name for the picture house has been definitively settled, although "Photoplay" was in the circumstances an ingenious selection. We think this matter of so much interest that we invite our readers to let us have their views on the subject. There is room for an entirely new coined word. The case of the word "Kodak" as describing a universal camera occurs to us. There are other and similar cases. A coined word descriptive of a moving picture theater would be a very valuable asset to the business.—Ed. M. P. W.]

FROM AN OHIO EXHIBITOR.

Columbus, Ohio, September 11, 1910.

Editor of the Moving Picture World:

Dear Sir—Seeing so many varied opinions in your valuable paper on Independent and Association films, I want to say that I have been using Independent films from the day I opened, April 29, 1910, until the present and shall continue to use Independent films until the end of my career as a moving picture showman.

On the 10th of October I had the extreme pleasure of seeing two reels of the American Film Manufacturing Company, through the kindness of Mr. Kennedy, and can heartily say this, that I consider them as good and will go further and say they were better than any Independent films I ever saw, and if they continue to put out the rest of their subjects like those, they shall be the "top notchers" of the Independent.

The photography was great, and the characters were superb and I congratulate the American Film Company on their work and wish them continued success.

Yours truly,

JOHN BEKRAS,
Manager Hippodrome.

The New Park Street Theater, Adams, Mass., has opened under the management of James C. Sullivan.

The Pleasant Theater of Springfield, Mass. (Ed. Lynch, manager), is doing a big business with the aid of talking pictures and vaudeville. Mr. Lynch is a great boomer of the talking picture.

"Hank and Lank—They Dude Up Some" (Essanay).—Though this is a short comedy it is a good one. These friends give an extremely funny exhibition of their idea of "duding up" and when the process is complete the friends of the gentlemen are quite ready to declare that their view of the process is sufficient to set a mark for operations of that character. It has been well said that good things are done up in small bundles. In this instance a funny picture has been put in a short length of film.

"Curing a Masher" (Essanay).—The education of a specimen of the genus masher is made the important feature of this film, and when the delectable young woman finishes Mr. Pest's course of instruction he is quite ready to admit that experience makes a business of teaching and that her lessons are seldom forgotten. Mr. Pest is a sight as he follows the young woman from store to store and is transformed into a pack animal for bringing home her purchases. And then, after all that, when he arrives at her home her athletic husband is waiting for him, equipped with the paraphernalia of prompt ejectment down four flights of stairs. Mr. Pest makes his ignominious exit in a tangle of hose and immediately swears an oath never to tempt fate in the form of a pretty woman again.

"The Hoodoo" (Pathe).—If all hoodoos could be smashed with such profitable results, probably less fear of these unwelcome influences would be felt. The little idol created a lot of trouble for a time and it kept Augustus busy escaping from its unwelcome attentions, but when broken open it disclosed wealth enough to dazzle one of greater mental capabilities than Augustus. Finally the hoodoo was anything but a hoodoo.

"Reedham's Orphanage Festival, 1910" (Urban-Eclipse).—A good record photograph showing the orphanage and what occurs at one of its festivals. There is much life, much of pleasant life in it, even though it is a picture of unfortunates. It will illustrate very graphically the way such children are cared for in modern times.

"A Gold Necklace" (Biograph).—A comedy of errors with a loaned necklace, lost in the grass, as the basis for them all. One and another got it, either by purchase or force, and not until all managed to get together and be introduced was it possible to untangle the maze in which the principals had lost themselves. The situations are humorous because they are unexpected and each one develops spontaneously without much assistance from the others.

"How Hubby Got a Raise" (Biograph).—A short comedy, presenting the methods adopted by Mrs. Knowit to assist her husband in getting a raise. Whether this should be accepted as good comedy, or as a travesty upon the efforts sometimes exerted in this direction, one can scarcely decide. It seems almost too bad to virtually accuse a woman of such poor judgment, yet this is what the film does, even though it is done under the guise of humor. The collapse when hubby is discharged because he lives beyond his means, is something long to be remembered.

"Woman's Vanity" (Lubin).—The hobble skirt is outdone in this picture. Perhaps the principal point of interest is what happens when the supposed white girl raises her veil: the mashers discover that she is black and promptly fall off the dock. As a travesty on the hobble skirt this picture has interest.

"The Golf Fiend" (Lubin).—Jones insisted upon playing golf regardless. Finally they all became tired of his performances and gave him a chase he will long remember. He doesn't play golf any more. The picture gives a graphic reason, one that would be accepted as conclusive by almost any fiend, whether golf or something else.

"Billy's Sister" (Melies).—Billy accidentally kills a bad man—no loss, of course, but the bad man's gang determine to lynch him. Warned by a friendly Indian girl, Billy, with the aid of his sister, escapes. Then she, dressed in his clothes, leads the gang a chase and when they prepare to lynch her she allows her hair to fall down, disclosing who she is and how badly they have been deceived. The picture says they let her go. But they must have been different from most bad men. Under most circumstances somebody would have been lynched, and it wouldn't have made much difference to them who. Here they allow a girl to get away from them without a gesture of opposition, even though she was instrumental in helping the one to escape they were after. It is very nice and quite like a Sunday school, or some other peaceful organization, to allow the girl to go; but it will be generally recognized that a rescue of some description would have been necessary in the original scheme.

"For Her Country's Sake" (Selig).—A story of the Revolution, the scene of which is laid in an inn near Valley Forge. There are numerous interesting scenes, particularly those where the soldiers of the two armies are shown. The denouement is impressive. The girl gives her own life to save that of Washington. The tragedy is made apparent when Washington appears in the room after it is supposed he has been killed. And when the father discovers that his own daughter has been killed by the assassin the scene is almost pitiful. Perhaps this did not occur. In fact, it probably did not. But it might, and like "Rigoletto" the scheme miscarried and the man's own child was murdered. If the play is not pleasant it is at least strong.

"Bumptious Plays Baseball" (Edison).—Perhaps no character in motion picture making is funnier than Bumptious. His confidence in himself is refreshing and his accidents and disappointments are wildly humorous. Here he is derided and ridiculed until he actually has a chance to make good. But just before he accomplishes it his ever-present hoodoo appears, and he doesn't succeed. The personality of the various players and the people in the grandstand are interesting, representing faithfully the various types seen about a ball game.

"The Farmer's Daughter" (Edison).—A pleasing comedy subject with an ending as humorous as it is unexpected. Here is a pretty girl, and perhaps pretty should be considered in this instance in the superlative degree. Of course, it is inevitable that she should have suitors, a number of them, in fact. One is determined to have her, and to clear the way he devises a plan whereby he is able to dispose of them all one after another. Yet he cannot stop its operation in time to prevent it working on him and he, too, goes the way of all the others. The ending is so bright and altogether unexpected that it adds much to the enjoyment of the film.

"Slippery Jim" (Pathe).—A trick picture, full of lively scenes. If ever a thief bothered the officers like this one, they would have good reason to become discouraged. Some of the disappearances are so unexpected and so cleverly done that they add much to the film's attractiveness. The evolutions on the bicycle in midair, with the reflection showing in the water, are particularly catchy. Others are only less so. And at the end, when the thief walks out through the iron bars and leaves his warders safely locked up, one almost feels as though he had earned his freedom by his cleverness.

"A Life for Love" (Pathe).—A tragedy that has dramatic qualities. It is a tale of ardent love, a revengeful father and a half-witted young man who loves the girl in his confused, idiotic way. And when the father schemes to murder the lover, the half-witted youth is set to watch him by the girl. Faithful to his trust, he and the father are found dead at the foot of a precipice, locked in each other's embrace. Faithful to his trust, he gave his life for the girl he loved. A man with all his mental faculties could have done no more.

"The Last of the Saxons" (Vitagraph).—A spectacular production dealing with the episode in English history by which Harold, Duke of Wessex, came to the throne in 1066. Then came William the Conqueror, who defeated Harold at the Battle of Hastings, where Harold was slain, and William came to the throne on Christmas Day in 1066. The picture has to do with the love affairs of Harold and Lady Edith. The magnificent ceremonies connected with the betrothal are produced with care. Then comes the political necessity of marrying Princess Aldyth. But Harold and Lady Edith keep in communication. She is the one who bids him a mournful farewell just before he starts for the fatal battle, and she it is who searches for his body among the slain after the battle ends. Perhaps this is the most elaborate picture of the week. How accurately it may reproduce the scenes of which it treats the writer cannot say. Yet it has all the appearance of accuracy and it is produced

"At the Sign of the Flying A"

AMERICAN FILMS

TWO REELS A WEEK

Release Days: *Wednesday and Saturday*

First Release Wednesday, November 2nd

"Romantic Redskins"

Superb photography—splendid acting—an enthralling Indian story. A film in other words that befittingly heralds the introduction of a new—but experienced—Independent film manufacturer to the Independent field.

Second Release Saturday, November 5th

"The Lure of the City"

A melodramatic picture of such intense interest that it will set a standard for comparison in this class of film. Photography superior to anything the Independent market has heretofore offered. Full and detailed stories of both of these Introductory Features will be found on another page of this Journal.

Two Hundred Dollars in Cash Prizes to Exhibitors, Operators, and Patrons of Moving Picture Shows who View this Film—Write the Contest Editor.

Your exchange will have these films—ask them to book you in advance.

AMERICAN FILM FOR THE AMERICAN PEOPLE

Manufactured by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : : CHICAGO, ILLS.

with so much care that it seems safe to accept it as historically correct. Love stories are the same whether the principal characters be royalty or peasants; but the costuming and the staging afford opportunities to acquire knowledge of the life and customs of that time more graphically than would be possible by long reading. Here is where motion pictures perform a service which cannot be equalled.

"The Bearded Bandit" (Essanay).—A stirring Western drama presenting as its principal character a man who is at once ranchman and bandit. When a price is placed on his head, as ranchman he smilingly consents to the marriage of his daughter and the sheriff as soon as the officer shall have captured the bandit and receives the reward. Then he goes out and holds up a stagecoach. Later, shot in a saloon, he turns over the evidence that he is the bearded bandit to his daughter so she may claim the reward, but through loyalty to her father's memory she destroys the evidence and never tells. It is a simple story, yet so strong is it in the telling that one enters into its very spirit and forgets for the time that it is only a picture. The only certain thing about the ending is that the bandit was never captured. It is a good story and well told, and is an excellent study of character. It is so interesting and different from the run of Western dramas that its subject can be overlooked and the picture enjoyed as a pleasing dramatic production.

"A Skier Training" (Gaumont).—A graphic illustration of what these hardy men undergo in preparing for what seems like a sensational method of locomotion. The skier is an object of great interest, and this picture, representing the training it requires to make him successful, will be long remembered.

"An Indian's Gratitude" (Pathe).—A story of the gold time in California. While the picture is beautifully done and the scenery is attractive, the story possesses no particular interest. Indians have been known to show gratitude like this, but who ever knew an Indian, even hard pressed, to fall over a precipice? Sometimes they have jumped over to escape their pursuers, but for one to fall over is sufficiently rare to be a novelty. One is ready to rejoice with the white men when they get back their gold, and one may enjoy the chase, part of which is over virgin land and part in canoes. These scenes are picturesque and attractive. Perhaps the picture performs something of a service in depicting characteristic scenes in California in the early days, but aside from that one can scarcely commend its dramatic quality.

"The Sage, the Cherub and the Widow" (Vitagraph).—A refined comedy, telling a charming love story and developing numerous interesting situations. Acted with all the ability which characterizes the work of this capable company, and staged with skill, the picture presents an opportunity for pleasant diversion. It has much laughing interest, maintaining this interest throughout. The amusing experiences of this trio are well worth seeing and dull indeed is he who does not enter into the spirit of the picture and accept it at its value as an amusing enterprise.

"The Chink at Golden Gulch" (Biograph).—Perhaps if everyone could see such heroic self-sacrifice in a Chinaman as this one displayed, the aversion which most men feel toward them would disappear. It is doubtful, however, if such unselfishness and generosity abide in more than an occasional individual. The picture is not up to the Biograph standard but is an interesting study in human nature, well acted and clearly photographed.

"The Clown and the Minister" (Lubin).—A touching picture, presenting the dilemma of an actor who is called upon to leave a sick child just at the crisis, and do his turn upon the stage. But the minister rises to the occasion. He assumes the clown's costume and saves the precious hour and the little life is saved. That is all there is to the story; simple, you will say, and dealing with the homely things of life, yet there is a quality about it which goes straight to the heart and one suffers with the father while he watches over the little sufferer as her weak breath flutters between returning strength and extinguishment. And when it is over and the troupe learn what has been done, reverence is clearly stamped upon each countenance as the father and minister both give thanks. It is a daring picture, yet, one has no less reverence for the minister who donned the motley than before. On the other hand, one looks upon it as a human thing to do, and one's heart goes out involuntarily to the man who dared to do it.

"The Stigma" (Pathe).—Only a motion picture, yet it emphasizes the cruelty with which civilization treats its convicts and their unfortunate families. They serve their sentence, but the stigma is ineffaceable. It follows them to the grave. No matter if those dependent upon them starve. The same thing holds good. Not everyone is so fortunate when he breaks into a house, after vainly trying to obtain honest employment, as this one. Not always does he have a brave act to his credit and someone to plead for him. The picture tells the story too graphically to be altogether comfortable. It ought to help in arousing a sentiment in the mind of the public against the enormity of this offense. Sympathetically acted, this picture is more than it claims to be, and its influence should be helpful.

"Betty Is Punished" (Pathe).—At last Betty comes to grief. Her activities at last force the landlord to order her out, and the removal is the direct cause of her punishment. The exercise of her peculiar talents is such that she succeeds in causing a calamity, and then comes a drubbing she will long remember. Of course it is a funny picture. It couldn't be anything else with Betty in it, but there is rather too much smashing and rough-house to make it particularly desirable. However, most audiences like this sort of a comic and they show no particular objection to breaking up the furniture. There are, though, other types of humor more desirable and quite as funny.

"The Sanitarium" (Selig).—The young man who transformed his uncle's palatial residence into a sanitarium and the calamity which compelled him to pay back the money his patients gave him, are so graphically told in this picture that one is almost ready to sympathize with him. Misfortune seemed his lot and his woebegone looks after the last dollar has been paid back and the last patient has departed, and the telegram comes saying that his uncle will not be back, would melt the most stony heart. The picture is acted with spirit and the personality of the Selig players pervades it so strongly that it is especially attractive. It is a comedy which develops its humor through unexpected situations and good acting, and the result is almost one continuous laugh.

"The Song that Reached His Heart" (Edison).—A story that will touch the hearts of many because it brings back long forgotten, or only dimly remembered scenes wherein some old and favorite song has played an important part. The visions which it brings to the lumberman in the Canadian Northwest could probably be duplicated in one way or another by every middle-aged man or woman. Perhaps not always with the glamor of the romance exhibited here, but in some way. The phonograph, too, has an important part, and as the familiar strains of "Annie Laurie" pour from the instrument the man's visions are all of the long ago. Then comes the romance, which is well told and somehow does not seem improbable. If the old song, heard in the room above, prevented the man from committing a crime, it is probably no more than the same song has done before. And after it is over and the lovers are reunited one's imagination may run riot in the happy possibilities of the future. The setting is in the Canadian Northwest and the picture is well worth seeing for that alone. Giant trees, lumber camps and lumbermen and an outlook on the grandeur of that scenery. Apart from the interesting story, this picture is worthy of commendation. It is a welcome addition to Edison's series depicting the life of that new and rapidly developing section of the world.

"The Lovers' Mill" (Gaumont).—A colored trick film which will attract more than the average attention. Briefly, it runs four lovers through the hopper of a mill where they are subjected to the same processes as is wheat when it is made into flour and moves forward into the bakery. There the particles reunite and form again the original persons. The story is merely sufficient to add some zest to the picture, or give a reason for its existence. The scenery is picturesque, the views of the old mill offering many suggestions for excellence in pictorial work. The coloring is well done, adding to the film's other attractions.

"The Three Friends" (Gaumont).—A picture in which the principal feature is the clever acting of a dog. After his master, a cabman, has fainted in his cab, from weakness, the dog mounts the box and drives to a hospital. The Gaumont dog has acted in many films before, always with satisfaction, but never better than in this one. The action of an animal always interests and pleases and the cleverer it is the more pleased will the audience be. No manager will make a mistake if he includes this picture in his program.

"Brother Man" (Vitagraph).—A new-born babe is made the unconscious influence which turns a burglar from his evil ways and sets him on the right path once more. And the father, even after the burglar has forcibly entered his house, refuses to cause his arrest and agrees to help him to obtain honest employment. "And a little child shall lead them," is true, no matter what the circumstances may be. Around the babe the brotherhood of man asserts itself, and

Real Music That Really Fits the Picture

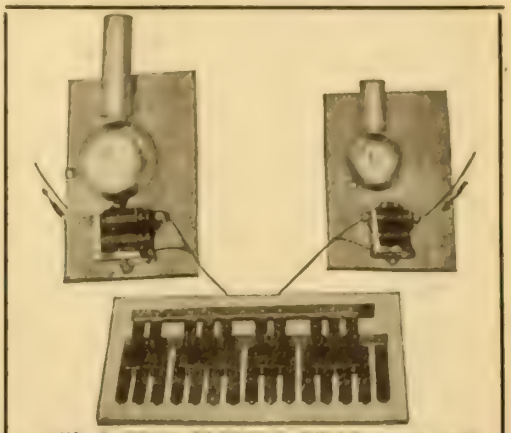
"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

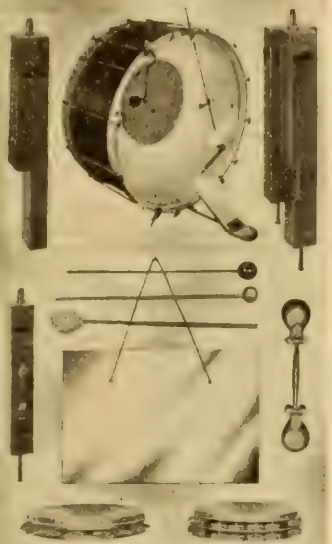
3800-3810 N. Clark St., Chicago, Ill.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.



The Pedal of the Hour

This latest invention eliminates all pedal worries. Produces natural arm struck tone. Ease of action phenomenal. Constructed entirely of metal. Strong and durable. Folds in space 9¼ x 3½. Weight only 35 oz. Just the thing for vaudeville. Keep in touch with progress. Write for complete description and testimonials. We have everything you need for your line. We supply Chicago's leading picture houses with drums and effects.

LUDWIG & LUDWIG

134 E. Van Buren St., Room 610, Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

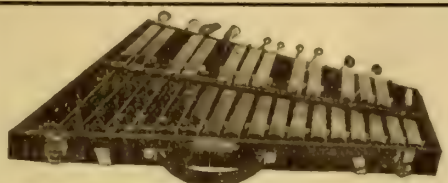
PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

WURLITZER

Automatic Musical Instruments

They do the work of expert musicians and reduce operating expense.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government musical instruments. Write for big 84-page catalogue showing the only complete line of self-players, from a small electric piano to automatic orchestra representing 35 musicians. Easy payments.

Concert Piano Orchestra.

RUDOLPH WURLITZER & CO.

CINCINNATI—117 to 121 E. 4th; NEW YORK—25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO—266 & 268 Wabash Ave.; PHILADELPHIA—1835 Chestnut; ST. LOUIS—912 Pine; CLEVELAND—206 Prospect Ave., S. E.; COLUMBUS, O.—57 E. Main.

WURLITZER

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer $10.00 — Size Shell 3 x 14 / Size Shell 3 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Skunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO.

Dept. F. Cleveland, Ohio

Send for my large free catalogue of Folding and Parlor Organs, suitable for use in Moving Picture Theatres.

Address

J. C. KAY

4036 Ellis Avenue, Chicago

thoughtfulness for others in misfortune or surrounded with adverse conditions, hovers, unbidden, yet none the less effective.

"Actors' Fund Fair" (Vitagraph).—A travesty upon the actors and actresses known to every theatergoer in the country. And the stunts they do and the funny things they offer will keep an audience laughing from the beginning to the end. It is lively, true to the life, and reproduces so many strange and unexpected features that your audience will want to see it again.

"A Home Melody" (Vitagraph).—A picture deep in heart interest. It shows how a mother's reason is restored when she hears again an old melody which had once been her favorite. The theme is not new, but it is handled with unusual appreciation of its dramatic possibilities and the actors have interpreted the drama with a sympathy which it would be difficult to equal. Great care was exercised in the staging and in the grouping in the various scenes, giving them an artistic character which is out of the ordinary run of pictures of this type

INDEPENDENT.

"The Virgin of Babylon" (Ambrosio).—Staged to represent ancient Babylon, this picture presents some dramatic elements which will hold the attention. Monarchs have long committed similar acts of injustice, and more than one has ordered his innocent victims to execution because his will was thwarted, but few ever saw ferocious lions fawn at the feet of the prisoner. Superstitious awe taking possession of him, the girl was released and restored to her lover while her would-be executioner paid her homage.

"Levi, the Cop" (Atlas).—A funny film which will keep them laughing. Levi is a cop who deserves all he gets. Some of the situations in which he finds himself are extremely funny, and the entire film is a laugh-maker.

"The Laugh's on Father" (Atlas).—Of course it is, and when you see this short film you will join with the others in recognizing that fact.

"A Western Girl's Sacrifice" (Champion).—While this picture is strongly dramatic it suffers somewhat because a similar picture was put out by another firm a short time ago. Whether it was merely a coincidence, or whether one or the other producer was duped into accepting a scenario already used by another, one cannot say. But with location changed this is the same story as was told in "The House with the Closed Shutters," which was released August 8. The working out is through a Western story of horse-thieves, and the girl falls while impersonating her brother to permit him to escape. The acting is reasonably good, and there is a touch of sacrific which goes straight to the heart. It was a sacrifice indeed, but it saved the family honor.

"Wild Bill's Defeat" (Defender).—A little novelty is introduced into this picture by the fact that a consumptive sent West for his health unexpectedly becomes the hero of the town. Despondent and ready to commit suicide, he conceives the idea of challenging the bad man of the place to a duel, and the bully runs away. Then things begin to come the hero's way and he discovers that suicide is wholly unnecessary. Because of this novel situation the film can scarcely be considered in the same category with other Western films, but stands by itself more interesting and showing a phase of life not heretofore familiar to motion picture patrons.

"The Deciding Vote" (Imp).—This political film, presenting a phase of political scheming far too common, may, perhaps, offer an explanation of the reason some legislators go wrong. Under these circumstances men are few who could have withstood the temptation. Whether the man did right in accepting the bribe and voting the other way, is a nice question which needs careful consideration to decide. Probably almost everyone will say that he did right to vote against the scheme. But in that case he had received money under false pretenses and was on the other horn of the dilemma. It is a subtle question, and right now, when political questions obscure all else, it is well to stop and look it over for a time. Perhaps it will exert an influence upon some of the political manipulations now in progress

"The Girl Scout" (Bison).—A Western picture with emigrants and Indians in a battle, while the girl scout goes for aid. She and the cowboys do some wild riding to get to the scene of the conflict, which they do, and the battle ends with the Indians defeated. This is a sanguinary disturbance. Indian after Indian falls from his horse, dead, and many of the unfortunate settlers are wounded. But the girl scout discovers that her lover is alive even though his wound is bad. Apart from the riding this picture is like most of the other Western films pouring from the producers and has little to commend it. Redskins and settlers were generally in some sort of trouble, hence it has ceased to be a novelty. If these pictures were devoted to the interpretation of some historic incident, or depicted something of the early life on the plains apart from the inevitable and more or less sanguinary battles, they would be of greater value and would add to the knowledge of those who see them.

"Where the Sun Sets" (Nestor).—A picture of self-sacrifice, representing what is often true in families where one brother or sister seems to bear the brunt of the battle for all the rest. It is one of those little domestic pictures that get very close to what is real in life, and afford a fresh view of what the human heart is capable when it is at its best.

"Giorgione" (Cines).—A love tragedy involving a painter, Giorgione; a poor peasant girl and a high Venetian lady who loves the painter to distraction. She has the poor girl spirited away, but the jailor dies and the girl escapes and arrives just in time to see Giorgione fall back dead, after one look of recognition. It is a love tragedy purely, and this brief description covers its salient points. The acting is good and considerable care has been exerted in the staging. The photography is not always as clear as it might be, but in only minor places is this true, and these faults could be easily corrected.

"Avenged" (Thanhouser).—A tragedy based upon a taxi-cab accident which cripples a man whose life ever after is a struggle with adversity. The two men come together after the death of the unfortunate's wife and the injured man determines to seek vengeance, but is deterred by a vision of his dead wife. Rushing away to her grave, he dies there. Possibly the dramatic qualities of this picture are sufficient reason for its existence; but it has no other reason. It is not entertaining. It is not instructive. It cannot amuse. The shadow of death pervades it and the horror tragedy is its principal factor. It is such a departure from the usual Thanhouser that it seems as though the regular producer was absent when it slipped past the company's censor.

"Jealousy" (Columbia).—The title suggests all sorts of possibilities, yet it will be admitted that jealousy has been an important feature in human development. Without it nothing would have been done worth while in some directions, though in others it has wrecked homes and has despoiled governments. The story here told is sufficiently familiar to be readily understood, and as a first release the film may well be classed as good. Circumstances are so influential in the development of themes of this character that perhaps some of the success is due to propitious circumsances when it was produced. Fortunately the story is not objectionable, though at times it borders rather closely upon the objectionable line. However, it is safe to say that those who see it will talk about it to their friends, and every manager understands full well the advertising value of a feature of that sort.

"The Storms of Life" (Great Northern).—A picture of considerable dramatic interest, yet offering disagreeable suggestions. For a girl to leave her husband because he is poor and contract an illegal marriage with a marquis, a former lover, who agrees to give her mother a home, is not the pleasantest sort of a picture, even though it may be true. And then later comes reconciliation with her husband. If the picture is intended as a story of what is done in some instances, it has merit. If it is intended as a drama merely, the suggestion offered is not the best. The plot might have been worked out in a way to save the stigma of selling herself which attaches to the girl. The acting and photography are not to be criticised, but one does not like the character of the story.

"Foolshead, Fisherman" (Itala).—Once again this comedian appears in an interesting role. If there are any fishing stunts which Foolshead does not employ, probably he would be glad to be reminded of the omission. And then what he catches! Not every fisherman is so blessed, nor, perhaps, would they care to be. But the picture is what it purports to be, an excellent comedy, and as such deserves commendation.

"Within an Inch of His Life" (Powers).—It opens in New York in a sensational scene, ending in an accidental discharge of a revolver which looks to the outside world like murder. Then the picture shifts to the West, with a stage hold-up, an accusation of murder, a thrilling court scene with a sensational denouement when the man's own statement that he shot himself is discovered and produced in court by the girl just in time to prevent his condemnation for murder. It is one of those thrilling stories that somehow touch the

heart and keep one up to a pitch of intense excitement all the time. Both acting and photography are excellent, each performing its part in the presentation.

"The Order Is to March" (Eclair).—A comedy representing a recruit who got the order to march and continues it, no matter what the obstructions, until he lands in the hospital. And then not until he gets an order to halt does the forward motion cease.

"Jes' Plain Dog" (Imp).—Ah, yes, who and what is it that follows a man through life and after death faithfully guards his grave against the approach of an enemy? Jes' plain dog. Who is it that shares prosperity, or hunger and cold alike, content if he may only be near his master? Jes' plain dog. The Imp people have embodied this in a film that will strangely stir the emotions and will leave few moist eyes in the house. Forgotten and forlorn, the faithful dog is turned aside for the new wife; but she proves faithless and it is the dog who becomes the man's comforter. It has been so before. It will be so again. "Jes' Plain Dog" will touch a responsive chord in more than one bosom, and men and women will go home, better because they have seen this reproduction of unswerving devotion. The film is well worth while.

"A Game of Hearts" (Imp).—A mix-up over a game of cards and a proposed wedding which after a couple of furious altercations between the old men over their card games were amicably adjusted and the young people received their parents' blessing. The pleasure of this film is in the acting, which is especially good and offers opportunities for the actors to exhibit their abilities, which they do admirably. The story itself is not erudite or deep. Neither is it tragic, but it illustrates some prevalent traits in human nature and develops apparently impossible conditions, but the settlement is peaceful, and what is of more importance the young people's plans are not permanently impeded.

"The Monogramed Cigarette" (Yankee).—A genuine detective story, begun by a man who was killed by the men he was following, and was continued by his daughter, who runs them to earth. A portion of a monogramed cigarette was the only clue, but the girl runs down the criminals, recovers the stolen jewels and sends her father's murderer to the electric chair, all from that one slight clew. It is thrilling and interesting, and like all stories of that type abounds in stirring situations. Acted with discretion, the film is one of the best of this type in some weeks.

"A Cowboy's Daring Rescue" (Bison).—A Western picture representing card-playing, gambling, drinking, an abducted girl carried away by two men, a man over a cliff after a lively fight with the girl's lover, and finally a wedding, or a near wedding.

"A Man and a Girl" (Powers).—A rather thrilling picture. The story is just a series of misunderstandings, with opportunities for some gun play and a development of complications over love affairs. However, the girl marries the man she wants and the threatened annihilation is averted.

"Simpson's Skate" (Powers).—Frank Weston, an English acrobatic comedian and champion roller skater, plays the principal part in this and the stunts he performs on rollers while apparently drunk, set a new standard for trick skating. The wildest imagination would not go far wrong in allowing its flights to suggest possibilities in skating.

"Pocahontas" (Thanhouser).—It is an achievement of note to get so famous a character as Pocahontas on the films, and this company has accomplished it with fidelity to legend In other words, the story as it is understood is faithfully depicted in this picture. It is needless to go over it. Perhaps, too, it is not well to look too closely at its production Probably no one can tell exactly what was or was not done, if, indeed, the story is anything more than a romance. In producing the picture the actors have represented scenes as they are understood, and in doing that they have pleased a majority of those who will see it. The different characters are represented in harmony with the popular conception of them. Historic legends, which may mean much or little are always interesting reading and they are even more interesting when put on the films. The photography is good, and the background has been selected with care. The Thanhouser people are particularly happy in reproductions of this character and their reputation has gained by this latest addition to their list.

"How the Tenderfoot Made Good" (Champion).—A lively Western picture, acted with spirit and photographed with precision. It represents possibilities in the tenderfoot which were actually developed in more than one instance. When the tenderfoot brings in the outlaw in an original way and wins the sheriff's star his troubles are over and whatever the ranch affords is his, even to the judge's daughter. And that is how this tenderfoot made good. Some of the ranch scenes are excellent, presenting correct views of those interesting places. The humanity in the picture is an important factor in its popularity, however.

"The Pit that Speaks" (Ambrosio).—A title that arouses one's interest, and the story, as it develops, offers more than the usual interest which attaches to melodramatic stories. A poor soldier, in love with a duke's daughter, discovers plotters against the king, vanquishes them in a lively battle, secures the papers, is rewarded with a dukedom and marries the girl of his choice. Who can work out any better story than that? A fight is always interesting, and when one man singlehanded kills everybody in sight, there is a feeling of exultation and one feels like shaking hands with the invincible hero. But he got the girl, to him the main feature of his career. But even though all this is true, the film doesn't rise above "the usual thing" in any place.

"Tweedledum's Duel" (Ambrosio).—Here is a suggestion well worth following. Tweedledum is challenged to a duel and accepts. But when it comes to the selection of weapons a sense of fear oppresses him and one after another they are discarded, finally closing with the selection of two bottles of champagne, surely two more harmless weapons could not be found.

"When Cupid Sleeps" (Atlas).—A lively comedy which represents the difficulties that arise when Cupid sleeps and fails to keep his numerous slaves in subjection. All goes well when the little god is vigilant, but once allow that vigilance to relax and the mixup that follows beggars description. This film depicts it graphically and completely. But when he wakes and begins to sentence his unruly subjects there is consternation. And probably they won't do so any more.

"The Cowboys to the Rescue" (Champion).—Here is another Western picture with cowboys, gamblers and other accessories of what is apparently popularly supposed to represent a Western tale. To be sure these were frequently a part of the picturesque landscape, but there were others in the West. The girl in this picture, from a gambler's assistant, eventually changes to a loveable character, and her reversal, when she discovered her love for the young man her relatives were fleecing, followed by her spectacular holdup of her father and brother to make them disgorge, and then her listening to the young man's mother, are all admirably conceived and dramatically carried out.

"The Golden Hoard" (Nestor).—A love story with a miser and his gold, a gambler who wanted it and a heart spell to afford opportunity for the gambler to falsely accuse an innocent young man. But it worked out right in the end and the father gave his consent to the young people's wedding.

"Curing a Grouch" (Atlas).—If that Risibility Elixir is procurable in quantities to make it commercially important, the inventor can insure himself a fortune by selling it to unfortunates who may be seriously afflicted. The man with a grouch frequently requires some sort of vigorous treatment and this one got his; but it was effective and after the treatment he was so changed his best friends did not know him. No longer afflicted with a grouch he indulges in such continuous and unseemly hilarity that he is put in jail, but even that does not quell the risibility that wells within him. And from sour face he becomes the embodiment of geniality.

"The Steamship Mauretania" (Atlas).—This firm departs from its line of comics to present a scenic feature, presenting an excellent picture of this famous steamship. The subject is well photographed and affords opportunity for those unacquainted with steamships to acquire a reasonably accurate idea of one.

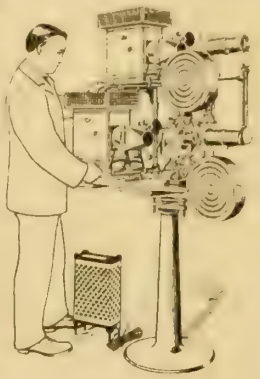
"The Betrothed's Secret" (Ambrosio).—To base a drama upon the fact that a supposed girl is a widow with a son seems rather far fetched. Whether a man would refuse to live with his bride or not under such circumstances is a question which others may determine. But the reason doesn't seem satisfactory. It looks like a manufactured reason which probably would have no counterpart in real life. When the boy saves the occupants of a flying automobile and a reconciliation follows the author possibly atones for his lack of strength in the story.

"Tweedledum on His First Bicycle" (Ambrosio).—Whoever has seen a man trying to master the bicycle will appreciate this snappy comedy. The stunts the rider performs and the way he clears pedestrians from his path is a caution to beginners. The movements of the man and the wheel are naturally performed and furnish a few minutes of unadulterated fun.

Improvements in Projecting Machines.

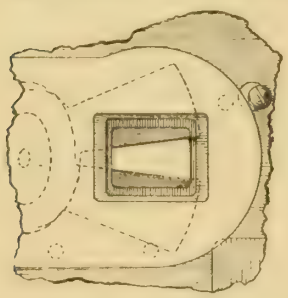
THE MOTIOGRAPH.

It is with much interest that we note the great amount of energy and expense that is being devoted toward the production of machines, etc., for the projection of better pictures, and especially the results obtained by a concern that has, we believe, been most active in this direction during the past three years. Not content with having introduced many original improvements and having made their machines a marked continuous success from the beginning, and even in the midst of the most strenuous efforts to keep pace with the demand, the Enterprise Optical Manufacturing Company are introducing twenty-two valuable improvements and accessories for the Motiograph Motion Picture Machine for 1910.

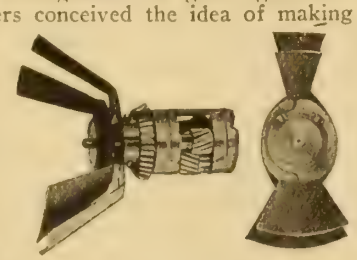


The Motiograph was first placed on the market in the latter part of 1907. It was something of a departure from what was generally known on the market in that it was the first of what is known as the enclosed type, having the gears and other working parts enclosed so as to prevent the intrusion of dust. It was also provided with an enclosure for the star and Geneva parts, which operate in an oil bath.

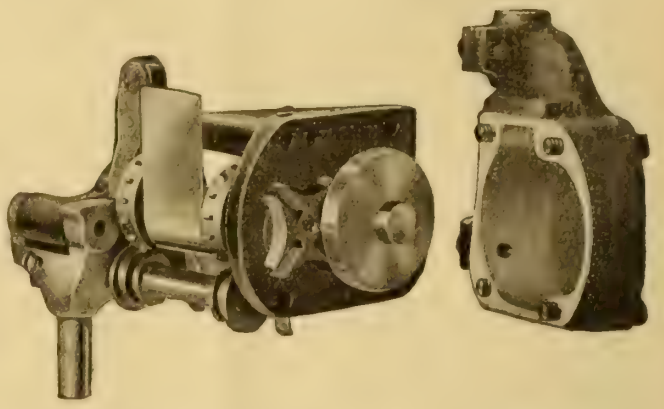
One of the special features of this new machine was what is known as the double cone shutter, which consists of two separate wings operating in opposite directions, each wing carrying an auxiliary or interrupting wing. By operating in opposite directions, the speed with which the opening and closing of the light aperture was accomplished was very much reduced, by which reduction the period of illumination was increased and the period of darkness largely decreased. This is a strong factor in the production of more brilliant pictures and the elimination of flicker. When the machine first made its appearance, these shutters were revolved in opposite directions by the use of what is known as mitre gears, the gears being placed in a hollow tube or casing, which casing was fastened into the frame of the machine and held in place by a single screw. One of the shutter wings was mounted on a hollow shaft, the other on a solid shaft that passed through the hollow shaft, and on each of these shafts was a mitre gear. Operating connections between these two shafts and the main gearing was obtained through a short shaft with a bevel gear on each end.



While the above described arrangement of gears gave excellent service, the manufacturers conceived the idea of making a special effort towards quick interchangeability of parts, referred to in their catalogue as the *"quick take-down,"* and the parts described above were the first to receive attention. The improvement on these parts consists of using four spiral steel gears, all contained within the casing, so as to make it complete within itself. Then the connection is made with the main gears through a large bevel gear at the end of the casing. This arrangement permits this entire casing with its pair of shutters to be removed by the removal of two screws.



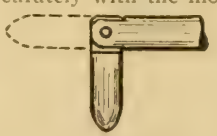
Another feature of the Motiograph was that the framing device which carries the intermittent sprocket and Geneva action could be removed for interchangeability by the removal of a single bolt or rod, and lifting the framing device from the front of the machine; the front plate of the machine being held in place by a spring, it was easily removed, but as a further feature of convenience, the provision is made this year for removing the framing device from the right hand side of the mechanism. The opening through which the framing device is removed, is covered by a plate which is held in place by a spring catch. By removing the framing device from the side, there is no interference from the shutters.



The crank pin which passed through the shaft in the 1909 model has been dispensed with, so that when the gear bridge is removed, by loosening three screws, the crank shaft may be immediately withdrawn. The shutter drive shaft on the new model is made in two parts, an important feature of which is that the gear bridge and most of the gears may be removed without disturbing the shutters; that is, without getting them out of time with the intermittent sprocket.

A new film tension consisting of two shoes, or pressure bars, and a spring, furnishes a uniform tension through almost the entire length of the aperture plate. Each pressure bar is entirely independent of the other, but at the same time they are both held rigid and firm, which contributes much to the steadiness of the picture and prevents wear.

A new means has been provided for the adjustment of the double cone shutters, so as to time them conveniently and accurately with the movement of the intermittent sprocket wheel.



A new reel shaft clamp, as shown in illustration, provides a most convenient means of changing reels. The end of the shaft is jointed and is held in position by a spring plug. By turning the clamp at right angles, the reel is held in position, while turning it to a point in line with the shaft, the reel may be removed.

In the 1909 model the sprockets were made of brass, and while the teeth were of such shape and the quality of the material was such that they wore for a long time, the later improvements consist of solid steel sprocket wheels, which has probably doubled the wearing qualities.

A one-piece balance shaft and ball socket dispenses with any possibility of those parts coming loose.

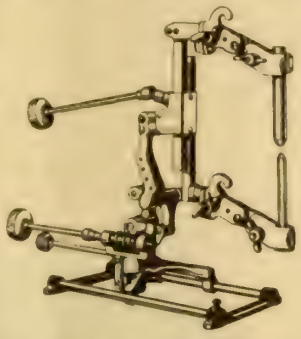
One of the features of the Motiograph is what is called a swivel base, by which the mechanism may be turned on its sub-base to any desired angle for examination, adjustment, etc. The clamp for this sub-base on the 1909 model was on the top of the base. This year it is placed underneath, and the hand wheel by which it is clamped, has been very much enlarged.

The fireproof film magazines have been made considerably larger, ample room having been provided for films that may be considerably in excess of one thousand feet. The reel arms

have been made longer to accommodate the larger magazines.

Provision has been made for the use of a shutter in front of the lens, this improvement having come into somewhat general use. The manufacturers claim that its principal advantage is for the use of extreme short focus lenses, and while a shutter in front of the lens makes a very smooth picture, its brilliancy will not compare with that of the double cone shutter, because of the greater amount of illumination that is saved by the use of the double cone shutter.

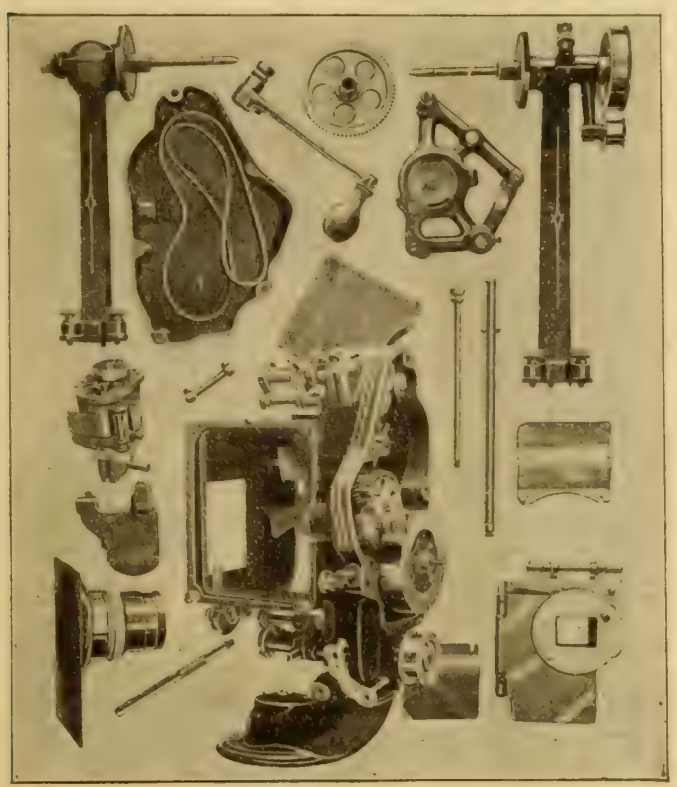
One of the important improvements and one that is very much appreciated by the operator, is the extra heavy arc lamp of new and special design, and the very large lamp house with an extremely large door that covers almost the entire side of the lamp house. The arc lamp is nearly double the weight of the last year's model, which model was heavier than the average. The new arc lamp is made on a new principle. The vertical movement is obtained in a manner that does not permit of any sticking, as it operates on two pivots, so to speak, and is brought into its various positions by a threaded screw instead of a rack and pinion. It is not possible for it to either stick or drop. The cut herewith gives a fair idea of the 1910 model lamp, but it does not give an idea of the proportionate weight and the principles of operation.



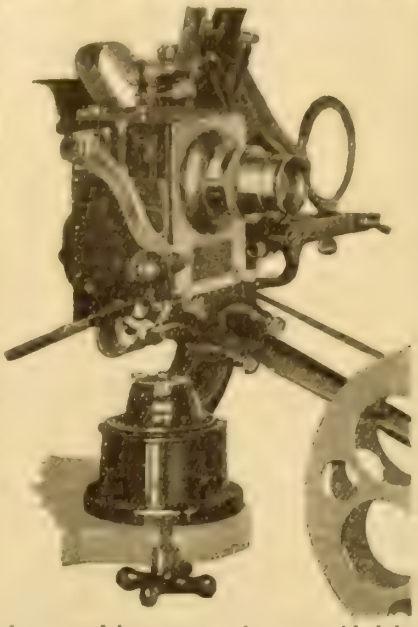
A fixture for the adjustment of the upper carbon is a very important feature. By the use of this fixture, the upper carbon may be set forward or back with relation to the lower carbon, by which adjustment the arc may be changed so as to secure the best illumination possible.

An attachment, called the Universal Carbon Clamp, may also be had for this arc lamp, which attachment permits of the carbon being set at any angle and securely and firmly clamped in position.

To provide for the prevention of the breaking of the wires at the point where they connect to the arc lamp, the auxiliary wire clamp has been added. This auxiliary wire clamp prevents the bending strain from coming at the point of contact with the binding screw, and distributes it more evenly throughout the entire length of the cable that is on the inside of the lamp house.



Another feature is that the insulation, instead of being placed at a movable joint, has been placed at a point of the lamp where there is no movement, that the insulation is not disturbed and will probably never give out. Instead of the carbon clamps being fastened at the insulating point, they are held in place by two screws forward of the insulating point, and may be very quickly and easily changed in case of accident, which, however, is not likely, owing to the carbon clamps being very heavy and strong, and being made of such material that there is little likelihood of their sustaining any damage.



The V-shaped seat in the carbon clamp for the reception of the carbon, instead of being left rough as it comes from the foundry, or being filed to shape, is finished on a milling machine and is perfectly straight, which makes it possible to clamp the carbons securely without danger of breaking the carbons.

A very important advantage claimed for the improvements on the mechanism is that the mechanism may, with the assistance of only a screwdriver, be stripped of most of its parts and reassembled in about ten minutes. This makes it possible to take the mechanism apart for cleaning or other purposes with the least possible inconvenience, and is a feature that is very much appreciated by those operators who have used them.

Chicago Notes.

The following exhibitors visited the new Western offices of the Moving Picture World this week: C. D. Caster, Swastika Theater, Benton Harbor Mich.; A. J. Slater, Star Theater, Barrien Springs, Mich.; C. E. Eckels, Stratton Theater, Hobart, Ind., and Princess Theater, South Haven, Mich.; A. G. Hoof, Lyric Theater, Rockford, Ill.; C. O. Berger, Orchard Theater, Chicago; W. O. Runcie, Cheltenham Theater, Chicago; A. G. Rider, Lincoln Park Theater, Chicago; L. M. Seavert, Ogden Theater, Chicago; T. W. Furniss, of the Brunswick Company, operating houses in Duluth, Minn., and Superior, Wis.

* * *

Owing to the dissatisfaction among the exchange people occasioned by the manufacturers selling their posters direct to the exhibitors, it is asserted that hereafter posters will be supplied to the trade only through the exchanges. No posters will be furnished by the manufacturers except in cases where it is absolutely impossible to obtain them from the exchanges.

We are in receipt of an invitation from President Fred. E. Havill to attend an open meeting of Chicago Local No. 145, to be held Thursday evening, November 17. All managers, exhibitors, union and non-union operators, exchange men, or any one interested in the moving picture industry will be cordially welcomed to this meeting. Chicago Local is endeavoring to create a feeling of closer relationship among picture men, and hope through the exchange of opinions and views on different subjects, to be able to assist in the uplift of the business.

Our visiting exhibitors sometimes have us "up a tree" with questions regarding films and film service. This week we were asked by several parties "what becomes of the titles? And especially the title for the second subject on a split reel?" It is aggravating for the audience to see a picture without a title, and nine cases out of ten they blame it on the operator. Some operators make slide titles for the first subject on a reel, but as one remarked, "I can't see through the center of the reel to find the title on the second subject," so naturally it is run without. We are not positive, but it would seem that the film without a title has been neglected by the inspectors in the exchanges, and if that is the case, why are so many neglected, and why so often. We are anxious to know "what becomes of the titles?"

BIOGRAPH COMPANY.

THE BROKEN DOLL. Joe Stevens came out West to court fortune prospecting in the mountains. He has met with more than fair success and writes his wife that she might join him as soon as she could. Wishing to surprise him, she and their child appear before him unannounced. On the day of her arrival a party of Indians from a reservation nearby visit the village to procure supplies. Among them is a little Indian girl, who, being an unfavored child, is very roughly treated by her mother. The poor tot has never known a kind word or attention. Approaching the cabin of Stevens, the little Indian beholds Joe's child playing with a very pretty doll. The doll fascinates the Indian girl and Mrs. Stevens persuades her daughter to give it to her. This act of kindness, the first the poor little child has ever experienced, so overwhelms her with gratitude that she is at a loss to know how to express it. However, her little heart pulsates with a new energy, and she leaves her new found friends all aglow with thanks. Meanwhile, the Indians have been making a round of the stores and one of them is cruelly assassinated by a drunken rowdy. The Indians, vowing vengeance, return to the reservation with the lifeless brave. A council of war is held, during which the little one appears with the doll in her arms. One of the Indians seizes this effigy of a white baby and hurls it over the bank, and when the girl climbs down and regains it she finds it hopelessly broken. Heart-crushed, the little one buries it in true Indian fashion, and as she is prostrate before the tiny pyre she hears the noise of the war dance. Hastening to the scene she realizes the grave danger of her first and only friends, and runs off to warn them. She isn't any too soon for the infuriated Indians are starting out. Joe dashes through the village arousing the inhabitants, and although the redskins have devastated and burned outlaying property, they meet with powerful resistance at the village proper and are driven off. Everyone is loud in their praise for the little Indian child and are anxious to know her whereabouts. Alas, they will never know, for the little one, wounded during the conflict, has just strength enough to reach the little grave where she falls, making it a double one, and her pure soul parts with the little body sacrificed upon the altar of gratitude.

THE BANKER'S DAUGHTERS.—The crook is ever possessed of an element of subtlety and inventive ingenuity, which, if exercised in worthy efforts would be highly commendable. Fate, however, always ethical, is unceasingly conspiring against a successful consummation of his sinister efforts. The apparent wealth in the suburban home of Mr. C. W. Bourne, the banker, has excited the cupidity of three members of the under-world. They therefore concoct a scheme to gain an entrance. First of all, they would learn the layout of the house. This they do by disguising one of their number as a messenger and delivering a fake package at the house. He reports to his comrades, and entering a large trunk, the other two dress as expressmen to deliver it with human contents. But there is another thing to be effected; that is to get the banker, who is the widowed father of two daughters, out of the way. This they do by sending the following telegram: "Come to New York at once. Big shortage. Cashier has committed suicide. Coulter." At the time of the arrival of this telegram, the banker is presenting his youngest daughter, who has been ill, with a beautiful diamond necklace. This little surprise he effects to lift the girl's spirits. Of course, he is loath to leave, particularly as the men servants are off for the evening. Still, the message is urgent and seems plausible, so he goes. Shortly after his departure, the trunk is delivered, and though there is some question, his oldest daughter receives it into the reception room, thinking it another of her father's surprises, she not knowing what had called him away so suddenly. The invalid sister is resting in the room next the reception room, while the sister is in the reception room admiring her sister's present before a mirror. Suddenly she sees the reflection of a hand protruding from the trunk, which is now slightly open. The man inside hears her move and the hand is drawn back. She pretends not to notice this occurrence while hurriedly writing a note to Martha, the maid, dispatching her little niece, who happens to be in the room at this moment. This note reads: "There is a robber in the room. Telephone for police and keep quiet." As the child passes through the adjoining room, the invalid sister insists upon seeing the note and after a parley gets it. Rushing to the telephone, she calls the police headquarters. The desk man is dozing, and it is with difficulty she makes him answer and understand. When he does, he acts quickly, sending four officers on a mad rush to the Bourne mansion. Meanwhile, a thrilling scene is being enacted in the reception room. The man having gotten out of the trunk, renders the girl helpless, admits his accomplices and the three are ransacking the place when the police enter and capture them. At this moment the father returns, having found the message a fake, so the little family is thankful that nothing more serious has happened than the shaking up of their nerves.

EDISON MFG. CO.

THE SONG THAT REACHED HIS HEART.—Away out in Western Canada we see a man of brawn and muscle made rough and rude by his life and surroundings buying a phonograph, and with his pals seated of an evening listening to the old songs of long ago. The sight of the joy and pleasure it brings into their lives is only a make-believe representation of what gratitude the world owes Thomas A. Edison for his wonderful invention. Alone we see the lumberman listening to the song of "Annie Laurie," and as the strains of that dear old song sink deep into his heart the past comes before him, and he sees his mother seated at the old organ, father with his evening paper and his pipe, while beside him stands his boyhood sweetheart singing this old song. As the vision fades he tries to cast off his sweet spell, and seeks forgetfulness at a gambling table in a nearby hotel.

The threads of fate have drawn the singer of the song of the earlier scene to this same hotel, and just as the lumberman is about to commit the crime of theft the notes of the song reach him again from above, where she is staying. Drawn by the charm of his spell he listens outside her door, and while listening discovers a plot to rob the girl within. The subsequent events reveal his bravery and the saving of her life, which act nearly terminates his own; but ere the picture is brought to its dramatic close we discover that the singer is none other than his boyhood sweetheart, and we feel that "The Song That Reached His Heart" will eventually find its echoes in the chime of wedding bells.

THE CHUNCHO INDIANS.—The Chuncho Indians, about whom this film is built, were formerly the most savage of all the known tribes of South America. They inhabit the Perene Valley, which even at this late day is accessible only by mule back or pack train. Some twenty years ago an English syndicate purchased from the Government of Peru one million two hundred and fifty thousand acres of land in the most fertile districts of the great Perene Valley, and as a result great coffee plantations now grow where formerly there was nothing but dense tropical jungle. The Chuncho Indians through the invasion of their domain have been weaned from the pursuit of war, taught the value of a peaceful life and carefully trained in the art of coffee cultivation and harvesting, thus becoming useful members of the community.

In our picture we see them on their way down the mountain on a pack train, passing along the narrow margin of difficult mountain trails, going through gorges of unusual tropical beauty and over the curious swinging bridges, which indeed swing so much that we are almost alarmed for the safety of the men and animals crossing them. After being shown the somewhat curious way in which coffee is cured and prepared for shipment, we now visit the Indian as he appears in more of his natural state. On very curious native boats, which seem so badly balanced that the least little false move would seem to throw one off his equilibrium so that one wonders how they manage to keep afloat at all, we see the Indians take their regular trips on the river, navigating their craft with a skill and grace that could not be surpassed in a boat built on the most scientific plan. Finally we land with the party and are shown a typical view of a Chuncho home, the father and mother surrounded by all the members of the family.

THE STOLEN FATHER.—The early scenes show the struggle of a young woman in New York to obtain employment and support herself. It becomes evident that the search and the struggle are anything but easy for her, and that she is penniless and perpetually near the stage of desperation. Walking into the park, she sits down on a bench and tries to think over the situation and find some solution. As she sits there an old gentleman, evidently a traveler, comes along and being weary, perhaps not feeling well, sits down not far from her. In taking his handkerchief from his pocket a large and well filled wallet drops to the ground. The girl observes it and, stooping, hands it to the old man, but not until she has noticed that it seemed to contain a very large amount of money.

Not very long after, when she is again engrossed in her own thoughts, the old gentleman makes a desperate but vain effort to speak to her, and she only comes out of her reverie when he collapses in a heap against the back of the bench. Jumping up she goes to his aid but is unable to obtain any response. She calls for help, and some passer-by summons an officer who makes an examination of the man and assures her that he is not dead. He asks her if the man is her father. Seeing the helpless old gentleman there before her and knowing that he possesses the means to care for himself and for her, and knowing further that as he cannot protest no one else will be the wiser, the girl yields to the temptation and tells the officer she is the old man's daughter.

They place the old man in the ambulance and she has him carried to the big front room in her boarding house. As she is in arrears already for her own rent the landlady naturally demurs at another member and demands evidence that her rent will be forthcoming. Having gone thus far, our little heroine takes the wallet from the old man's pocket and pays the rent for the two rooms, carefully returning the wallet to its owner's pocket thereafter. The latter scenes show how she cares for the old man, how he very slowly recovers and how his own funds provide for his own care and for the maintenance of the girl who has become his self-appointed nurse.

One day while she is reading to him we see her start at some notice in the paper, and on the screen appears an advertisement from a man in England who is in search of his father, a traveler who disappeared shortly after landing in New York and with a considerable sum of money. Our heroine at once realizes that this must be the son of her helpless charge, and the temptation assails her to remain silent and continue to enjoy the prosperity which has meant so much to her and saved her from apparently impending disaster. After a short mental struggle she decides to be true to herself and write a letter calling the son to America.

Now the old man who has been under her care so long has recovered more than she suspects, and has gradually passed from a stage of suspicion to one of regard and finally affection for the girl who has nursed him back to a semblance of health. He sees the paper, understands what it means to her and sees her write the letter, thus triumphing over her temptation. And then the son comes, and she feels that her term of office has expired and that there is nothing for her to do but go back to the weary search for employment, the following of help-wanted ads. in the papers and the besieging of the offices where girls are employed. She hands him her account of the moneys expended and says "goodbye" to the old man.

And then she gets a surprise, for instead of being helpless he comes and stands before her, shows her the result of her nursing in his recovered strength. She is glad but still feels that she has no longer a place in his life. They ask her to stay; she points to his son. Then the son, understanding the father's mind and perhaps seeing the beautiful face and sweetness of the girl who has done so much for his father, adds his own invitation to that of the old man. The picture closes with a happy trio and a promise of good days to come for them all together—perhaps of a love story which will grow to a wedding not so many days or months ahead.

GAUMONT.
(George Kleine.)

GRANDMOTHER'S PLOT.—The granddaughter of a farmer is in love with one of the farm hands, a fine, manly looking fellow, but the farmer sits on the little affair with great suddenness. Her grandmother, however, remembers that she herself was young once, and focusses her brain on the subject. The plot is hatched, and the maiden is to become ill, and the doctor is to be sent for; then, when he arrives, grandmother will let him into the deep business, and he prescribes accordingly. All happens as was planned. The old farmer sends for the doctor; the grandmother buttonholes him as he arrives, and tells him the tale. Consequently, the farmer is a beaten man, as with all three against him he has to give in, and does it with a very good grace. The film is of fine photographic quality, and interest is sustained throughout.

THE CHEAT.—A strong film, but not too dramatic. A young woman has a great affection for a man residing in the same hotel. Her affection is much misplaced, however, for the feeling is not returned. Thinking he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, he is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information, as to who placed the cards in his nephew's pocket. The real culprit being in want of cash comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino, and publicly announce the fact.

URBAN-ECLIPSE.
(George Kleine.)

IN THE SHADOW OF THE NIGHT.—A family of wandering basketmakers are camped upon the edge of the city in which they market their wares. At the time our story opens the mother has just returned empty-handed, from a day of peddling. A series of such days has already depleted their meagre stores to such an extent that her report comes in the shape of a calamity.

Now their little son volunteers to make an attempt to secure at least food in return for some of their basket work and takes some of the lighter pieces with him to a wealthy neighborhood in the city.

Here his apparent poverty wins for him the friendship of a rich youth who helps him by supplying food, then follows at a distance and learns the straightened circumstances with which the little fellow is surrounded. The little child of wealth now returns to his home and under the cover of darkness steals a well-filled purse from his father and carries it to the camp of the basketmakers,

DOUBLE BILL ALL COMEDY

Released Thursday, October 20th

Hawkins' Hat

Hawkins hides his money in his hat to keep it from his wife. She does not dream that he won at poker the night before and gives the somewhat battered hat to a tramp who sells it to an old clo' man. Imagine the latter's feelings when Hawkins buys back the hat and takes out the money.

LENGTH ABOUT 465 FEET

Archie's Archery

Archie was not an archer but he managed to hit things—he certainly did manage to hit things.

LENGTH ABOUT 470 FEET

Released Monday, October 24th

Romance in the Rockies

A spirited Western story in which romance alternates with sensation all in unusually good scenic environment.

LENGTH ABOUT 990 FEET

Send for Free Catalogue of Our 1910 Machine

LUBIN MF'G. CO., 926 MARKET STREET PHILADELPHIA, PA.

CHICAGO: 22 Fifth Avenue LONDON: 45 Gerrard Street, W.
BERLIN: 35 Friedrich Strasse

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue

German Savings Bank Building

New York

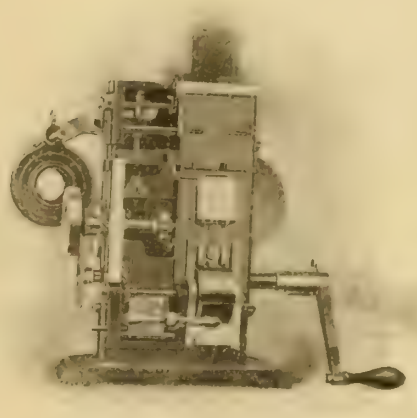
The Largest Dealers in

Second Hand Films

in the United States

The "STANDARD"

The Machine That Gives Results



FIREPROOF—FLICKERLESS

The Machine now being used by the City of New York at the Budget Exhibited, 326 Broadway, demonstrating to the public where the municipality's money is being spent.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET - - - NEW YORK

where he places it on the pillow of the little man who unconsciously is the instigator of the crime.

The morning soon reveals the robbery at the rich boy's home and investigation is immediately commenced, detectives are called in and soon establish a line of clues which point to the guilt of the little basketmaker. Members of the poor family are all arrested and brought to the scene of the crime, where, though violently declaring their innocence they are detained.

At this juncture, the real criminal is so touched by the grief of his little friend that he bravely confesses his guilt and begs the forgiveness of his father.

The final scene shows the happy alleviation of the poor family's sufferings.

The film is a very strong lesson upon the subject of kindness and contains enough of the exciting element to hold the attention of an audience.

LUBIN MFG. CO.

HEARTS AND POLITICS.—The best political story since the presentation of The District Attorney and one that holds attentive interest every inch of the film. John Daly has been nominated for Mayor on the reform ticket. The Machine, grown bold with a false sense of security, has exceeded all bounds and Atwood, the Boss, knows that his only hope is to tangle the reformers. He sends word to Sylvia Hartley that she must get Daly out of the way and Sylvia smiles contentedly. Reformers are little versed in the wiles of professional politics and fall easy prey. A pretended accident in front of Daly's home as he is ascending the steps furnishes the excuse for an introduction the more piquant because of its unconventionality and soon Daly is madly infatuated with the pretty politician. She artfully encourages his hopes while she makes no definite promise and a couple of weeks before election she declares that she will not consent to marry him unless he will agree to give up politics. He assents and for a moment it looks as though the reform ticket would have no head, but in her haste to acquaint Atwood with her triumph Sylvia writes a note in Daly's office and does not know that she is using the top sheet of a carbon block. There are transfer sheets beneath and the letter is reproduced several times. These are found by May Belding, Daly's secretary, who is very much in love with her employer, and when the news of Daly's election comes he asks May to share his honors with him.

HAWKINS' HAT.—Mrs. Hawkins is a perfectly good wife, but she will insist on going through Hawkins' pockets now and then in search of loose change and her ideas as to what constitutes loose change are liberal in the extreme. Hawkins knows her habit, but having been married some time he knows better than to start an argument. It is much easier to be diplomatic than debative and when he comes home from a poker party with a wad of greenbacks that would make a square meal for a goat he hides the money in his hat and goes to sleep to dream of more jackpots. Mrs. Hawkins knows that he has been playing poker and she appoints herself an investigating committee. There are no results, however, and she goes downstairs to superintend the getting of breakfast. A tramp applies for something to eat and his hat is such a scandal that she gives him the old one of Hawkins'. Then the nominal head of the house comes downstairs and misses the hat. The tale of charity is told and Hawkins sprints up the street. The tramp has sold the headgear to a second-hand man so Hawkins loses no time in looking up the old clo' man and making a dicker for the hat. The vendor of hasbeens drives what he considers a shrewd bargain and Hawkins grabs the hat. When he snatches the lining out and draws out the roll of bills well how would you feel yourself if you were that old clo' man.

ARCHIE'S ARCHERY.—He didn't look as though his name were Archie. It might have been Archibald, but they all called him Archie and that ended it. Some of Archie's young friends were practicing archery and Archie thought he would try. He made a bull's eye the very first thing and he got all swelled up about it. Right smack in the center of the inner ring, and he had never before snapped a bowstring! You can't quite blame him for getting chesty, but that was no reason why the accidental hit should have sent him out to get the practice that makes perfect. He could not know, when he aimed at a sheet on the line, that the wash lady was on the other side, but in a moment she knew that there was someone like Archie, and she went to look for him. There were others who came to a sudden decision that they would like to see Archie, and in somewhat of a hurry at that. Archie did not know this until it was rather late to make a getaway, but he did by giving the bow to a tramp, and perhaps one of these days Archie will figure as the archery champion and make bull's eyes that are not beginner's luck and the result of shutting his eyes just as he lets the bowstring fly. On the same reel with Hawkins' Hat, another dashing little comedy, the release forms an exceptionally good subject in every way.

PATHE FRERES.

ONE ON MAX. This time Max appears in the character of a newly engaged man, dressing with particular care to make his official entry, as it were, into the bride-elect's family. Unluckily his shoes are a wee bit tight. He resigns himself to a momentary inconvenience, and, putting on his slippers, sallies forth to purchase a new pair of shoes on his way to his fiancee's home. But, alas, for the constancy of man. Max is soon making love to the wife of the storekeeper, who, out of revenge, screws a pair of roller skates tightly on to the boots with which he is about to shoe his customer. Thus equipped, he pushes Max into the street, and his efforts to maintain his equilibrium, and to capture his silk hat, which has rolled off, make a sight worth seeing. Failing to get the skates off, he takes a cab, into which he is assisted by the driver. Arriving at his destination he makes a preciptous entry. Once seated on a chair he refuses to move, but is persuaded to take his place among the dancers, where his erratic movements cause considerable alarm. At last he relates his adventure, and amidst bursts of general laughter, someone suggests that the obvious remedy is to take the shoes off.

JINKS WANTS TO BE AN ACROBAT.—An evening at a vaudeville show makes Sammy ambitious to become an acrobat. He chooses the street as being the most convenient place to commence in, and every possible means of practising is utilized by him, often with the most disastrous results. The wares displayed outside a china store are smashed, a pile of cans are brought to the ground, and innumerable other accidents of a minor nature occur. Ultimately, whilst balancing above an empty tub, Sammy falls inside and rolls down a flight of steps. He picks himself up unhurt, however, and a few minutes later is balancing himself on the bonnet of a standing motor car. Unfortunately the automobile starts off, and Sammy, with his legs kicking in the air, is borne wildly through the streets. People are knocked over and a general panic ensues, until the car, dashing into a store, comes to a standstill.

OUTWITTED.—The picture opens with a stone quarry at which John Sanderson reports for duty as the new foreman, and asks where he can find room and board. The proprietor instructs Bill Adams to take him to Farmer Jones. Bill goes with him to the farm, and after the necessary arrangements are made, John is introduced to Sadie, the farmer's pretty daughter. This makes Bill jealous, for he also admires her, although she has no use for him. Two weeks later we see Sadie bringing lunch to John and Bill. While the former is called aside for a few moments by the proprietor, who gives him a check to get cashed at the bank, Bill makes advances to Sadie. She repulses him and he then tries to kiss her, but John arrives back in time to knock him down. Bill swears vengeance and John, telling Sadie that he is afraid Bill will hurt her, gives her a revolver to protect herself with, and rides off on his bicycle to the bank. Sadie seeing that Bill mounts a wheel and follows, realizes that he means mischief, and also follows on her bicycle, and overtaking John, tells him of her fears. John cashes the check and straps the proceeds in a belt around his waist. Meantime Bill has gone to an old disused building and arranged with two outlaws to rob the foreman. Sadie, however, has overheard their plans and rides off and meets John. He hands her the belt with the money and Bill, who sees this, rides off to tell his confederates of the change. They all three then gallop after the girl, but John shuts the crossing gate behind her and at the point of the gun stops them, and sends the two outlaws about their business. With Bill, however, he has a bone to pick, and bidding him take off his coat he administers a severe drubbing, that he will remember for many a day, and that will prevent him for a long time from meddling with either John or Sadie.

HIS LIFE FOR HIS QUEEN.—It is 1780, and Marie Antoinette in her rooms at the palace of Versailles declares her intention of going to the masked ball at the Opera that night incognito. Accompanied by her maid, she attends, and, not being recognized in her mask, is approached by the chief of the police, who attempts to kiss her. Without thinking of the consequences, she raises her hand and strikes him. He orders their arrest and they are conveyed to headquarters, where they are received by a young officer, who insists that they unmask. He recognizes the Queen and at once allows her to leave, but before she does so he gives her a note in which he confesses to a love for her, which he has nurtured in secret. Safe once more in the palace, the Queen opens this note, and after smiling rather sadly at its contents, tears it up. The next scene shows the Queen in 1793 in her prison. The Revolution has swept through France, and her execution has been decreed. In her bread she finds a note that on the morrow on the way to the scaffold an attempt will be made to rescue her. The next morning, as she is about to ascend the cart that takes the convicted to the place of execution, a disturbance suddenly occurs, and the Queen recognizes the leader as the young officer who had freed her years ago. He is, however, quickly disarmed and strangled at her feet by the National Guard. For a second Marie Antoinette stoops over the inanimate form, and the next instant she is roughly pushed up the steps of the wagon and led off to her doom.

MYSTERY OF LONELY GULCH.—In the bar-room of Lonely Gulch an actor is entertaining the cowboys by showing them various impersonations, when the mail arrives, and he receives a letter from his sweetheart to the effect that she has got hold of an easy mark, a ranchman from Lonely Gulch. The bartender also receives a letter from the ranchman asking him to tell the boys that he is returning the following day with a bride who is an actress. The next morning the ranchman and his bride arrive on the coach and are given a great welcome. On the solicitation of his bride he offers the actor employment on his ranch and he accompanies them there. A week later the ranchman, with the cowboys of whom the actor is one, start off for town, but the actor, pretending his horse has gone lame, returns to the ranch, and getting back there, makes love to his sweetheart. The ranchman, who is suspicious, also turns and quietly follows and reenters the ranch. We next see the ranchman and his bride come out carrying a body and taking it to and hiding it in a cave. He then goes to the bar-room and announces that he intends to sell his ranch and go East. He soon arranges a deal with a neighbor and they go to the ranch to close it. The sheriff, who was in the bar-room, is, however, suspicious and, together with two deputies, follow at a discreet distance. On their road they hear a voice calling for help and finally locate it in the cave. Here they discover the body, still living. Meantime the ranchman and the purchaser have come to a final understanding as to the sale of the ranch, and the papers are just being signed by the ranchman and his bride, when the sheriff and his deputies enter with the real ranchman, and at the point of their guns tear off the disguise from the false ranchman and disclose the familiar face of the actor, who is arrested and taken away. The bride begs forgiveness, but is ordered to make herself scarce.

SELIG POLYSCOPE CO.

A Wild-West show—they stranded went.
Says Hank to Bill—"The Army for us."
Togged all up in blue—with nary a cent,
Spoiling for an Indian fight—or Wild West fuss.

TWO BOYS IN BLUE.—The lure of the white-top and the music of the band is food for the bronco buster and he is happy with plaudits of the gathered throng. The grand entry is on and all is agog with excitement as Tom and Jerry cut their capers. Just then Sheriff Ketchem rudely announces he has an attachment for an unpaid feed bill at Hebron, Ind., and proceeds to "sew" the show up. So Bronco Bill's Congress of Celebrities are busted—broke and hard on the rocks.

Tom and Jerry retire gracefully with their tools in trade—two saddles. But as the cook tent was one of the things Sheriff Ketchem had planted on, there was no sign of the forthcoming bean soup, coffee and as well as other delicacies usually accompanying the cook top's repast. So the poor man's friend—the pawnshop holds out its welcoming hand to Tom's and Jerry's saddles. The loan made—the boys are out to see the sights. But they cost money and soon the duo are on the breakers again—when they are attracted to Uncle Sam's sign calling for recruits.

This seems to hold the key to the best excitement outside the rag and blue inclosure and accordingly they are assigned to a detachment that is detailed to put down an Indian uprising. The officer in charge soon finds he has found two real knights of the saddle and decides to send them scouting to locate the hostile tribe—they are soon surprised and find more real excitement than Bronco Bill ever dreamed of. The old water hole is destined to figure in operations, a message is received by the commander of the post that the men are surrounded and can only hold out six hours longer, signed by Capt. John Wells. Upon receipt of the message the scouts are sent to lead the cavalry against the Indians' stronghold—desperate fighting and final victory, one that has resounded through the pages of history and has made the army post memorable and even to-day Standing Rock has become a landmark of the great northwest reservations. When Tom and Jerry are decorated with honors they plainly show that this world isn't so bad after all.

VITAGRAPH COMPANY.

ON THE DOORSTEPS.—A lover's quarrel. All about smoking a cigarette. She insists upon smoking if he does. He objects to women smoking. This is all done good naturedly until he tries to assert man's supremacy over women by taking the cigarette from her and throwing it away. She gets real mad now, gives him back his engagement ring and tells him to go. He does, but no further than the doorstep of her home, where he determines to sit until she comes to him and asks him to return. The rain is pouring in torrents, and every time she looks out the window she sees her lover sitting on the step, drenched and miserable. She orders the servants to drive him from the house. He is attracting attention and creating scandal. The bire-lings go; the young "Spartan" bribes them to let him remain at his post, and they report to their mistress that it is impossible to get him to leave.

"What's to be done? It's disgraceful. I'll just tell mamma." So she goes to her mother and reports to her the condition of things. The mother goes down to the front door and calls a policeman, whom she asks to make the young man go home. The young fellow explains the case and the policeman simply laughs and moves on. Lovers' quarrels are out of his jurisdiction.

2\3 THE HEAT OF THE ARC

You're bound to get both light and heat from the arc of a moving picture machine. Necessarily one accompanies the other. But there's a great difference in the **amount** of heat given off in different methods of using an alternating current supply.

Using Alternating Current **directly,** you need a current of **60** amperes to obtain 4800 candle power.

By changing the supply for the arc, to **Direct Current, 20** amperes gives **5000** c.p.

These figures are taken from a test in which the

G. E. Mercury Arc Rectifier

was used to rectify the alternating current.

Especially designed for moving picture machines this device eliminates two-thirds of the heat of the arc. Think what this means:

One-third the discomfort to the operator
One-third the chance of cracking condensers
One-third the consumption of carbons

The rectifier is the most effective transforming device on the market. It operates with little loss of power and requires practically no attention.

It is vital to your interests to learn all about this device. Sign and mail the attached coupon. Don't lose this opportunity to improve your winter service. Write **today.**

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2777

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....

Theatre.....

City.....

W-3

Address: GENERAL ELECTRIC CO.
Dept. 53-J. SCHENECTADY, N. Y

Mamma goes back to bed and tells her daughter she must settle it herself. The young beau holds the fort against all comers—milkman, butcher, baker; and all the rest of the early risers stop, laugh, and go on their way thinking him drunk or crazy, but the young man sits on. His girl is frantic, tries to fight against herself and forget him. She can't—"He is wet to the skin and will certainly get his death of cold. Something must be done"—and she does it.

She goes down to her forlorn and water-soaked "Napoleon" and asks him to come in out of the rain. She is very sorry and it's all her fault. He comes in as quick as his stiffened and aching joints will permit him. They kiss and make up, even as you and I, and there's an end to it. The clock in the steeple strikes three; he looks at his watch. "Yes, three o'clock in the morning." They kiss again and he makes tracks for home and a change of clothing, and so happily endeth a lovers' quarrel. How foolish it all seems. But, after all, isn't it true?

THE LEGACY.—It came as a genuine surprise when old Mr. and Mrs. Jones inherited a large fortune with the distinct proviso that they occupy the swell town house of the deceased to properly sustain the social distinction and dignity of their acquired wealth.

With many misgivings and regrets they close the old farm house in which they have lived for over fifty years and start for the city. On the train they are very much "upset" by the novelty of things. Crossing the river on the ferryboat, they are astonished at the skyscrapers which loom up before them and which they have a sneaking feeling will fall over on top of them. A gentlemanly stranger on the boat who volunteers some information is looked upon with suspicion by the unsophisticated couple, who take an extra grip on their goods and chattels.

In the great city at last, they try to find their way unaided to upper Fifth avenue, where the inherited mansion is located. Unaccustomed to trolleys and elevated roads, they decide to take "shank's mare" and go plodding on, followed by a constantly increasing crowd of "ragtag and bobtail" as they are passing through the thickly populated tenement districts of the west side, when they are greeted as "Rubes."

Reaching one of the city parks, they seat themselves on a bench, heated and exhausted. By the end of the evening they become drowsy and the old gentleman takes off his boots and hat, while the old lady removes her bonnet and both making themselves comfortable they fall into a restful doze. Their comfort are disturbed by a policeman, who, rousing them and after questioning them, learns where they want to go, calls a taxicab, sends them in it and has no trouble in getting directions to their home among the upper ten.

They pass the butler and a stiff collared lackey opposite at the front door and both being rather, shall they do with much awe and trembling nervously offered the good old fashioned welcome as Mr. Jones wants to shake hands with, and treat friends which friendliness is received with coldness and contempt. The old folks are directed and will themselves back on the latest where every neighbor around the place is heard [illegible].

In the quiet of the elegant bedroom they feel like cats in a strange garret and don't know how to make use of the elaborate furnishings. Everything looks so grand "Say don't you bet the bed was meant to be used only admired, more like." The maid and valet appear upon the scene and insist upon dressing Mr. and Mrs. Jones for dinner. Mrs. Jones is too frightened to resist, but Jones says "By heck! I ain't no infant and nobody has put on my clothes but my mother and I can't so far forget myself as to allow any other fellow to deprive me of my manful right as a natural and free born independent citizen, and what's more I ain't going to rob another fellow of his manhood by allowing him to do it." The valet insists, and Jones submits with the remark "I don't mind a little help, but it ain't my style."

At dinner the butler and servants await their coming. Mr. Jones offers to shake hands with the help who stand as rigid and cold as icicles. When the old people are seated at the table they are waited upon like infants until the old gentleman tells his wife "They was bein' treated as if they'd reached their second childhood and couldn't feed their own faces."

The last straw comes when they are escorted to separate bedrooms. Mrs. Jones is snugly tucked in bed, and Mr. Jones is provided by the valet with a suit of pajamas, which he indignantly slams on the floor and exclaims "Gosh almighty! This is beyond all tolerance. I ain't never worn my clothes to bed yet, and I'm dang sure I ain't going to begin now. The old fashioned nightgown is good enough for me and anybody else that's got common sense enough to be sensible."

During the night the old couple manage to have a little private conversation, arrange to escape from all this "posky" style and nonsense, get their things together, stealthily leave the mansion and all its "vanity and vexation" behind them and return to the old home, where we leave them located and thoroughly satisfied to be content in the peaceful enjoyment of all its blessings, quietly musing

"What's the use of all this grand life and high situation,
With nary a pink or hollyhock a-blooming 'round the door?
Let's be content in our own life and station
Just where we've always been so happy and so poor."

ESSANAY FILM MFG. CO.

HIRING A GEM. Dick Younghusband is in an unusually bad frame of mind, when, late for breakfast, he finds the victuals cold, the toast hard and the coffee merely luke warm. Angrily he calls Molly, the cook, scolds her roundly, and banging the coffee pot on the table, threatens to discharge her if she does not hereafter provide him with a warm breakfast. The fiery little lady listens with rising temper and when he is finally forced to desist in his upbraiding for lack of breath, throws off her apron, shakes her fist at him, and tells him where she can get another position.

Molly leaves and Mrs. Younghusband angrily scolds her husband for his impatience, and further adds that if Dick does not get her another cook he'll have no dinner. Younghusband laughs scornfully. A cook, indeed! He promises his wife to bring home a servant with him that evening without fail and hurriedly leaves for the office.

After an unusually busy day at the office, Younghusband recalls he has had no time to find a cook. It is after five o'clock and when he calls up several employment agencies the 'phone calls are not answered. In despair he is about to leave the office when Henry Little, a friend, enters. Younghusband informs his friend of his predicament and suddenly asks Little to make up as a female cook and thus help him to save the day.

After some argument Little resolves to play the part and after visiting a costumer's, where the young man is rigged out to resemble a real Irish cook, the two hurry to Younghusband's home.

The new cook is introduced to Mrs. Younghusband, who shows "Maggie" to the kitchen and gives him instructions about the supper. "Maggie" has some difficulty in preparing the meal, but the catastrophe comes in the dining-room when he tries to wait on the table. In his awkwardness "Maggie" almost demolishes all the tableware, but Younghusband is lenient and begs his wife to give the poor woman a chance.

Dick goes out to the kitchen to remonstrate with Little for his awkwardness, but this latter has found two bottles of beer in the refrigerator and

Mammoth Consolidation

The Cincinnati Film Exchange, 315-317 West 4th Street, Cincinnati, O., and the Buckeye Film and Projecting Company, of 309 Arcade Building, Dayton, O., have consolidated and incorporated for One Hundred Thousand ($100,000.00) dollars.

We have placed an order with the Motion Picture Distributing and Sales Company for every good reel of Independent Film that is being made, which is a guarantee that the exhibitors will get the best program that is possible to obtain at the lowest possible prices, consistent with a good Film Service.

Write, wire or call at either office if you are in need of a good real live Independent Film Service, that will get you the money. We have also secured exclusive control of the FRENCH FILM RESTORING COMPANY which is a guarantee that the Films will be free from rain and scratches, which usually appear in Films when they are only a few days old.

If you are in doubt as to whether we are buying all good makes of Independent Films, write to the MOTION PICTURE DISTRIBUTING AND SALES COMPANY, 111 East 14th Street, New York, N. Y.

We also carry a full line of Moving Picture Machines, Roll Tickets, Carbons and supplies of all kinds, ready for shipment.

Money, Brains and knowledge of the Business makes us the LEADERS OF THE MOVING PICTURE GAME. Get busy don't let the junk house kid you any longer.

THE CINCINNATI-BUCKEYE FILM CO.

315-317 W. Fourth Street
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

invites Dick to join him. Dick produces the cigars and a moment later when Mrs. Youngbusband enters she finds her husband and "Maggie," that latter with his feet cocked upon the table, smoking and drinking and laughing over the fun.

In a rage Mrs. Youngbusband drags her unlucky spouse from the room and "Maggie" left alone, soon finds company in the neighboring policeman, Pat O'Rourke. But "Maggie's" dress catches on fire from the cigar he had been smoking and not even the bucket of water O'Rourke douses him with puts out the flames. Mrs. Youngbusband and Dick enter to see "Maggie" running out of the door and headed for the lake.

The final scenes show "Maggie" running into the lake and being rescued by the valiant O'Rourke.

HANK AND LANK. Hank and Lank have not experienced a good feed for several days, and, on the lookout for a meal or a accident, pass by the Summerfield residence just as Mr. and Mrs. Summerfield, carrying suitcases and handbags hurriedly lock the front door and leave. A sign informing callers of their absence during the Summer, is conspicuously placed in the window.

After the couple have departed, Hank and Lank, who have been covertly watching them, come on the scene, scrutinize the sign, and with the happy thought that possibly the absent occupants may have left good food in the larder, try the front door, but find it locked.

Not without hope they slip around the house and after trying several windows find one unlocked. Lank raises the sash and after helping Hank through, follows closely after.

The window has admitted them to the kitchen and they lose no time in cavorting about the larder and the ice box. Their search is successful as Hank has found a large, juicy steak, while Lank has returned from the dining room with liquor and cigars.

Hank starts a fire in the stove and after filling the room with smoke succeeds in burning out something fairly palatable. The two, though somewhat annoyed by the smoke, sit down to an enjoyable meal.

The scene changes to the outside of the Summerfield home, showing the open window and volumes of smoke pouring from it. A passerby sees the smoke and thinking the house on fire rushes to a fire box and turns in an alarm.

The engines hurry to the scene and a stream of water is turned into the open window. Hank and Lank, inside, swept from their feet by the sudden torrent, seek refuge under the tables and chairs until the firemen turn off the water and leave. Then, gathering up the remains of their repast, they leave the house.

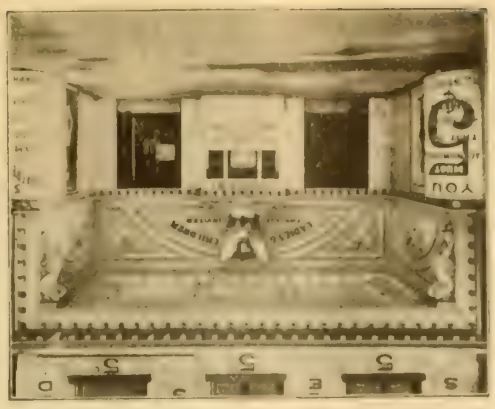
PALS OF THE RANGE. The scene opens in the bunk house of the Lazy K ranch, where we see Jack Hartley and his pal Jack Smythe. Hartley has just received a letter from the East, in which his mother asks him for money. Hartley is much depressed. He is broke and sees no immediate prospect of recouping his fortunes. Smythe, learning of Hartley's dilemma, offers his roll to his pal, who gratefully accepts it.

Some time later the two boys meet Clara, the daughter of a neighboring ranchman, and both fall in love with her. For a time it seems a fair field and no favor, but at last she seems to show preference for Smythe. The two boys discuss the matter at the bunk house, and decide to write her letters of proposal and abide by her decision. They write and mail their letters, and she replies, accepting Smythe.

Hartley goes for the mail, and his weak nature asserting itself, he surreptitiously opens the letters before returning to the ranch house. His own letter is superscribed "Dear Jack," and reading it he finds that he is rejected. The other letter, accepting Smythe, is headed "To My Sweetheart," and Hartley sees the possibility of changing the letters in their respective envelopes and so making Smythe believe that he is the rejected one. He puts his plan into operation, and Smythe, upon receiving his letter of rejection, immediately announces his intention of going prospecting into the desert. He leaves at once, never suspecting the treachery of his pal, and the girl, believing herself jilted, is easily persuaded to marry Hartley.

After the wedding the latter's conscience troubles him to such an extent that he confesses his miserable deed, and Clara, turning upon him in indignation and disgust, demands that he at once go into the desert and bring Smythe back to her. Cowering before her indignation, he goes in search of his pal.

Smythe, prospecting in the burning desert, is beset by Indians, and although he escapes with his life, they get his horse and pack mules. He makes a running fight of it, holding them back with difficulty, and, at last, exhausted, and almost dead of thirst, he is about to give up the unequal fight when Hartley arrives. Hartley at once rides to the defense of his pal and together they hold back the savages for a time, but Hartley is wounded. He realizes that both of them cannot escape, and urges his pal to take the horse and make his escape. Smythe at last does so, and Hartley, covering the other's retreat, is killed by the attacking Indians, but not before he knows that he has saved the life of his pal and so made restitution for his treachery.



Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Arch Avenue :: CHICAGO, ILL.

AMONG THE EXHIBITORS.

Theresa, N. Y.—A new moving picture theater will open in this town.

Poughkeepsie, N. Y.—The theatrical company that made an appeal for a license for the use of the auditorium in the Columbus Institute has not yet been granted.

Northampton, Mass.—Gilbert Edwards, has sold the Lyric Theater to James O'Neil and William O'Leary.

Archibald, Penn.—The New Nickette on Main street which has been in the course of erection is at the present time nearly completed.

Sase. Frank McGloin, has purchased a new moving picture theater in this city.

Harrisburg, Penn. Walter Earneioin, who built a new moving picture theater at Union and Brown streets will be ready to open about October the 15th and under the proprietorship of E. H. Condran.

Milwaukee, Wis. Max Kautak secured a permit for the erection of a first-class moving picture theater which will be situated on Lincoln avenue near Sixth and will cost about $4,500 when completed.

Augusta, Me.—A new moving picture theater is being erected in the old Roberts store for Fowle and Falconi.

Palmer, Mass.—C. S. Ruggles opened the Pastime Moving Picture Theater and are doing a first rate business.

Newport, N. Y.—The Palatine Theater have opened their doors to the public.

Fishkill, N. Y. The old Jackson Store Building, corner of Main street and Schuck avenue has been converted into a moving picture show.

New York City.—At the Franklin Theater, the moving pictures of the Johnson Jeffries contest were shown with William McCarney a fifht promoter delivering a lecture as the pictures were shown.

Allentown, Pa.—The Dreamland Moving Picture Theater, here, has opened again.

Danville, Ill. O. Jarodski, will open a new moving picture theater in the town which will be located at 117 East Main street.

San Diego, Cal.—A new moving picture theater is the latest in the amusement line to open in this section which will cost the proprietor about $15,000, and be situated on Third street.

Mankota, Minn.—The American Amusement Company, who control the Wonderland and Unique Theaters of this city have been successful in securing the services of I. L. Stone, a well-known theatrical manager, who will take charge of both houses.

Beloit, Wis.—Frank McCarthy and Roy M. Kathan are making arrangements for the erection of a high-grade moving picture theater in Edgeton.

Newton, Iowa. Fred Palre has bought a moving picture show in Orange City.

Grand Rapids, Mich.—C. W. Tiede has purchased the Grand Moving Picture Theater from Mrs. Buchheim.

Milwaukee, Wis. H. S. Miller applied for a permit to remodel his store at 544 Twelfth street, converting it into a moving picture theater. The changing will cost $1,000. It requires the slanting of the floor and the making of six exits.

Green Bay, Wis.—Henry Goldman will open the Comet Theater in the Kemnitz building on North Washington street within a day or so.

Houston, Texas. The new moving picture show known as the Electric Theater on Pearl street has thrown open its doors.

Bridgeport, Conn.—N. C. Lund will erect a moving picture show at the corner of Clinton avenue and State street.

Jersey City.—Arrangements have been made and granted for the erection of a moving picture and vaudeville theater which will be located at the northwest corner of Summit avenue and Cottage street.

Cincinnati, Ohio.—A new moving picture theater will be erected on the north side of Madison road between O'Brien and Cinnamon streets.

Benwood, W. Va. Frank Smith and Norman Yoho have opened a picture palace in the Yockabush property on Main street.

South Bethlehem, Penn.—A new moving picture theater is being planned for this vicinity which will be situated at 24 East Broad street.

New York City.—A new moving picture theater is being erected at the north side of Spring street, west of Mott street for John Gardner, which will cost about $10,000.

New York City.—A new moving picture theater is also being built at No. 1894 Third avenue which will cost about $5,000.

Chicago, Ill. M. Dunkurardt, manager and proprietor of a moving picture theater at 54 West Seventy-ninth street has sold it to Charles Kleine.

Columbus, Ohio.—The Columbia Opera House has been converted into a high-grade moving picture theater.

Redaway, Penn.—Vaudeville and moving pictures are being run at the Opera House in this city.

Eveleth, Minn.—The Bijou Theater in this town, which has been conducted by a large theatrical syndicate have closed and will reopen shortly with moving pictures and illustrated song slides.

LICENSED RELEASES.

BIOGRAPH.

Sept. 5—A Summer Idyl (Dr.) 991
Sept. 8—Little Angels of Luck (Dr.).....998
Sept. 12—A Mohawk's Way (Dr.).....991
Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989

EDISON CO.

Sept. 23—Almost a Hero.....980
Sept. 27—Over Mountain Passes (Sc.) 275
Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000

ESSANAY FILM CO.

Sept. 28—Hank and Lank—They Dude Up Some (Com.) 307
Sept. 28—Curing a Masher (Com.).....660
Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000

KALEM CO.

Oct. 5—The Engineer's Sweetheart (Dr.)....1000
Oct. 7—Big Elk's Turndown (Dr.).....930
Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000

LUBIN MFG. CO.

Sept. 12—The Greenhorn and the Girl (Com.)..990
Sept. 15—Mrs. Rivington's Pride (Dr.).....500
Sept. 15—Resourceful Robert (Com.).....450
Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....980
Oct. 20—Hawkins' Hat 500
Oct. 24—Archie's Archery (Com.).....450

GAUMONT.

G. Kleine.

Sept. 24—The Reserved Shot (Dr.).....741
Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....527
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....252
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 163
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348

URBAN-ECLIPSE.

G. Kleine.

Sept. 14—The Tramps (Com.) 525
Sept. 21—A Corsican Vendetta (Dr.).....699
Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500

G. MELIES.

Sept. 8—Baseball, That's All (Com.).....950
Sept. 15—In the Mission Shadows (Dr.).....950
Sept. 22—The Salt on the Bird's Tail 950
Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950

PATHE FRERES.

Oct. 8—An Indian's Gratitude (Dr.).....990
Oct. 10—The Stigma (Dr.).....630
Oct. 10—Betty is Punished (Com.).....351
Oct. 12—A Summer Flirtation (Com.).....990
Oct. 14—Werther (Dr.) 892
Oct. 15—Aeroplanes in Flight and Construction (Ind.) 680
Oct. 15—The Aviation Craze (Com.).....243
Oct. 17—One on Max (Com.).....531
Oct. 17—Jinks Wants to be an Acrobat (Com.)..397
Oct. 19—Outwitted (Dr.) 783
Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950

SELIG POLYSCOPE CO.

Sept. 26—The Old Swimming Hole.....1000
Sept. 29—A Kentucky Pioneer (Dr.).....1000
Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)...1000
Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365

VITAGRAPH COMPANY.

Sept. 27—Her Adopted Parents (Dr.).....988
Sept. 30—A Home Melody (Dr.).....907
Oct. 1—The Bachelor and the Baby (Dr.)....
Oct. 4—Ransomed; or, A Prisoner of War (Dr.) 998
Oct. 7—The Last of the Saxons (Dr.).....1007
Oct. 8—The Sage, the Cherub and the Widow (Com.) .....
Oct. 11—Brother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....667
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335

URBAN-ECLIPSE

CURRENT RELEASES

Fully described on another page.

OUR POSTERS
Are successful in every way.

"The First Gray Hair"
ABOUT 654 FEET

Release of Oct. 25, 1910

The above scene is from the 348 foot Comedy Gaumont to be released October 25, 1910

"THE AMAZON"

We print a bulletin regularly which tells about our films and usually contains remarks of general interest. It is mailed free.

Importations by George Kleine 52 State Street CHICAGO

AND GAUMONT

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up :: :: ::

"Campaign Slides are Vote Getters"

Slide with candidate's picture and announcement 50 cents ::

ERKER BROS. OPTICAL CO
604 Olive Street, St. Louis
- Moving Picture Theatre Supply House —

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 17.

Lubin—The Broken Doll (Dr.) 997
Lubin—Hearts and Potatoes (Dr.) 999
Lubin—One on Mary (Com.) 1001
Pathe—Jinks Wants to be an Actress (Com.) 997
Selig—The Lumberman (Dr.) 993

Tuesday, October 18.

Edison—The Hour of the Seven Gables (Dr.) 993
Gaumont—Grandmother's Plot (Dr.) 997
Gaumont—Phantom Ride from Aix la Bains (Scenic) 1005
Vitagraph—Auld Robin Gray (Dr.) 993

Wednesday, October 19.

Essanay—Hank and Lank Undaunted Guests (Com.) 972
Essanay—Hiring a Gem (Com.) 991
Kalem—The Tyranny of the Dark (Dr.) 999
Pathe—Outwitted (Dr.) 987
Pathe—Around Pekin (Scenic) 1000
Urban—In the Shadow of the Night (Dr.) 992
Urban—Tunny Fishing off Palermo, Italy (Indus.) 1000

Thursday, October 20.

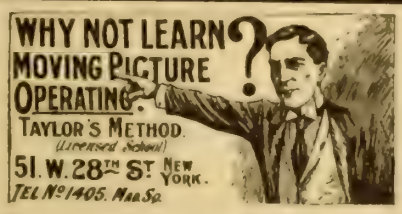
Biograph—The Banker's Daughter (Dr.) 984
Lubin—Hawkins' Hat (Com.) 1000
Lubin—Archie's Archery (Com.) 1000
Melies—Uncle Jim (Dr.) 1000
Selig—Two Boys in Blue (Dr.) 1000

Friday, October 21.

Edison—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Pathe—His Life for His Queen (Dr.) 998
Kalem—The Education of Elizabeth (Com.) 1000
Vitagraph—Davy Jones' Domestic Troubles (Com.) 1000

Saturday, October 22.

Essanay—Pals of the Range (Dr.) 1000
Gaumont—The Cheat (Dr.) 998
Pathe—Mystery of Lonely Gulch (Dr.) 996
Vitagraph—Clothes Make the Man (Com.) 995
Vitagraph—A Day on the French Battleship "Justice" (Scenic) 997



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

A GREAT WHITE WAY

for 75c per day. This small sum will run two **ALBA** Flame Arc Lamps for five hours. They will flood the front of your Theatre and the adjacent street with a volume of attractive light (equal to 4,000 incandescent lamps) that will prove an irresistible magnet for pleasure seekers for blocks in each direction.

They will surround your theatre with an atmosphere of good cheer that will make passers-by want to pass **in.**

Sold and guaranteed by the importers of the BIO Carbon—enough said.

Write our nearest office for catalog.

CHARLES L. KIEWERT CO.

39 Courtlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

Independent Film Stories.

YANKEE

SOLVING THE BOND THEFT. A sudden decline in stocks created a stampede in Wall street. Many stock jobbing firms tottered on the brink of collapse, among them Brown & Swain, whose clients numbered among them some of the most substantial investors in the metropolis. On the day of the avalanche, Swain frantically asks his partner to raise sufficient money to tide them over. Brown insists nothing can be done as funds are exhausted. At this juncture, Col. Jones calls to deposit with his friend, Brown, $150,000 worth of bonds for safekeeping. The Colonel is given a receipt for the same and departs. Swain, who has witnessed the transaction, endeavors to persuade Brown to use these bonds temporarily towards recovering their losses, but is met with a prompt refusal, and Brown secretes the bonds in a private compartment in the firm's large vault.

Swain, who has access to the vault but not to Brown's private secret compartment, being driven to desperation engages a noted safe-cracker and crook, Billy Valentine, to burglarize the vault and secure the bonds.

Brown discovers his loss and sends for his old friend, Pierce, the Yankee Detective, to unravel the mystery. The message arrives shortly after the death of the old sleuth, who was killed at the post of duty, but his daughter, Nell, decides to make the journey and takes up the case instead.

Brown looks upon the girl with much disfavor and refuses to place the case in her hands. Nothing daunted, she bribes the office boy to remain at home on the pretense of being ill and she impersonates a supposed brother and reports for work in his stead.

Valentine, the crook, calls at the office of Brown & Swain to secure from the latter the money promised for securing the stolen bonds. Nell recognizes him as an old offender whom her father had sent to Sing Sing, five years before. Swain tries to put Valentine off by promises, but the latter forces the broker to turn over the bonds, at the point of a gun, insisting he will hold them until the money promised is forthcoming.

Nell shadows Valentine to his haunt, the home of an old hag, in the disguise of a Salvation Army lass. She is captured by Valentine's accomplices and made prisoner. During the night, while the old hag is stupefied by drink, Nell manages to escape by burning the ropes with which her hands and feet were tied, in the flame of a candle. In the meantime, Valentine has received a letter from Swain directing him to the office and stating his money is ready. Nell attempts to reach the office first and is successful, arriving in time to see the bonds delivered and Valentine paid. Here the plucky girl shows her wonderful presence of mind by locking Swain in the huge vault when he steps inside to secure some papers. She then rushes out to arouse the police and accompanies them to Valentine's home just in time to capture both he and his gang.

Returning to the office, Nell finds the door locked. Becoming suspicious, she climbs a fire-escape to an adjoining roof and reaches the window of the brokerage office just in time to prevent the distracted Brown from taking his life. Explanations follow and the vault is opened in time to turn Swain over to the waiting police.

NESTOR.

THE BOYS OF TOPSY-TURVY RANCH.—To neglect his duty toward a bunch of hungry cowpunchers was what On Ching, the cook, had he been sober, would have carefully avoided.

Experience had long since taught him this. Unfortunately the Chink was not sober and therefore failed to notice a large hole in the bag of salt which was emitting a steady stream into the soup.

The boys were pounding loudly on the table. On Ching quickly filled the dishes and trotted in, but scarcely had he gotten back to the cook-house than the boys, who had taken one taste of the soup and risen in a body, were upon him. Forcing the remainder of the soup down the Chink's throat and throwing the dough he had been kneading over his head, they kicked him out, bag and baggage; then, after the excitement was all over, sat in gloomy silence.

It was thus that the boss, James Bedlow, and his daughter found them. Where could he get another cook on such short notice?

Suddenly a happy thought seized Florence: She had been to cooking school and here was an opportunity to display her ability. Snatching up a large cook-book, she disappeared in the direction of the cook-house amid the jubilant shouts of the boys.

An hour passed—still no dinner; then, as despair was settling upon them, the door opened and Florence, hot, but happy, appeared.

Her heavily loaded tray looked very tempting—from a distance—and there was still more to come. As she returned with the third tray, however, she found the room empty, and tears of anger and mortification rose to her eyes.

Had the boys peeped into the cook-house and seen the poor child's many troubles during that strenuous hour—the dog running away with the roast, the cats in the cream, and noted that her hands and dress were burned in many places, they surely would have choked down the sodaless biscuits and raw potatoes, likewise the steak, even though it was burned to a crisp. But being ignorant of all this, the boys lost no time in making good their escape and were mounting to ride over to the only restaurant in town when two tramps hove into sight. This chance to dispose of Florence's cooking was promptly and eagerly seized upon, after which the hungry men galloped away.

At the saloon and restaurant all might have gone well had not Big Bill gotten into an argument with the bartender then, all supplies were refused. But the boys were not to be again outdone, quickly they whipped out their guns, packed up what food and drink they desired, tossed the money on the bar and backed out.

The cowpunchers were preparing to enjoy their feast in the bunk-house when Florence appeared to announce Parson Conn and his good lady.

Hastily they stowed their supplies in the woodbox and lowered it out of the window, and although the old parson only remained long enough to offer up a prayer, sing a couple of hymns and take up a collection, it seemed an eternity before the boys were once more in possession of their precious wood-box.

As the cowpunchers removed its cover, they fell back prostrated at their hard luck. Florence's burned steak, raw potatoes and stone-like biscuits met their eyes, for in coming back to return these delicacies, the tramps had espied the box and carefully substituted the one for the other. At that very moment they were sitting under a tree with the Chink, whom they had met on the way, cheerfully disposing of roast chicken, pie and choice whiskey.

ATLAS.

A TOUCHING MYSTERY.—After a sojourn in Europe, Pa and Ma Belmont, with their pretty daughter Hazel, return to New York. Among the passengers who disembarked at the dock there appeared a strange-looking East Indian who carried a mysterious bundle. He approached the Belmonts and explained that he was anxious to show his collection of Oriental jewels and novelties to possible American buyers.

Pa Belmont extended his card and suggested that the Yogi call at the family residence at an early date. A few days later, mother and daughter were eagerly inspecting a rare and odd collection of Oriental curiosities which the Yogi brought.

Among the lot, they came upon a pearl-studded casket in which reposed a beautiful necklace having a peculiarly shaped locket attached. This, the Yogi explained, was a lucky charm and would bring good fortune to the wearer. Ma Belmont being slightly superstitious, was ready to purchase the trinket, but Pa objected, first, because the price asked was exorbitant, and again, because he did not believe in hoodooisms. Naturally Ma and daughter were disappointed and angry, and the Yogi likewise evinced his wrath by vowing vengeance as he left the room.

After completely wearing herself out by sobs and tears, Ma fell asleep and dreamed the Yogi appeared in a cloud of vapor and produced the wanted necklace, which he mysteriously transferred to her neck, locking it on with a small padlock. Then he disappeared as suddenly as he had come. Smilingly she seated herself in a comfortable chair, when lo! the chair vanished and precipitated her on the floor. Other articles of furniture also disappeared as she touched them. Screaming with fright, she alarms the household, and one by one they rush in, only to vanish mysteriously as Ma touches them.

Frantically she dashes from the house and down the street. Everywhere she goes there follows the elimination of people and objects. A street car, a train of cars and even a huge sight-seeing auto on Riverside Drive vanish at her touch, leaving astonished passengers in a tumbled heap on the pavement.

At intervals, the Yogi appears in a cloud of smoke and beckons her on. At last they reach the same ship on which she arrived home, and just as she is about to follow her spirit-guide into the sea, she awakes—in her own room.

ECLAIR.

SAVED BY HER DOG.—The handsome Collie, who is the hero, shows himself strong and exceptionally intelligent, while the setting is decidedly pretty. The Duchess of Moran, a widow with one little daughter, refuses the offer of marriage of an adventurer, and the latter finds it necessary to make other plans. He instructs a party of roughs, and at night they enter the girl's bedroom and carry her off to a boat waiting at the seashore. The mother discovers the loss, and remembers the dog, the child's inseparable friend and companion. He is put on the scent, which leads to the seashore, where he plunges into the water and makes for the boat. He soon approaches; the girl recognizes him, and encourages him until he is near enough to be helped into the boat, when he immediately seizes the villain by the throat and disables him. The girl then attaches a rope to the dog's collar and sets him to pull the boat back to shore. Meanwhile the adventurer has had an interview with the Duchess, and threatens the death of the child unless she consents to the proposal. The anguished mother has almost given way, when the child with the dog and a policeman burst in, and the ruffian is captured while the glad mother listens to the tale of the child's escape. A pretty head-and-shoulders view of the girl and her handsome companion concludes the film.

THE ABSENT-MINDED DOCTOR.—Dr. Giddybrains goes to visit one of his patients. Upon arriving at Mr. Larue's, he finds that that gentleman is very ill indeed, and advises his patient to go to a hospital. Accordingly he promises to send an ambulance, and makes a memorandum in his pocketbook as a reminder.

Upon leaving the house, Dr. Giddybrains notices that his clothes are getting rather shabby, and so he pays a visit to his tailor. While there, the tailor reminds the doctor that he owes him 500 francs, and the doctor promises to send a check just as soon as he reaches his office, carefully jotting down a reminder in his notebook.

Upon reaching home, our good friend writes a letter to the proper authorities, requesting them to send an ambulance, but poor Giddybrains' head has become so confused owing to his great desire not to put the letter in the wrong envelope, that he asks the authorities to send the ambulance to the tailor's, and sends the check to his patient, Mr. Larue. The poor tailor is hurried off to the hospital despite his protests, and Mr. Larue receives the 500 francs. The receipt of this good fortune, acts better than medicine upon the sick man; he immediately feels better, and goes out for a walk. He decides, with the utmost delight, that he will spend the money on a convalescent trip.

Meanwhile, the tailor has obtained his release from the hospital, and immediately rushes around to the doctor's, where the mystery is revealed. The doctor and his tailor immediately set off after Mr. Larue, but in vain; they reach the station just as the train has left—and the sick man has started upon his unexpected health trip, blissfully ignorant of the disturbance he has left behind.

CINES.

THE LAST OF SAVELLI.—Antonio Savelli, the only son of Mario Savelli, is on the point of marrying a young lady, Margherita del Vasto, when he meets Aricina, a young country girl, sister of Lamentano, who distrusts the young nobleman and will not hear of a love affair between him and his sister, forbidding young Savelli his house.

Antonio succeeds in obtaining admittance to the home of Aricina, during her brother's absence, but while there, endeavoring to persuade the girl to forget all discretion and fly with him, Lamentano is heard returning. Antonio makes a hurried exit by another way, but, in his haste, leaves his glove on the floor of the room.

Lamentano at once guesses the truth, and is greatly enraged at his sister for disobeying his commands. He decides to keep a strict watch on his sister and the villainous young lover. Soon afterwards he has a suspicion that there will be another meeting, and instead of leaving the house, as his sister anticipates, he secretes himself in the room where the meeting will most likely take place. He is not disappointed; soon the lover appears; Lamentano watches and becomes more enraged each moment. At last he entirely loses his self-control, rushes out from his hiding place, and, in his anger, kills Antonio, last of the Savellis.

THANHOUSER COMPANY.

THEIR CHILD.—Ellen Stokes is a loving wife and mother, but she has one fault—extravagance. On the day that her only child is playing the host at a birthday party, Ellen's husband informs her that he is practically ruined, and places the fault at her door.

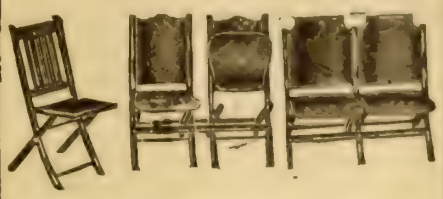
Ellen, conscience-stricken, declares that she will aid her husband, and tells him that she will induce her rich uncle to aid them. But when she talks to him on the subject, she finds that he is not disposed to aid her. Soon after his refusal, a friend of the family drops in, finds Ellen in tears, learns of her trouble, and offers a loan which she finally accepts.

The woman's husband is of a jealous nature and when Ellen gives him the money, he asks if it came from the other man. She hastily denies it, and says that her uncle was the one. The husband takes the money, and later finds that his wife has deceived him. In anger he leaves the house, taking their only child with him.

When Ellen finds that she has been deserted, she listens to the pleadings of the other man and is about to elope with him, when the baby, Tom, unexpectedly appears. He has run away from his father, and trudged through the streets, alone, to rejoin his mother. The woman clasps her child in her arms and decides to live for him in the future.

The mother takes her child to humble lodgings, the whereabouts of which are unknown even to her husband. There she tries to make a living for herself and him by sewing, but is unable to do so. She has given the last crust of bread to the little one, and is herself in a starving condition, when the baby boy himself comes to their rescue by starting out on a business career, selling papers in the street. In this way the wolf is kept from the door for a little while longer, and the little fellow, while plying his trade on the street corner, is met and recognized by his father. With his son as his guide, the repentant husband, who now realizes his unjust action, goes to his wife, and with the baby as a mediator, the two become reconciled.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER, - - - INDIANA

Moving Picture Plots Written

I furnish plots for moving picture makers. All kinds. Write me what kind you need. My plots take. You pay me at your established rate.

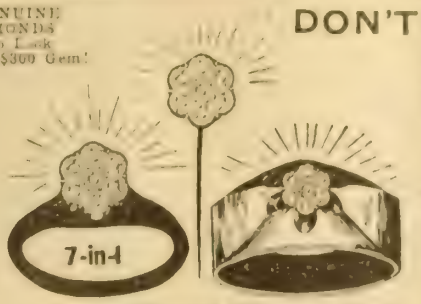
T. C. HARBAUGH, Journalist

Box 100 Casstown, Ohio

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend, GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one $300 other sizes at $40, $50, $60.

DIAMOND IMPORTERS **STRELITZ BROS.** EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Showmen This is Your Opportunity

We have application for rental from exhibitors in unsold territory exceeding $10,000.00 and hundreds of letters from other exhibitors who are anxious to show the pictures on a percentage basis. This assures quick money to the man who buys State rights.

STATE RIGHTS NOW SELLING

Write or wire quick the State you want, and if open will quote you price.

An Exclusive Proposition that is Exclusive

Every purchaser of a State right for the Wild West and Far East pictures is required to furnish a surety bond of $1,000.00 to guarantee that the film will be exhibited only in the State purchased. We guarantee you protection.

With the 3,000 feet of film you can show in any theater the complete BUFFALO BILL WILD WEST and PAWNEE BILL FAR EAST exactly as it is exhibited in the open arena. You can give a $1.00 show at a low price of admission.

Elegant seven-color lithograph posters, fine assortment of large size photographs for lobby frames, heralds, cuts, lecture, etc.; in fact, everything to help you get the money.

BILL THE TWO BILLS

BUFFALO BILL AND PAWNEE BILL FILM CO.

CARE OF MOTION PICTURE DISTRIBUTING AND SALES CO.
111 EAST 14TH STREET
NEW YORK.

EXHIBITORS: If you want the Buffalo Bill—Pawnee Bill Film write us and we will refer to the proper party.

OH, WHAT A KNIGHT! May Brandon is a young woman of the present day who finds that the course of true love can sometimes run too smooth. She is engaged to the man of her choice, but no one objects. In fact, there is not the slightest opposition to her marriage in any quarter. And being a woman, she does not like it.

Perhaps she would have been married in the orthodox way had it not been for a dream she had. In her sleep she found herself a beautiful young woman, persecuted because she was loyal to the Knight she had selected. Her father was obdurate, and finally practically made her a prisoner in his gloomy old castle. But her sweetheart called with a rope ladder. They escaped, and after a number of thrilling adventures, were married, and presumably lived happy forever afterwards.

When May awoke, she was more discontented than ever. She flouted her fiance, returned his ring and swore she would never marry him. But finally she told him of her dream, and he won forgiveness by promising to run away with her like the Knight of her dreams.

Being a man of his word, he did. But the romance all faded out of it. The adventures they passed through were not to the woman's liking, and her experience convinced her that swashbuckling knights are as much out of date as are stage coaches.

IMP

THE COUNT OF MONTEBELLO.—Gerald and Percy, whose ardent friendship and bitter rivalry caused all the trouble in "Fruit and Flowers" and "The Widow," are found where they were left at the conclusion of the latter picture, in their hall room, Percy endeavoring to nurse a damaged optic back to health by means of a raw pork chop, and Gerald preparing to fill his empty stomach by cooking the chop that fell to his share.

A letter is brought in announcing the pleasing fact that Percy has inherited a tidy sum of money and, a la Damon and Pythias, they proceed to enjoy it together and move into luxurious bachelor quarters where they are skilfully waited upon by a well-trained valet.

They next are seen on a tennis court, where they are the center of attraction to a group of eligible Summer girls, but Gerald and Percy are not to be caught again—not they. But alas! the heiress appears and—well, they forget their good resolutions and open another impetuous amatorial campaign and are once more deadly rivals. They each propose and are both rejected.

Retiring to their expensive apartments, they are plotting vengeance upon the fair but haughty one, when the strains of a grind organ smite upon their ears. Both seized by the same idea, they dash forth, drag the Italian musician into their room and engage him for their dark plot.

They purchase for him costly raiment, and discovering that an afternoon reception is being held at the home of their inamorata, they seize him and forcing their way past the sour-visaged footmen, present him as the Count of Montebello to their unwilling hosts.

Their base plan works, however, and although he makes many blunders, he is received with great eclat. Now, he is supposed to make love to the haughty heiress and marry her, so that the two conspirators may hand her a hearty laugh, but, alack! he falls in love with the chic French maid and upsets their plans. Their plot is discovered and a counterplot is secretly put into action by the clever heiress, who proceeds to announce her engagement to the Count, much to the joy of Gerald and Percy. The wedding day arrives and the ceremony is performed. Then the two plotters denounce the Count as an organ-grinder and begin to laugh. But the laugh is quite a brief one, for the bride's veil is raised, exposing the face of the petite maid, and a seeming old maid aunt removes her disguise and stands revealed as the heiress.

Again our young friends are thrown into the street and returning sorrowfully to their bachelor quarters they are relieved of their last dollar by the Italian bridegroom who collects his fee. The landlord then orders them out for non-payment of rent, and back to the hall room they wander, where they relieve their hunger by devouring bologna sausage and dry bread donated by the sympathetic little slavey.

MENDELSOHN'S SPRING SONG.—Felix Mendelsohn taking a stroll near his home in the Austrian Tyrol, in the early pring, receives the inspiration for his famous "Spring Song."

The first notes of the song are furnished him by a hunter blowing his horn; he receives his idea for the second strain from the crying of a child; the third strain is brought to him in the yawning of some sleepy laborers. Continuing his walk, he comes upon some peasant girls singing in a cabbage garden and from them obtains more material. The finale of the third strain he gets from a quarrel between the forewoman and one of the girl laborers, which quarrel he aids in prolonging for his benefit. The final strains come to him as he listens to two peasant lovers, the man playing a violin, the girl singing in unison. Taking the violin from the man, to whom he gives his card, he proceeds, playing as he goes. Coming to a beer garden, he meets two of his friends who aid him in his work. Finally, surrounded by the many followers he has picked up—the huntsman, the mother and child, the peasant girls and the lovers—he completes the piece and plays it, when all join in singing it under his leadership.

THE HOBBLE SKIRT. Miss Limelight, the actress, receives a letter from a Sick Baby Fund Committee advising her that she has been appointed a member of the committee to collect money for the organization and requesting her to appear at the Baby Fund Bazaar in her hobble skirt.

She writes, accepting the appointment, and informs them she is sending her hobble skirt by messenger and will appear later. Her maid employs "Happy Mike" to act as the messenger and sends him on his way. "Happy," grasping the opportunity to replenish his depleted exchequer and incidentally enjoy a little excitement, arrays himself in Miss Limelight's habiliments and shows up at the bazaar in all his glory. He is the "hit" of the entertainment, until Miss Limelight arrives and exposes him, when, doing a graceful dive through an open window, he disappears from view. But the irate members of the Fund rush from the house and pursue him. After various adventures, he is finally nailed up in a barrel by a kind-hearted storekeeper and sent rolling down the hill, as he hopes, to freedom, but is finally overtaken in his mad flight, stripped of his borrowed finery and receives his just desserts.

LUX FILMS.

THE TYRANT. A rich man offers to buy a little boy, but the offer is refused. The offer is too good to refuse, however, and the boy is eventually sold to the rich man. Twelve years elapse and the boy has grown to a handsome young man. He is well treated by his master, and this arouses the jealousy of the slave-driver, who brutally ill-treats him. The master departs on a journey, and during his absence the slave-driver opens a desk and commences to rob his master. He is observed by the young slave, who has concealed himself behind a curtain, and, unwilling to see his master robbed, he springs out and accuses the driver of robbery. The latter slashes at him with his whip, but the other closes with him and a fierce struggle ensues. The slave-driver calls for help, and the slaves rushing in, the young man is secured, taken to the whipping post and flogged. But the master returns unexpectedly, and interrupting the flogging, asks for an explanation. Freed from his bonds, the slave, dashing at his tormentor, takes from his tunic the proofs of the latter's villainy, and tells his master all. The latter orders the slave-driver away, and as a reward makes the young slave a free man. The latter is now a favored servant, and in passing through the slave market with his master, is confronted with a slave whom he recognizes as his father. Quickly the master is informed, and he completes his good actions by purchasing the man, who is led off by his son.

GILSON AND THOSE BOYS.—Mr. Gilson, a testy old gentleman, is seated in a restaurant, when a party of shoeblacks appear and attempt to shine his boots. Indignantly he shakes them off, and stalks away. The scene appears so amusing that a gentleman offers £1 to the boy who first succeeds in shining Mr. Gilson's shoes. The offer is eagerly accepted, and the next morning as Mr. Gilson, attired in spotless white trousers, appears, a gang of ragged urchins spring out and violently attempt to shine his boots. Everywhere they follow and pounce on him, until at length he is seized on a bridge from whence he falls into the river. He is dragged out and again the attempt is made. At length Mr. Gilson arrives home, but his adventures of the day have left such a violent impression upon him that he dreams his boots gather themselves together and race across the room preparatory to being cleaned.

CHAMPION.

DOINGS AT THE RANCH.—Mr. and Mrs. Jack Gordon are prepared to have a great time up the canyon where they are going for a two weeks' camp. But, alas! for the plans laid by men, just as they are about to start off, Wiry Lee brings in a special delivery letter. It is from Jack's mother, apprising him of a visit from his uncle, aunt, cousin and sister. In fact, they would reach the ranch on the heels of the letter.

The disappointment and chagrin is too overwhelming for Mrs. Jack and she packs up and goes home to her mother, leaving him to receive and entertain the folks as best he may.

Happening in for a friendly call, Ned Lillis, a cowboy chum, finds poor Jack in the depths of despair. Jack tells him of the predicament: his relatives about to call to meet his wife, and she has gone to her mother, and he a prospective heir at that. Was ever anyone in such cussed luck?

Ned, not being equal to the task of leading him out of the difficulty, is about to depart, when, like a flash a great inspiration dawns on the perplexed husband. Ned will have to dress up in Maud's clothes and impersonate his wife. Of course, Ned is horrified at the bare idea, but is soon won over to the scheme after Jack has illustrated the amount of fun to be gained from it.

They hurry up to his wife's dressing room, and their efforts to get Ned into woman's clothes is screamingly funny. In the midst of the toilet the visitors arrive and Jack leaves Ned to complete his makeup alone.

While interrogating him regarding his wife, whom they had never seen before, she (Ned) bounces into their midst arrayed in a most gorgeous ball dress. Her introduction to the family and her acknowledgements constitute a masterpiece of farcical art, as does her bearing at the dinner-table, where the jollity runs riot.

After dinner, the supposed wife is discovered by her uncle in the smoking room with her feet perched upon the table and a long black cigar between her teeth, smoking with keen enjoyment.

The tide of merriment rolls on under the impetus furnished by the ludicrous old uncle and his inane son, who both, in turn, make love to their relative's wife.

The crucial moment is turned when the real wife returns and finds Jack in the arms of another woman. Then begins a merry time for poor Jack, whom they harrass, demanding an explanation, until the cause of the trouble rushes amongst them. This is just what all desire and each makes a wild and determined grab at the offending lady's hair. Lo, and behold! Each draws back with a string of variegated puffs. The head of the culprit is that of a man.

The older folks take umbrage at the deception and leave the ranch in a huff. However, Jack's sister, who enjoys the joke and besides thinks that Ned is a dandy old boy, decides to stay a while longer, whereupon all four pack up and take the trip up the canyon together.

NEW YORK MOTION PICTURE CO.

BISON.

THE LURE OF GOLD. Dick Bennett has decided to seek his fortune in California, and, accompanied by his chum, Frank, calls to bid his fiancee good-bye. She is the daughter of Frank's employer, who is the president of a bank. He and Frank leave the room, permitting the lovers to indulge in an affectionate farewell.

Grace calls frequently at her father's office, and Frank falls in love with her. One day, while alone with her, he shows her some kodak pictures of Dick, but she does not evince much interest, as she reciprocates Frank's love. Grace looks so charming that Frank cannot resist the temptation of kissing her. She appears wounded and shocked at first, but in answer to Frank's profuse apologies she turns her cheek to him again and admits her love. Her father enters at this moment, and in his anger discharges Frank, who goes West and joins Dick. After untold hardships the boys find a gold mine, from which they extract many nuggets. They start back to civilization, become lost and suffer terrible privations. Almost dying of thirst, they are compelled to abandon the gold and stagger on. At night Frank falls asleep, and Dick, whose mind has already begun to give way, starts back for the hiding place of the treasure. The next day Frank is found by a band of prospectors and they rescue Dick, who has completely lost his reason. After convincing himself that there is no hope for his recovery, Frank marries Grace.

THE WRONG TRAIL.—"To town 12½ miles. Warning! Desert trail—Take the other road." These sign boards at the cross roads Louise exchanges, aiming to have her uncle take the wrong road and perish in the desert. Three months previous, believing himself to be dying, he makes a will in her favor, giving no consideration to Helen, the younger sister. Shortly after he recovers and Louise is anxious to get him out of the way. Raving in delirium, with lacerated hands and ravished for thirst and hunger, the old uncle is blindly groping his way in the merciless desert. Meanwhile, Helen, alarmed at the uncle's failure to return, sets out in search, and a young prospector, recently come to the camp, helps her take up the trail. Coming to the cross roads the exchanging of the sign boards is detected and a handkerchief, unwittingly left behind by Louise, fixes her guilt. The uncle is resuscitated and taken back to the ranch house as Louise is mounting her horse to depart forever. The scene closes with lusty cheering of cowboys and Helen in the arms of the young prospector.

DEFENDER

THE HEART OF A COWBOY.—An aged tourist, traveling with his daughter, Helen, is suddenly taken ill and immediate medical assistance is required. Helen discovers an inn in the vicinity to which she helps her stricken father. Here, after a short illness, the tourist passes away goes off to tour the unknown waste in the land of shadows. Helen is compelled to work out the board bill which they have incurred for the Mexican owner of the hostelry. To the inn comes a stranger, an American cowboy, daring and venturesome and as is the custom of his ilk, he at once proposes to shake dice with the Mexican for a drink. The Mexican loses, and in the hope of retrieving his fortunes, proposes to shake for their horses. Again he loses and again bets, this time wagering Helen against all the money the cowboy possesses. The cowboy is again victorious.

To the victor belongs the spoils but the cowboy's intentions toward the girl are honorable, and his purpose is to send her back to her country and her people. It is a two days' journey to the railroad station, and en route the cowboy, by little attentions and considerate acts and words, leaves a very strong impression on the girl. When they finally arrive at the depot, the cowboy finds he has not sufficient money to pay her fare, and sells his horses to obtain the necessary amount. He has placed her on the train, taken her hand in his for the last time, for the last time looked into her eyes, and has returned again to loneliness and solitude. The girl, however, once he has left her,

feels a strong desire to return to him to stay with him, to receive of him the attentions and ardent solicitude which he had shown her. Back she goes—finds him bowed with grief because she had gone out of his life—gives him the glad tidings of her change of course, and as he presses her hands strongly in his own, a little sunshine steals into both their souls.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

SITUATIONS WANTED.

AT LIBERTY Piano Player and Trap Drummer. Both sing illustrated songs, three years in picture business. Members of A. F. of M. Address, Trap-Drummer, Armory Apartments, Brattleboro,

AT LIBERTY Operator; willing to go anywhere. Southern States preferred. Address, L. D. B., care Moving Picture World.

AT LIBERTY Operator or Manager and wife, singer and pianist. Both first-class and nine years' experience. Prefer to work together and will leave city if necessary. Exceptional team with highest credentials. M. P. World can recommend. Address, RELIABLE, care Moving Picture World.

AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

A-1 OPERATOR who guarantees good work wishes position. Wife is expert vaudeville and picture pianist. Address G. E. GORDON, 401 South Fifth street, Columbia, Mo.

THEATER MANAGER or manager and singer. Competent man of wide experience with original and first-class ideas. Have been managing Summer house; now disengaged. Desires permanent connection with concern controlling one or more picture theaters. W. L., care of Moving Picture World.

THEATER FOR SALE.

FOR SALE Picture theater, 35 miles from Chicago. No competition; stand rigid investigation. $1,000.00. Address, E. A. O., 428 So. Harvey Avenue, Oak Park, Ill.

FOR SALE—New Motion Picture Theater. Must sell quick on account of other business. Best one in the city. SCENIC THEATER CO., 316 West 4th Street, Waterloo, Iowa.

FOR SALE Vaudeville and picture theater; own electric plant; complete in every detail. E. C. SAWYER, care General Delivery, Dayton, Ohio.

HELP WANTED.

WANTED AT ONCE—First class Pianist for vaudeville and moving pictures. Must be sight reader and able to transpose. Would consider combination Pianist and Trap Drummer with complete traps. Husband and wife preferred at reasonable salary for permanent position. LYRIC THEATER, Charlottesville, Va.

WANTED High class male baritone Singer of good appearance for illustrated and special songs. Must have good pronunciation and good expression. In picture house seating four hundred. No Sunday shows. None but best talent need answer. Must help on floor and know how to handle crowds. No mashers wanted. A. L. BROWN, Orpheum Theater, Lansing, Mich.

WANTED AT ONCE—Singer for Motion Picture Theater. Temperate and must understand music and one who does not need transposing. Answer immediately, stating salary expected. LYRIC THEATER, Shenandoah, Pa.

MISCELLANEOUS.

FOR RENT—124 EAST 14TH STREET. VERY LIGHT THIRD LOFT, 20 FEET BY 80 FEET. RENT, $45.00 AND $70.00. CALL, J. WALLACH SONS, CIGAR STORE.

WANTED—Set Trap Drums. State price and condition. ROBERT FOURNIER, Lyric Theater, Northfield, Vt.

WANTED TO BUY—One pin machine, complete. **FOR SALE** or exchange film like new. King Edward Funeral, 350 ft.; Roosevelt's Return, 350 ft.; Paris Flood, 700 ft.—3c. per foot. BOX 402, Kemmerer, Wyo.

PANAMA CANAL—170 slides, 100 colored. Authentic lecture. Want managing partner with machine and capital. Address, PANAMA, White River Jct., Vt.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

FOR SALE—Two Edison machines; one-pin movement; first class condition; cheap. H. F. HARTEL, 112 Third Ave., New York City.

MOVING PICTURE CAMERA for sale. Taking standard films. Want Cinephone and Talking Pictures. Address IRA FENTON, Watsonville, Cal.

Andrews OPERA CHAIRS

Over 75 per cent. of the finest theaters in the United States and Canada are furnished with them. They are used in 318 of the 408 moving picture theaters in Chicago.

To meet the growing demands for

LOW PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

ANDREWS QUALITY

Write to Department K for our large Catalogue No. 21, illustrated in colors, which will guide you when contemplating the purchase of opera chairs.

THE A. H. Andrews Co.

CHICAGO ESTABLISHED 1868
NEW YORK SAN FRANCISCO
ST LOUIS SEATTLE

174-176 Wabash Avenue, Chicago

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 17.

Eclair Dr. Geoffroy's Conscience (Dr.).....659
Eclair An Indian Chief's Generosity (Dr.)....321
Imp Mother and Child (Dr.).....
Yankee The Copper and the Crook (Dr.)....

Tuesday, October 18.

Bison The Lure of Gold.....982
Powers Sleepy Jones (Com.).....
Powers The Devil (Com.).....
Thanhouser Oh, What a Knight! (Com.)....1000

Wednesday, October 19.

Ambrosio Tweedle Dum's Sleeping Sickness (Com.).....384
Ambrosio Excursion of the Chain of Mont Blanc (Scenic).....532
Atlas The Cat Came Back (Com.).....
Atlas Imperfect Perfectos (Com.).....
Champion Stolen by Indians (Dr.).....950
Nestor The Boys of Topsy Turvy Ranch (Com.).960

Thursday, October 20.

Defender The Heart of a Cowboy (Dr.).....
Imp The Fur Coat (Com.).....995
Lux The Tyrant (Dr.).....577
Lux Gilson and those Boys (Com.).....347

Friday, October 21.

Bison The Wrong Trail (Dr.).....1000
Cines (Eclair) The Last of the Savelli (Dr.).800
Solax A Child's Sacrifice (Dr.).....
Thanhouser Their Child (Dr.).....1000

Saturday, October 22.

Columbia Breaking Home Ties (Dr.).....
Great Northern The Artist's Luck (Dr.).....
Itala Foolshead Between Two Fires.....500
Itala The False Coin 500
Powers Hearts of Gold (Dr.).....995

UNBREAKBLE SLIDES

Patent applied for

The only manufacturers of non-breakable slides.

WHY: Because we fill all orders promptly. This is no fake ad. We deliver the goods. Try us. Give us your order and see.

Song slides, glass $4.00, unbreakable, $5.00 a set
Announcement slides, glass $30.00 a 100
" " unbreakable 40.00 a 100

All work first-class and work guaranteed.

Send for catalogue of song and announcement slides

THE PARIS SLIDE CO.

932 Chestnut Street Philadelphia, Pa.

JOS. C. HUFFMIRE, Eastern Agent.
140 ELDERT STREET, BROOKLYN, N. Y.

For Rent—6 reels films with signs and slides, $12. **For Sale**—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.

LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at

141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

EXCHANGES!

Have you tried our process for renewing your old films

IF NOT

Send us a reel and see what we can do

IF

Your second run reel is in good condition it will help rent your new film

Shipments of fifteen reels returned same day received

Old Reliable Film Renovating Co.
22 Randolph St. :: Chicago, Ills.

Write for References from 75 Exchanges

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carnaille (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....185
Oct. 24—The Absent Minded Doctor (Com.)...515

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.).....1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800

GREAT NORTHERN FILM COMPANY.

Oct. 1—Bird's-eye View from World's Highest Buildings (Sc.).....235
Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.).....
Oct. 22—The Artist's Luck (Dr.).....

"IMP."

Oct. 13—The Garden of Fate (Dr.).....1000
Oct. 10—Jes' Plain Dog (Dr.).....500
Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song.....500
Oct. 27—The Hobble Skirt (Com.).....500

LUX FILMS.

Oct. 6—Auntie in the Fashion (Com.).....301
Oct. 6—Mother's Portrait (Dr.).....531
Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gibson and those Boys (Com.).....347

NESTOR FILM COMPANY.

Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.).....960

NEW YORK MOTION PICTURE CO. ("Bison.")

Sept. 23—A Cattle Rustler's Daughter.....1000
Sept. 27—A Cowboy for Love.....989
Sept. 30—The Ranch Raiders.....915
Oct. 4—Young Deer's Return.....985
Oct. 7—The Girl Scout.....969
Oct. 11—A Cowboy's Daring Rescue.....975
Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000

ITALA.
(By N. Y. M. P. Co.)

Oct. 1—Foolshead Employed in a Bank.....554
Oct. 1—Foolshead Is Presented with a Football.....431
Oct. 8—Mrs. Cannon is Warm.....388
Oct. 8—Foolshead Fisherman.....470
Oct. 13—Mysteries of Bridge of Sighs at Venice.908
Oct. 15—Paid Boots and Stolen Boots.....608
Oct. 15—A Pearl of Boy.....281
Oct. 20—The Calumny.....805
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500

AMBROSIO.
(By N. Y. M. P. Co.)

Sept. 21—The Last Friend.....521
Sept. 21—Molly at the Regiment.....425
Sept. 28—The Virgin of Babylon.....908
Oct. 5—The Pit that Speaks.....620
Oct. 5—Tweedle Dum's Duel.....343
Oct. 12—The Betrothed's Secret.....645
Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532

POWERS PICTURE PLAYS.

Oct. 8—Within an Inch of His Life (Dr.)....
Oct. 11—A Man and a Girl (Dr.).....
Oct. 11—Simpson's Skate (Com.).....
Oct. 15—A Woman's Wit (Dr.).....
Oct. 18—Sleepy Jones (Com.).....
Oct. 18—The Devil (Com.).....
Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....

THANHOUSER COMPANY.

Sept. 16—The Stolen Invention (Dr.).....1000
Sept. 20—Not Guilty (Dr.).....1000
Sept. 23—The Convict.....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.).....1000
Oct. 11—Pocahontas (Dr.).....1000
Oct. 14—Delightful Dolly.....1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Tacit Child (Dr.).....1000

DEFENDER FILM CO.

Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....

CHAMPION.

Aug. 17—Cowboy's Pledge (Dr.).....900
Aug. 24—The Sheriff and His Son (Dr.).....900
Aug. 31—The Cowboy and the Easterner.....1000
Sept. 7—His Indian Bride (Dr.).....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.).....900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950

YANKEE FILM COMPANY.

July 25—Ungrateful Daughter-in-Law.....985
Aug. 1—U. S. Revenue Detective.....900
Aug. 8—Broker's Daughter.....970
Aug. 15—The Heroic Coward.....975
Aug. 22—The Gang Leader's Reform (Dr.).....990
Aug. 29—Who Killed John Dare (Dr.).....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless.....1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990

ATLAS FILM COMPANY.

Aug. 24—A Bully's Waterloo.....200
Aug. 31—Unsophisticated Book Agent (Com.)..450
Aug. 31—Turning the Tables (Dr.).....450
Sept. 7—The Snorer (Com.).....952
Sept. 14—Animated Powders.....450
Sept. 14—Monkey Shines.....500
Sept. 21—Trailing the Black Hand (Dr.).....950
Sept. 28—Levi the Cop (Com.).....
Sept. 28—The Laugh's on Father (Com.).....
Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 23—A Touching Mystery (Dr.).....

CAPITOL FILM CO.

Sept. 10—The Messenger Boy's Sweetheart.....
Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—Why they Signed the Pledge (Com.)

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.).....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

For Rent to Licensed Theatres

ORIGINAL

JOHNSON-KETCHEL FIGHT

2500 FEET

The greatest picture of a knockout ever snapped by a camera. Exclusive American Rights controlled by the Johnson-Ketchel Fight Pictures Co.

A. J. GILLIGHAM, Mgr.
103 Monroe St. Grand Rapids, Mich.

NEW SLIDES

For the Following Songs—JUST OUT

Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.
When the Summer Days Are Gone.
Only a Chain of Dasies.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

For Sale—1,000 ft. reels film, $5 to $25; Edison, Power's, Lubin used machines, $60; new $100; Model B. gas outfits, $25; song sets, $1.

For Rent—Film, $1 and $2 per reel weekly. Will buy gas outfits, machines, film.

H. DAVIS - - - Watertown, Wis.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Want Chairs Quick?

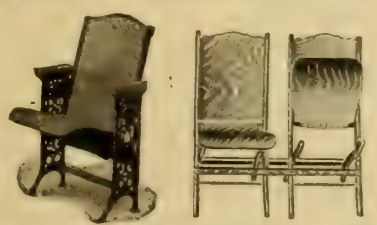
Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 385

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA

I WANT a High-Class Man to take charge of my Booking and Shipping Department. Must be thoroughly acquainted with Independent Films and must know how to handle the trade. Splendid opportunity for the right man. No amateurs need apply.

Don't be afraid to tackle old Gen. Flimco, Mr. Exhibitor. He's a puff-ball, a hot-water bag, a monumental bluff. All he needs is calling! Right now he is actually quaking with fear because he has pulled off some stunts that seems likely to get him into trouble. Ever since I published his famous and infamous Denver letter in which he told an exhibitor he could "crush him very quickly," exhibitors everywhere have been jumping to the Independent ranks. It has been one of the grentest achievements of my career and I don't hesitate to say I'm busting with pride over it. My renting business is away above the high-water mark but still I want you, you, you, you, you! And when I get you I'll give you a film service that will bring a perpetual cash smile to your frontispiece. I've got the goods, old top, I've got the goods.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES Is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

ANNOUNCEMENT

To stop, once for all time, the silly rumors to the effect that Miss Florence Lawrence is working for some other film manufacturer, the "Imp" Company publishes the fact that its contract with Miss Laurence does not expire until a year from next March. Even if we wished to let her go, or if she wished to leave the "Imp" Company, it could not be done, as the contract provides that neither party can break it or violate any of its conditions. This ought to settle the doubts of all who may nave become confused by the rumors they have heard.

Independent Moving Picture Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

Imperial Film Exchange

144 NORTH 12th STREET PHILADELPHIA

To the Trade:

WE have opened an exchange in Philadelphia, and we have a large stock of Association Films, which is good to you, Mr. Exhibitor, if they are in good condition. Our stock is A1, and if we are misrepresenting, you are invited to our exchange to examine our stock. These films have not seen the service, and that is the reason they are in good condition.

SONG SLIDE PRIMER

Oh, see the HAPPY SINGER.
Is she a HAPPY SINGER?
She is a HAPPY SINGER.
Why is she a HAPPY SINGER?

Because she has just received tremendous applause after singing the latest catchy songs, illustrated by beautiful song sets, complete from Title to Chorus.

FROM WHO? FROM US.
WRITE FOR OUR LATEST PROPOSITION
Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Chicago, Ill.

SWAAB

The Pioneer Film Exchange of Philadelphia
and
Largest Dealer in Machines and Supplies

Agent for
Power's Cameragraph
Lang's Rewinder
and
Cary Coated Carbons

The Trade Supplied. Licensed Films Only

SWAAB FILM SERVICE CO., Inc.
338 Spruce St. Philadelphia, Pa.

Opera Chairs

The Strongest Made
Most Attractive Designs
Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO
19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

MOVING PICTURE MACHINES

STEREOPTICONS, SLIDES, ACCESSORIES.

Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

Solax Film

OLD SOL:—"Gentlemen, accept my warmest thanks for your kind reception, your quick appreciation of my SAMPLES and the MANY STANDING ORDERS given me."

BREVITY

is the SOUL of WIT, and ALL KNOWING ONES, who SEE THE SOLAX SAMPLES, briefly and concisely say:
" THEY ARE **NOT** THE USUAL THING."

REMEMBER

Friday, October 21st, - - Solax's First Release

A "Child's Sacrifice"

SOLAX COMPANY

147-157 FOURTH AVENUE, - - NEW YORK
Corner of 14th Street
Factory and Studio. - FLUSHING, L. I.
SOLD THROUGH THE SALES CO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

SPECIAL ROLL TICKETS

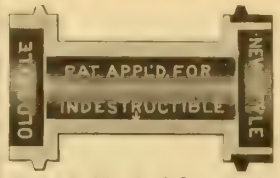
The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60
10,000	2.30	25,000	5.50
50,000	$7.50
100,000	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

JUST ONE MORE WEEK



300 SAMPLE SPROCKETS

Upper or Lower, each $1.25

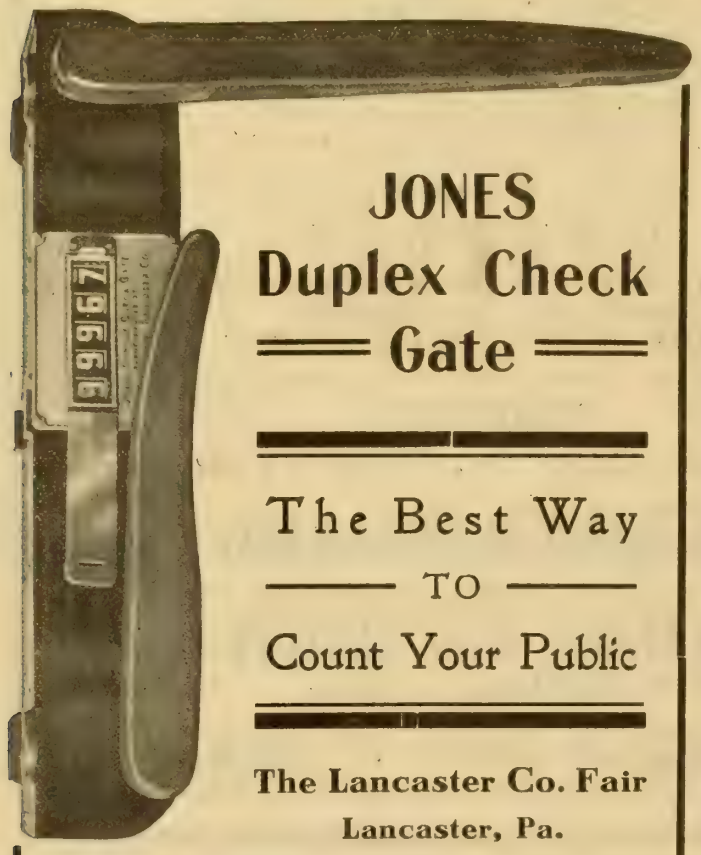
JUST TO INTRODUCE MY IMPROVEMENT

E. W. LAVEZZI

3042 N. Ashland Ave. Chicago, Ill.

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programs, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York City.



JONES Duplex Check Gate

The Best Way TO Count Your Public

The Lancaster Co. Fair
Lancaster, Pa.

bought six gates for main entrance. Thursday, September 29th, more than 50,000 persons passed through these Jones Duplex Check Gates.

A PERFECT COUNT SMOOTH OPERATION

Manufactured by

JONES Change Register Co.

INC.

18 Broadway :: NEW YORK

SONG SLIDES

L I D E **NON-BREAKABLE—NON-INFLAMABLE** L I D E

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

IMPORTANT NOTICE.

In order to complete our files and a number of bound volumes, the publisher of the Moving Picture World is anxious to obtain at least a dozen numbers of the following issues, and for each number received will give a three months' subscription to the World. Kindly let us hear from you promptly. Vol. I., No. 1; Vol. II., No. 10; Vol. II., No. 11; Vol. III., No. 12; Vol. III., No. 23; Vol. III., No. 25; Vol. IV., No. 1.

ATTENTION NEW YORK ALIEN OPERATORS.

All New York Nineteen Hundred and Ten licensed cards, alien and non-alien, will be allowed by the Department of Water Supply, Gas and Electricity to remain in full force and effect until one year from date of issue. This means that, for instance, a card issued in March, Nineteen Hundred and Ten will expire March, Nineteen Hundred and Eleven.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

Columbia Film Co.

101 Ranch Productions

FOR THE EAR OF THE EXHIBITOR

101 Ranch is the Biggest Proposition on the Continent

Therefore we will produce pictures there which will have the same standing in the picture world as 101 has in the Ranch World.

The Western Drama

will be our theme and every element of Western Life will be used to back the effort.

1st Release of 101 Production, Nov. 5th

The Heroine of 101 Ranch

Release of Oct. 22nd
Breaking Home Ties

Release of Oct. 29th
In the Web

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Selling exclusively through The Motion Picture Distributing and Sales Co.

ROUGH-HOUSE FOR

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

CHRISTOPHER COLUMBUS

DISCOVERED America 418 Years Ago. WHEN Will The "HOLDING BACK" EXCHANGES DISCOVER That It PAYS to Be On NESTOR'S LIVE LIST? The EARLY DISCOVERER Catches NESTOR FILMS AND The CUSTOMER—Ae; Thre's The RUB!

For Release Wednesday October 19th, 1910

The BOYS of TOPSY-TURVY RANCH

THE COMEDY OF THE YEAR

960 FEET AND A BURST OF SUNSHINE IN EVERY FOOT

NESTOR REPLIES:

Hundreds of EXHIBITORS have written telling of many difficulties they encounter in GETTING NESTOR FILMS, as there are EXCHANGES that HAND OUT EXCUSES instead of NESTORS.

DON'T deal with the SLUGGISH, PROCRASTINATING EXCHANGEMAN. LET him DISCOVER the value of your patronage by taking your TRADE to an EXCHANGE HANDLING NESTOR FILMS—the FILMS that EVERYBODY WANTS.

READ THIS!

"Am running NESTOR FILMS in ALL my PROGRAMS. Am showing to the LARGEST CROWDS of any house in the city, and ALL CALL FOR NESTOR PICTURES. Accept my CONGRATULATIONS.

HERMAN KAISER, Prop.

Lyric Theatre, Boise, Idaho.

SCENE FROM "THE BOYS OF TOPSY-TURVY BRANCH"

"The Boys of Topsy-Turvy Ranch"

is the sort of comedy that happens but once in a blue moon it abounds with UPROARIOUSLY FUNNY situations and will POSITIVELY CHOKE your theatre with people, who will go home CHOKING WITH LAUGHTER.

ROUGH-HOUSE for "THE BOYS OF TOPSY-TURVY RANCH!" ROUGH-HOUSE as you have never ROUGH-HOUSED before, and DON'T LET UP until you GET THIS SCINTILLATING, BOX-OFFICE CHOKING FILM.

NOW IN FULL SWING!!!

Our monumental machinery for sending out NESTOR'S BULLETINS has begun revolving and is NOW IN FULL SWING. There's no reason why you shouldn't GET NESTOR'S WEEKLY BULLETIN.

NESTOR FILMS Are Sold Through THE SALES CO.,

111 East 14th Street, New York

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
DIXIE FILM CO.	720 Maison Blanche Bldg., New Orleans, La
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
STEINER, WM., FILM EXCHANGE	110 4th Ave., New York City.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
SWANSON, WILLIAM H	301 Railroad Bld'g., Denver, Colo.
UNITED MOTION PICTURE CO.	112 Main St., Oklahoma City, Okla.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITION:

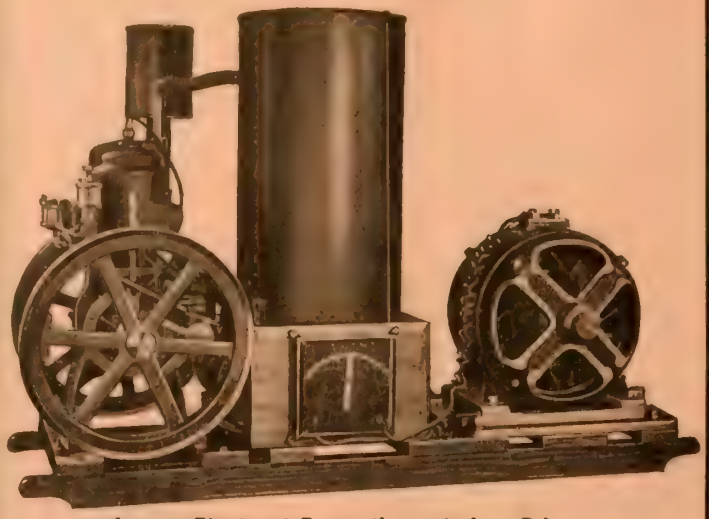
H. & H. FILM SERVICE, Chicago, Ill.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

Electric Light Plant Complete

$167.16



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND EIGHTY 4 c. p. lamps for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U. S. A.

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

Split Reels give variety, and your patrons want variety. Add to the popularity of your program by showing the Lux release every week. Order this one TO-DAY. **Take No Other.**

The Tyrant

Length 577 Feet—Drama

Gibson AND Those Boys

Length 347 Feet—Comedy

Released, October 20, 1910

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris

WORKS : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (NEW PATTERNS)

Cleaning, Measuring and Joining Machines

Louise M. Marion

Novelty of Illustrated Poems

which have made a great hit is again booking for the coming season, in and out of town.

Miss Marion has many new and beautiful illustrations, patriotic and otherwise, made from life models, also most attractive painted posters, and can introduce violin music when desired. Terms reasonable.

Address

L. M. MARION, 321 West 23d Street, New York City

FOR SALE

Formula

FOR THE BEST

Film Cement

A Money Getter Or Money Saver

For N. I. or Regular Stock

Address

HEIDELBERG

Care of M. P. World

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive Motion Pictures of the "WEST AS IT WAS"

Said the Wyoming Tribune

"The presentation of the so-called "Cowboy Carnivals" as seen in various travelling exhibitions, put on in stereotyped form by tired performers, gives one but a shallow insight into the excitement that pervades the atmosphere of these wonderful motion pictures, and those judging the "West as it Was" by these poor presentations cannot even imagine the feats of daring and recklessness displayed by these *Real Actors in these Realistic Motion Pictures of the Wild and Wooly West.*"

The Only Western Frontier Films Worth While

Pronounced by everyone seeing them, better than anything the Trust or Independents have ever made.

Genuine--No Show Actors--Realistic

THE FOLLOWING TERRITORY HAS BEEN SOLD:-

Ohio—Michigan—Indiana—New York (except the Greater City)—Texas Pennsylvania—Oklahoma—Oregon—Louisiana—Kansas—Colorado—Washington—Utah—Entire Canada, and Contracts for many other States will be closed this week.

Before the Territory You have Your Eye on is Sold

Wire us for price. Get the best Western Shows ever purchased in Moving Pictures since the Art began.

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM COMPANY

TOLEDO, OHIO

EXHIBITORS—Write us for the dates you want and we'll turn them over to the purchasers of our exclusive territory.

Baseball Extra!

O, YOU BASEBALL FANS! LOOK!

The National Baseball Commission has granted the Essanay Company the Exclusive Rights to Motograph

The World's Championship Baseball Series of 1910

Philadelphia Americans *vs.* Chicago Nationals

AT CHICAGO AND PHILADELPHIA

The film will be released shortly after the final game to be played at the Chicago National Club's Park. **WIRE YOUR EXCHANGE FOR THE RELEASE DATE.**

HOORAY! HANK AND LANK ARE HERE AGAIN!

Release of Wednesday, Oct. 19th

Hank and Lank

(Uninvited Guests)

Length Agprox. 372 Feet

If you are not getting every issue of the Hank and Lank series—kick!

GET THE POSTER

"PALS OF THE RANGE"

Release of Wednesday, Oct. 19th

Hiring a Gem

Length Approx. 621 Feet

Farce comedy of the style that has made the Essanay famous.

Release of Saturday, Oct. 22nd

PALS OF THE RANGE

Length Approx. 1000 Feet

Watch for this big Western feature. A great dramatic story of unusal excellence. Read the description and book quick. **GET THE POSTER.**

Write Today for The Essanay Guide. Get Essanay Posters at Your Exchanges

ESSANAY FILM MFG. CO.

LONDON
5 Wardour Street, W.

435 North Clark Street
CHICAGO, ILL.

BERLIN
35 Friederich Str.

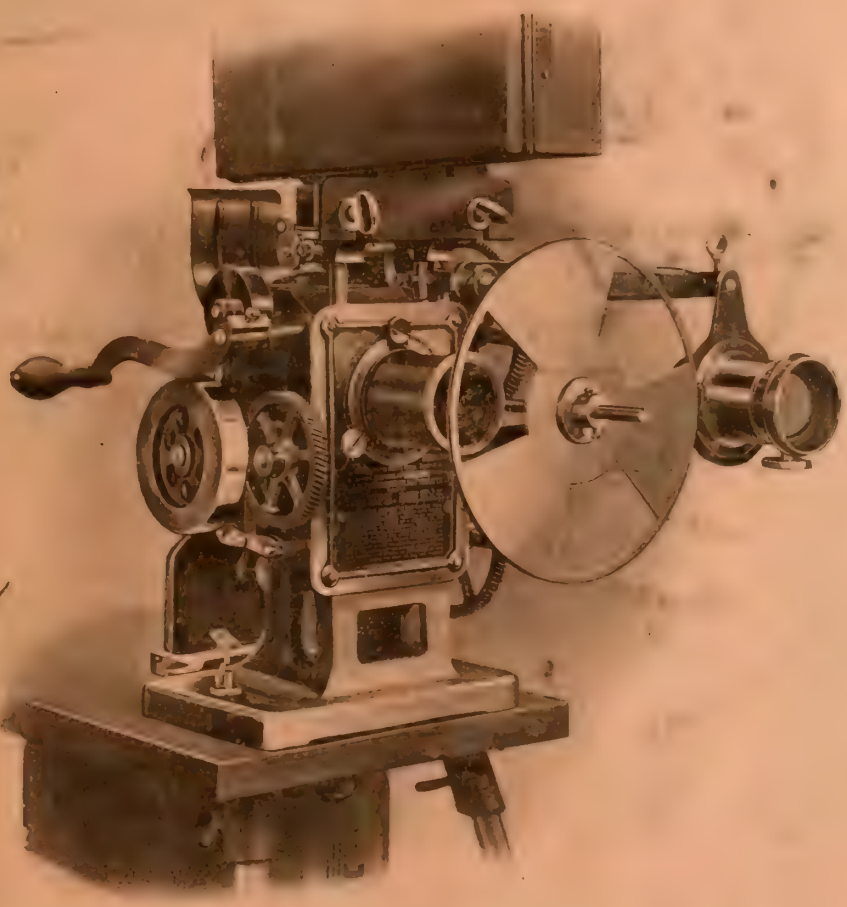
Vol. 7., No. 18 October 29, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6



THE PERFECT MOTION :: PICTURE MACHINE ::

The choice of particular exhibitors from the Atlantic to the Pacific.

"I have been using your No, 6 Cameragraph for the past six months and it has given thorough satisfaction. It has stood the test of twenty-five reels a day without any expenditures for repairs. This I consider remarkable. It is devoid of flicker and runs steadily."

GEO. W. DELMORE,
(Dated) Bowdoin Square Theatre.
Oct. 13th, 1910, BOSTON, Mass.

"We now have seven No. 6 machines. I think them the best on the market. I never hesitate when anyone asks what I think of a No. 6."

J. C. MANNING,
(Dated) I. A. T. S. E. No. 175.
Oct. 4th, 1910, TACOMA, Wash.

WRITE FOR CATALOGUE G DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines

"PAUL AND VIRGINIA" IS COMING!

The Thanhouser 2-A-Week

Say "THANHOUSER" to the Exchange Man and You'll Get

The Picture With THAT Dog!

MISTRESS AND MAID

is a story that may have ended "Maid and Mistress" had a schemer in skirts succeeded in reversing the order of things as she planned. For the servant in the tale was jealous of her mistress' wealth and beauty, and spent her days plotting to bring her pretty employer to harm. Finally she hit upon a scheme that—ALMOST worked. Then a wonderful Newfoundland dog stepped in to checkmate her, AND SUCCEEDED! Your audiences will love that dog. Arrange NOW to show him SOON.

RELEASED TUESDAY, NOV. 1

APP. LENGTH, 1,000 FEET No. 156 CODE WORD, MAID

"MISTRESS AND MAID"

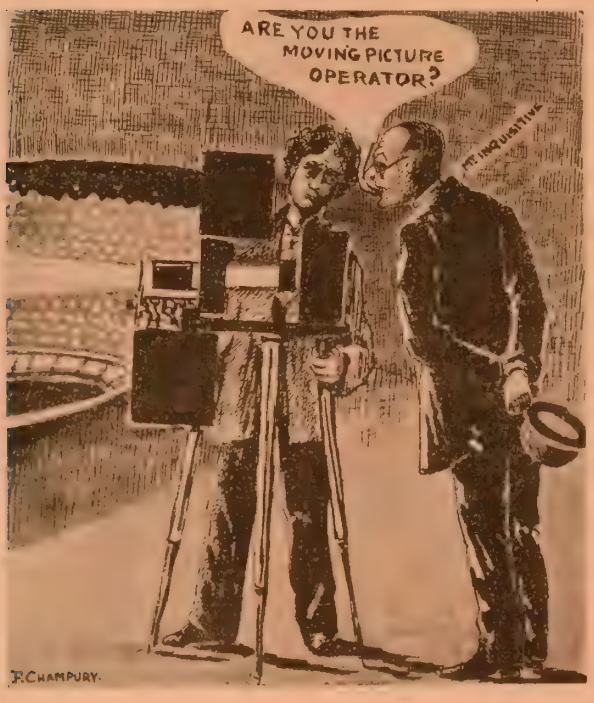
RELEASED FRIDAY, NOV. 4

One of Those "Thanhouser Patriotic!"

THE AMERICAN AND THE QUEEN

is a ROYAL creation from an AMERICAN studio. But that should'nt reflect on our PATRIOTISM! The fact is that the picture AROUSES patriotism. Primarily its purpose is to make you yell for "Old Glory" AND THEN to entertain you. The entertainment feature is totally secondary to the patriotic part. This release will demonstrate that Fourth o' July is'nt the only day for a PATRIOTIC DEMONSTRATION.

APP. LENGTH, 1.000 FEET No, 157 CODE, WORD, QUEEN



WATCH OUT! WATCH OUT! WATCH OUT!

PAUL Release Extraordinary **&** Thanhouser Masterpiece **VIRGINIA**

IS COMING! IS COMING! IS COMING!

FIVE ONE DOLLAR PRIZES FOR FIVE BRIGHT REPLIES TO MR. INQUISITIVE

Mr. Inquisitive entered a theatre and fate took him to the balcony, where he watched the moving picture man at work. Finally he walked over to the machine for a closer view and, burning with inquisitiveness, said to the chap at the crank: ARE YOU THE MOVING PICTURE OPERATOR? What do you think the operator replied? Send in your "think" and if its appropriate enough to be classed with the five best, we'll send you a one-dollar bill. A postal card will do for your answer, only be sure you write plainly. The winning answers will be published in the Thanhouser News of Nov. 5.

THE ABOVE IS ONE OF THE FEATURES OF THE THANHOUSER NEWS, the "Exhibitor's Guide", which is sent FREE OF CHARGE to all who can show connection with the Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Banner for All Releases on Sale by B. B. SIGN CO., Cleveland, O.

"PAUL AND VIRGINIA" IS COMING!

THREE POINTS WE EMPHASIZE!

1. QUALITY! 2. QUANTITY! 3. FREEDOM!

We offer to Exhibitors the **Best Moving Pictures in the World,** in such quantities and varieties that any theatre in the country can make up therefrom a pleasing program. The spirit of competitive worth prevails in the Sale Co. The Exhibitor is free to select his own program and to secure his service from the renter giving him the BEST. The Exchange buys the films the Exhibitor demands. No one dictates where you shall get your film, what brands you shall use, nor how old it must be before you run it. If you are not Independent can you answer this simple question: WHY?

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company. 1st Release, October 21

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.
1st. Release, October 22.

List of BUYING EXCHANGES, October 22nd, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Canadian Film Exchange, Vancouver, B. C.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont Ave., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1317 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 138 Third Ave., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

RELIANCE FILMS

"WHERE SEA and SHORE DOTH MEET"

Released Saturday, Nov. 5th

BEAUTIFUL water scenes, exquisitely tinted and toned. The storm and the rescue of the shipwrecked sailors startingly realistic. The meeting of the rivals in love—one a rescuer and the other exhaustedly battling for life—intensely dramatic and touching. Hate conquers and the dying man disappears in the angry billows. Overpowering remorse, intensified by the horrified revulsion of the Girl, shatters the mind of the coward who ends his torment in the bosom of the ocean. Acted by the "Reliance" ALL-STAR COMPANY.

Exhibitors: Send us name of your theatre and address and we will place you on our mailing list for FILM FANCIES, a beautiful 16 page book issued weekly, containing synopses of our films, pictures of our stock company, halftone engravings and other interesting matter.

Sold only through the Motion Picture Distributing and Sales Company.

CARLTON MOTION PICTURE LABORATORIES

1 UNION SQUARE : : : : : : : : NEW YORK CITY

"Oh You Baby Imp!"

Only one year old, but the liveliest, huskiest, best loved pet in the whole moving picture business. The first Imp was released a year ago the 25th of this month and in the succeeding 365 days the reputation of Imps has spread with lightning rapidity over the whole civilized world. Did you ever hear of such a growth? And do you now realize why we say that if you don't get **Two Imps Every Week** you are not getting what you are paying for. Rear up on your hind legs if necessary and fight, brawl, kick and scratch till you get **Two Imps Every Week.** Our next stunt will be entitled

"THE IDOL'S EYE"

A wierd drama telling the story of a famous diamond abstracted from an image of Buddha, and the exciting efforts of a Hindu to recover it. It is better than any $2 drama you ever saw. It will be released Monday, October 31st, and you simply must have it! And right after that, we release

"WILLIE"

The kind of comedy that tickles your funny bone and fattens your cash box simultaneously. "Willie" is the biggest surprise of several seasons. If you don't laugh right out loud in your own theater you can put the Sphinx out of business as the original marble heart. "Willie" will be ready on November 3. Begin storming your exchange with letters right this very day and demand both Imps every blessed week.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Independent Moving Pictures Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue
German Savings Bank Building
New York

The Largest Dealers in
Second Hand Films
in the United States

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL
6/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

WRITE NOW
TO THE
Union Film Exchange

for Prices on Independent Film Service, Moving Picture Supplies and Accessories.

UNION FILM EXCHANGE
210 N. Third St. HARRISBURG, PA.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

... Special Notice ...

THANHOUSER

Releases Friday, November 4th

Ten Nights in a Bar Room

DEMAND IT!

THANHOUSER CO., New Rochelle, N. Y.

"A CLAUSE IN THE WILL"

(THE MARRIAGE)

A CLAUSE HAS OFTEN BEEN THE CAUSE AND A CAUSE OFTEN DRAWS

"A CLAUSE IN THE WILL" will be the cause that will draw them into your house.

OUR NEXT RELEASE

"A CLAUSE IN THE WILL"

Is a very pretty little drama with a sprinkle of comedy that would make a sphinx smile. It's worth getting. Don't overlook it. Bear in mind the release day,

Thursday, October 27th

DEFENDER FILL-EMS

SOLD THROUGH THE SALES COMPANY
Wm. H. SWANSON, Gen. Mgr.

111 E. 14th Street **NEW YORK CITY**

P. S. What's your seating capacity? You'll need some extra camp chairs when you run this reel. Here's a tip, get them.

SPECIAL ANNOUNCEMENT

Owing to the number of requests, we have replaced our release for October 22d

Why They Signed the Pledge

With a Feature Reel—

The Locket

The strongest production of the year. Exchanges buying Capitol Films are doing the largest business.

READ THIS

CATITOL FILM COMPANY,

GENTLEMEN—I received your poster of "All's Fair In Love and War" and have run your "Bill Mason's Ride" and "$5 98" with success. Would not know how to get along without your films. Yours truly, Fred Duplecy.

STILL ROOM ON OUR MAILING LIST

Capitol Film Co., Washington, D.C.

SIG G. BOERNSTEIN, Gen. Mgr.

POWERS PICTURE PLAYS

Excellence in Photography, Stories, Acting and Scenic Effects

Released, Saturday, Oct. 29

Adventure of a Millionaire

A rejected suitor dresses up a "bum," and introduces him as a millionaire; and the girl falls in love with him. Then the plotter gives his scheme away. The supposed "bum" proves to be really a young millionaire, who had disguised himself to go slumming. Nothing "chestnutty" about that story. Is there?

Released, Tuesday, November, 1st

The Sheriff and "Miss Jones"

A Western Comedy Drama

A young lover, wrongly accused of a crime, is disguised as a woman, and the Sheriff falls in love with him and proposes marriage.

Mental Science

A Comedy That is Different

A young man masters Mental Science, and, by will-power, wins all that he desires in a way that makes audiences roar.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Want people to stop at your door? Get one of our handsome Lobby Displays for $5.00

ATLAS ASTONISHED

The reception accorded the **NEW ATLAS FILMS** utterly eclipses our wildest expectations, Exhibitors and Exchanges are voicing their approval in every incoming mail.

Here's 2 on 1 Which Means Added Attraction

OUT NOVEMBER 2

TURNING OF THE WORM

THAT DOG-GONE DOG

Both comedy, one with a delightful moral and the other Just Ripping Fun.

COMING. MELODRAMA

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

GREAT NORTHERN

Stands for Quality!

Release for Saturday, October 22nd

THE ARTIST'S LUCK

A pictorial production of absorbing interest that will appeal to everybody.

Release for Saturday, October 29th

WHO IS SHE?

This film production is similar in plot and story to that of the successful play "MADAME X," which has been running in the U. S. for the past year, creating more than ordinary interest. **"Who Is She?"** is a wonderful picture, splendidly enacted by REAL actors and will surely establish a new record of success in the moving picture field. **It means capacity houses for every exhibitor who features it. BOOK THIS HEADLINER NOW!**

Many Big Headliners Coming! Watch for Them!

EXHIBITORS: Did you receive our new "Time Table?" If not, write for one at once. Sent Gratis.

Help insure your business by having Great Northern films on your programme. No programme is complete without one.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

The Cream of Perfection

For Oct. 31st—A Two Subject Reel

The Little Mother

Length, 635 Feet

A Refreshing Drama! Something out of the ordinary: Sweet—Winning—Beautiful in Sentiment; Delightful Throughout.

Manufacture of Cheese at Roquefort

Length, 330 Feet

A Most Interesting Educational Film. Bound to please and interest.

Cines Films

For October 28th

The Pretty Dairy Maid

Length, 480 Feet

A sweet tale of Provincial life; a pathetic little drama in which every phase is attractive.

Tontolini in Love

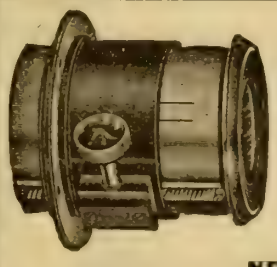
Length, 480 Feet

A Vivacious Piece of Comedy—A Source of Amusement to old and young.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

Equal to "Electra"

It is a well-known fact that manufacturers and dealers of arc lamp carbons always claim equality with

"ELECTRA"

PINK LABEL

CARBONS

because they recognize that "Electra" Carbons are the standard. Why then experiment with the "equal to" when you can buy the genuine "Electra" Pink Label Carbons at reasonable prices?

ELECTRA

•TRADE MARK•

Hugo Reisinger

SOLE IMPORTER

11 BROADWAY NEW YORK

KINEMACOLOR

(URBAN-SMITH PATENTS)

is the only Process on the market to-day which reproduces and perpetuates the world's events in Natural Colors.

The American Company is now rapidly completing its plant.

Men of high type throughout the country are invited to negotiate for State rights.

Demonstrations will be made upon appointment at No. 516 Fifth Avenue, New York or at Executive Offices, Allentown, Penna., where our factory is also located.

The Kinemacolor Company of America
ALLENTOWN - - - PENNSYLVANIA

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best
WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

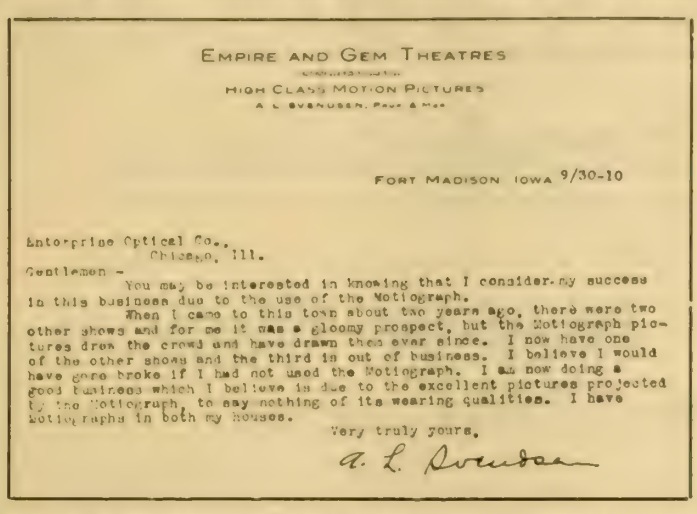
Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

EXHIBITORS WHO WISH TO MAKE THE GREATEST SUCCESS

IN THE MOTION PICTURE THEATRE BUSINESS SHOULD USE



EMPIRE AND GEM THEATRES

HIGH CLASS MOTION PICTURES

A. L. SVENDSEN, Prop. & Mgr.

FORT MADISON IOWA 9/30-10

Enterprise Optical Co.,
Chicago, Ill.

Gentlemen -

You may be interested in knowing that I consider my success in this business due to the use of the Motiograph.

When I came to this town about two years ago, there were two other shows and for me it was a gloomy prospect, but the Motiograph pictures drew the crowd and have drawn them ever since. I now have one of the other shows and the third is out of business. I believe I would have gone broke if I had not used the Motiograph. I am now doing a good business which I believe is due to the excellent pictures projected by the Motiograph, to say nothing of its wearing qualities. I have Motiographs in both my houses.

Very truly yours,

A. L. Svendsen

THE

Motiograph

BY LONG ODDS

THE BEST

MOTION PICTURE MACHINE

Sales 2½ times greater than last year. Projects Better Pictures. Wears Better, and Is More Convenient for the Operator.

Write for Catalog and Prices.

MANUFACTURED AND JOBBED BY

Enterprise Optical Mfg. Co., 564-572 W. Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23rd St., New York City

EDW. H. KEMP, Agt.
833 Market St., San Francisco, Calif.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

Petrosini, the Detective

was undoubtedly one of the bravest sleuths ever detailed on an important case by the New York Secret Service Bureau. His exploits and adventures are known the wide world over. We've produced a wonderful film, whose story deals with the unraveling of a mystery in high society by an unusually clever Italian Sleuth who is noted for his many disguises and impersonations.

The Italian Sherlock Holmes

WILL BE RELEASED MONDAY, OCTOBER 31st

Beautiful photographic quality, exquisite tinting and toning, realistic action and a succession of notable scenes and situations make this a **MASTER FILM** long looked for by exacting buyers and users of the picture.

Our Bulletins Mailed to Any Address on Request

YANKEE FILM CO., 334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO.

Telephone 6170 Madison Square

Columbia Film Co.

101 Ranch Productions

101 Ranch is the Biggest Proposition on the Continent

Therefore we will produce pictures there which will have the same standing in the picture world as 101 has in the ranch world.

The Greatest of All Western Dramas

1st Release of 101 Production, Nov. 5th

The Heroine of 101 Ranch

Release of Oct. 29th

In the Web

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

Selling exclusively through The Motion Picture Distributing and Sales Co

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 OCTOBER 29, 1910 No. 18

Summary of the Week.

To the Reader—Our Policy
The Tongue of Rumor ... 978
An Open Letter to the Exhibitor ... 979
A Plea for More Comedies ... 979
Forty-second Street's Opportunity ... 979
Outdoor Moving Pictures by Electric Light ... 980
Moving Pictures in Natural Colors—Second article. By Thos. Bedding, F.R.P.S. ... 981
The Pictural Drama as a Fine Art. By Louis Reeves Harrison ... 982
How a Brooklyn Priest Deals With the Moving Pictures 983
Picture Personalities—Miss Nellie Grant ... 983
The Dramatic Reader in the Moving Picture Field ... 984
Among the Philadelphia Shows ... 984
New Film Concern Floated ... 985
The Alien Operator ... 986
"Lux Graphicus" and the Operator ... 987
Pathe Passion Play Still a Drawing Card ... 988
Samuel S. Hutchinson ... 988
Operators' Column—Questions and Answers. By F. H. Richardson ... 989
San Francisco Notes ... 992
"Abraham Lincoln's Clemency"—A Pathe War Play ... 993
Comments on the Films ... 994
The Moving Picture as a Factor in Land Development ... 999
Chicago Notes ... 1000
Boston Notes ... 1001
New England Notes ... 1001
In the Mississippi Valley ... 1001
"Drumsticks," a Vitagraph Thanksgiving Photoplay ... 1002
Stories of the Films—Licensed ... 1004
Licensed Releases ... 1008
Stories of the Films—Independent ... 1010
Independent Releases ... 1014

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

To the Reader.

The absence of several former advertisers from the pages of the MOVING PICTURE WORLD is the subject of comment. In explanation we beg to state that in several cases we have been compelled to refuse further credit, hence the use of the pruning knife. In other instances the advertiser has withdrawn because he "considered the policy of the paper inimical to his interests." This he had a perfect right to do. We also have equal right to maintain *our* policy. We wish to make it clear that no intimidation will cause us to deviate therefrom.

This paper is the servant of the public—not the mouth-piece of private or corporate interests. We owe to our subscribers a duty that means more to us than immediate personal gain. If we refuse to say that black is white it is because we honestly believe and know that black is *not* white. If, for a consideration, we should allow ourselves to be tempted to persuade our readers to the contrary, we should not deserve their support and would not be serving the *best interests of the business as a whole*, which is the mission of this paper, and the only motive that dictates its policy.

The Tongue of Rumor.

Last week in New York the air was thick with the exudations of that "lying jade"—Rumor. Had we put into print all that we were told and that we heard with regard to film men and matters while the last issue of this paper was being prepared, we should have had to issue a forty-page supplement containing the "news" as it was told us by all and sundry. We might have scored an evanescent journalistic success, but we should have disrupted an industry, an achievement not within the sphere of our ambition. It is the aim of the MOVING PICTURE WORLD to conserve, consolidate and promote the best interests of the moving picture business. Therefore, realizing the responsibility of our position as the only representative, authoritative and independent trade paper in the country, we paid little or no serious heed to the many rumors of which we were made the point of convergence.

Many of these rumors concerned the Patents Company and the businesses affiliated to that company. We were assured that this, that or the other manufacturer had gone, or was going, "independent." "Then," added our informants, oracularly, "there will be something doing at 80 Fifth avenue." Much to the surprise of our informants, we manifested, and, indeed, felt, very little concern as to whether this, that or the other manufacturer had "gone independent." We think this a matter for the individuals most concerned. It does not largely concern the industry as a whole whether any particular house is either "licensed" or "independent." Eighteen months ago, the subject might have created interest of a kind. To-day it is of minor public importance. The business will go on just the same whether A or B is "licensed" or is "independent."

Then, again, there are rumors as to injunctions against certain recent entrants into the independent moving picture field. Upon inquiry of the persons alleged to be in danger of being injuncted, we find that they are pursuing the noiseless tenor of their way, as if nothing were happening to disturb their serenity. They are making good pictures, and selling them—a subject which is of more interest to us and our readers than these wearisome threats of litigation. Litigation or no litigation, the moving picture business will go on. It is not in the control of, or controllable by, any one individual or groups of individuals in this or any other country. It is not, cannot be and never will be a monopoly.

Though she is poetically styled a "lying jade," Rumor may, as a rule, be safely compared to smoke, which implies the existence of a fire somewhere. We do not attach cardinal importance to the rumors that reach us, yet we think them worthy of something more than mere passing notice; especially when, accompanying these rumors, there are issued statements and opinions regarding the situation which indicate the mental bent of those who make them. For example: During the past few days we have heard more or less authorized representatives of "licensed" interests state that they do not regard certain independent manufacturers as recognizable "competitors." If we could elevate our eyebrows and shrug our shoulders in print we should do so. Just fancy the mental attitude of a man in business who sees another man establish a prosperous and progressive business, deluding himself by saying that he could not regard the new man as a "competitor" (?). This reminds us somewhat of the old story of the man who was improperly put in the stocks. "Oh, but," said a legal friend who was passing, "they can't do it. They cannot put you in stocks." "But they have, for here I am," said the unhappy victim of the mistake; "they can do it." "They can't," was the rejoinder." "They have done so," was the final reply. Equally so, for any man in the moving picture manufacturing business to-day to say that an existing independent business is not a competitor is equivalent to shutting one's eyes to facts, or to the action of the ostrich who buries his head in the sand, as if to shut out from his mind what is going on round about him.

The rumors of which we have just slightly taken cognizance have been prevalent for some time past, and we have felt it our duty in the interests of our readers to bring them to the notice of several level-headed, dispassionate men in the business. Their conclusions were and are that the *status quo* will be preserved. Things will go on pretty well much as they are going now. "Licensed" interests will take their proper logical place as a mere part or section of the business. It is too late to talk preponderance. Equally so the independent side will progress just in the ratio of its merits—otherwise the quality of its pictures—a condition of things to which the "licensed" side is also subject and subservient. The "licensed" side has no prescriptive right to predominance or any special privilege or any special preference. The making and selling of moving picture films is just like any other business. It meets the public demand. So long as it satisfies that demand it will go on like any other business. The public, and through them the exhibitor, has no special respect for a product because it is "licensed" or "independent."

Rumor, of course, has also been busy about ourselves and the MOVING PICTURE WORLD. We do not at all feel called upon to discuss these rumors. We have only to say that the MOVING PICTURE WORLD, as a factor in the great moving picture industry, will go on just the same, irrespective of any entrants to its pages, or any exits therefrom. The future of this paper lies in the hands of its responsible conductors, who, like other business men, propose to conduct their business according to the fundamental principles of any business, namely, just in the manner that they think best for the success of that business.

Enough of rumor just now. If necessity calls, we may possibly revert to the subject next week. Meanwhile, the reader will be interested to know that authentic reports of a new and powerful factor in the manufacturing field are reaching us. These reports point to the formation of a third party; a competitor with the Patents Company and the Sales Company. This third party, according to information supplied to us, promises to be just as powerful as either of the other parties. It is to be backed up by enormous capital and the best available skill. Above all, it has a market ready waiting for it—a market just as great as that possessed by either the Patents Company licensees or the Sales Company. The dissatisfaction of both Patent Company exhibitors and Sales Company exhibitors has been taken advantage of by the organizers of the third party. The scheme afoot is to interest some thousands of exhibitors financially and otherwise in the great new company, so that when the exhibitor is showing his picture he will have the satisfaction and profit of practically handling pictures of his own selection and manufacture to his public. In other words, this great co-operative scheme, for such it is, should give the exhibitor a keener interest in the pictures and enable him to exercise some personal influence in the selection of his program.

We may say that the information contained in the concluding part of this article has been based upon careful inquiries made by responsible representatives of this paper who have covered the country for the last few weeks gathering reliable information on other subjects which we may find it our duty to communicate to our readers in succeeding numbers of this paper.

An Open Letter to the Exhibitor.

Many exhibitors have sent us copies of their local newspapers containing articles which they have had reprinted from the MOVING PICTURE WORLD—articles which were written for, and have had a very salutary effect in contradicting, the biased or ill-informed maligner of the moving picture. We wish to see many more of our readers make free and liberal use of any of our articles for newspaper purposes, and so that they may not have to mutilate their own file of the WORLD we will cheerfully furnish duplicate copies when requested for newspaper purposes.

The MOVING PICTURE WORLD steadfastly and quietly pursues its own way of watching out for the best interests of the business and never misses a chance to reply both publicly and privately to ignorant zealots or notoriety seekers who rush into public print. The WORLD claims full credit for silencing the upstart Anti-Immoral Moving Picture Association and also for showing the light to our worthy news contemporary of similar patronymic. Our efforts in behalf of the photoplay must not be taken to be palliative, for we have no sympathy for the manufacturer who to-day will issue subjects unfit for a family theater in the strictest sense of the word. Our sympathies are with the exhibitor, who is helpless in the selection of his program in the existing state of things, and who has to bear the opprobrium of press and pulpit and loss of patronage from people who are influenced thereby. Therefore, Mr. Exhibitor, in all fairness to yourself and in justice to your profession, do not hesitate to draw the attention of the editors of your local papers to dispassionate articles on the picture play by men of standing and education, whether they appear in this or any other paper.

Finally we ask the exhibitors to write us in regard to the programs they are receiving. Letters or names will not be published unless we are authorized. We ask them to pay close attention to the effect the program has upon their patrons and advise us of the reception accorded to the various kinds and makes of films and the audible comments made by the spectators.

By collecting the evidence of public opinion and presenting it to the manufacturer in the proper manner, we hope to be able to at least aid the exhibitor in securing a desirable program if he cannot have it of his own choosing.

A Plea for More Comedies.

A MOVING PICTURE WORLD representative has been asked by a considerable number of exhibitors to say a word or two regarding comic films. These men wish to have it known that they find it almost impossible to put a show together that has a good share of light comedy in it. The writer himself has recently spoken to patrons in different picture theaters. The result of these conversations showed that both managers and patrons are in accord in this matter. It looks as if more comedies could be profitably produced by the different manufacturers. It has also come to light that the Independent film makers are producing more comedies; many Licensed film managers also state that the comedies are of better quality, as well as more plentiful.

It is generally conceded by those most competent to judge that the very great percentage of the moving picture frequenters wish, primarily, to be amused. They wish to relax for the moment. The ordinary mortal has sufficient vexations and difficulties during his business day and, accordingly, wishes to forget the darker side of things, even when shown with a silver lining, as most dramatic films are. A good percentage of the films made lately have been too serious, in the writer's judgment. Some, in fact, have bordered on gloom and sorrow.

Let no one think that we are even attempting to say anything against the dramatic film—quite the contrary. A good dramatic picture, well brought out, technically and photographically, is something to be desired in any moving picture entertainment. The writer knows that good comedy films—really laborious ones—are very difficult to produce. It seems, however, that a special effort could be made in this direction. The demand for Lubin and Essanay films at the exchanges tends to show that comedies have even more chance of being picked by managers than dramatic films. If you speak to managers hereabouts you will find that they are often forced to choose comedies, even in preference to a drama that is better in every way, in order to introduce some laughter into their shows. Many managers have often excused the presence of poor comedies in their shows on the ground that, if they had not taken that film, the show would have been wholly a dramatic one. Comedy-dramas, which have reached the highest point of excellence up to date in Biograph, Vitagraph and in Imp films, are also much in request in all moving picture theaters. Therefore, it is advisable to make more of these subjects from a merely commercial point of view, without considering the general benefit to this great industry. Manufacturers of cinematographs, please take notice. It seems from close questioning of the matter, that the introduction of vaudeville into most of the houses is due to this scarcity of comedies. As the acts, however poor, often have comedy of a low sort in them, they take the place that really belongs to comedy. More comedies is one way of driving that usurper Vaudeville from houses devoted to photoplay.

Forty-Second Street's Opportunity.

Returning American visitors to London talk Leicester Square and its picture houses. As they talk our eyes wander to the New York analogue of Leicester Square. For Leicester Square, London, we may explain to the American reader, is just about the center of things in the British metropolis. Just as Times Square and Forty-second street are practically the center of things in New York City. But in our eyes the London center transcends in interest the New York center. For the former has its modern and very much up-to-date picture houses, whilst the latter has not yet risen to its opportunities.

Yet, Forty-second street, as we have recently discovered, has its moving picture house. But it is one of those small, neat, box-like edifices which are only too common in New York. It is not the Picture Palace that we want to see raising its ornate head near the Great White Way. It is not the ideal picture house which we have so often desiderated.

Is there room for such a house round about Forty-second street? Unquestionably! A house comparable in sumptuousness to some of the picture palaces in the larger American cities outside New York? We unhesitatingly say there is. We have made inquiries on the subject amongst all classes in New York, and are confident that if somebody with the necessary capital and enterprise would come along and give New York at Forty-second street a veritable picture palace, such as we have in mind, it would prove a remunerative investment.

The other night we were in the company of Mr. Edmund Russell, the distinguished painter, who was convoying a party of lady guests round the city. They desired to see a picture show. Mr. Russell gratified their desire, and they were enthusiastic of what they saw, and,

like Oliver, wanted more. One of Mr. Russell's guests was a distinguished lady of title, and, oddly enough, when they reached the theater they visited, in the same row as themselves sat two other ladies of the rank of Countess—a somewhat unique experience for the picture house—to hold in its ten-cent seats three ladies of title.

We do not wish to assume the priggish attitude of dwelling upon the fact that three lady visitors to a moving picture house near Broadway bore titles. Far from it. But the moral that we want to draw from this interesting circumstance is that the moving picture house has the potentiality of attracting the best and most cultured classes of society to its doors; a point that we have insisted upon time after time in our pages; a point, moreover, that is not sufficently realized by the conductors of moving picture houses. We write in generalities, of course. These people do not seem to realize that if in, or round about, Forty-second street a suitable house be erected which people of refinement, taste and wealth may visit, an almost unlimited mine of patronage is to be tapped. The picture, in fact, so far from being the poor man's entertainment exclusively, appeals to all classes. All classes, therefore, should be catered for. And this is Forty-second street's opportunity.

As we write this article, we have news that a project is afoot for erecting a sumptuous picture house on Forty-second street. We hope the project will take shape. If it does, it will help dignify the picture and will result, we are convinced, in financial success. Wake up, Forty-second street!!

Outdoor Moving Pictures by Electric Light.

A Columbia Record.

The night side of life has engaged the attention of photographers ever since the gelatine-bromide of silver process became practicable for negative making. The rapidity of this process has rendered it practicable for a photographer of considerable technical skill to make still photographs of almost any outdoor subject, provided there be sufficient artificial illumination in the field of view. It is perfectly possible, and indeed the thing has been done, to photograph a scene at night, let us say Fifth avenue or Madison Square, showing the lights as they appear to the eye, together with sufficient detail in the shadows of the picture to make a presentable photograph. The formula for success is, roughly, a well-backed plate to obviate halation; long exposure, extending sometimes as much as an hour; and careful development. Stationary photographs made according to this formula are very frequently seen reproduced in the magazines.

For the same purpose, magnesium and electricity are employed for making rapid, if not instantaneous, exposures at night. One of the simplest ways of making a night photograph by electricity, is to take advantage of the illuminating properties of lightning, which, after all, is only electricity. The camera is focused on a given scene, the lens uncapped, and then it is recapped, after a flash of lightning has illumined the scene. On development you get a true photograph by electric light.

Stationary photography at night time, therefore, is fairly common, and, as we have said, fairly practicable. But what about moving picture work? How far is this practicable? and under what conditions? The question has been answered by I. W. Ullman, of the Columbia Film Company, New York, who, so far as we can discover, is the first to produce a moving picture of a night subject by electric light. Recently Mr. Ullman found himself in Kansas City, which city was in a celebratory mood. The "Priests of Pallas" processions were being held. These processions, if we understand them aright, are something in the nature of New Orleans "Mardi-Gras" or Carnival processions. They have emblematic floats, and all other appendages of great spectacular processions. It occurred to the authorities of the event that it would be desirable to secure, if possible, a moving picture at night time of the procession, and our friend Mr. Ullman was appealed to. Not without trepidation, but with considerable enterprise, he undertook to make a moving picture at night of the "Priests of Pallas" procession as it passed through the streets of Kansas City. We applaud Mr. Ullman for his daring and enterprise. Offhand, we should have said that it would have been exceedingly difficult, if not impossible, to make a satisfactory moving picture of a procession at night, unless a great blaze of illumination were available. Even so, Mr. Ullman got busy, and managed, before turning the handle of his camera on the procession, to have under command two very perfect sources of light as follows:

At a suitable place along the line of parade a platform about 20 feet high was erected at one side of the thoroughfare. On this was strung 60 flaming arc lamps, drawing 25 amperes each, in two rows, backed by a monster curved sheet-tin reflector. To be exact, this parabolic reflector was 70 feet long and 6 feet high. Across the street was another embankment of light almost as powerful. Over all was stretched a canopy of white canvas to reflect the light downward, so that for the space of about 100 feet the street was as brilliantly lighted as on a moderately clear day. The actinic value of the light was fully attested by the fact that the local newspapers published the next day snapshots made by their reporters at this point.

After Mr. Ullman had made his exposure he developed a test strip and was gratified to find that he had got a well-exposed negative. Upon his return to New York City, the entire 600 feet of film were developed. The result is a highly satisfactory picture of the Kansas City procession by night.

We have seen the results and are surprised at their good photographic quality. It would be ridiculous to say that they are not distinguishable from daylight results. They are. But, nevertheless, they do not suffer on that account. You have, as it were, all the floats and other objects in the procession, silhouetted against the black background of the night, making a very effective picture. As we have said, to the best of our recollection, this is the first time a successful moving picture at night time, with electricity as the illuminant, has been made. We think Mr. Ullman is deserving of the highest credit and congratulation for his achievement.

The picture is private property, but we hope that arrangements can be made whereby such a unique subject can be shown in moving picture theaters, where we are sure it will create great interest. When a night subject, made in the stationary camera, is shown on the screen, it always excites great interest. We imagine that a like reception awaits moving pictures made at night.

This is an illustration, if illustration were needed, which shows that the possibilities of moving picture photography are far from being exhausted. The field for this class of work is a wide one, albeit it must be an expensive one. Yet there is a great wealth of subjects which can only be obtained at night time out of doors,

and which the progressive enterprise of the film makers may obtain for us as occasion arises. For example: All of us know Coney by day in the pictures, but how much more interesting would it be to see Coney by night in a moving picture? So on down the list! Suitable subjects are inexhaustible. We congratulate Mr. Ullman and the Columbia Film Company on the success of their experiment, which was carried out under exceptionally trying circumstances and conditions.

Moving Pictures in Natural Colors.

Second Article.

By Thomas Bedding, F. R. P. S.

I concluded the first of this series of articles (see page 800, October 8) by briefly summarizing the points of the Urban-Smith and Friese-Greene Processes. These are adaptations of the well-known theory of tri-chromatics first enunciated by Prof. James Clerk Maxwell in the year 1861. If the reader has possessed himself of any of the text books listed in the previous article, he will know what this means, so that it is unnecessary for me to give a long description of it. I shall in fact assume that I am addressing a section of the readers of this paper who are cognizant, to some extent, of the underlying theories of the processes described.

Broadly speaking, the tri-chromatic theory underlies most of the experimental possibilities in the making of moving pctures in natural colors. For example: from Drac, a European experimentalist, comes an enormously valuable suggestion which, so far, has not been availed of, but which to my mind contains the germ of great possibilities. In the optic axes of the lens of the taking camera, he uses a series of prisms which split up the light or rather the image into definite sections of the spectrum. In other words, like Mr. Ives in his beautiful Kromscop, he makes records of the three primary parts of the spectrum. The development of this idea along practical lines seems to be obvious. If your negative contains three records: that is to say, the image is split up into three parts, then it is perhaps feasible to make your positives contain these three records and to project them at such a rate or in such a manner behind properly selected color filters, as to give on the screen the appearance of the subject in natural spectrum colors. Mind, I am merely recording the suggestion of an experimentalist which looks to me perfectly feasible. As I said in the first of these articles my object is to publish such data as in the hands of competent experimentalists will lead to perfection or rather completion of their ideas.

In contradistinction to Drac's system which is primarily an optical one, we come to two or three systems which rely chiefly upon a chemical adaptation of tri-chromatics. It has been suggested to use three films, each sensitized for a particular region of the spectrum and exposed behind suitable screens. The images are then developed and fixed, treated with hydrogen peroxide which has the effect of bleaching the dyes, leaving the images free to take colors applied. This looks a somewhat arduous, and not altogether practicable method of getting color, but it contains the germ of a good idea, namely: the sensitizing of the film for particular regions of the spectrum—an idea more or less in the mind of Drac. Indeed, it will be seen that both methods predicate the use of the tri-chromatic theory.

But "there is another way," to quote the cook books, in which the tri-chromatic theory can be availed of, and that is by inhibition. Here the colors are obtained roughly, by what is virtually a transfer process. You make your negatives behind the screen for a particular color or sensation. Then you transfer to that color, your green and your red obtained from gelatine images on paper. This means that your gelatine paper has been sensitized by bi-chromate of potash and an impression made from the original negative. To make this practicable it would be necessary to use a pan chromatic emulsion with an adjusted filter for the red sensation. The blue and yellow sensations would be obtained from dyeing on paper as roughly outlined.

When he was in this country last year, Mr. Williamson of Brighton, England, showed me some specimens of a very promising process, consisting of using alternate red and blue images, obtained by dyeing an ordinary positive. These, when projected, showed that there was an idea in the process which could be developed along familiar lines.

Each of the processes just briefly described is more or less practicable: that is to say, they produce results of a promising nature. Each has a germ which can be developed under proper conditions. What are those conditions? They are chiefly of a commercial or factory nature. It is one thing for an investigator or an experimentalist to work out a process, and another to make it practicable, or commercial. That is the crux of the matter. Inventors and experimentalists overlook it. Manufacturers with plants in which they have invested capital of greater or less amount are chary of altering or tearing out those plants to accommodate a new process of manufacture. Any process of making moving pictures in natural colors must, therefore, be a factory process. It must be capable of being adapted to any existing plant involving no considerable alteration or disturbances in it. I pointed out this fact before. I am aware that there are many experimentalists devoting their attention to the making of moving pictures in natural colors, and as one interested, I would like to give them this advice, namely to study the factory end of matters before proceeding with or completing their work. A few weeks or even a few days in a moving picture plant will tell them what is wanted. Unfortunately, inventors and experimentalists seldom think of these things. The results are many abortive processes which, though beautiful in themselves, contain the germs of good ideas but are not practicable in the factory.

I hope the reader who is interested in this subject will carefully read this article for the hints it contains. There is not one of the processes that I have specified which is incapable of being worked out to a definite conclusion. I do not want to hark too much on the first person, singular, in fact I am endeavoring to use the "I" as little as possible—but, as I said in a former article, I have given this subject many years of attention, and I can see possibilities invisible to under-educated imposters who are monkeying with a subject which they will never understand on this earth. More than that, having been made worldly wise by experience I am not giving away all that I know, nor do I mean to. But I am sincerely trying to arouse interest in the subject which is for the general good and advantage of the business.

THE MOTIOGRAPH IN CALIFORNIA.

The Enterprise Optical Company manufacturers of the "Motiograph" announce that they have appointed Edward H. Kemp as their representative for the State of California. Mr. Kemp was formerly representative for the Chas. Beseler Company, of New York, and possesses a thorough knowledge of the technicalities of the optical projection line. There is no doubt that Mr. Kemp will successfully look after the interests of the exhibitors and the Enterprise Company as well.

The Pictural Drama As A Fine Art

by LOUIS REEVES HARRISON

Any art which seeks and finds expression through beautiful methods is a fine art.

In criticising motion pictures from a fine-art standpoint, I take the ground that they *are being* produced, now and then, of high artistic quality. I have written pages upon pages of generous appreciation designed to encourage those who are taking pains and showing quality in a personal effort to raise the average of motion-picture performance. Why? Because I believe that impartial and intelligent criticism will help to raise the average quality of production to the ultimate benefit of everyone interested directly or indirectly in the business. The trouble is that *only* now and then are patrons of picture shows enabled to enjoy screen exhibits of undoubted merit. The average of quality must be raised to insure the permanence of this form of entertainment, and that average is a long ways below what it should be. Take, for instance, the program of first releases shown at the Union Square Theater last Tuesday, when there was an Edison, a Gaumont, a Kalem and a Vitagraph subject thrown on the screen.

Some of these companies have already demonstrated their ability to put forth pictural dramas of high merit, and I have praised some of their best efforts to the skies, but the average quality at this show was disheartening. I have watched in vain to discover a Kalem subject that stands out above "the usual thing," but their work, while showing some signs of improvement, is almost uniformly dull. I may have missed some especial effort of theirs, but those I have seen have been so utterly inane that the audience settles down to endure boredom when the Kalem sign is shown on the screen. The effect of one poor picture is to lower the quality of the others, excite resentment in the audience against pictures in general, but the Kalem was not the only dull picture shown Tuesday.

What does the audience want?

The easiest way to answer that question to yourself is to ask yourself what do *you* want when you go to a theater? You go there to be entertained or enlightened or both. *You* do not go to the theater to see something morbid, stupid or silly. According to *your* own judgment, are the pictures, now being shown, satisfactory? What do *you* hear on every side about the general quality of these performances? This form of entertainment draws because of the low price of admission, the audiences are generous on that account, but the quality *can* be raised at no additional expense to the producers so as to insure permanence of public favor. The quality can best be raised when the faults of to-day's products are intelligently criticised and remedied in future productions. Interest in the pictural dramas is purely visual, and it must be treated from two standpoints, that of the picture and that of the play.

We feel a delight in the telling of the pictured story, in the thought it expresses, and a second delight in the symbols of that thought, in its method of expression. There must be some sort of a story to tell in a pictural drama, the action must get under way as soon as possible, and it must lead up to something of value or interest. Because of the pictural delights, the telling may be greatly embellished by beautiful scenery, or enhanced by appropriate settings, then the whole should be characterized by harmony, not self-contradictory. Consistency is always a jewel.

There is no excuse for the Kalem "Forty-five Minutes from Broadway," especially under such title, and the sub-title indicating that it starts at Larchmont. Larchmont would be a beautiful place to start a story, the finest suburban yacht club in the world has its house there, and the scenes in front of the club house during the July races are well worth photographing. The settings in the supposed villa are such as no dweller in Larchmont Manor would use in his coach house. There are numerous fast trains in the morning, running express from Mount Vernon to the Grand Central station, there are trolley cars and telephones, there are cross-country trolleys to other lines, but the denizen of Larchmont who has missed his train is depicted as using a hand car and a hay wagon to get to "taown." The man who tried to put that over would probably run for a Broadway car for fear it was the last one "daown taown." All this strained and artificial effort led to a dull finish.

I do not like to depreciate the Gaumont production because the settings were correct, if gloomy, and the play was one of French life, but it was dull. A girl played sick in order to marry one of the farm hands, and her father consented. Not much of a play in that, any way it can be put. The Gaumont people have shown such exquisite taste in exteriors, many of their products taking front rank as examples of the artistic, that they should bring their dramas up to their settings.

The Edison play was more ambitious. It attempted to show the blighting influences of evil acts in succeeding generations, and Hawthorne's gloomy theme, in "The House of the Seven Gables," grew so gloomy with excessive sub-titling that people hitched around in their seats and rubbed their faces wearily, while the man next to me actually went to sleep. Sub-titles should enforce the action, but they tire the spectator when they are required at every change of scene to explain the action.

"Auld Robin Gray," by the Vitagraph Company, did not dissipate the gloom, but IT WENT OVER. The poem, written nearly a century and a half ago by Lady Anne Barnard, is so strong and simple that it has survived the ages and is as beautiful as ever. In this case the exquisite poem enforced the action. It was gracefully presented in original and artistic designs and lent itself fairly well to a photoplay. The poem itself, and the fine acting, reached out into the sympathetic affections of the audience, and, in spite of the general gloom, it was closely watched and applauded at the end.

Of the four plays only one was decidedly poor, but only one was satisfactory to a very generous audience.

No one of the plays was demoralizing, and I was glad of that. I think the public is justified in doing away with any widespread influence injurious to children and to those who are not fortified by education and development to resist degenerating influences. Next to questions of self and family maintenance, there are no live problems of deeper interest to the mass of people throughout the country than those which pertain to the welfare of our children. We must listen to the voice of the people, and then any play that excites disgust in even a minor proportion of the audience is not worth producing. An appeal to what is best in human nature is worth hign consideration for the soul that is in it, as well as for the strong establishment of motion pictures as a factor for good in our evolution as a people.

We are all interested in

"Fictions in form, but in their substance truth,
Tremendous truth, familiar to the men
Of long past times, nor obsolete in ours."

How a Brooklyn Priest Deals With the Problem of Moving Pictures.

That motion pictures can be made a great factor for moral uplift besides being a medium of instructive entertainment is the belief of the Rev. James J. Durick, of the Church of Our Lady of Good Counsel on Putnam avenue, near Ralph. In order to impress this fact upon the members of the congregation Father Durick has invited his parishioners twice a week to see the proper kind of pictures in the Parish Hall, Madison street, near Ralph avenue. Tuesday night the first entertainment was given and a large crowd filled the hall.

In adopting the above plan, Father Durick is to be commended for his twofold work of standing by all that is good in the moving picture, and doing his utmost to eliminate the bad. In this respect he becomes an example to the critic who seeing only the evil fights against the good also. In further explaining his stand for developing all that is best in the use of the cinematograph, Father Durick says:

"There was nothing left for us to do but to fight the evils of the moving picture show with its own weapons. Moving pictures have caught the attention of the public. No other form of entertainment is so much patronized. It would be all right if they kept showing clean pictures, but the pity of it is they don't. Even the so-called respectable shows contribute to the evil. They do not boldly show immoral pictures, because they know at once that the public censor would get after them. But you go into one of these places and at first you are amused and instructed. Suddenly, before you know it, a picture which insidiously reveals vice and suggests vile things flashes out. Sometimes it is broadly vulgar and brings the blush of shame to the girl or woman who is present, but who hides her embarrassment by joining in the laugh of the coarser ones present. Gradually the young people become accustomed to this form of entertainment and their moral sense becomes blunted.

"I was determined in our parish to fight this state of affairs. I think moving pictures are too good a medium to be debased in this manner. Our people have promised to back me up. The pictures shown will be the best and many of them will teach lessons of patriotism, bravery and duty; and instead of demoralizing our young people will make them better citizens. Of course, we shall have the funny side of it too. It would not attract the young people so much if it were not amusing. Yes, and we shall have illustrated songs just like the ordinary moving picture shows."

Another Brooklyn [illegible] has taken up the case of moving picture exhibitions at Fifth avenue and Fifty-ninth street, thus emphasizing the recognized value of the moving picture. This is also a lesson to those exhibitors who are not careful either in the selection of their subjects or the manner in which they conduct their places of exhibition, proving as we have often stated: that while such carelessness may for a time hurt moving picture places in general it ultimately becomes a boomerang which hits the exhibitor alone and others take up the good side of the work while he "goes to the wall."

Picture Personalities.

Miss Nellie Grant.

The echoes of the success of the silent play, "L'Enfant Prodigue," are still heard in the land. People are talking about the work of individual performers in the play. The star, Mme. Pilar-Morin, was ably seconded in the performance by, amongst others, Miss Nellie Grant, who played the part of Phrynette. Phrynette was the *blanchisseuse* for whom Pierrot left his happy home. And then Phrynette, as everybody knows, threw the boy over. The part of Phrynette was played with *verve* and vivacity and Miss Grant achieved a great personal triumph in the work. Miss Grant is an experienced picture play actress. She has been associated with the Biograph Company and the Edison Company, as well as the defunct Cameraphone Company; so that her moving picture experience stood her in wonderfully

good stead when she came to face a critical New York audience at the Liberty Theater.

There is a great deal of the method of Pilar-Morin in Miss Grant's acting. She is more mercurial than the average American actress. She has plenty of versatility and go. She impresses us as being distinctly Hibernian in temperament. We hope this will be accepted as a compliment; we mean it as such. We look forward to other opportunities for studying Miss Grant's work in moving pictures. She is a consummate actress, which is more than can be truthfully said of the majority of "actresses" in moving pictures.

In private life Miss Grant is the wife of one of the best known producers in the moving picture field, and if we may be permitted the liberty of saying so, the very opposite in character of the somewhat erratic Phrynette. We had some difficulty in persuading her to take her proper place in our gallery of picture personalities, but then true merit is always modest. We wish Miss Grant the greatest success in her work.

AMONG THE PHILADELPHIA SHOWS.

Philadelphia is the home of beautiful picture houses—no picture palaces. Superb and imposing abodes for the "Photoplay" and ten-cent vaudeville are scattered all over the city in surprising abundance. We have some very fine theaters in New York, and also in Chicago; but in Philadelphia there are many. Market street is the Fourteenth street of New York, and the State street of Chicago, though I think that Market street is more representative in picturedom than either of the others. Outside of its magnificent department stores, nothing is more conspicuous on Market street, than the row of playhouses, especially so at night, with their glaring signs, garlands and arches of decorative lights. Some of these places are very elaborate, perhaps too elaborate from an artistic point of view. There is too much of decorations, and too little of architecture; too much of gingerbread gewgaw and too little of style. Take, for instance, and compare the Palace and the Victoria. They are the most expensive houses in Philadelphia, if not in the country, and the cost of their construction was about the same. The Palace—Lubin's Palace, as we used to call it—is a very swell affair and worth $675,000, and always mentioned as the finest moving picture theater in the world. But, to my personal taste, there are other theaters I decidedly would prefer, and among them is the Victoria. The Palace is one of those "overdressed" affairs that spells moving picture very loudly. It has all the decorative plaster work that is possible to get, on and in the place, besides, I do not like the superstructure; it is flat, big and square, like a sign board. Then several of the smaller theaters are more proportionate, as, for instance, the Royal and the Casino—all three built by the same people. Now, take on the other hand, the Victoria, it is of very attractive appearance, dignified and tasteful in proportions, inside as well as outside. Walking on the other side of the street I noticed the building and thought it might be a new Keith & Proctor 25, 50 and 75 cent variety house. Well, it is a ten-cent house, and one of the finest in the country, I think! Market street is practically owned—the theatrical part, of course—by the Moving Pictures Company of America, a corporation of $600,000, operating a number of theaters in different parts of the country. They have six theaters in Philadelphia, of which five are on Market street—Palace, Savoy, Casino, Royal and Victoria, and the Lubin Auditorium on Eighth street. Felix Isman, a prominent real estate man in Philadelphia, holds considerable stock in the company, also Jules E. Mastbaum and S. Lubin. Officers of the concern are Jules E. Mastbaum, president; Joseph A. Mastbaum, treasurer and Maurice Wolff, secretary. The general manager is Louis Block. The firm has its offices at 1214 Market street or in the Palace Theater building. I called on Mr. Block and was received very cordially by this genial and accommodating gentleman. Of course, I inquired about the Victoria, and was told the theater was opened the first of October, 1909. The cost of construction was around $125,000. The ground rent is naturally most expensive, and I was informed that they paid a handsome lease on the property, though not quite as high as that of the Palace. Mr. Block would not commit himself to any figures, but if the Palace is worth $675,000, and $100,000 subtracted as the cost of the building, $575,000 will be the value of the property, and a fair estimate might be calculated as to the size of the lease.

The Victoria seats 1,100 and the Palace 1,000. They are running exactly the same class of program, giving one and a half hours' show. The vaudeville is furnished by a local concern, Bart McHugh, and the pictures, of course, by the Lubin Film Service. They had a superior show at the Palace but I was rather disgusted with some of the presentations at the Victoria. Among other features was the Royal Italian band or something like it. I am very fond of music and play a little myself, but O! my! for the music of that Italian band. I always had the impression that Italians were born musicians, but not those gentlemen from Sunny Italy. It sounded more like the proverbial German band giving a concert once in a while in the back yard, but no German band ever made such a noise as these Italians. The drummer seemed to play the leading part and exhibited wonders in beating on drums and cymbals, making a noise like a fusillade. The conducter also played a very ample part in the entertainment. He danced a Salome dance all by himself and knocked his cornetists once in a while on the head with his baton, kicked down his stand with the music on the floor, tried to pick it up, tried once more, and kept on for about ten minutes trying to get hold of that music under profuse applause from the audience. I drew a sigh of relief when the torture was over and a picture was flashed on the screen.

Cheap vaudeville is no attraction and decidedly not when at the expense of the better film service. I know at least one man in Philadelphia of the same mind, his name is W. F. Boogar, proprietor and manager of the Dreamland Theater, 835 Market street. Mr. Boogar is a pioneer in the business, and opened the first moving picture theater on Market street. Mr. Boogar has faced the game from all points of view and also had vaudeville as an attraction in his theaters.

"It isn't worth while," he said, "I used to put on four acts of good stuff in this place and charged ten cents, because everybody else did, but it was a mistake and I found it out purty quick too, and now I give them four reels and nothing else, and charge five cents and I am making more money than I ever did. But I get a good picture here and that is what the people want. I run my theater from nine o'clock in the morning and people are standing outside waiting to get in; continuous performance until twelve o'clock at night and full house all the time."

It was full house all right when I was in and people standing in waiting to get a seat and the picture was good, exceptionally so, remarkable for its steadiness, brilliant light and sharp definition. The Dreamland is a very ordinary fashioned theater seating 399; long and narrow with a machine throw of 135 feet. It had a self playing piano in the front as a barker, badly out of tune But the limit was the orchestra, six pieces, making a racket like the tam tam of a side show. Oh, Mr. Boogar, it's a shame with those pictures!

Philadelphia has beautiful theaters, as I said, but vast improvement could be made in their general management, and especially so on Market street. Some of the small theaters look dirty inside in spite of their elaborate exterior and interior decorations. Several were running junk film and appropriate music was heard in very few. Of all the theaters I visited none was using sound effects to the pictures and only one mirror screen in all Philadelphia, I was told by a film exchange man, and they had to tear down the front of the building to get it in. In my opinion the mirror screen is a valuable acquisition to a five-cent theater and a considerable improvement to the picture well worth the expense and well worth the trouble of putting it in.

The most characteristic thing about the Family Theater, also on Market street, is a phonograph. It almost brought tears in my eyes—you never hear these phonographs nowadays—it reminded me of those dear old times when there was easy money in the moving picture game and you started "the biggest show on earth" with a seventy-five dollar Kinetoscope, a store room, some rented chairs and—a phonograph! A phonograph with a monster horn barking "Not Because Your Hair Is Curly" or some other sweet siren song of days past by luring the strolling pedestrian to spend his nickel on a flickering rain storm. But the Family had a good phonograph and good, clear pictures and is a very neat place by the way.

A few blocks from the Family is the Savoy also a licensed house and, as previously mentioned, operated by the Moving Picture Company of America. The Savoy runs three reels and one illustrated song, also the illustrated song singer sang a ballad without the slides in full dress suit on the stage. The Savoy has a small stage but it is very elaborately decorated. That's about the only thing elaborate about the

Savoy. Yes, they had a very good pianist playing appropriate music to the pictures. The projection was far from elaborate, the light none too good, the shutter was loose which finally resulted in a breakdown, and the film looked as if it was two years old, dirty and scratched.

Next house was the Bijou Dream, running Independent service. Of course I do not expect to see first runs all over the program, though I think that exclusive houses on Market street could afford the very best in a picture service with people pouring in from eight o'clock in the morning until 12 o'clock at night and crowded houses all the time. I can't help making a comparison between the loop theaters of Chicago and the Market street theaters of Philadelphia. All day and night theaters as you might call them, catering to transient patronage. Some people might have the idea that it matters little what show you are putting on if you have the outside attractions to get the crowds in. That is my impression of some of the Philadelphia shows, and I think generally the loop theaters of Chicago give a better show and are managed far better than those of Market street. But back to my story about the Bijou Dream: it's a straight picture house, not even illustrated songs. The night I was there only two reels were shown.

Well, from the Bijou Dream, I went to the Palace and saw a very good show, the vaudeville offerings decidedly better than at the Victoria, and a feature act of "Musical Barbers" that made good

I was invited over to Germantown avenue to see two of the finest ten-cent houses in Philadelphia—"The Germantown" and "The Great Northern." I owe this to Mr. Greenbaum of the Calehuff Film Service. He said it was a treat, and indeed it was!

I stopped at 5508 or on the premises occupied by the Germantown Theater. Yes! it was a magnificent house of attractive design; spacious and well equipped inside. The Germantown is owned and managed by Stumpfig & Son and was opened the first of April this year, I was informed by Mr. Stumpfig, Jr. I had quite a little talk with Mr. Stumpfig, Jr.—a very pleasant and capable young fellow, enthusiastic and optimistic about his work and naturally quite proud of his theater. "Yes we spent quite a lot of money on this place," he said; "the building stands us $65,000 outside of the lease."

The Germantown has a seating capacity of 1,500. Admission charged is ten cents, with the exception of the twenty-five first rows at twenty cents. Five acts of vaudeville open and close with pictures. Three "Powers" machines and a "Klegel" spot light equip the operating booth, in charge of an experienced operator. The vaudeville attraction is furnished by Krauss Booking Agency, Philadelphia, representatives for the United Booking Offices; the film service by Lewis M. Swaab.

After enjoying a very good show at the Germantown I went to the Great Northern—a unique creation I had been told, was very much out of the ordinary and perhaps the most beautiful house in Philadelphia. The exterior was nothing extraordinary—from the general style of the five and ten cent theater maybe—it was more like a regular theater in a small city. The box office was something distinctly novel. It had the shape of an old-fashioned windmill, one of those things you see by the dozen in Holland. I entered the place and really this was something unique. The walls represented the exterior of an old colonial mansion or perhaps an old monastery—its walls covered with vines and roses, the windows half open and a balcony winding around the entire building. The ceiling was covered with a network of green and spread with hundreds of different-colored electric light bulbs in the shape of flowers, garlands of flowers winding down the pillars and a fountain was splashing merrily at each side of the orchestra. It was very pleasing to the eye and you could hardly help the impression that this was something that spoke of refinement and of a class above the regular ten cent theaters. Another characteristic feature about the place was the number of exits. I counted not less than nine—four facing Germantown avenue and five leading into Broad street. What this means for the assurance of the patrons is readily understood.

A number of new theaters will open in Philadelphia in the very near future. The Jumbo Theater on Front street and Gerard avenue, seating eighteen hundred, operated by the Jumbo Amusement Company, will open the fifteenth of October. A very handsome theater costing about $60,000.

The Nixon is another place seating 2,000 located at Fifty-second and Market streets. Wm. Freihopfer is the proprietor. Will open November 15 at a cost of $75,000.

Still another large place is under construction at Kensington and Allegheny avenues, seating 2,100. M. C. Walsh is the proprietor and intends to open December 1.

G. P. VONHARLEMAN.

THE DRAMATIC READER IN THE MOVING PICTURE FIELD.

More Boston Influence on the Picture.

In an article devoted to Mrs. Clement of Boston and her work which we printed in the "World" a few weeks ago, we congratulated that lady on the means she adopted for supplementing the moving picture at the theater which she so ably manages, stating that she presented one act plays, monologues with music, etc. The result is that the Bijou Theater at Boston enjoys a national reputation for the refined manner in which it is administered. Its success is the envy of many other theater managers throughout the country.

It will be also remembered that time after time we have advised theater managers to supplement the picture with good lectures, dramatic readings, recitations and the like. Of the value of this suggestion Mrs. Clement seems to be also aware, for she has engaged the services of Mme. Bona, a distinguished dramatic reader to whom we made reference in the World a few weeks ago. Mme. Bona is appearing at the Boston Bijou with such conspicuous success that she is bound to enhance her already great reputation. She is one of the most accomplished dramatic readers in the world.

The other evening before Mme. Bona's departure to Boston we had the opportunity of being present at a reception especially arranged to give her an opportunity of displaying her wonderful dramatic and elocutionary gifts. The reception, a large and fashionable one, was held in the salon of the Van Cortlandt Hotel, one of the most refined of New York's many hotels.

The lady's program was an extensive and varied one. She gave Longfellow's "King Robert of Sicily" with wonderful conviction, gradation and dramatic effect. She also included in her program such charming comedy themes as "A Lesson with a Fan," "A Newport Romance," "A Little Wild Rose," etc. These are but a few extracts from her wide repertoire with which she is delighting Boston audiences this week.

We hope this excellent example set by Mrs. Clement will be widely followed, and that the best available talent, dramatic, musical, singing and the like will in future be employed in the moving picture theaters of the country wherever it is necessary that the picture should be supplemented. There has been a really remarkable entry of gifted artists into the moving picture field this last year or so, and not the least noteworthy of them is this lady, Mme. Bona, who is making such a striking success at Boston. Mme. Bona we may inform the readers of this paper, is known as "the girl with the golden voice." "She does not sing to you, but talks to you." If we are any judge of such matters, she has a fortune in her voice.

NEW FILM CONCERN FLOATED.

[Communicated.]

The National Film Mfg. & Leasing Co., capitalized at $1.000,000, has been incorporated during the last few weeks with the object of manufacturing and releasing twelve reels weekly and operating exchanges throughout the United States. Their product will be handled exclusively by their own Exchanges. They already have acquired options on several exchanges, and a mammoth factory is planned, which is said to be the largest in the world. It will contain every modern facility for producing the highest class of films.

Four directors will be employed to produce two reels each week. The other four reels will be foreign negatives, imported and printed in this country.

A large banking concern of Wall street is financing the enterprise and many prominent men are rumored to be interested in the undertaking. A prominent amusement promoter of New York, identified with several of the largest amusement enterprises, it is rumored, will become president of the new corporation.

Several Western capitalists have interested themselves in the enterprise. Secrecy has been maintained regarding the personnel of the officers connected with the company, and except for the information that A. J. Clapham, formerly of San Francisco, and now president of the Acme Film Company, is treasurer and temporary director in charge, no further data is obtainable.

A 20-acre farm on Long Island, containing a variety of landscape and water scenery is to be acquired for studio and factory purposes. Another studio in California will be maintained to obtain the real Western atmosphere.

The new company has been planned with the object of overcoming the obstacles and antagonism now being met with by the Patents, and Sales Companies.

THE ALIEN OPERATOR.

We were honored last week with a visit from Samuel Solomon, representing the alien operators in New York. Mr. Solomon explained that he had not been duly elected by the alien operators and also stated that he had no credentials from them. He came to us as a representative sent by a "higher power," perhaps, in his own opinion, he was sent by a "divine" power. In other words, he wasn't sent at all, he just "came" to us because the spirit moved him.

The alien operators in New York began to realize that their bread and butter was at stake, through the passing of a recent ordinance; they began to do some tall thinking. The trouble was that they did too much thinking without any action to suit the thought. The more they sat and thought, the worse matters got, and still nothing was done. They all realized and agreed with each other that it was up to somebody to "start something," but the something still remained stationary.

As in all crucial moments in the lives of men, a leader at last arose from the ranks. From the ranks of the alien operators arose Samuel Solomon. Way down in his heart he had a vague feeling that something ought to be done. He had waited patiently for something to turn up. Unskilled in parliamentary lore, he refrained from rushing in where angels fear to tread, hoping that the right man would come to the front and espouse the cause of the alien operator in proper fashion. It took him some time to realize that he himself was the Moses of the persecuted cult. They were waiting for him to come, while all the time he stood in their midst.

Not being hampered by any committees or sub-committees, Mr. Solomon proceeded with dispatch to bring matters to a head. He went first to a printer and there had "struck off" a certain placard that summoned all alien operators in the city of New York to assemble on a certain day in a certain place, and there make public protest against an unjust ordinance of the city that deprives an alien of the right to operate a moving picture machine, no matter how competent he may be. After that he went and hired a hall.

An immense gathering of some three hundred alien operators was the reward of Mr. Solomon's unselfish work. The meeting, while large, was not quite as successful as had been hoped, because, as stated before, the new leader had neglected his early parliamentary training, and a few slight omissions on his part were more to be regretted than censured. For instance, he had overlooked the matter of providing any speakers to address the assembly. He had also not considered the advisability of having a chairman to preside, and moreover, did not seem to realize that no meeting can accomplish much without a block and gavel.

The sponsor for this well attended meeting had a vague inward assurance that the speakers would bob up of their own accord, somehow or in some fashion. He had felt from the beginning that, given the main essentials, namely, the time, the place and the boys, that something was sure to happen and in this feeling he was right. After a dull sickening silence of about twenty minutes, someone with good lungs wanted to know what in ——— they were all there for, and why in ——— something wasn't said or done. At this point Mr. Solomon arose to explain that it was the same sentiment that had prompted him to print the placard that had brought them all together. He tried to make it clear to them that his idea in bringing them together was to have an informal discussion.

The informal discussion began at once. But instead of discussing the rights and wrongs of the alien operator, they began to discuss Mr. Solomon. While they were discussing him they were also cussing him. Perhaps the only reason that can be given for the leader not losing heart at that critical time, is because with all of them talking at once he could not understand what they were saying. They were filing out of the place indignantly, one by one, and at last the leader was left alone, talking to the naked air.

The operators had not even given their leader the credit of having good intentions, but he still remained stout of heart. More placards were printed and another meeting was announced. This time Mr. Solomon was not to be caught with his overalls at half mast. He had seen his mistake, and for the second meeting had promised to have prominent speakers and plenty of them, and he kept his word. In fact there were more speakers than listeners. By the strange perversity of fate the second meeting was the exact reversal of the first. The previous session was all operators and no speakers, while the later one was all speakers and few operators. Well might the dauntless leader pause and scratch his head. Once more he arranged another meeting, which proved worse than the other two. And then at last, he did what he should have done at first. He came to the Moving Picture World and asked for our advice.

To us it appears that the psychological moment was allowed to slip by at the first gathering. The first indignation meeting is usually the best, no matter what the trade or trouble may be. That is the proper time for a "touch," as it were, and, speaking broadly and roughly, money is the only thing that is going to do any good in this case. The horse is stolen, so there is no good in locking the stable door. The only thing for the alien operators to do is to put up some money and hire an expert cowboy to go out and lasso the horse and bring him back to the barn.

The alien operators cannot expect the citizen operators or the operators' union to get all worked up over this thing because the shoe doesn't pinch them at all. The best you can expect from outside sources is moral support or apathetic approval; don't expect any money because you haven't any good reason to expect any from anybody but yourselves, and if you can't get together and hand up for your own protection you don't deserve much help from others.

Mr. Solomon has done all he can, and we consider him a brave, self-sacrificing young man. He is not qualified to handle a movement of this kind by himself, but he deserves a lot of credit for what he has done and has tried to do. Our suggestion is for the alien operators to make another try. Get together once more and don't leave it all to one man. Form an Alien Operators' Protective Association. Get all you can at the first meeting and then get the rest by good sized weekly dues. Remember you have to hire a lawyer, and a good one. You have to give him enough money to make it worth his while to bother with the case—$50 won't do it, neither will $250. The lawyer who is able to do any good is one who must be paid for his time and his brains, and $500 is no more than right if he wins out. Only, for goodness sake, don't hand that to some shyster who will stall you for a couple of years telling you the case is coming on fine. Make him do the work first.

Our experience with nullifying unjust laws is to have them declared unconstitutional through the chancery court. This is a simple case, the only hard part being the long wait. In the meantime don't be "pikers;" this case is like a bad tooth, you may let it go for a while, but sooner or later it must be pulled out, so you may as well start saving at once to pay the dentist.

It is to the efforts of Samuel Solomon that the alien operators have obtained the concessions in the following letter:

CITY OF NEW YORK.
Office of the Mayor.

October 5, 1910.

Gaetono Garafalo, Esq.,
426 East 119th street,
New York City.

Dear Sir—Referring to the communication of September 22, signed by yourself and others, the Mayor directs me to state that he has been informed by the Commissioner of Water Supply, Gas and Electricity that it has been decided that all 1010 cards which were issued to moving picture machine operators prior to the enactment of the law requiring a license would be good for one year from the date of issue. It is stated that this will in some cases extend the time of employment for some of the operators who are not yet citizens, from one to six months. Respectfully,

(Signed) ROBERT ADAMSON,
Secretary

"Lo! the poor Indian!" or, I should say, "Lo! the poor operator!" Before me as I write is a little letter from an operator with whom, it seems, your Lux Graphicus is not popular. This gentleman suggested that instead of writing about the things that I do on this page, I should devote at least some attention to the operator. He seems disgruntled with me for writing about Bohemia; moving pictures of sport; Broadway and the theaters; the Vitagraph girl; and other things that have recently figured on the screen. I will gratify my operating friend's desire and say something about the operator this week, though possibly what I have to say may not be all honey.

* * *

Operators are an unorganized and an unorganizable class. The reason is not far to seek. They are neither fish, flesh, fowl, nor good red herring: that is, professionally or industrially regarded. Operating is neither a business nor a profession, like bricklaying, bread-selling, or law. An operator is an indefinite and an indefinable kind of worker, a casual unit in the great army of more or less unskilled workers; hence the difficulty that I have hinted at in organizing them. But I am pleased to see that efforts more or less successful are made to conduct operators' unions for mutual and co-operative purposes. I wish these movements every success. They mean well, but if they fail to accomplish much, it is for the reason I have given, namely, that in the cosmos of labor and industry, the operator is a kind of wandering atom.

* * *

What is the genesis of the average operator? How does he originate? Who made him an operator? Where did he acquire his knowledge? True, municipal authorities demand that he shall have a license, but does that make him proficient, skilled, and qualified? Does that make him a mechanic, a tradesman, a professional man? What **does** it make him? These are a few questions that I would like intelligent operators to reply to, if they think fit, through the pages of this paper.

* * *

I have more sympathy with operators than my correspondent seems to credit me with. I realize the difficulties of their position. But those difficulties are inherent. The ordinary moving picture exhibitor or theater manager has not yet reached that stage of sympathy when he looks upon an operator as in a category parallel to that of a plumber, a bread-seller or a lawyer. He does not regard him as a mechanic, a tradesman, or a professional man. He treats him as a casual atom. There lies the difficulty and the crux of the position. How is the lot of the operator throughout the country to be improved? His calling made more remunerative and put on a plane as satisfactory as that of other artisans? The answer is: By union, of course. If there were a union of the operators of the various States or groups of States, or cities or groups of cities, if the world of operators were organized or in perfect agreement, something might be done to better their lot.

* * *

But before this can be done, we must arrive at a certain standard of knowledge which all operators should possess. They must be qualified, and the qualifications must be vouched for by competent authorities. Inefficient men must be excluded from their ranks. This goes without saying. A skilled operator is the making of a picture show; a bad one mars the show.

* * *

I know something of the difficulties of organizing or attempting to organize unskilled labor. In Great Britain, for a long time, I devoted my time, thought, and energies, to endeavoring to organize photographic operators for purposes of mutual advancement. The scheme failed, because the men failed—they did not rise to the level of their opportunities. The consequence is that the photographic operators of Great Britain, like those of the United States, are still unorganized. Then I organized, or rather attempted to organize, four or five thousand professional photographers in Great Britain into a solid body. Six or seven hundred of them only joined the association. Result: professional photography is still far from being a profession in public esteem.

So my operating correspondent will see that whatever is disagreeable in his position can only be remedied by himself either individually or collectively in connection with others of his kind. Writing to Lux Graphicus and saying unkind things to me won't alter matters. I am Lux Graphicus, because I am. Lux Graphicus. I have devoted years and years to study of various sorts to chemistry, physics, optics, photography, literature, newspaper work and many other things. That has made me Lux Graphicus. If my operating friend will work as hard as I have done, and do, and live like me, that is to be still open to learn, I am convinced that he won't write me any more absurd letters. He will be too busy at work. Work, after all, is the panacea for many ills in this life.

* * *

Work makes the man, and want of it the inefficient man. Nothing in this world is accomplished without work. Work made the world what it is. It will make the world better. There is not a single operator who reads this page, or who writes to my friend Mr. Richardson, week by week, who possessing the necessary health, strength and brains, cannot make himself a better, a more efficient operator, by work, by assiduous study of the mechanics, the optics, the electricity, the manipulation of his projector. Let him use his brains: and **work.** If he will do this he will make himself a better operator and a better man; the Trouble Department will cease to be Trouble Department. It will be the Information Department—a department contributed to by men so interested in their work that they are constantly making new discoveries, giving their brother operators useful hints and generally doing something towards the uplift of their calling. At present the operators are taking all from the Moving Picture World, and giving very little in return.

* * *

I am not an operator! But I have had considerable experience in working the oxyhydrogen lantern in England, not professionally, but in an amateur way. So I know at least some of the conditions to success. Then I have unequalled opportunities of observing operators at work in this country. And I have no hesitation in saying that in ninety cases out of a hundred, where bad pictures are shown, the fault is due to inefficiency on the part of the operator.

* * *

How, then, generally speaking, can one enthuse over operators when there are so many indifferent workers in their ranks? From what class in the community are operators drawn? During a few months' stay in the service of the Cameraphone Company, I had opportunities of observing scores if not hundreds of would-be operators who went to that company for instruction. Frankly, not more than three or four per cent. of these hundreds of men had sufficient intelligence to acquire the rudiments of the work they applied for. They had mistaken their vocation. 'Tis true, tis pity; pity 'tis 'tis true.

* * *

If I wrote for months on this subject, I do not think I could say anything more that has a profitable bearing on the matters. I do not think anybody else can. But from the purely personal point of view, I would like to say that I am not a socialist, not a communist, not a collectivist. In my philosophy, everything depends upon the individual: the man, in the circumstance in which he is placed. Where an operator has the opportunity and the ability to make himself proficient and does not do so, he is deserving of reprobation; where he seizes his opportunity and succeeds in improving himself, he is deserving of commendation. I hope these paragraphs have convinced my operating friend that I have his interests, and the interests of his class, at heart. I would like him and them to feel that I am in thorough sympathy with them, wish them well and would do anything in my power to help them.

* * *

But, with one part of my operating friend's letter, I join issue: He wants more space in the World devoted to operators. I think there is too much already. There were three pages last week. There have been four some weeks.

which in my opinion is quite enough, if not too much. The readers of the Moving Picture World are drawn from many classes. These pages are read by men of science, manufacturers, exchanges, many thousands of exhibitors, and others, besides operators, besides enormous numbers of the general public, theatrical people, vaudeville people, even little children. So, it will be seen, that as a class the operator gets his proportion, if not more than his proportion, of space and attention. The operator is, to a very large extent, a spoilt child in the moving picture field, whom I and others would love much more than we do, if he did not so often spoil his employers' pictures and disgust the public. When the operators cease to do this, it will be time enough for any one of their number to write unkind things to me and assume to dictate what subject I should discuss on the screen. So, now be good boys!

THE PATHE PASSION PLAY UNDIMMED IN POPULARITY.

It has never been the privilege of the writer to pass a more profitable evening or one which has left a more enduring impression in a moving picture theater than it was his good fortune to spend last Sunday at the T. N. F. Theeater in Flatbush. Pathe's beautiful sacred pictures of the life of Christ, accompanied with a lecture that was nothing short of a sermon, and sacred music, occupied the whole evening for one exhibition. The beauty, sweetness and pathos of these pictures can only be imagined and is as impossible to describe as to portray in our humble language the transcending beauties of the life of the great Master. You must simply see it to appreciate it. William Robert Goss, who renders the accompanying lecture or sermon, has a voice of ministerial quality and sympathetic tones and his words flow on in harmony with sweet music and the beautiful scenes. As you sit there the spell of the great Life is cast over you. You forget the workaday life out of which you have stepped and which will engross you on the morrow, and for the moment you are far away in the sunny East. Time, too, has turned backward and retraced his steps some nineteen hundred years. Now you are in the peaceful hills of Judea with the shepherds tending their flocks. The Bright Star appears and then you journey with the shepherds to Bethlehem. In a humble manger you behold the Christ-child looking very much like a real baby as he kicks his dimpled little legs and tosses his tiny arms.

From this point you follow his life course into the land of the pyramids, back again to Bethlehem, in the carpenter shop among the doctors, working miracles, entering Jerusalem in triumph, on the road to Calvary as He reels under the weight of the cross, and last of all the Resurrection and Ascension.

The settings are beautiful and there is no lack of proper background or local color. The part of the Master is played with a dignity and grace that have made the Passion Play at Oberammergau famous. As you take your leave after the conclusion of the performance you carry with you the same feeling as on leaving your church after a beautiful and impressive service. Let the maligners and libelers of the moving picture go and see Pathe's "Life of Christ" on the screen, and if they have a spark of Christianity and love of their fellow-men left in their hearts they will fall upon their knees before closing their eyes that night in sleep and utter a prayer for the moving picture that it may live forever.

A. H. MILLER.

PRIVATE PICTURES.

The moving picture has become a valuable addition to private functions and in private life. Not only are wealthy people entertaining their guests by exhibitions in their own homes on a generally extensive scale, but they are also having pictures made of themselves, their surroundings and their children. While there can be without doubt many interesting private scenes and subjects of great value to those people who can thus enjoy this new reproductive pleasure, the chief value lies in the living portraiture of the children. The Kodak, a most handsome and valuable friend in its day is to be superseded in this particular. The early days of the children of the home as recorded by portraits are one of the most valuable possessions of almost every family. The new and great advantage of the animated picture can readily be appreciated and it is not surprising that where the opportunity can be afforded there will be an ever increasing use of the private moving picture preserving alike for the young as the old faithful life pictures of the family and friends.

SAMUEL S. HUTCHINSON.

S. S. Hutchinson, the president of the American Film Manufacturing Company, is known throughout film circles as an exceptionally capable and shrewd film man. He has been identified with the motion picture industry virtually since its inception. For a period of two years he was the president and general manager of the Theater Film Service Company of Chicago and San Francisco. He is now, and has been for over a year, the president and general manager of the H. & H. Film Service.

Upon the formation of the Motion Picture Patents Company and their announced policy in connection with the exchanges and the exhibitors, Mr. Hutchinson, on account of his prominent connection and his known executive ability, was considered as being one of the strongest allies of the Patents Company and he informs us that he was offered franchises in several locations. Upon a consideration of the situation, and the monopolistic tendencies of the new faction in the field, Mr. Hutchinson deemed it advisable to confine his attention to his own interests.

At the inception of the General Film Company, Mr. Hutchinson sold out to the powers that then were, his interest in the Theater Film Service for a cash stipulation which is still talked of by film men in the Central States. He retained his controlling interest and took active charge of the H. & H. Film Exchange, which he has voluntarily taken over to the Independent side.

Mr. Hutchinson's advent in the Independent field is hailed by the Independents as an acquisition. His knowledge of the film business, his appreciation of the wants and necessities of the exhibitors, and his personal knowledge obtained directly from the exhibitors as to what they require, will prove to be one of the greatest assets of the American Film Manufacturing Company.

P. A. POWERS LAID UP FOR REPAIRS.

We regret to learn that P. A. Powers is in a St. Louis hospital, where he is slowly recovering from a serious accident. Mr. Powers, accompanied by his secretary and Mr. and Mrs. Talbot, of St. Louis, were in an automobile that overturned en route to the aviation field. Mr. Powers was the most seriously injured of the party and had a very narrow escape from death.

Mark M. Dintenfass cannot understand how his advertising man left out the name of his October 26 release in his advertisement last week. Exhibitors soon advised him of the slip and he desires to say that the title of the film is "Doings on the Ranch"—a 950-foot comedy.

TROUBLE DEPARTMENT
QUESTIONS AND ANSWERS
CONDUCTED BY F. H. RICHARDSON

Good Dope from Kansas.—Winfield, Kan., writes as follows: "I note in the Moving Picture World of October 1, an article from Leroy Bickel, Ardmore, Okla. A most excellent program indeed was that of friend Bickel, but I was certainly amused when I read your answer to him. There are altogether too many who overlook what might be called the main spring of the whole works. I was reading to-day an article by one Clyde Martin who goes on to tell about how bad the music is in most of the houses, what small salaries are paid piano players and others, etc. I quite agree that good music of the right kind is the proper thing. Let the music, however, be the best the world can produce, put just exactly the right kind of a man at the door and the most attractive girl in town at the box office, don't allow anyone to look for a seat but have plenty of ushers that are courteous and know their business. Having done all this, go and pick up most any kid who can turn a grind stone, put him in the operating room and **see what kind of a show you have.** On the other hand, secure a really good and competent operator and your show is complete. Now supposing after the first reel is run your operator for some reason walks out of the booth—quits. The show stops right then and there, doesn't it? But supposing, on the other hand, the ticket seller and the ticket taker and all the ushers and the piano player quit and go home, but the operator sticks around. The manager could sell and take the tickets, the operator would put on the show and the dimes would keep right on coming in. There are too many managers who overlook the relative importance of the piano player and other employees and the operator. I have seen them fairly tear their hair when the piano player and singer quit, but if the operator quit they only say, 'Well, let him go.' Maybe the reason they do not say any more than that is because he is such a poor one and they hardly think it worth while to say anything."

Friend Winfield's letter is just a trifle mixed and he hasn't the best possible way of putting the thing, perhaps. But his ideas are correct. Given an A No. 1, first-class operator and good films, it would be quite possible to put on a show that would satisfy the public temporarily at least, if the piano player, singer, ushers and everybody else but the manager and operator quit. That is absolutely true, and that it is so is proven by the fact that right here in New York City, within five blocks of my own home, there is a ten-cent house running with absolutely nothing but pictures and a piano player, and nothing very extra in the way of a piano player at that. But they have an operator that is par excellence, and the house is jam full all the time. It is neither right, fair, nor just on the part of the manager to praise everybody else in the house and practically ignore the work of his operator, provided, of course, the operator's work be worthy of praise. The sooner managers themselves wake up and attach the proper degree of importance to the matter of good projection, the sooner will good projection become a fact in the photoplays of America.

* * *

San Francisco Has a Blow-out.—The editor of the Trouble Department is in receipt of a neatly gotten up invitation card from the San Francisco Moving Picture Operators' Union, No. 162, reading as follows:

"You are cordially invited to attend a

PRESENTATION SUPPER AND JINKS
given by the
Moving Picture Operators' Union

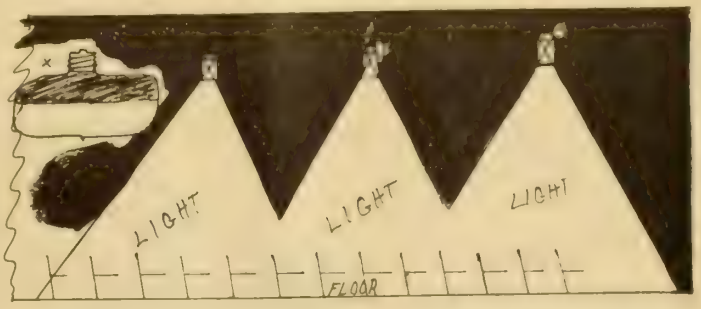
In honor of the Trophies presented by Messrs. Carroll & Tilton, and Messrs. Chas. Brown & Sons, and won by this Union in the Labor Day parade.

The Time.....Midnight, Wednesday, October 5.
The Place .....Chutes Cafe.
The Girl .....In Moving Pictures."

Many thanks for the invitation, 'Frisco. I would really like to be present. I am quite sure I would enjoy the supper and know I would simply dote on the "Jinks." (Whatever that is!) But inasmuch as you overlooked the matter of a railroad ticket and my aeroplane chauffeur has the gout, I guess you will have to excuse me this time.

Lighting the Interior.—El Paso, Tex., writes as follows: "I have seen considerable in the public press here lately about light theaters and I understand that pictures are being successfullly projected in some houses where it is 'light enough to read a newspaper.' Will you kindly tell me how this is done? Please be as explicit as possible in the matter, as I am contemplating installing a house in San Antonio before long and I want it to be strictly up to date in every way. Is it necessary to use one of the patent screens in a light auditorium?"

No, El Paso, it is not necessary to use one of the patent screens in order to have a light auditorium, although, of course, with the mirror screen the picture will naturally show up to better advantage. The lighting of the auditorium of a theater without having the light affect the projection is a very simple matter, yet one that seems to be but little understood by theater managers. The writer ventures the assertion that he can light any moving picture theater so that a man seated within 10 feet of the screen can read an ordinary newspaper with comfort, provided he has reasonably good eyesight. In lighting an auditorium, there are two problems to be considered and two only. First, the keeping of all direct light rays from the screen; second, the shading of the light so that it will not shine in the eyes of the audience as they look forward toward the curtain. This may be accomplished by the use of metal screens, such as those shown in the appended sketch. These screens should be four to six inches in diameter. They may be either cone shaped or shaped like an inverted tin bucket, types of both being shown in the diagram. They should have considerable depth and be painted white on their interior surface. The light is hung within the metal screen and placed up far enough inside the screen so that the light rays from screen (A) will meet the light rays from screen (B), about four to five feet from the floor. The type of lamp to be used is the broad, flat globe with a silvered top. That is to say, the globe is of the shape shown at "X" in the sketch, the top or shaded half being covered with silver which reflects all the light straight downward. The shield must be so shaded and the lamp hung at such distance within it that it will not be visible to the eyes of the audience as they look forward. This means, of course, that they cannot be placed too far apart on the ceiling, say not to exceed 6, 8, or possibly 10 feet, according to the height of the ceiling. Lights thus shielded will amply illuminate the auditorium without in any appreciable degree affecting the picture, nor will it interfere with the audience, as is the case where ground glass or plain white globes are set in the ceiling behind cross beams. I think that a few minutes' study of the sketch will enable anyone to understand exactly what I mean. I also believe that by just a little bit of experimenting as to the shape and size of shield best adapted to the individual house, anyone can apply this system of lighting successfully. The shields may be made of polished brass, enameled metal or any other suitable opaque material.



* * *

Wants to Go South.—New York City writes as follows: "I am a constant reader of the 'World,' especially the Trouble Department, and write to ask your advice. I am an operator who believes he knows the business fairly well. Would like to know what chances are in the South for getting a position, as I am compelled to go south for my

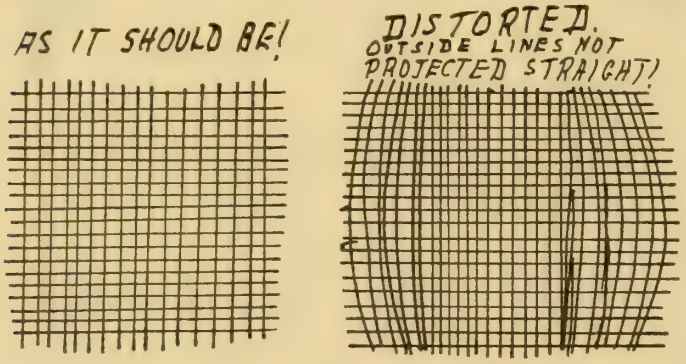
health some time within the next month. Not being a millionaire, I shall have to work when I get there. Also please let me know which states in the Southern group require an examination."

It would be entirely puerile for me to attempt to give you advice in such a matter as this, New York. There is altogether too much depends on the individual. In this I do not refer altogether to the matter of ability. One man will go into a strange town and "land a job" immediately, whereas another having the same, or perhaps superior ability, will be a long time catching on. However, should any of our Southern readers wish to employ a Northern operator, I shall be glad to hear from him and forward your address. I do not know which of the Southern States or cities require operators to pass an examination.

* * *

A Splendid Letter.—Alfred S. Cory, Somerville, N. J., contributes the following: "Friend Richardson: a word about why a picture will be out of focus on one side when the machine is located to one side of the screen and yet not out of focus either top or bottom when the machine is much higher than the screen, shooting downward.

"A motion picture projecting, or objective lens, is practically the same as the photographic lens, called rectilinear lenses, in that they possess, in a considerable degree, the fault of astigmatism. Now to bore a little further into this matter, let me say that astigmatism in a lens renders it unable to portray both vertical and horizontal straight lines perfectly straight at the same time. Neither would a rectilinear take a true picture of concentric circles. From the definition above, it would seem that you could never tell whether the lens was going to err on sides or top and bottom, since it may be set in any position or in various positions from time to time. Exhaustive experiments, however, made by far more able men than I, have proven that the rectilinear almost always errs on the sides. (See diagram.)



"Now, Mr. Richardson, a lens of rectilinear type does not err enough to be noticeable except to the initiated, or unless compared with work done by a corrected lens, except that by improper use undue strain is put upon it. A machine placed to one side of the screen puts a strain on the lens at the weakest point of its defining power.

"And, now, for a remedy: As the lack of refinement in the rectilinear style of lens (any ordinary projecting lens) is chiefly in the edges, the outside of both front and back combination should be slightly diaphragmed down by cutting two accurate rings about 3-32 of an inch wide, of black opaque paper. The outside diameter of the ring should be such as to fit the lens mount tight. These rings pasted around the edge of the front or outside surface of back and front glasses will give you a glass of smaller diameter, but truer defining power. It would then throw a picture too big for your screen in some cases, but by moving the screen closer to the machine (a matter for experiment) the size of the picture of course, could be reduced to its original limits with added refinement in definition and greatly improved definition on the otherwise 'off' edge.

"I am afraid there will be many unable to grasp this proposition but I have done the best I could to make it plain."

The thanks of myself and the readers of The Column are certainly due you, Friend Cory, for your very lucid explanation of this proposition. There is just one thing about it I do not understand and that is why the lens should give a larger picture at a given distance because of the diameter of the lenses having been reduced, and I think you are mistaken there. I frankly confess I do not know anything about this proposition myself, but as this matter of the picture being out of focus on one side seems to be a very common fault concerning which many letters reach me, I would recommend all those suffering from this particular trouble to experiment along the lines laid down by Neighbor Cory and report results.

* * *

Explanation of film Trouble.—Samuel Acri, proprietor and manager of the Central Hall Moving Picture Theater, Marietta, Pa., writes as follows: "I read with pleasure the Trouble Department every week and find same very interesting and instructive. In the issue of the 15th instant I note that Delhi, N. Y., has trouble with certain films which continually get in and out of focus. I have had the same trouble with some Biograph and Edison subjects and would like to give my poor opinion as regards the trouble and its remedy. I would run a Vitagraph or a Pathe and the focus would be as good as could be desired. I would then put on a Biograph or Edison, either one of which was simply awful in that the middle of the film never laid even with the slides, so that the entire picture could never be got in focus. I was sure it was due to the film being too hard, so that it would spring back and forth in the center of the aperture. My remedy is simple, but it proved effective. I cut out two pieces of asbestos the size of the reel and dampened the same with water (vinegar is better) and placed these on either side of the reel and put the whole business in a box for a few hours. The result was the film was flexible and laid perfectly straight over the aperture and I have had no trouble of any kind since. Whenever I get a film that buckles in and out over the aperture I proceed to moisten it as above set forth and that settles it. No more trouble. I hope this will benefit Delhi and possibly others. But care must be had that they do not get the asbestos too wet."

We are obliged to you, Friend Acri, for the solution of what has been a very puzzling proposition. I have had many complaints in this respect, particularly concerning the Biograph film, one or two as regards the Essanay, and none involving the Edison film. Of course, if this is what is causing the trouble, the remedy is simple. I would, however, advise those applying it to be very careful and not overdo the matter of moisture. I would also recommend managers and operators to examine the operating room moisture box described and illustrated in the Trouble Department issue of October 1. Such a contrivance should be in every operating room and if it was the film would be flexible and pliable instead of hard and brittle as much of it now is.

* * *

From Pittsburg, Pa., comes the following, which I have taken the liberty of toning down considerably and still it is bad enough: "Friend Richardson: I hope the following information will find space in the operators' Column, and that it will cause some of the brother operators to meditate. There was an ordinance passed in this city after the president of our local union went before the Board of Electricity and Bureau of Explosives insisting on a rigid examination. The authorities were supposed to make the examination strong enough to knock sixteen-year-old kids off the projection field. Well, after a considerable delay, Pittsburg operators were invited to appear and take the examination, each being given an application blank, in filling out which it was necessary to state age, nationality, etc. The examination consisted of questions made up from the following:

1. Why does a fuse blow out?
2. What is a magazine used for?
3. Why do they put films and slides in upside down?
4. What size wire would you use on projection circuit??
5. Why don't the authorities allow film cement in the operating room?
6. How should the operating room be wired to pass inspector's approval?
7. What is the lens for?
8. What causes condensers to crack?

These and a few more equally silly questions made up the examination. Several of our members appeared for examination and while waiting heard Mr. R. J. Dalley inform an applicant as to the nature of some of the questions. Moreover, it seems to be quite certain, at least in the case of a theater near the downtown section run by a woman, that this same Mr. Dalley helped get the operator through, although informed that he was under legal age of twenty-one. Moreover, it is a fact that while in most of the houses of the city section (downtown section I suppose Pittsburg means. Ed.) the operators have licenses; still there are a number of theaters running without licensed operators, with never an inspector around to see whether the operator has his card or not."

And thus the writer proceeds at some length and in considerable detail, winding up with, "Projection is very poor in Pittsburg, except in downtown houses. The Olympic is

the house for good projection. This theater shows Independent film, while the Lyric, Family, Cameraphone and Civic (?) run licensed films, the latter house being the only one paying the union scale to the operator. Other places are doing nicely, but it is the same old story: Poor films and worse projection."

Naturally, one questions a letter of this kind and wonders whether or not it is the case of "man with a grouch" or bona fide. Careful reading of the letter in question, however, makes it appear to be the latter. If the Pittsburg Board of Examiners pretend to pass upon the qualifications of operators by asking a set series of question,s they might better go out of business, and do it real soon, too, for in that event their usefulness would very quickly end, if ever they had any. The Board of Examiners perform a very serious duty, in that it is up to them to say whether or or no a man shall have the right to earn his daily bread working at his profession. They have it in their power to deprive the bread winner of the family of the right to labor, and this power should be exercised only for good and sufficient reasons. Boards of examiners should, in the writer's judgment consist of (1) one expert moving picture operator; (2) one expert electrician; (3) may be either an operator or an electrician, preferably, however, the latter. Presumably the gentleman spoken of in the letter is one of the examiners, and if the charges made against him are true he should be put off the Board forthwith. Personally, the writer does not think this matter of examination has much, if any, effect one way or the other. His experience has been that in every city where examinations are held the thing is very largely a farce in that the examination does little to determine the applicant's ability in the field of projection, or even to determine anything more than the fact that he knows **something** about the electric current. If the Pittsburg Board has been wronged in this letter, they are welcome to space in this column to set themselves right. On the other hand, if conditions are as set forth, something should be done at once. This week there is a letter from President Woods of the San Francisco Local Union, which I would strongly commend to the careful perusal of all operators and managers.

* * *

Candle Power.—Brooklyn, N. Y., writes: "As regards the article 'Candle Power' in October 8th issue, I am of the opinion that you will remain up the stump for some time to come. On looking into this subject, it is easily discovered that it would take a pretty wise man to help you. There is no known rule that can be applied to find the exact efficiency of the C. P. of an arc lamp, since so many things have a bearing on the matter. The quality of the carbon, length of arc, position of crater, diameter of carbons, temperature, ventilation for escape of gases, etc., all have a direct bearing on the result. Since the Board of Electrical Engineers of America have failed to set any fixed standard, I believe it is a question far beyond the wise ones."

It was not designed, Brooklyn, to discover the exact candle power of the projection lamp. What I had in view, and I presume the writers of other letters had in view, was the approximate candle power delivered under ordinary conditions with the consumption of a given amperage. This could be determined with a fair degree of accuracy in several ways, one of which was illutrated and described in our last issue.

Film Trouble.—Delphos, O., contributes the following; "I am having trouble in getting my picture focussed on one side. One side is as sharp as could be desired, while the other is blurred. I think it is caused by the tension springs. Kindly tell me how to set the springs, and should they be stretched to make them tighter? I have an Edison machine and the picture jumps and sways sidewise. Have had several arguments about condensers, have a 50-foot throw, but do not know how to figure the lens. I am using one 6½ and one 7½. Some say the 7½ should be behind and some say it should be in front."

Your tension springs should set squarely on the tracks of the aperture plate, and they may be tightened by bowing them out slightly with a screw-driver. Be sure that the tracks of your aperture plates are not worn. If they are, get a new aperture plate at once. If your machine sets to one side of the screen, that, no doubt, is the reason of the fault, and I refer you, in that event, to another article in this issue and recommend that you try the experiment as set forth therein. If your machine is square with the screen and your aperture plate and tension springs are all right, then be sure that your projection lens is clean. Take it apart and examine it carefully to be sure that there is no dirt inside the lens. A finger mark or a bit of oil on the lens will produce a blur. Be sure also that the machine sets square with the condenser. In one of these things you will probably find the fault. As to the condensers, you do not say what size picture you are throwing, and I can therefore offer you no advice except that if you are throwing a tolerably large picture your 6½ and 7½ ought to be all right. And I should use the 7½ next the lamp, although so far as projection is concerned I do not know that it makes any difference. The thin one, however, is less liable to break under action of excessive heat than is the thick one. On the other hand, if you are throwing quite a small picture your objective lens will be very long focus and you should have two 7½ condensers. Very likely, however, your 6½ and 7" are all right. In asking questions of that kind the length of throw and width of picture should always be given. Be sure there is no grain of dirt on face of your intermittent sprocket, as that will cause film to jump and that there is no side motion in intermittent sprocket since that would allow film to sway sidewise.

FROM PRESIDENT WOODS.

Mr. H. G. Woods, President Local No. 162, I. A. T. S. E., San Francisco, Cal., writes:

Mr. F. H. Richardson:

Dear Sir: For your article headed "Organization" in the last issue of the World, "hands across the continent," for "them's my sentiments, too."

The World is the only paper devoted to the moving picture interests that has ever admitted that the operator is even human, let alone trying to assist him, and well may the craft rise up and bless the name of Richardson.

In direct controversion to your ideas on unionism read the ideas of our English friends as editorially expressed in the Bioscope of September 8, this article having been inspired by the fact that the Operators' Union of San Francisco has found it necessary to appeal to the San Francisco Labor Council for protection against "fake" partnerships, wherein incompetent, inexperienced men, and even boys of sixteen, were calmly introduced as partners, therefore eligible to operate the machines to the exclusion of reliable men of mature years, and to the utter disregard of all that is due the public as to safety and a show that is worth the price paid for admission.

The editorial is as follows, and embodies the old stock phrases of those opposed to organizations of the common people for protection against the organized "interests," such as "blind interference," "power over its members," "paid officials," "freedom to work and be paid what one desires," and "freedom"—FREEDOM, forsooth—better the word SLAVERY.

"It appears that some of the proprietors of picture theaters in San Francisco recently inaugurated a plan, by means of which operators employed in the respective theaters would be given proprietary interests. In no fewer than 16 theaters the scheme works well, and all concerned are very pleased with themselves. But now comes the trouble. The Operators' Union, seeing in the new arrangement a wicked design on the part of the employers to 'sweat' their men, and perhaps employ non-unionists, declares against the scheme, and is ready to forbid its members to work at the theaters where this scheme is established. Here is yet another case of blind interference and wilful misrepresentation. What the Operators' Union really fears is lest its power over its members should be weakened, and they begin to think for themselves instead of getting paid officials to think for them. It's the old, old story—trade unionism versus freedom, freedom to think and work, and be paid what one desires. No matter how advantageous such a plan as that in force at San Francisco may prove to be, it is condemned without a trial merely because a few officials are afraid that if the scheme is a success their jobs have gone. This is not the explanation the union offers. I admit, but it is the real one; and the sooner the operators cut themselves adrift from the clinging bonds of the union, so much the better for themselves, for their occupation, and their interests." (Bioscope, Sept. 8.)

What this party really intended to convey was "so much better for **the** interests instead of **their** interests." Therefore, I say this article won't do, Mr. Richardson. It is false and misleading to begin with, since this union has never interfered with ACTUAL owners, though it has protested and will continue to protest against the practice of the owner, who, claiming to be the operator, hires a small boy to do the work in the box, also against all false partnerships created to defeat the ends of unionism and do away with the services of a competent operator.

There are also no paid officials, the executive officers of the union doing their shift at the crank the same as all other members, using their spare time toward maintaining the conditions established by us, the principal ones of which are CAPABLE MEN of MATURE YEARS only to be employed as operators, and as such men can not be had at the salary of the BOY CRANK PUSHER, the wage question naturally follows. That these principles laid down by us SIX YEARS AGO were and are correct is plainly shown by the fact that they are now being adopted by the authorities of nearly all large cities under the name of LICENSE ORDINANCE FOR OPERATORS.

Our executive officers and members have long ago learned

that they must GIVE before they can expect to RECEIVE, and this principle has earned us the respect of the employers, who have seen that the union is quick to punish the operator who expects to receive without giving in return. In fact, I have always felt that our success is largely due to the fact that we have ever recognized that there are THREE interests to be consulted before conditions can be established, or in other words, THREE people have rights in the matter.

The right of the employer to faithful, conscientious service in consideration of reasonable compensation—BETTER service from the union man than he can obtain from the non-union man in consideration of higher salary demanded.

The right of the public to the best show that can be presented for the admission price paid, as well as the right to feel that life and limb are safeguarded by the presence of a reliable man—instead of a boy—in the operating room; also—my unionism will crop out—the right to spend his union earned nickel or dime where union conditions prevail.

The right of the employee who, provided he GIVES that which the other two demand, has the right to receive sanitary and comfortable surroundings, good tools to present the show demanded, together with reasonable hours and adequate compensation.

In order to carry out our idea of GIVING before RECEIVING we have for several years maintained a demonstrating room which has at the same time been a school for our members, and which has made better operators of us all. There have been many demonstrations both theoretical and practical, and many knotty problems threshed out, as well as much repair work done, particular attention having been given to new apparatus which has come upon the market, and, as whenever anything new is being shown, the owners and managers have been invited, I can safely say that much good has been done and a very friendly feeling created in thus bringing together the exhibitor who is ever on the watch for something new, the operator who will be expected to handle it, and the manufacturer or agent who desires to sell it. At least two picture machines and the Mercury Arc Rectifier, as well as numerous smaller devices, owe their start in this city to the Operators' Union, and if we had what is due us—which we haven't—we would have one of each of these permanently installed in our demonstrating room at the maker's expense.

To the operator I would say ORGANIZE, get a set of officers who will work honestly for you all the time, for nothing but the good of the cause, and who are willing to go without thanks when things are all to the good, and stand abuse when they are not; then SHOW the employers you are better operators than the unorganized, and AFTER you have shown them ask for your conditions.

It will take you some time and hard work, it has taken us SIX YEARS, to get the brass card UNION OPERATOR in the lobby of every place in this city where operators are employed, so do not get discouraged if you cannot do it in a few days, but KEEP AT IT and you will win in the end.

To you, Mr. Richardson, I am frank to say that I have had some doubts as to your sincerity in the past, but I am beginning to see that you have been working to a definite plan, and that the rubbing you have given the operators is just beginning to bring out the grain, so with my best wishes I would say, "GO TO IT, MORE POWER TO YOU."

W. G. WOODS,
Pres. M. P. Operators of San Francisco
Local No. 162, I. A. T. S. E.

Of such importance do I consider the foregoing letter that, lengthy as it is, it has been given space in its entirety. It must be clearly understood, Friend Woods, that the Moving Picture World, of necessity, serves the interest of all people connected with the moving picture industry. It is not and cannot be the organ of any particular class, either as pertains to manufacture, film service men, theater manager or operator. Personally, the writer is a strong believer in organization. He believes in some business organization as a controlling factor in the business as a whole. He believes in the organization of the film service men in order that they be in position to safeguard their interests. He believes in the thorough organization of the exhibitors to the end that they be able to conserve their interests, and last, but by no manner of means least, he believes in the thorough organization of the operator. He not only believes in the organization of the operator from the standpoint of the betterment of wages and conditions of labor, but he believes in it for the further reason that the history of the labor movement from the beginning has shown, and shown conclusively, that the standard of intelligence, the standard of morality, the standard of temperance and the STANDARD OF WORKMANSHIP have always and invariably been raised by the advent of the labor union in the field. This is true not sometimes, but always and all the time, provided, of course, the union exists long enough to become established on a firm, sound footing.

I am glad to know that the officials of the San Francisco union serve without pay. But it is very questionable whether such a scheme would be successful in a city like New York or Chicago, where there are between 500 and 600 theaters and something like 1,000 operators. The task would be too large for any man to successfully handle without giving it his whole time, in which case it would, of course, be necessary that he receive salary. The effort the San Francisco organization has made to educate its members in projection, and things pertaining thereto, is to be most highly commended. And it is along those lines that the union will do its greatest amount of good, in my humble judgment. Wages and working conditions will easily follow when the union has established the superiority of the work of its members.

I am glad also to see that President Woods recognizes the right of the public to be enabled to view good projection in return for their money. I am endeavoring to the very utmost of my ability to stir up operators and imbue them with a desire to know more about their business, to the end that the projection of moving pictures in America can be vastly improved over the crude work of the past, and to the further end that moving picture machines be placed in charge of capable, competent men of mature years, or at least of years sufficient to give them some sense of their responsibility to the public and to their employer.

I propose to keep hammering away in the future just as I have in the past, and I am sure I shall have the co-operation and good wishes of all men worthy of the name of operator; for the others, or their opinions, I care nothing.

In closing, I would recommend President Woods' letter to the most careful perusal of every operators' union in these United States, and would suggest to them the phrase, "Go thou and do likewise."

NOTES FROM SAN FRANCISCO.

Sacramento, Cal., will have a new picture show on the 15th. A. J. Stone is opening a new house on K street. The house will seat six hundred and be up-to-date in appointments.

* * *

C. B. Kaiser, secretary and treasurer of Local No. 152, I. A. T. S. E., Los Angeles, is visiting friends in this city. He reports that conditions are constantly improving in the Southern city since all operators are required to pass a city examiation

* * *

B. Mulvaney has resigned his position as traveling salesman for the Acme Film Exchange and will go on the road as advance man for the Jeffries-Johnson pictures. His position with the Acme will be taken by Mr. Craycroft, formerly in charge of the city booking department.

* * *

The Silver Palace Theater at Market and Third streets has been showing the Jeffries-Johnson fight pictures the past week. Contrary to expectations, they were not bothered by the police department.

* * *

The Electric Theater on Union street has been remodeled in the past week, new opera chairs, a Pathe machine and a mercury arc rectifier having been installed. Dan Reardon now has one of the most up-to-date places in the city. He reports that business has improved about 100 per cent. since the changes were made.

* * *

Local No. 162, I. A. T. S. E. held a banquet at the Chutes last Wednesday night, the occasion being the presentation of the silver cups donated by Brown Bros. & Co. and the Carroll & Tilton Co., and won by the Local in the Labor Day parade. After the feed all adjourned to the Chute Theater, where stunts were indulged in till a late hour in the morning. Among those present were President Kelly and Vice-President Rosenthal, of the Labor Council; Messrs. Cohen and Alexander of the Department of Electricity; Chas. Brown, of Brown Bros.; Mr. Newman, of the Carroll & Tilton Co.; Mr. Kaiser, of Los Angeles; Mr. Lavega, president of the Oakland (Cal.) Local; Mr. Cassasa, president of The Musicians, and other prominent labor leaders.

* * *

The Exhibitors' Association are making plans for the publication of a little paper called Pictureland and devoted to news of nickelodeons and advance bulletins of films, to be distributed to their patrons.

San Francisco, Cal., October 10, 1910. F. R. C.

"Abraham Lincoln's Clemency": A War Story of More than Usual Merit.

The sentiment of the picture has received considerable attention in the pages of the Moving Picture World and occasional reference has been made to photoplays calculated to stir the emotion of the audience as in the spoken drama. In "Abraham Lincoln's Clemency" the Pathe-American Company have achieved this distinction to a marked degree. We were privileged to see the drama in the making and prophesied that it would be one of the strongest war plays ever produced. It is, and should be equally popular in North and South. The poetic sub titles and the realistic scenes and excellent action make an ensemble well calculated to advance the power and potency of the photoplay.

The wearied sentry found asleep at his post is sentenced to death.

Pardoned, he finally loses his life on the battle field while saving the flag.

THE STORY OF ABRAHAM LINCOLN'S CLEMENCY.

Without a murmur, he endured a service
new and hard;
But, wearied with a toilsome march, it
chanced one night, on guard
He sank, exhausted, at his post, and
the grey morning found
His prostrate form—a sentinel asleep
upon the ground.

And this poor soldier, seized and bound,
found none to justify,
While war's inexorable law decreed
that he must die.

'Twas night. In a secluded room, with
measured tread and slow,
A statesman of commanding mein paced
gravely to and fro;
Oppressed, he pondered on a land by
civil discord rent,
On brothers armed in deadly strife—it
was the President.

And yet, amid the din of war, he heard
a plaintive cry
Of that poor soldier, as he lay in prison,
doomed to die.

'Twas morning. On a tented field, and
through the heated haze,
Flashed back, from lines of burnished
arms, the sunlight's golden blaze,

The most noble of Presidents—Lincoln—revokes the death warrant

A youth—led out to die, and yet, it
was not death, but shame
That smote his gallant heart with dread
and shook his manly frame.

He slowly raised his head and saw,
Twelve comrades, sternly set apart to
execute the law.
Then suddenly was heard the noise of
steeds and wheels approach,
And rolling through a cloud of dust, appeared a stately coach.
The pardoned soldier understood the
tones of jubilee,
And, bounding from his fetters, blessed
the hand that made him free.

'Twas Spring. Though all combined to
cheer a sylvan solitude,
Two threatening armies, face to face,
in fierce defiance stood.
A sudden shock which shook the earth,
'mid vapor dense and dun
Proclaimed, along the echoing hills, the
conflict had begun.

The fallen: And of the first who fell
in that unequal strife,
Was he whom Mercy sped to save when
Justice claimed his life.
And in his last expiring breath, a
prayer to heaven was sent,
That God, with his unfailing grace,
would bless the President.

After peace was declared the generals of the opposing forces are summoned before Lincoln.

He rolls the two flags together and unrolls them as one, and North and South clasp hands.

"The Broken Doll" (Biograph).—The usual thing, but dished up with a dainty flavoring and artistic touches that whets the appetite for more of the same kind. Who would imagine that a film bearing such an innocent title would contain all the glamor of the wildest West, with bloodthirsty redskin bucks, dusky squaws, war dances, murder and pillage? It is all there to thrill the gallery gods; but—unusual thing—through it all runs a thread of human sympathy, delineated by the cleverest of child actresses and appealing to the sentiments of the most intelligent audience. The story is strong in its simplicity and has been handled with great dramatic power. It tells of a frontier settlement that was saved from annihilation by the gift of a doll which won the affection of an Indian child. Resenting the ill-treatment she receives from the members of the tribe, the Indian child warns her friends in time of a hostile attack. She is mortally wounded by a stray shot during the conflict and as she lies down to die beside the grave she had prepared for the doll which had been destroyed by a cruel Indian, one cannot restrain a feeling of exultation that she has passed beyond the cruel life she was compelled to lead. All through the piece the acting is convincing and the realism of some of the scenes is impressive. It is a film which will please any audience.

"The Chuncho Indians" (Edison).—An excellent picture of such little known country and people that it has all the charm of novelty, while conveying information in a very emphatic way. The picture is one of the South American group and is quite as good in every way as any that has gone before. The Chuncho Indians were formerly the most savage of all the known South American tribes, and inhabited the Parene valley in Peru. But in recent years, by a careful process of training, they have become civilized and are now cultivating coffee plantations and doing other useful work. All this is shown in the picture, together with picturesque scenery and beautiful vistas which have been seen by but few white men. Then an Indian's home is shown, with all the curious utensils about it. Altogether it is an acceptable educational picture, deserving careful study as the audience has opportunity.

"The Stolen Father" (Edison).—Here is a story that is out of the ordinary. It is not the usual thing by any means, and if one can see it without wanting to see it over again he must be of a certainty lacking in discernment. It is common enough to see children stolen, but the novelty of actually stealing a father is so great that one's interest is aroused. The little girl who nurses the sick man back to life is worthy of more than passing notice. And then comes the mental struggle, in which her goodness triumphs and she writes the letter to the old man's friends which will probably cut her off from her new found friend and force her back into the fruitless search for work. But events do not shape themselves that way and the little girl is accepted as one of the family and away in the dim future the wedding bells are faintly chiming. The picture is so much better than the hackneyed subjects, the acting is so sympathetic and withal so natural, that one feels constrained to place this film well in the forefront of the series for the week. It proves conclusively that originality and good treatment of worthy subjects is possible and that the motion picture can become the charming photoplay it should be.

"On Her Doorstep" (Vitagraph).—A novel and graphic representation of a lover's quarrel. It all began over his attempt to assert his authority and tell her she couldn't smoke a cigarette. Then she gets real mad and gives back the engagement ring among other interesting things. He conquers by sitting down on her doorstep and staying there until she succumbs, invites him in and apologizes. It was a tough vigil, and in the rain, too; but he stayed on the job and was eventually winner in the unique contest. It is a good comedy and illustrates the oft-repeated assertions that good subjects are not exhausted. There are many others yet.

"A Cowboy's Mother-in-Law" (Essanay).—A good comedy which may contain a hint for other unfortunate wives who suffer from neglect. Where no real mother-in-law is available a made up one will do, and if the cure is effectual what difference does it make about the fake? The funny part is where the supposed mother-in-law makes the husband perform all sorts of stunts in the kitchen. There is almost a dangerous clash when the duped husband learns the true state of affairs, but he isn't quite quick enough and can't do what he would like. The film ends with the assurance that they probably lived happy ever afterward as the result of the husband's agreement. The picture is lively and never fails to make a favorable impression upon the audience.

"The Romance of a Necklace" (Gaumont).—In this picture are presented the most striking incidents in the life of Benvenuto Cellini, a sculptor, whose principal work, "Persee," is a masterpiece. The romance affects the daughter of a count of that time, who has other ideas for the girl. But through a series of vicissitudes the artist succeeds in winning the favor of Pope Clement V. and escapes the machinations of his enemies, instigated by the former lover of the girl, and their union is finally blessed by the Pope himself. This brief description does not do justice to the elaborate picture. Staged with skill and a thorough appreciation of those times, the film becomes not only interesting as a drama, but is a valuable teacher of history. Undoubtedly it is a faithful reproduction of the life of the times, since intrigue, murder and the tramp of marching men occupied the principal part of the attention of the men of the time. The acting is quite in keeping with the subject, and the photography has reproduced with much fidelity the excellencies of the staging.

"Werther" (Pathe).—A tragedy such as might come into the life of any man. Perhaps not all would commit suicide; yet in this instance suicide seems to be the only thing left for Werther to do after he discovers that his great love can never be reciprocated. Accordingly, he sends for pistols and probably goes upon the long journey from which there is no return. The film is tragic, as has been said, but the staging reaches a condition of perfection not always touched in these films, and the acting is in sympathy. The result is a finished picture which touches dramatic heights in its simplicity not often reached in the photoplay. Those who appreciate the highest type of acting and understand those subtleties which go to make up a dramatic picture of unusual power will accept this as one of the best pictures of the week. The writer is disposed to call it the best, but that is a personal opinion which may or may not be sustained by the opinion of others. It is out of the usual run, and for that reason deserves careful consideration from audiences wherever it is shown.

"Aeroplanes in Flight and Construction" (Pathe).—Many pictures of aeroplanes in flight have been given, but this is the first in which the building of flying machines has been illustrated. The picture reproduces the construction of the machines, and does it so clearly that the various processes can be understood, even by those not familiar with the building of machinery. And after watching the machine built the audience is treated to another unique exhibition, seeing it taken to pieces and packed in four trunks ready for transportation. This in turn is followed by a flying exhibition in which the aviators perform some interesting and startling feats for the delectation of the crowds.

"The Aviation Craze" (Pathe).—This might with truth be called the stunts of a crazy airship. It would be quite impossible to describe all the things the machine does. But it can be said with exact truth that seldom does a film produce such hearty laughter in New York audiences. Generally New Yorkers look on with much stolidity while the funniest things are being done, but in this instance they laughed as heartily as the unsophisticated country audiences. This is an achievement of which the producer may well feel proud.

"The Legacy" (Vitagraph).—A very human story, purporting to detail the experiences of an old couple who suddenly fall heir to a town house on Fifth avenue. The unsophisticated way in which the old people look at things and the strangeness of it all will appeal strongly to anyone whose heart beats responsive to the real comforts which are to be found in the simple life. It is all shown so life-like and seems so real that it is difficult to believe that it is only a picture. The way the old people escape from the grandeur has its human side, and one wonders if those who occupy these stately mansions, waited upon by people hired with

AMERICAN FILMS

Unquestionably the Best Films on the Independent Market!

We have shown our films to every Independent renter and exchange man in the United States and Canada.

Their opinion of our product is that it is equal, if not superior, to anything the Independent market affords.

All Independent exchanges will therefore purchase our first releases.

Release Days: *Wednesday and Saturday*

First Release Wednesday, November 2nd

"Romantic Redskins"

An Indian comedy-drama. Perfect photography. Perfect story. Perfect production.

Second Release Saturday, November 5th

"The Lure of the City"

A drama of intense heart-interest. A film that will take your audience by storm. Perfect photography. Perfect story.

Two Hundred Dollars in Cash Prizes to the Patrons of Your Show who View these Films—Write the Contest Editor.

Get our first two releases—note what an **experienced organization** means in the manufacture of Moving Pictures.

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : : CHICAGO, ILLS.

P. S. Our Films are sold through the Distributing and Sales Company

money, but wholly without emotion, are really living. Almost involuntarily one goes back to the old home with the old people and enters with them into its pleasures, and perhaps its sorrows. The little old farm house, with its simple furnishings and its homely surroundings, may house more of the realities of life than all the stately mansions along the avenue of the wealthy.

"A Lucky Toothache" (Biograph).—A good bit of comedy, but it is to be feared that should the toothache cure here indicated become general all men would turn dentists. Who was the lucky one, aside from Tom, the butt of everybody's jokes, no one seems able to determine. Anyhow the toothache stopped. Tom succeeded in implanting a resounding smack where you can see for yourself it did the most good, since the pain ceased and the sufferer made things jingle for a few minutes. And now the bells will shortly ring, proving conclusively that a girl seldom actually kills a man who has the effrontery to kiss her. Perhaps she considers another method of getting revenge more effective, and the punishment, if it is a punishment, longer continued.

"The Masher" (Biograph).—Here is a mixed comedy, illustrating the misfortunes of Hiram, who is taken for a masher, and through a long series of misapprehensions appearances are decidedly against him. He is arrested and locked up, and even his wife won't believe a word he says. He is, therefore, left to his fate, the really innocent suffering for the guilty. Well might poor Hiram declare that it is tough to have the name without enjoying any of the game.

"Liz's Career" (Lubin).—A novel conception well carried out. To have a country girl appear on the stage at an amateur night and be so exquisitely bad that she seems really good is a conceit that makes a good picture. Anyhow, Liz fools them for two months and is all the rage. Then she goes home and successfully raises the mortgage when the good deacon comes in his Christianlike spirit to foreclose. She also escapes being the third Mrs. Slocum, an alternative not altogether pleasant to contemplate. The picture is funny. It is a study in losing jobs, for instance. It would puzzle one to lose them any faster. But the denouement is such a surprise that the unpleasant things attending the opening are easily forgotten.

"Out for Mischief" (Melies).—One more story of two kids who start out to liven things up a bit, and with paint and brush infuse a bit of color into otherwise dull surroundings. If you can conceive all the pranks you ever undertook you can form some idea of what these youngsters do.

"In the Golden Harvest Time" (Selig).—Young men have a habit of becoming infatuated with dancers and actresses, in motion pictures at least, and this excellent film presents one more instance of this malady. But happily the man's eyes are opened early and he returns, repentant, begging the forgiveness of his old sweetheart, which of course is granted, and the mellow chime of bells can be heard in the distance. The setting for this picture is attractive. It is the golden harvest time, and the scenes are reproduced with fidelity. The pictures alone, without considering the story, are worth seeing. The two together make a combination which it would be difficult to surpass. While the story emphasizes the folly of some young men, as it offers this heart interest, it is not particularly strong, merely carrying one from place to place on its thin thread.

"Hearts and Politics" (Lubin).—With battles for supremacy at the ballot box going on almost everywhere a picture of this sort should be popular. Here is an instance where reform is nearly defeated by means of a woman who almost induces the leader to withdraw from politics, leaving the way clear for his rivals. The girl's oversight, in writing a note to the boss on a pad with a carbon sheet in it is responsible for the failure of the plan. This incident is new. A blotter was used not long ago to prove a marriage, but this carbon duplication is very new and very modern, but the way it is handled makes it an important feature of the play. And, of course, that disturbs the course of love which was going so smoothly. The leader does not withdraw and reform wins. While, perhaps, no incident ever occured exactly like this there are many political games which are quite as subtle and quite as effective as this love affair promised to be. This picture should be popular between now and election. It should be illuminating to both sides in the contests wherever they may be and whatever the contest may be about.

"One on Max" (Pathe)—A comedy which offers a novel situation in sending a young man to see his girl with roller skates on. Of course all sorts of comical and disturbing things happen to him on the way, and after he arrives. But the skates are fastened to his shoes and it is difficult to prescribe a remedy until some genius suggests that the shoes be removed. Happy thought which solves the difficult problem without further complications. Puerile comedy, but it evoked laughter.

"Jinks Wants to be an Acrobat" (Pathe).—An ambition of this character may be reasonable enough under ordinary circumstances, but when the would-be actor practices in the street to the detriment of everything within his reach it produces a series of amusing complications. The smashes that Jinks causes in performing his acrobatic feats create no end of merriment, as this sort of thing always does. Unquestionably the audiences occasionally enjoy a mix-up like this.

"The Foreman" (Selig).—A Western ranch picture of excellence, like all the ranch pictures that have come from the Selig studio. A new foreman wrongly accused and arrested escapes and with the aid of a girl succeeds in establishing his innocence and recovers the stolen money. The strength of this firm's ranch pictures lies in the fact that they reproduce what appear to be homely and actual scenes. They do not appear as though they were posed especially for the occasion. The stories work out as though the scenes were actually transpiring before the audience and so graphically are they presented that the spectator seems to have a part in whatever is taking place as an interested party. Acting and photography are alike beyond criticism, contributing their share toward producing an excellent picture.

"The Copper and the Crook" (Yankee).—To any one who knows New York this picture comes almost as a benediction. New York with its gangs, its hazing of new cops, the chases, the rough work and scores of other features that actually abound in New York's everyday life. It is all here, presented with an intelligence and sympathy which mark it as a production out of the ordinary. Not all ex-convicts get a chance like this one, but it makes men better to see something of this sort and it is a valuable suggestion. More ex-convicts could be helped in the same substantial way. And the cop. He is worth studying. He comes up from the life of that great, teeming East Side, one of the young fellows who have made modern New York. He makes the most of his opportunities and while his desire is an appointment to the police force he is typical of thousands of others who have done quite different things well. The entire picture is well worth seeing, and if one sees it with something of what it means in mind it will be all the more attractive. It is an intensely interesting human document.

"Grandmother's Plot" (Gaumont).—A pastoral which tells a pretty love story in a gentle way and shows how a grandmother intervened and saved the young lovers from lifelong regrets and sadness. The little girl, under the direction of the wise grandmother, who remembers her own youth, falls ill. The doctor, who has been instructed by the grandmother, recommends a prescription that will cure her; and the objecting father acquiesces with what grace he can summon. It is a pretty picture, with a bucolic setting and of excellent photographic quality, pleasing in all its details.

"Phantom Ride from Aix-les-Bains" (Gaumont).—A travelogue, taking the audience from Aix-les-Bains to Mount Revard. Some of the scenery is of remarkable stereoscopic quality, particularly the snow-clad hills. The film gives views of some of the loveliest points in Savoy. In the distance are glimpses of Aix-les-Bains and Lake du Borget, both familiar to very many American tourists. One has only commendation for the film. The photographic quality is as good as one sees in outdoor films and the operator selected his view points with unusual appreciation of the picturesque features of the scenery.

"Auld Robin Gray" (Vitagraph).—Beautifully adapted from the Scotch poem, and putting on the screen a simple love story which has charmed the hearts of thousands. Poor Jenny, believing her Jamie lost, yields to importunities and marries Auld Robin, only to have Jamie return to claim her. The parting scene between the two young people is dramatic in its simplicity. Moreover, the picture teaches a salutary lesson in these times of considering the marriage vow lightly. Though her heart goes with Jamie, Jennie sends him away with a last kiss, declaring that Auld Robin is a good man and she will try to be a good wife to him. Unfaithfulness to the point of separation is such a curse of modern life that this picture, emphasizing the virtue of constancy, even under circumstances which might appear to justify faithlessness, seems almost like transition to a different world. The Vitagraph Company has acted it with sympathy and the operator has secured excellent photographic quality. The picture will arouse the emotions and lead one to consider. The company deserves commendation for the excellence of the interpretation.

"Hank and Lank" (Essanay).—Once more the favorites appear, this time they haven't eaten as heartily as they might wish for a considerable time, consequently anything

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

The Pedal of the Hour

This latest invention eliminates all pedal worries. Produces natural arm struck tone. Ease of action phenomenal. Constructed entirely of metal. Strong and durable. Folds in space 9½ x 3½. Weight only 35 oz. Just the thing for vaudeville. Keep in touch with progress. Write for complete description and testimonials. We have everything you need for your line. We supply Chicago's leading picture houses with drums and effects.

LUDWIG & LUDWIG

134 E. Van Buren St., Room 610, Chicago, Ill.

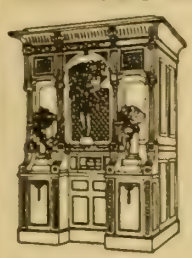
Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments



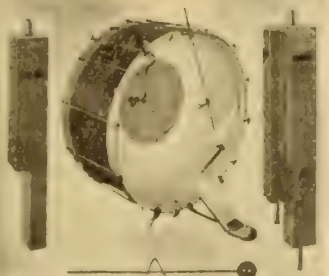
They do the work of expert musicians and reduce your operating expenses.

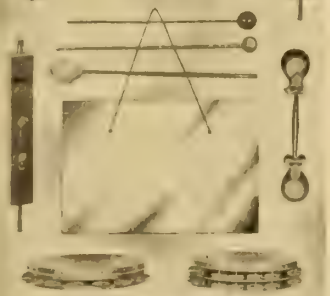
Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra.

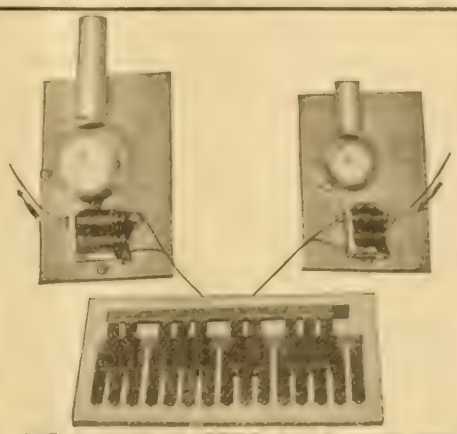
The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main.





WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer $10.00 — Size Shell 8 x 14, Size Shell 8 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO.

Dept. F. Cleveland, Ohio

Send for my large free catalogue of Folding and Parlor Organs, suitable for use in Moving Picture Theatres.

Address

J. C. KAY

4036 Ellis Avenue, Chicago

that indicates the presence of a meal is scrutinized with care. When they discover that the Summerford residence is closed they begin immediate investigations with a view to visiting the larder, where, perchance, the family have left something. Their efforts are rewarded with a steak and some desirable accompaniments. But they did not understand the operation of the stove and their attempts in this direction result in huge volumes of smoke which pour from the kitchen. The fire department is summoned and Hank and Lank get thoroughly washed once in their lives. After the deluge is over they ruefully gather up the remnants of their meal and depart, wetter, if not wiser. The humor in this picture cannot be described. It is in the action and the facial expression of the comedians and is of the character which precludes description. It must be seen to be understood and appreciated.

"Hiring a Gem" (Essanay).—A lively comedy based upon the current belief regarding the difficulty of keeping a cook. Younghusband succeeds in showing how smart he isn't, and to save him from disgrace at home he induces a friend to make up as a cook and go home with him. Then the fun begins, and before it is over Younghusband gets what is coming to him and the friend is nearly burned up. There isn't anything new in the piece, but the action is lively and the situations contain considerable humor of a rather rough sort. Of course this type of picture has its friends and the average audience will be apparently pleased with it, still they do not receive the applause which they formerly did. The humor in these films is scarcely the kind that takes best nowadays. The taste of audiences is changing and they appreciate humor which has less horseplay in its development.

"The Tyranny of the Dark" (Kalem).—A love story which has as its climax a scene in which a sister, blinded by an explosion of acid, learns that her fiance has fallen in love with her younger sister and renounces him, giving place to the younger one. Perhaps the film is stronger in its suggestion than it is in what it actually represents.

"Outwitted" (Pathe).—A drama by the American company of this house. It is the story of a foreman who is in love with his employer's daughter and has a very dangerous rival. The foreman has occasion to knock down the scoundrel for making undue advances to the girl and after that it is open war. Robbery is attempted, but is foiled by the girl and the outlaw band escapes, but the ringleader receives a drubbing which he is likely to remember indefinitely. There is life and animation about the picture, yet it is decidedly melodramatic in its tendencies. The fact that sin is punished and virtue rewarded is sufficient, perhaps, to justify its existence, but it must be confessed that it is not quite what might reasonably be expected from the Pathe house. The acting is good, but the actors have little opportunity. The technical work is clear, yet it is better than the subject which it develops.

"Around Pekin" (Pathe).—An excellent scenic production, giving a good impression of the city of Pekin. The views include the great wall of China, together with views of caravans, views inside the city, showing its swarming life and the type of its buildings and inhabitants, and the impressive ceremonies at the funeral of a mandarin. Sometimes one almost feels as though the scenes were actually transpiring before one and that impression is true of this picture. One acquires a clear idea of what the city of Pekin is like from seeing this film.

"In the Shadow of the Night" (Urban-Eclipse).—A story which teaches a strong lesson of kindness. It represents a little fellow stealing a purse to give to a poor child whose poverty had excited his charitable impulses. But, unfortunately, the poor family are arrested upon proof that they stole it and were it not for the manly confession of the real culprit, would go to prison. The father is touched by his son's lesson in kindness and sees that the basketmakers are relieved. Fortunately there is human interest enough in the film to keep it from being dull, otherwise the lesson it teaches might be lost.

"Tunny Fishing Off Palermo, Italy" (Urban-Eclipse).—Since the times of the Phoenicians the tunny fisheries of the Mediterranean have been important industrial features. The best fish now come from the north coast of Sicily and the picture represents the tunny fishery as it is conducted to-day. It is an interesting addition to the industrial films and illustrates a pursuit which is not generally known outside the country where it is followed. Considering the difficult character of the subject this is a good picture and is clearly a triumph for the operator who made it.

INDEPENDENT.

"Mother and Child" (Imp).—Domestic difficulties in which elopements form a conspicuous feature are not altogether alluring, unless they present some unusual feature which this one does not do. When a mother goes away like that, leaving sorrow behind her, why reproduce it on the screen? Probably the producer would say that such a picture will act as a warning against such things. But it is to be feared that it will do nothing of the sort, and when such griefs are exploited, excepting when the scenes possess unusual dramatic features, they are scarcely worth presenting to the public.

"The Prayer of a Miner's Child" (Bison).—The prayer of a little boy, heard by the sheriff, secures the release of a father arrested for appropriating a horse to get a doctor for his badly injured little girl. The principal interest is in the acting of the children. The picture has a Western setting.

"The Mad Lady of Chester" (Cines).—Not a particularly attractive story, though based upon an interesting complication. However, the ending is good, even though the fire caused serious injuries to the unfortunate squire from which he will never recover. Whether it is natural that a young woman should marry an old man under such circumstances is a question which perhaps need not be considered.

"Delightful Dolly" (Thanhouser).—A picture that will please the little folks. It details the adventures of a little girl who acts the part of a doll. And she does it so well that she deceives even the little girl who supposed she had a new doll. The result is that she is rewarded with the gift of the big dolly she coveted.

"Tracked Across the Sea" (Columbia).—A story of blood-stirring adventure, with sufficient romance to add heart interest and enough self-sacrifice to indicate humanity. The scenery will charm with its excellence, and the photographer has performed his part with discretion. While the subject is considerably different from previous releases by this company, it is not too much to say that it has maintained its former reputation and has produced a picture that should be popular with those who like action and real life in their pictures.

"The Storms of Life" (Great Northern).—A strongly dramatic picture, containing a love story which appeals straight to the heart, and one's sympathies unconsciously go out to the pretty heroine. The story is realistic, in some places too much so to be comfortable. The acting is in sympathy with the subject and the photographer has done his part well. The combination has produced a picture which will unquestionably prove its value by its popularity.

"Saved by Bosco" (Great Northern).—Here is a story which will interest largely because of the intelligence displayed by a dog. The work of animals in a motion picture is always interesting and this one seems to be especially well trained. Such intelligent action on the part of an animal will often please more than the acting of men and women. The effect in this instance is all that the producers could expect.

"Willie Visits a Moving Picture Show" (Great Northern).—A lively comedy representing Willie at a moving picture show, a henpecked husband, and—well, why go into details further? One's imagination will be quite as accurate a guide in determining what happened as long descriptions would. The curtain may, therefore, be drawn, leaving Willie to his enjoyment and the henpecked husband to his troubles. These hints are enough for the present.

"A Woman's Wit" (Powers).—One more girl is captured by bandits and carried away to their rendezvous. She is quick-witted enough to escape by bringing her lover and the sheriff to the cave through sending her horse with a message. Just why bandits should permit a prisoner to perform such an interesting operation isn't entirely clear. But according to the picture it is done, and the bandits are captured and the girl restored to her lover. The reasons why pictures of this type belong to the past have been pointed out before. We cannot have too few films which depend upon abducting girls for their interest.

"The Tale a Camera Told" (Defender).—A snappy comedy, telling the story of a young man who marries and seeks in vain his father's blessing. But the young woman in the case has been a college widow, and she not only succeeds in inveigling the old man into buying books, but also induces some flirtatious actions which registered by a faithful Kodak result in the old gentleman's capitulation. There is no great strength of drama and no important novelty exhibited in the setting; but the picture is acted with an abandon and enthusiasm which makes it attractive and develops much interest before it closes for these reasons. There is

life and action, and these please, even if the story told is not particularly heavy or complicated

"The Garden of Fate" (Imp).—An elaborate picture dealing with the human desire for fame, love and, what comes last of all death. Each in turn is presented to a sculptor by Time, but only death is permanent. The others flee away, wrecked by an enemy. One easily falls into a reverie when looking at this picture, and more than the author intended can be seen in it. Each individual sees himself, his hopes, his ambitions; and his purposes are all reproduced and one after another fades. Probably everyone realizes that only death is sure, and when Time presents that flower the end is near. There may be faults in this picture, but its conception is such a faithful reproduction of what occurs in each person's life in one way or another that its reality prevents for a time any criticism one might offer. This picture deserves a better fate than to be given the flower of death at the end of the first day.

"Bill and the Missing Key" (Lux).—The harrowing experiences of a young man who has his key put down his back to stop a troublesome nosebleed. All his troubles come from this, and after sundry difficulties and numerous forcible ejectments he lands in a cell where he is shortly joined by the friend who put the key down his back. Well, the key is found, explanations follow, and, misfortune still determined to pursue him, he is thrown out of the cell by the disgusted officers. It would be difficult to imagine a more cruel fate. To be thrown out of everything, even a prison cell, is an experience which would be sufficient to discourage the most persistent rounder.

"Runaway Star" (Lux).—The riotous escapade of an actor. The funny part is the long chase he leads them through the familiar streets of Paris, where he encounters all sorts of things in his mad career in a chariot, but is eventually captured and fined for his foolishness.

"The Lure of Gold" Bison).—Unquestionably the lure of gold has caused the wreck of more than one man's reason. And when the situation is intensified by the actions of a fickle girl it is all the more interesting.

"Sleepy Jones" (Powers).—This is presented as a comedy, but in places it approaches perilously near tragedy. Sleepy distinguishes himself at the start by being unsufferably sleepy and lazy, but at last he shakes off his lethargy and develops an alertness that saves the husband of his old-time sweetheart from being a party to a robbery. Perhaps the comedy is where the wife bangs Sleepy over the head with a rolling pin, or some equally murderous weapon, because he whips her husband for abusing her. But in the end everybody apologizes to everybody else and apparently they all live happy ever after.

"The Devil" (Powers).—Here is a comedy that is a live wire. It involves the experiences of a gentleman who goes to a masquerade ball dressed as his Satanic majesty. He gets rather too much of the cup that does something besides cheer, gets into an automobile and the fun begins. His sudden appearance in altogether unexpected places creates consternation, and practically everyone who encounters him labors under the impression, intensified perhaps by a guilty conscience, that the real thing has happened to him. The funniest of all is the German woman fainting away and then lambasting her innocent husband under the impression that he has perpetrated a joke upon her.

"Oh, What a Knight" (Thanhouser).—Here is a romantic girl determined to have a genuine knight, like the mighty and valorous men of old, to come and carry her away from her prison in the gloomy old castle. She dreams it all out, but when they attempt to carry out the same scheme in the present workaday world their plans go awry and they discover that knights of old are as foreign to this age as they can well be, and she is forced, by the very perversity of things mundane, to accept her lover in quite the conventional way. As a travesty upon useless romance this film is a great success.

"Tweedledum's Sleeping Sickness" (Ambrosio).—A comedy which presents this favorite comedian in a new role and one which has elements of humor different from any he has hitherto essayed. He has a bad case of this malady, there is no question of this fact, but perhaps what happened to him will be a warning to others who may be similarly afflicted. Anyhow, his adventures are quite worth seeing.

"Excursion on the Chain of Mt. Blanc" (Ambrosio).—A picture which presents some thrilling sights not acted in the dramatic world. There are, too, many beautiful outdoor views which reproduce faithfully the scenery which predominates in that vicinity. The picture has been made with care, the selection of the view points developing some extremely interesting features, well worth seeing. In some respects it is as good as anything of this sort which has been attempted. To adequately present such pictures requires more ability in the selection of proper view points than many operators seem to possess. Unless a mountain, for example, is represented large upon the screen it loses its effect as a mountain. Not all operators understand that, but when they do, the scenery which is supposed to mean mountains of height are adequately represented and an accurate impression is conveyed.

"The Cat Came Back" (Atlas).—Here is a travesty upon the usual Nick Carter type of detective story which is lively and will make your audience wonder until the denouement unfolds the real explanation. It is nothing out of the ordinary to lose a bracelet. Cats have before been known to devour hamburger and other edibles left within reach. Further, cats have often been deposited in a bag and the aforesaid bag sunk in the deep water. Cats, too, have come back from such watery graves, but never before, probably, has a girl detective rescued a cat from drowning and found securely fastened around its neck the missing bracelet. There is a detective story that is different, yet perhaps it possesses quite as much common sense as those others which develop so many strange and altogether impossible mysteries. The tramp got away. The cat got back, and also got the rest of the hamburger. The cook got back her temper. Mrs. Brown got her bracelet. The amateur detective got her reward, and Baby Brown, who put the bracelet around the cat's neck, got—well, never mind what. He wasn't forgotten in the general distribution of favors.

"Imperfect Perfectos" (Atlas).—An imperfect perfecto is here represented that offers numerous comical situations, each one of which is certain to develop a laugh. It is one of the travesties which the Atlas people are offering regularly and succeeds admirably in its purpose to make the audience laugh.

"Stolen by the Indians" (Champion).—Another in the long list of Indian subjects which have recently come from the different studios. The usual story is reversed in this, however, since a white man is found as a chief and the call of the blood finally induces him to return to his people. There is a love story running through it, but it doesn't concern the boy stolen by the Indians, which is somewhat different from the usual thing. There are some interesting scenes, like the prairie schooner on its way and the Indian attack. Once both were common. Now they have passed away forever. Perhaps these producers are performing a service greater than is realized in putting these scenes in permanent form where they can be seen for many years to come. They cannot be seen any more on the plains. Sometimes one becomes rather tired of the great number of such pictures which are pouring from the studios, but if each one presents some feature which none other has shown it will contain something that will make its production well worth while. These phases of life are fast disappearing, or have entirely disappeared. To reproduce them is to put in permanent form for the instruction of future generations something which can never exist again.

"The Boys of Topsy-Turvy Ranch" (Nestor).—Any firm can be forgiven if it serves up a worn subject in such lively and altogether tempting fashion. The theme is the cookery on a ranch. It is rather rough on the unfortunate Chinaman who got too much salt in the soup, but it was worse upon the graduate of the cooking school who failed to make good. But through a succession of mistakes the cowboys lose the excellent repast they bought from the restaurant and later the Chinaman gets a share, as well as the tramps, upon whom the boys had foisted the cooking school results. There is fun enough in this, though of a rather boisterous type, to last indefinitely, yet the firm is to be congratulated upon succeeding in discovering something outside the ordinary run of affairs upon which to regale the audience.

THE MOVING PICTURE AS A FACTOR IN LAND DEVELOPMENT.

Picture Lectures a Big Feature at the Pittsburg Land Show. By Sydney Wise.

Moving pictures will form one of the big features of the National Land and Irrigation Exposition now being held at Duquesne Garden in Pittsburg and the projecting machine will prove one of the most important factors in the show. The Land Show has as its object the commendable effort of stimulating the "Back to the Soil" movement and will bring to the farmer, the homeseeker and investor authentic information concerning land openings and development and will give educational knowledge to the student and the layman regarding the wonderful progress now being made in the development and colonization of the vast tracts of re-

cently reclaimed land in the South, Southwest, middle, and far West. Millions of acres of once barren land are now being made fertile by the wonders of irrigation and drainage and the once uninhabitable swamps of Florida, Georgia and Alabama are now being turned into Arcadias of fertility and prosperity. The barren deserts of the West have been moistened by the efforts of the irrigation engineer and undreamed-of results have been arrived at in these sections. The United States Government and the industrial and colonization departments of the larger transcontinental railroads are making an effort to attract settlers on these lands, and the moving picture machine is playing an important part in this effort. The Land Show at Pittsburg will include in its features a spacious lecture hall where government lecturers and experts from the various State Boards of Agriculture will give illustrated talks upon the many subjects pertaining to the land. These lectures will be illustrated by stereopticon views and motion pictures and will include such subjects as modern agriculture, farm life in the West, irrigation and drainage, reclamation, soil restoration, fertilization, harvesting, good roads, forestry, botany, horticulture, etc. The moving picture is gradually finding its educational level, and its value from this standpoint is easily apparent. The Chambers of Commerce, Boards of Trade and Industrial Boards of the less densely populated regions of the South and the West are awakening to this fact and are beginning to take advantage of this important factor in land development. These commercial bodies are expending annually millions of dollars in the exploitation of their territories and many of them are beginning to make appropriations for the taking of moving pictures in their sections which will be used to advantage in connection with the lectures to be given at the various land shows and industrial expositions now being held all over the country. The city dweller, tired of the ceaseless struggle for existence in the crowded city, is casting longing eyes in the direction of the country, while the farmers of the crowded East are seeking more fertile lands in districts which have not been worked to death and where larger crops are attracting the attention of the entire agricultural community. There is no better method by which the possibilities of irrigated lands and recently reclaimed districts can be brought to the attention of the prospective settler than by the motion picture, which shows the situation as it really is and brings a vivid picture before the eye. The moving picture is playing a useful and important part in this direction and its value cannot be overestimated. The Chicago Land Show proved to be one of the most successful indoor expositions ever held in the country, and, judging from the Pittsburg Show, which opened to an attendance of nearly twenty thousand, the results there will be equally satisfactory. The Pittsburg Land Show, which is supported by the United States Government and the States of Pennsylvania, Maryland, Colorado, California, Louisiana and Florida, is being held under the auspices of the Pittsburg Gazette Times and Pittsburg Chronicle Telegraph, two of Pittsburg's most powerful daily newspapers. Its offices are in the Keystone building, Pittsburg, Pa., to which all communications should be addressed.

TO OPEN 17 THEATERS IN CITIES OF COAST.

A. S. Hyman to Erect Building Here as Headquarters of Big Enterprise.

Los Angeles is to be the headquarters for a new system of stock company theaters, comprising seventeen play houses on the Pacific Coast.

A. S. Hyman, formerly president of the Chicago Dramatic Club, president of the Western Film Company and owner of a moving picture theater at 246 South Broadway, is the promoter of the enterprise.

The local stock house of the company will be erected on the site of the old Walter Lindley Building, on Sixth street, on the east side of the alley between Broadway and Hill. It was recently leased by Blenkiron Brothers from Dr. Walter Lindley for fifty years.

Mr. Hyman expects to close a deal for a ten-year lease, and within six months to begin the erection of a four or five story theater and office building. Mr. Hyman says he will be able to get possession of the property within half a year. He already has concluded negotiations for theater buildings in a number of Coast cities. San Diego, San Bernardino and Santa Barbara will be included with Los Angeles.

Mr. Hyman now is having constructed what will be two of the finest moving picture and vaudeville houses in the United States. They will be located at Eighth and Broadway and on Hill street, adjoining the California Club. The theater at Eighth and Broadway will be named the Hyman, and it will cost $35,000.

The building on Hill street has been leased for ten years at a total rental of $100,000. Mr. Hyman has just returned from Paris, where he adopted as his plan for the Hill street theater that of the Renaissance.

CHICAGO NOTES.

The following were visitors at the new offices of the Moving Picture World this week: T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa; A. J. Diebold, Princess Theater, Cedar Rapids, Iowa; J. Rosenthal, Royal and Bijou Theaters, Dubuque, Iowa; Eugene Cook, Swastika Theater, Benton Harbor, Mich.; F. G. Gray, Swastika Theater, Benton Harbor, Mich.; E. D. Martin, African Film Syndicate, Johannesburg, S. A.; B. B. Risinger, Majestic Amusement Company, Memphis, Tenn.; P. Schuhmann, Geneva Theater, Geneva, Ill.

* * *

E. D. Martin, manager of the African Film Syndicate, Johannesburg, South Africa, stopped in Chicago on his way to Atlanta, Georgia, where he will visit relatives. Incidentally Mr. Martin is making arrangements with the manufacturers in this country so to better be able to handle his rapidly growing business. Mr. Martin informed us that the moving picture business is making wonderful strides in South Africa, and although the residents are living in a British possession, they greatly prefer American manufactured films.

* * *

T. A. Bryan, manager of the Lyric Theater, Cedar Rapids, Ia., was in the city last week for the purpose of purchasing a mirror screen. The Lyric has been running as a combination vaudeville and picture house, but according to the statement of Mr. Bryan the public demands exclusive pictures, therefore he has "cut out" the vaudeville, raised the standard of his film service, and made other improvements so as to be in position to give his patrons just what they desire, "high grade moving pictures."

* * *

That the public demand for high grade exclusive picture shows is general, is proven by the visit of A. J. Diebold, manager Princess Theater, also of Cedar Rapids. The Princess has been giving three acts of vaudeville, with moving pictures for "chasers" but commencing with this week the program will be reversed. High class pictures will be featured, and only one act of vaudeville will be given. Mr. Diebold claims that his patrons were so insistent in their demands for good moving pictures, that it necessitated his visit to Chicago to better his film service and procure higher class talent for his vaudeville.

* * *

The Independents in Chicago are greatly encouraged by the addition of many new supporters to their cause. On Monday, the Boston, on Madison street (Guy Morville, manager), commenced showing Independent releases. This is the first house in the Loop to take up the Independent cause, and rumor has it that others will soon follow. Any number of exhibitors throughout the country have expressed themselves as willing to go Independent, their only objection having been that they had no positive assurance of receiving good exchange service. This has in a large measure been overcome by the action of some of the largest exchanges resigning from the Patents Company, and no doubt the coming month will see a large number of recruits under the Independent standard.

Negotiations which have been pending for a period of several months, have been consummated during the past week between V. Gregory Linder, representing large financial interests in the Middle West, with headquarters in Chicago, and the Inter-State Vending Company, New York City, of which Max Spiegel, of the Spiegel Amusement Company, is president, whereby a contract has been made which contemplates the installation of 100,000 vending machines operating on the backs of chairs in theaters within the next five years. The territory controlled by this Western organization embraces the States of Michigan, Ohio, Kentucky, Indiana, Missouri, Iowa, Minnesota, Wisconsin and Illinois and contracts are already secured to install these machines in the various cities of these States, and installation will begin immediately. This machine operates with a penny and carries three varieties of gum and confections. It is a continuous machine essentially for the continuous show and is the only device made which applies thus directly to the moving picture field.

BOSTON, MASS.

G. F. Whalen is the third man to take up the managerial reins of Miss Lotta Crabtree's moving picture house on Washington street since its opening last Spring. Mr. Whalen has been lecturing on feature films for the Savoy since its opening day, and, from now on, will do double duty as manager and dramatic lecturer, Mr. Whalen lectured in the Star Theater, Tremont Row, Boston, for nearly one year, before going to the Savoy. He is a lecturer of great dramatic excellence with fine elocution and enunciation. This is Mr. Whalen's first attempt at managing a regular moving picture theater. Whether he has the necessary executive ability remains to be seen. At the time of this writing the Savoy is what is termed unsuccessful. A poor lobby, permitting of practically no posters or advertising is one of the greatest obstacles in this theater's way. The house has been running 5 reels of Independent film since the opening. Beginning Monday, October 17, the house changed the film service over to the licensed side. Whether this change plus the new manager will aid the Savoy can only be conjectured, as it is a most doubtful question. Harry Goldman will assist Mr. Whalen in his duties.

Frank Vine, first lieutenant to Mr. Maison of the General Film Company of Boston has recently made an exhaustive tour of the Western part of Massachusetts in order to look things over from a personal investigation. On his return, Mr. Vine stated that he found things very satisfactory, and that business was better than ever, with the licensed houses predominating in numbers over their Independent opponents.

Mr. Cook, New England representative for Mike Sheedy, was in Boston recently. "Just to look things over," was what Mr. Cook said.

William E. Greene's film exchange, 228 Tremont street, Boston, has recently enlarged its floor space by adding one additional floor. This exchange is the largest Independent house in the New England States. A policy of square dealing is the cause. It is amazing to note how Mr. Greene has enlarged his business. In addition to the film end of the game, Mr. Greene is also an exhibitor, being proprietor of a chain of houses, some large and some small

Ralph Pinkham, who has been in charge of the film booking end of The General Film Company's office since that company bought it from Mr. Howard, and for two years prior to that, has lately become a benedict. Mr. Pinkham was married to Miss Dorothy McMuny of Orient Heights. Ralph certainly "got his" from the boys at the office, when the news came out. He is now enjoying a honeymoon trip.

Arthur Johnson, for two years connected with the theater Comique and the Premier Theater, of Boston, as manager, resigned recently to take a position with a house devoted to photography in Allentown, Pa.

NEW ENGLAND NOTES.

Southbridge, Mass., will soon have one more moving picture theater on its list. The house will be managed by Blanchard Bros. It is expected that the house will be completed about November 15.

A show of moving pictures and illustrated songs was recently opened in the Norfolk House, Dorchester, one of Boston's nearest suburbs. Manager Toomey states he does not believe in vaudeville used with his films, and for the start, will use no acts.

The Jeffries-Johnson fight films were exhibited by Walter Preston in Sheedy's Theater, Brockton, during the week of 10th. These films are big business makers, and no race riots or other nuisance has been caused by the public exhibition of these films wherever shown in the New England States.

Fred Lovett of Providence is now assistant treasurer of the Scenic Theater. He formerly held a similar position at the Empire Theater of Providence.

James O'Neil and William O'Leary have purchased Mr. Edward's interest in the Lyric Theater, Northampton, Mass., and, after renovating the house, will use it themselves as a first-class moving picture theater.

Good sources state that the Plymouth Theater, Plymouth, which has been playing legitimate road shows will be leased in November to a Boston corporation, who will turn the theater into a straight picture house This new plan leaves Plymouth without any theater devoted to dramatic productions, but the Cinematograph will easily take its place as the entertainment for the people of that city. The proposition looks like a good one.

The Imperial Theater of Providence, R. I., has been closed recently owing to the illness of Manager Bradstreet. The house will be opened shortly, as Mr. Bradstreet is now well on the road to a full recovery.

Louis M. Boas, manager of the Bijou and Premier Theaters of Fall River, has assumed charge of the Savoy Theater of that city. Chas. E. Cook retires from that theater

The Lyceum Theater of Marblehead, Mass., was destroyed by an early morning fire recently. The house will be rebuilt immediately.

IN THE MISSISSIPPI VALLEY.

Improvements now being made at the Bijou, 213 Eighth street, Cairo, Ill., include remodelling of the front and lobby and the installation of a new radio screen.

The Sand building, Main and Broad streets, Roanoke, Ill., is being remodelled for the Bodhaine & St. John electric theater.

Thomas C. German, of Springfield, Ill., proprietor of a moving picture show at Athens, and Miss Bessie Hough, of Springfield, were married in St. Louis.

Harley Snyder has opened a moving picture show at Mound City, Ill.

The new Grand Theater at Rock Falls, Ill., has been completed and with a nightly change of film is giving satisfaction to its patrons.

Fred Beck, outfielder with the Boston National League and one of the heaviest hitters in the National, has returned to Havana, Ill., where he is singing the illustrated songs at the 'Varsity, the moving picture theater owned by the Volunteer Fire Department of that city. His tenor voice has been an attraction at Havana picture shows for three Winters. Walter Davisson, who for over a year was singer at the 'Varsity, is now at W. W. Watts' Savoy, on North Sixth street, Springfield, Ill.

Buel B. Risinger, general manager of the Majestic Amusement Company, of Memphis, Tenn., spent four days in Chicago on business in connection with his theaters, making his headquarters at our offices. The Majestic Amusement Company operate three very high class exclusive picture houses in Memphis, and the management is always on the lookout for anything that will improve their service and please their patrons. While in the city Mr. Risinger purchased several musical instruments as well as a set of Orchestra Bells from J. C. Deagan, and engaged the services of two vocalists at a salary of $50 per week. The music for each of the Majestic theaters is furnished by an eight-piece orchestra, special music being arranged for each picture. Even in their advertising the Majestic Company use the best methods. The accompanying newspaper ad. illustrates their method, in which a synopsis of each release they run is given. This sort of advertising inspires confidence as well as creates an interest in the pictures, and the results are always very gratifying.

"TEN NIGHTS IN A BARROOM."

A Thanhouser Special.

Whoever suggested the above title for a photoplay in these days of "uplifters" and "reformers" should be sentenced to ten days' imprisonment. Let us hope that the makers of this film will use discretion so that the films will be used as a booster for and not a club against our common interests.

A feature film which the Thanhouser Company announce for release on November 4 will doubtless appeal to a great number of exhibitors and be shown in theaters in every part of the country. "Ten Nights in a Barroom" is full of great possibilities in picture making, and the Thanhouser Company can be depended on to get the best out of its varied situations. While such a name might suggest possible scenes that one would just as soon not see, the fact that all the Thanhouser releases are submitted to the Board of Censorship insures a picture that can be shown to any audience. We understand the picture is from the original book, the dramatic moral teaching of which has been well known and much used. As a moving picture the moral of the book will appear in its most telling manner and this Thanhouser release should become a classic among moving pictures.

CONVICTS SEE PICTURES.

With amazement, enjoyment and interest, nearly 100 prisoners at the penitentiary, for the first time in their lives, saw moving pictures which were exhibited in the State prison on September 25.—Columbus (O.) Journal.

"DRUMSTICKS": A Vitagraph Thanksgiving Life Portrayal.

Johnnie is presented with a young turkey by a kind farmer.

The cruel landlord takes the turkey on account of his rent.

Johnnie's estranged grandfather buys the fowl, bringing about a family reunion.

THE STORY OF "DRUMSTICKS."

Thanksgiving brings with it a season of good things and "Drumsticks" is one of them. The actors are well chosen and their acting is adequate, and everything about it seems to be seasonable and well done. The little boy who takes the part of "Johnny" is a clever youngster and has a winning way and presence about him, and even the turkey acts his part satisfactorily, making his entrance in the third scene as if he knew his business.

A kind-hearted farmer gives a poor boy a young turkey and he calls it "Drumsticks." The little fellow occupies all his time looking after little "Drumsticks" and soon it grows to be a big bird. "Drumsticks" is the pride and joy of Johnny's heart and his devotion to him is amusing and pathetic.

The landlord who has demanded the over-due rent from Johnny's mother, lays covetous eyes on "Drumsticks" and demands him in lieu of the money, and the poor turkey is made a sacrifice to avarice and greed. Johnny tries to hide his grief from his mother as he writes a note asking the one who buys "Drumsticks" for Thanksgiving dinner to let him know if he is as tender as he was good; then he fastens the note under the turkey's wing.

Johnny's grandfather happens to buy the turkey and it leads to a reconciliation with his daughter and makes a real Thanksgiving in which Johnny has his full share.

This whole "photoplay" breathes an atmosphere that is distinctly Thanksgiving and will doubtless prove a very acceptable and popular exhibit.

IMPROVE YOUR PICTURE

Our Improved **METALLIC** Curtain

GIVES -
- 100% Brighter Picture with one-half the currrent.
- Lighted houses.
- Pleased patrons.
- Rainstorms look like first run.

We furnish materials and simple directions for only **$7.50**

The price is nothing if you are Wide Awake.
Order Now, or write for more particulars.

Beat Your Competitor. *We Guarantee Results.*

KANSAS CITY SLIDE CO.

1332 Grand Ave. KANSAS CITY, MO.

Small Slide Catalogue Upon Request

"THE MINISTER AND THE MOVING PICTURE."

There was a large attendance at the Baptist church, Mansfield, Mass., on a recent Sunday night to hear Rev. J. A. Wood preach on "The Minister and the Moving Picture." Those who expected to hear a sensational sermon were doomed to disappointment, for Mr. Wood delivered an interesting address, free from allegations and filled with helpful, valuable and suggestive ideas.

He believed a pastor of a church was pastor of the community, and if he found that there was crime being committed, deceit being practiced, or harmful influences being operated anywhere in the town the minister should raise his voice against them. His talk on the moving picture was a fair, impartial presentation. He believed motion pictures were educating an uplifting, capable of depicting the highest motives; but when they descend to the portrayal of crime, infidelity, murder and vulgarity, then there should be a determined opposition, for the contamination of the minds of the boys and girls is too serious a matter to be allowed. His praise for the way Pastime Theater is conducted was a compliment to the proprietors, but he did take exceptions to a picture shown containing **a murder scene.** Mr. Wood believed the general public **would be better served** and entertained if pictures of that nature were eliminated.

SIXTY OWNERS IN OHIO CITIES FORM THE EXHIBITORS' LEAGUE OF OHIO.

To war on undesirable features of the moving picture show business, to put it on as high a plane as possible, to establish closer business relations between exhibitors, 60 moving picture show men organized the Exhibitors' League of Ohio. If 1,300 exhibitors in Ohio can be organized, the plan is to associate exhibitors of the country at large.

CANNED DRAMA.

If the moving picture show has made inroads on the profits of the legitimate it is possibly due to the commercialism into which the art has fallen. Here is a suggestive paragraph that should tend to give pause to those who purvey the real drama for the edification of the public:

"Canned drama" is a good term for it, as we have fallen on times when genius must give place to the rule and plummet of physique—to color, abundance, and wave of hair—in short, to "type," which is to say, that if the actor can "look the part" it matters not how he butchers it. What would the great Hazlitt say if he were reincarnate, and with that mighty pen of his he were set to discuss the subject? He could only conclude that pelf is triumphant and art a scullion in the kitchen of Mammon.

"Tpye" has supplanted genius; looks have displaced talent. Notoriety, especially if there be a strong tinge of the salacious clinging around it, is in the limelight. Unheralded, what would Garrick, the greatest actor the world ever saw, do in New York in 1910? He would "walk Broadway," for his was not the "type." A mannikin would supplant him. The same is true of the matchless Kean, who, a pigmy in stature, could be the giant on the stage.

If the moving pictures have hurt the legitimate the men in charge of the legitimate are at fault for it.—Editorial, Washington Post.

Insist on Getting the Genuine BIO CARBON

It is the standard of the "man who knows."

We take pride in the fact that our great business has been built up purely and solely by an appeal to the **reading, thinking,** operator and exhibitor.

We would rather have **one** customer of the "go-ahead," "up-to-date" kind than a hundred of the "good-enough-for-dad," "good-enough-for-me" variety."

BIO CARBONS are used by the **best** men in the **best** theatres in America.

We make quality carbons for quality people.

Pin your check for $1.50 to this ad, and mail to our nearest office for a sample 50 prepaid.

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

MIRROR SCREEN

A Revelation to the Moving Picture Business

JANET THEATRE
Equipped with a Mirror Screen

HYMAN BROS., Props. and Mgrs.
617 W. North Avenue
Chicago, Ill.

WHY the use of the Mirror Screen in theatres is increasing. The progressive Manager wants to show in detail the costly and wonderful reproductions the manufacturers are releasing weekly.

The progressive theatre owner or manager does not figure the original expense of an article of equipment such as the Mirror Screen is. It is always the biggest asset of any theatre, at the same time the cheapest investment you can possibly make.

The Mirror Screen is the greatest light economizer in existence, if you wish to use it for that one purpose alone. It increases your light 100 per cent., while it decreases the cost 50 per cent. We can show 1000 other ways to improve and reproduce your pictures in detail.

MOTION PICTURE SCREEN CO.
SHELBYVILLE - - - - INDIANA

HARRY F. BRYAN, General Manager
Room 307-160 Washington St. - CHICAGO

BIOGRAPH COMPANY.

WAITER NO. 5.—"For ye have the poor always with you." Matt. 26, 11. Because of this we are reminded of the Corporal Works of Mercy—feed the hungry, clothe the naked, harbor the harborless—which acts always bring reward. Still there may be occasions when that reward comes tardily, but there is logical reason for the delay, for in the end our reward is more complete. The wife of the Russian Chief of Police being a woman possessed of a noble heart, is much touched by the tales carried to her of the tyrannical oppression bestowed upon the poor. After some persuasion on the part of a Russian artist socialist, she makes a round among the poor of the city, and the sight that greets her almost freezes the blood in her veins. She sees them huddled like cattle, more dead than alive, slowly but surely dying for want of nourishment. So moved is she with the truth, that she becomes an ardent sympathizer and consents to become a member of the secret society to oppose the government in its present treatment of the poor. The meetings of this society are held at the artist's studio, a fact the police have long suspected. On the night of the admission of the wife as a member, a raid is planned by the police, and you can imagine the Chief's amazement as he enters to find his wife just taking the oath of allegiance. What a shock! At first he is at a loss to know what best to do. Finally dismissing his men with their captives, he, alone with her, asks what it means. She tells him in a word, and he, realizing her fate will be death, determines to join her in an effort to fly from Russia. Disguising themselves as peasants, they succeed in evading interception and arrive safely in America. In this country he finds it impossible to obtain congenial employment, and is forced to accept a position as waiter in a swell restaurant, which he keeps secret from all but his wife. Being a gentleman born, he is successful, and when his American-born son is old enough he is able to send him to college. Later, when the boy returns home from college, he is apprised of the engagement between the son and the sister of his college friend. The son is still in ignorance of the nature of his father's employment, and is warned not to marry for the present at least, the father intending to resign the waiter position as soon as possible. The young folks refuse to wait, and elope. After their marriage they receive the blessings of the girl's parents but the boy's parents are not to be located, so the party goes out to have a little wedding dinner, selecting by singular coincidence the restaurant at which the father is employed. Amazement and embarrassment seize the entire party, and the father then tells his son why he asked him not to marry. The excitement attending this unexpected meeting arouses the notice of other occupants of the dining room, and one of their number approaches, recognizing the waiter. This man proves to be the Russian's old friend, who after a tireless search is now given the opportunity of bestowing upon his former Chief the Czar's pardon, which restores his social standing. So culminated his troubles.

TWO LITTLE WAIFS: A MODERN FAIRY TALE.—There is nothing worldly that makes a stronger appeal to the human heart than the grief of the little child. Children are so seldom made to feel the weight of woe, that when they do suffer real sorrows we are sure to weep with them. One of the most important of God's lessons is taught by the child—sincerity, and the child's tears will wash from our soul the stain of indifference, selfishness and artifice. The child is the real sunshine of life, and when Mrs. Weston lost her only little one, she, though a widowed mother, experienced her greatest grief. Her future seemed destined to be clothed in gloom. Her heart almost breaks as she views the empty crib in which her departed little girl formerly slumbered. About this time there are brought to a neighboring orphan asylum two little girls, whose mother has died and left them dependent. The poor little tots cry incessantly for their mama, but the good sisters tell them that their mama has gone to Heaven and is now at God's house. They then cry that they want to go to mama, indicating that they will surely go. The next day during recreation hour on the asylum grounds, they take advantage of the excitement attending a quarrel between two of the children and slip out through the gate. Once outside, they start off to find mama in Heaven, asking passersby, "Which way is Heaven?" After a long and tiresome journey, they come to the mansion of Mrs. Weston, which is a veritable paradise. Its grandeur convinces them that they have at last reached the goal. Through the broad flower-lined avennes the little ones wander until they come upon Mrs. Weston seated on one of the verandas. Approaching her they ask: "Please, mam, is this Heaven, and is our mama here?" Mrs. Weston, of course, does not understand their query at first, but it suddenly dawns upon her when she sees them clasp each other weeping. Also, their asylum garb indicates where they came from, and what they are—waifs. It being late in the afternoon, she decides to keep them overnight at her home, placing them in the empty crib. The sight of these two little darlings sleeping in the little crib dispels the gloom that has enveloped her and she makes up her mind never to part with them, hence she writes to the asylum the following letter: "Dear Mother Ignatius: The two little waifs that came to me I have decided to adopt legally, and take this opportunity to bestow a regular endowment in the support of your great charity as a memorial to my lost child. Sincerely yours, Helen E. Weston."

EDISON MFG. CO.

THE HOUSE OF THE SEVEN GABLES.—There is a carpenter by the name of Maule who owns a pretty little cottage in the historic town of Salem. A great man of the village, Col. Pyncheon by name, fancies this place as a site for a great house for his own family. He makes an offer of purchase which Maule refuses. He then insists upon buying whether the poor man will or no. When he meets with a stubborn refusal his wits set to work, and the days of witchcraft being at their height, he soon sees a way of accomplishing his purpose. Maule is accused of witchcraft and is arrested in his own home and dragged away from his wife, daughter and son. Then a startling scene is shown in which the carpenter is being led to the stake to be burned. The fires are lighted, and as the flames leap toward their victim we see the unfortunate man pronounce a curse upon Colonel Pyncheon and upon his house and children and their children's children.

The next scene shows Maule's son, a young man, engaged upon some finishing touches in the work of the great house which Colonel Pyncheon has built upon the site of father Maule's dismantled cottage. Being left alone in the room, the son notices a grant from the king to a vast territory in the East—a grant which means the fortunes and affluence of the whole Pyncheon family. He secretes this document in a niche in the wall in the very room where he finds it, behind the great picture of Colonel Pyncheon's father. When the great man returns and misses the document he flies in a passion and would pursue the young man, but at that moment he finds himself confronted by a vision of the older Maule at the stake, his clenched hands upraised as he again seems to hurl the awful curse at the cringing rascal. The sight is so terrible that the old man falls back in his chair dead, and is found there by the villagers when they come to see the great house for the first time.

Then the scene shifts to the fortunes of the family two hundred years later. The descendant who occupies the house is an old maiden woman, whose circumstances are so reduced by the lack of this wonderful grant from the king that she opens a little shop in the lower part of the house. She is not a very successful storekeeper and takes a lodger, a young man who bears a great resemblance to the Maule family of preceding generations, and who watches her unsuccessful business efforts until a young niece of hers, an embodiment of youth and buoyancy, comes to help her with the shop. Trade immediately picks up because of the young girl's fascinations, and the fortunes of the family mend a little, while the lodger becomes interested in the Pyncheon family from an entirely new point of view. It is evident, too, that the interest is mutual.

One day, while he and the young girl are away for the day, Judge Pyncheon, a miserly relative and an exact prototype of the original Pyncheon, comes to the house and insists upon the family's right to have it razed to the ground and a thorough search made for the missing grant. In his search he almost stumbles upon the button which would open the space behind the portrait, but just as his finger rests upon it the ghostly figure of Maule at the stake appears above him and warns him away. The shock is too great for the old man, and like his ancestor he drops into the same antique chair and breathes his last.

When the young people return to the house they find the man dead, and that the aunt has been frightened by the happening and stolen away. She returns, however, in time to hear the young man announce his love and his right to speak of it even in the presence of death. He tells the whole secret of the story of "The House of the Seven Gables," which is that the curse pronounced upon the Pyncheons is operative until the mighty force of love overrules it. His love for the young girl and hers for him can remove the curse; and as evidence that it is gone he steps to the old portrait, pushes the button, and as it swings out, shows them the long lost grant from the king, and, raising it, places the fortune in the hands of the girl.

A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG.—In any event a honeymoon ought to be a chapter in life long to be remembered, and we are sure that the sweet bride and the big groom of the Edison picture will never forget their honeymoon trip from Montreal, Canada, to Kong Kong, China; for many were the mishaps which befell them—mishaps which somehow or other seemed to furnish a lot of fun and amusement for everybody except "Dearie" and "Lovey."

After a rousing send-off from their friends, who follow their gaily decorated cab to the depot, they reach their train and the trip begins—and with it a chain of accidents to the "Newlyweds," which will tickle the ribs of any audience. "Lovey" starts the ball rolling when he insists upon taking a snapshot of "Dearie" as she poses on the rear end of the train while it stops for a moment at a water tank station. While he gazes at her fondly through the lens of his camera the train pulls out, and fond hearts are soon separated by miles of distance. Thanks to a hand-car and a good fat tip, however, "Lovey" gets a "lift" after he has counted a few weary miles of railroad ties, and his forlorn little bride soon weeps tears of joy on his manly shoulder. When they get into the train the fun begins in earnest with their first meal together, which, with the other passengers and the train attendants, we are permitted to see. This time "Lovey" is to blame again, and it's all due to his too great solicitude—well meant but disastrous.

And so the fun continues until, with the amorous pair, we reach the Hot Sulphur Swimming Pool at the Banff Hotel, where "Lovey's" inability to swim results in his spoiling a suit of clothes—whereat "Dearie" actually seems to be just the least bit amused!

From here we follow them, our interest divided between the ludicrous actions of the pair and the magnificent scenery along the way, until they board the great Pacific steamship, "The Empress of India." They are hardly on board before "Lovey's" curiosity overpowers him and he tries to find out, perhaps for the purpose of impressing "Dearie" with his knowledge, the purpose of the great air funnels on the deck of the ship. He finds out after he makes a "shoot-the-chute" drop into the coal bunkers in the hold of the ship, from which he is rudely hoisted, a mass of dirt, soot and coal dust, into the waiting arms of his terrified bride. We leave them on board, confident that if a poor beginning guarantees a good ending we may safely wave them a hearty bon voyage as the big ship fades in the distance.

ESSANAY FILM MFG. CO.

THE BOUQUET.—George Harris and his pretty wife have ceased to care very much for each other. George is indifferent and his wife sensitive and when the young husband realizes their strained relations he endeavors to revive the old love. However, his overtures of peace and his evident willingness to "make up" are not accepted and with a sigh he takes his hat and leaves the house.

In the park he seats himself dejectedly on a bench, endeavoring to think of some plan through which he can win back his wife's love. Brooding over his troubles he does not notice the approach of two ladies, apparently mother and daughter, who sit down on the bench beside him. Through a slight accident, when the girl drops her book and Harris returns it, he starts a conversation, and the meeting ends with the young lady and he exchanging cards.

Harris sets out to walk to his office, recalling pleasantly the happy meeting and wishing his wife were as sweet natured as the little lady he had just left. A desire to see the young girl again takes possession of him, but he resists the temptation to return to the park and compromises with a resolve to send her a box of flowers.

At the florist's store he orders a great bouquet of roses and attached to the box a card bearing the name and address of the young lady. A messenger boy is hurried off to the address given and Harris goes on to his office.

On the way the boy meets a few other young street Arabs and joins them in a game of "craps," but they are interrupted by a policeman and in the hurried getaway the boy loses the card.

He returns to the florist's, but neither of them can recollect the name and address, when the florist seems to recall that the flowers were for Mrs. Harris.

The petulant wife is surprised when she opens the flowers and finds they are from her husband, and at the end of the long day, when her husband has returned, she has made up her mind to give him more of her love.

He finds her smiling and pleased and upon her explanation about the flowers, which, to him, is at first a mystery, opens his arms and takes her to his heart.

HANK AND LANK.—Hank and Lank have had some unusually strenuous experiences since we saw them last, and wandering lazily about town they stop before a furniture store in front of which are displayed two large, commodious Morris chairs, which look particularly inviting to the two tired hoboes.

With the air of prospective buyers they stop to casually examine the chairs, and upon looking about to make sure the proprietor is not in sight, Lank throws his tired form back into the cushions and shortly Hank follows his example. Presently both drop off to pleasant dreams.

In the meantime a policeman and a nurse-maid with a go-cart pass by and stop a little way down the street for a moment's flirtation. As they talk two boys, bent on mischief, come on the scene, see Hank and Lank asleep and the copper busy at love-making. One of them suggests they have some fun with the hoboes and incidentally "get even" with the neighborhood terror, the police officer.

A handy awning rope is slipped from a hook on the furniture store, a loop made and slipped over Lank's lank calf, while the other end is deftly

tied to the leg of the policeman. One of the boys then awakens Lank, excites his anger, and Lank indignantly rises to give chase. With his long legs, Lank would have easily overtaken the youngsters were it not for the rope and 250 pounds of the law attached to the other end. Lank falls sprawling and so does the policeman.

The following scenes are extremely funny. Lank, encouraged by his little partner, drags the policeman across two lots and dashing into a barnyard closes the gates, unties the rope on his own leg and securely ties the officer to the fence. Hank and Lank then make a hasty getaway while the poor copper is left to his own resources in extricating himself.

THE SILENT MESSAGE.—Jeff Sanders, outlaw, has been captured by the sheriff, who is taking him by rail to the nearest lock-up. Jeff is desperate and when the train slows down to a curve he makes a leap through the window and, despite his handcuffs, escapes serious injury. Before the sheriff can leave the train and pursue him Jeff has taken refuge in the gulches of the rough country and the officer's only hope of recapture is to notify the sheriff of the next county, who makes a fruitless attempt to get the outlaw.

Up in the hills, Jeff breaks the handcuffs over a stone, and so is free, but hungry and unarmed. His opportunity of securing a weapon comes when he sees Cal Evans, a cowpuncher, dismount to tighten a cinch. Stealing up behind the unsuspecting cowpuncher, Jeff jerks the revolver from the man's belt, and at the point of a gun forces him to give up his horse. He is now mounted and armed and is sure he will be able to get a good start before the cowboy can give the alarm.

Soon he comes to the lonely ranch house of the Lazy K outfit, where Gladys, the ranchman's daughter, is alone except for Prairie Flower, a deaf and dumb Indian girl. Gladys has taught the squaw the white man's finger talk, and the girl repays her benefactor with a strong devotion peculiar to her race. We see Gladys despatch the squaw on an errand to the spring, instructing her in the sign language, and the squaw takes the bucket and goes out.

Scarcely has she gone when Jeff enters the house, and threatening Gladys with the revolver, orders her to prepare a meal for him. She has no fear of him so long as she complies with his demand and sets food before Jeff, who eats ravenously. His appetite satisfied, the ungrateful outlaw makes advances to Gladys, who now realizes that she is in a dangerous position.

However, she is a resourceful girl, and in seeking for some way out of her predicament she remembers Prairie Flower. Concealing her resentment of Jeff's love-making, she so manoeuvers as to place herself between him and the window, and glancing out sees the Indian girl returning from the spring.

She gives no sign of this to Jeff, who is unaware there is another human being within miles of the ranch house. Carrying out her pretense of a flirtation with the outlaw, she seats herself coquettishly on the window sill, and while talking and joking with him she slips one hand out of the window and attracts the attention of the squaw. In sign talk she tells the girl of her plight, and that she will hold the man there until the Indian girl can bring the boys or the sheriff to effect the capture. The Indian girl obeys the silent order and after a wild ride finds and notifies the sheriff, who gathers a posse and follows her back to the ranch house.

Here matters are reaching a crisis. The girl's mild responses to Jeff's attentions no longer satisfy him, and in desperation she makes an attempt to get the revolver from him. She tries to escape into the open, but he blocks the door, and then believing her entirely cornered and at his mercy, he again attempts to take her in his arms.

But in his pursuit of the girl he has grown careless, and does not hear the approaching horses outside. The door is flung open, and before the surprised outlaw can make a move in his defense, he is in the hands of the posse, whom the deaf squaw has brought to the rescue of her mistress.

KALEM MFG. CO.

INDIAN PETE'S GRATITUDE.—A halfbreed Indian is befriended by a settler and in addition is given a job in the settler's family where he becomes the devoted servant of the settler's daughter. As time progresses the girl's father becomes interested in some recently discovered mining claims and decides to buy one which has not yet been registered. Some claim jumpers who by chance learned of the deal started to get possession of the claim by getting to the registry office first and in order to accomplish this, one of them holds up the girl's father while the other rides to town to make the entry. The halfbreed gets wind of the conspiracy and is able to warn the girl who mounts her favorite pony and races with the claim jumpers to the registry office. She is enabled to win out through the pluck of the halfbreed who holds up the claim jumpers until she gets a good lead but in his efforts to help the girl the young halfbreed is mortally wounded and thus gives up his life for his white friends.

THE STRONGEST TIE is centered in a lumber camp where two young lumbermen are working and incidentally are suitors for the hand of the same girl. One of them wins and is betrothed to the girl, but a turn of fortune takes him to another job in a distant lumber camp where he meets with an accident which destroys his memory. The girl waits for him faithfully until she is convinced that he is dead and then marries the other suitor. Several years later the first man suddenly recovers his memory, comes back to claim the girl. She in the meantime has settled down to domestic life and has a little girl four or five years of age but the return of the man to whom she was betrothed in former years, naturally revives her love for him and after a great struggle with herself she finally resolves to run away from her husband. The climax of the story takes place when her husband acknowledges the rights of the former lover and gives up the wife. As she is about to leave, the little child toddles in and the theme of the play at once becomes apparent, namely, that mother love is "The Strongest Tie" after all.

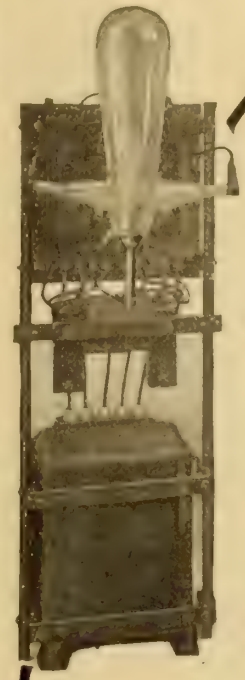
GAUMONT.
(George Kleine.)

THE FIRST GRAY HAIR.—A young fellow goes during his vacation to visit with relatives. Two of these, his cousin and his niece, are in love with him. He, being rather a flirt, is flattered by the attentions of both although his heart tells him [illegible] the younger as in possession of his affections. [illegible] but is refused, for she, with a woman's [illegible] into these matters, knows [illegible] for the time being. She sends him away [illegible] her niece, and the following day she sees [illegible] her permission was asked for the man has [illegible] marriage to the younger girl and has [illegible] accepted. Then the elder, who notices for the first time a gray hair, the first of the many she knows will follow.

THE AMAZON. Amazons, or fighting women, passed into legend many years ago. In fact, some centuries have passed since the last was seen from [illegible], but the name has come down to us as [illegible] of all that is particularly manly in a woman. The Amazon of our film, actually, is elevated to a higher than the position of servant, but payroll calls she has achieved wonderful results. Her [illegible] development is so great that it interferes with her every duty. All her tasks are overdone, much to the amusement of the audience. Her excess vitality applied to the work of one day succeeds in ruining most of the furniture and part of the dwelling she is paid to improve.

THE CHEAT.—A strong film, but not too dra-

Four Users of the G-E Rectifier Testify in Unmistakable Terms



Many of the users of the G-E Mercury Arc Rectifier have written us of their satisfaction with this device. Its value as a means of transforming alternating into direct current for moving picture machines has been amply demonstrated.

The following extracts from four letters tell the story better than we possibly can: Read what users say.

IMPROVED LIGHT

"We have been using the Mercury Arc Rectifier in connection with our moving picture machines for about two and one-half years and find **the quality of light** obtained **is very much better than** that obtained by using **alternating current in the lamps.**"

HOWELL GRAHAM, "Theato," Chattanooga, Tenn.

GREAT SAVING

"The Rectifier you furnished my Mission Street Theatre some six weeks ago is giving all we could expect in the way of good light and economy in fact **the saving is so great** that I am thinking seriously of putting one in my Fillmore Street house and use the alternating current instead of direct current."

F. B ROSS, Mgr., Premium Theatre Co., San Francisco, Cal.

RUNS WITHOUT ATTENTION

"We have used a G-E Mercury Arc Rectifier machine for almost two years We have had at all times an excellent light and have saved a great deal in the cost of current. We have had no trouble with it—in fact **it runs without any attention** at all from us."

THE PRINCESS THEATRE, N. Y. City.

LONG TUBE LIFE

"I have two G-E Rectifiers in use right now and would not be without them at any cost. I believe I put the first one in use in the Pacific Coast in a picture house, and what is more I have had **the same tube** on it since the day it was hooked up **17 months ago.**"

WALTER McNEISH, Bijou Theatre, Tacoma, Wash.

YOUR Theatre Can Be Improved, Too

If **you** are obliged to use an alternating current supply, find out about the G-E Rectifier. Sign and mail the attached coupon. Your case will be studied by engineers, who will tell you just how much you can benefit by using this device. Send the coupon at once.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2778

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....

Theatre.....

City.....

W-4

Address: GENERAL ELECTRIC CO.
Dept 53-J. SCHENECTADY, N. Y

matic. A young woman has a great affection for a man residing in the same hotel. Her affection is misplaced, however, for the feeling is not returned. Flirting he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, as is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information as to who placed the cards in his nephew's pocket. The real culprit being in want of cash comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino and publicly announce the fact.

URBAN-ECLIPSE.

(George Kleine.)

THE SIGNET RING.—Prince Walter, having heard of the beauty of Princess Bertha, sends an envoy to ask her hand of her father. The proposal is accepted and the envoy gives to Princess Bertha an engagement ring.

The chief adviser of Bertha's father, who wishes a brilliant marriage for his own daughter, Rosamund, plots to substitute her for the princess.

The Princess Bertha leaves her father's castle, en route for her new residence, accompanied by the adviser, Wilfrid.

When they are a long way on their journey, Wilfrid abandons the princess in the wood and substitutes his daughter, Rosamund. He takes her on to Prince Walter, who greets her as his fiancee.

Meanwhile, Princess Bertha has been given a home by woodmen and has caused them to marvel at her skill in weaving silken cloth. Bertha now embroiders a beautiful shawl which the wife of the woodcutter offers for sale at the castle. Prince Walter demands an audience with the person who embroidered the shawl and, led by the woodcutter, is soon in the presence of Princess Bertha, who still wears on her finger the wedding ring offered by the prince. Wilfrid's plot is then discovered, and while he and his daughter are imprisoned, Prince Walter solemnly recognizes Princess Bertha as his wife.

THE LIFE OF MOLIERE.—We first see Moliere at work in his father's shop, when a boy. All the employes are busy at their appointed tasks, except the youthful playwright, who snatches time to re-read one of his earliest efforts. The door opens and the Italian comedian, Scaramouche, enters in quest of a particular style of chair. Moliere tenders his play for perusal; but, just as Scaramouche begins to be interested, Poquelin, the father of Moliere, comes in unexpectedly and the play is hastily thrown out of sight. Again the boy poet places it in the comedian's hand, and some clever work is done by Scaramouche, as he tries to read the manuscript without being detected by the stern upholsterer.

The next scene shows Moliere at the Louvre palace, where he meets Louis XIV. for the first time. Here we see the scorn of the courtiers for the actor-dramatist and the consideration shown for him by the King. This scene will be remembered for the delicate beauty of the interiors shown.

Next we view the stately splendor of the festival at Versailles, where hundreds of courtiers, ladies in waiting and great nobles attend on Louis XIV. The beauty of the court costumes, which set the fashion for all the royal houses in Europe at that time, and the courtly air and demeanor of every individual in the royal pageant, have been faithfully reproduced. One cannot but marvel at the excellence of the training of this vast throng, every one of whom acts his or her part as if manor-born. We must take off our hats to this Gaumont producer.

As Moliere comes into the scene, the acting of the King, the courtiers and of the great actor himself, is faultless. When the King places his arm around Moliere's shoulders and walks off with him, it is a delight to watch the faces of the surprised and jealous train of followers. And when next we see Louis seated at table with Moliere, serving him with his own hands, the cup of the courtiers is full.

The scene showing the distraction of Moliere over the desertion of his wife is a pathetic picture and displays talented emotional acting. Then, when she appears before finally leaving him, and we watch the play of coquetry on her witching face and note her charm of manner and grace of deportment, we do not wonder at poor Moliere's abandonment to despair. The attempt of the faithful maid servant to arouse Moliere from his apathy and melancholia is a brilliant specimen of silent acting in both roles.

The last appearance of Moliere, and his first in the role of Malade, is a fine depiction of the stage of the tennis court theater and of the French manner of acting a part in the seventeenth century. Then follow his sudden illness and death.

LUBIN MFG. CO.

ROMANCE IN THE ROCKIES.—Dick Sterling, young miner, defends Red Fox, an Indian, from the wanton attack of a trio of Mexicans and wins Red Fox's gratitude. The Mexicans, Juan Mendoza in particular, swear to get even and opportunity for revenge with reward comes when they learn that Sallie Barton, Dick's sweetheart, has located a placer mine. Dick is working the claim for her and they plan to rob him. Sallie has seen them coming through the woods and climbs into a tree to evade them. They halt under the tree to complete their plot and she overhears their scheme and hurries to warn Dick. In her haste she slips on the rocks and hurts her ankle. Her pistol shots are heard by Red Fox, who takes her in his canoe to the camp, where the cowboys are warned and set out in pursuit of the trio of desperadoes who have stolen horses on which to make their getaway. Meantime Red Fox hurries back to the mine and traces the trail of the greasers to the tree to which they have bound Dick, and with Dick on the Indian pony they head for camp, reaching there as the boys return after having captured the three offenders. At first a lynching was intended and the ropes are already about the necks of the horse thieves, when the minister interferes and induces them to turn the captives over to the sheriff. He rides back to camp with them and his presence suggests the marriage of Dick and Sallie as a fitting termination to the day's adventure.

FALSE LOVE AND TRUE.—Disgusted by the very evident attempts to win her fortune rather than her heart, the heiress decides to go in search of true love and finds employment in a store while she rooms in a cheap boarding-house. The boarder in the next room is a manly young mechanic, very different from the fashionable idlers and fortune hunters she has encountered, and a treat of ice-cream after the day's work means more than did the opera in the olden days. The little heiress finds not only happiness but love, though her sweetheart is slow in making his declaration. Things come to a head when the heiress is warned that one of her most persistent suitors has discovered her address and he tries to force his attentions upon her. He gets very demonstrative when the young mechanic answers the call for help and throws the schemer out in no gentle manner. Then he makes his own declaration of love and is accepted. They are wed in the boarding-house parlor where love had its birth, and the groom has no idea of his bride's wealth until she leads him into her handsome home and explains her deception. He is taken aback, but, after all, love is what counts and the discreet servants, who blunder upon a tender passage, arrive at the same decision.

EDITH'S AVOIRDUPOIS.—Edith was fat and was geting fatter all the time. Then she ran across a book on physical culturé that hinted that fat was fatal to love. Edith wanted to hold her husband's love, so she started training but said nothing to her husband about it. It was bad enough when she lunched off excelsior and dined on baled hay, but when she donned sweater and short skirt and started to do some road work the real trouble commenced. Almost as bad were the facial gymnastics prescribed by the book to eliminate wrinkles. When Edith's husband saw those horrible grimaces he was certain that she had gone insane, and the doctor inclined to the same opinion. It looked very much as though it would be a nice, quiet, padded cell for Edith, but in the end she produced the book and explained that it was to hold her husband's love. Then hubby told her that he loved her best when she was her own fat self and not an imitation of a jack-in-the-box, so Edith threw the book away and decided that there were worse things than too much flesh.

G. MELIES.

UNDER THE STARS AND BARS.—A soldier is always subject to his country's call, therefore it is with a quick response that the young officer of the Confederate army, fighting under the Stars and Bars, answers the call of duty and tells his wife that he must join his regiment and meet the enemy. Bidding his weeping young wife and child a hasty good-bye, we next see him with the cavalry en route to the military camp.

His superior officers trust him with an important message and he immediately starts on his way to deliver the document. Passing over many perilous obstacles through a wide stretch of country, he reaches the outposts of the Union forces, where he is captured and made a prisoner of war.

Under close guard he tries to send word to his wife, but can get no one to take the letter to her. The poor wife knows nothing of his fate and it is not long before the Federal troops are attacking old Vicksburg, the bombs and shells crashing into the houses, and she is driven from home.

When the war is over in 1865, the husband, who has lost an arm and is suffering from fever, returns to his home to find it deserted. Unable to learn the whereabouts of his family, he goes to the hospital, where he is ill, and constantly grieves after his wife and child.

Convalescent, he is wheeled about the city park by an attendant in an invalid's chair. His wife and daughter, now a good-sized girl, are in the park. A peddler of fruit passes by and the little girl buys some oranges from him; at the same time she sees the sick soldier, for whom she feels very sorry, gives him one of her oranges, and he kisses her in return. The little girl tells her mother about the incident and insists upon her mother going to see the sick man.

To humor the child she goes with her and soon discovers that the man is her own husband and father of their child. This happy reunion of the three loving hearts presents a picture that impresses itself deeply on one's mind and we cannot resist the rising sob and the sympathetic tear.

PATHE FRERES.

ANOTHER'S GHOST.—Tony, a variety artist, by his clever impersonations pleases the manager of a traveling circus, and is engaged as one of the troupe. After the show is over that night, the old showman, with the proceeds of the day's performances in his pockets, sets off in search of fresh talent. Overtaken by a severe storm, he takes refuge at a lonely country inn. Getting a glimpse at the contents of his wallet, the innkeeper's cupidity is aroused. His wife surreptitiously removes the wallet. The old man discovers his loss, and, in the act of accusing the guilty couple, falls dead. The innkeeper has secretly dropped a deadly poison into his glass of wine. The innkeeper afterwards hides the bag in a secret cupboard, and informs the authorities of the old showman's death. His identity is discovered, and news of his death is sent to the circus. Tony arrives, and questions the innkeeper as to the wallet, but he denies all knowledge of it. Tony's suspicions are aroused, and an idea occurs to him. The innkeeper is haunted by a vision of the showman. Suddenly the door opens, and the guilty pair are confronted by a spectre of the dead man. They are made to confess their guilt, and Tony their throws off his disguise and hands the guilty pair over to the police.

MOTOR FIEND.—Here is a film that will be appreciated by both classes—those who own automobiles and those who do not. They will all laugh and scream when they see it. The plot is so new, so fresh, so untouched, and the idea of it is so comic, that it is almost a mistake to even hint at the absurdly funny scenes the picture depicts. There is, however, one thing it seems right to tell—the story is the dream of a motor fiend. He dreams that his auto is fitted with a "joy meter," and that all speed limits have been eliminated. What is a "joy meter" you all want to know, and we suppose we must tell you this so that you can have an idea of what the picture is about. A "joy meter" consists of various dials or indicators arranged on an attachment that fits to the front of any motor, and that indicates the number of men, women, policemen, dogs, hens, or mothers-in-law that you may happen to run over. It is most accurate in its work, but in order to understand it properly you must see the film, which gives a most vivid and graphic idea of its operation.

BRUGES, BELGIUM.—Quaint old Bruges is one of the Dead Cities of Belgium, and after the canals the mediaeval aspect of the town is its most striking feature. Interesting specimens of Flemish architecture of the Middle Ages are to be met with at every turn. The canals, which both surround and intersect the town, are always picturesque and interesting, and often very beautiful. The Minnewater or Lac d'Amour, a beautiful sheet of water, upon whose scarcely rippled surface the reflection of the bridge which spans it is always clearly outlined, is well known to tourists, as also is the Belfry with its famous chimes. Other objects of interest are the Beguinage bridge, the Hotel de Ville or Townhall, the old King's Palace, and the Maison du France. A picture of one of the weekly markets held in the Grande Place beneath the shadow of the Belfry is included in the film, the lack of animation displayed being characteristic of the whole life of the town. The last picture of the film is a typical one of pillow lace-makers at their doors busily manipulating their bobbins in the manufacture of Bruges lace.

MAX IN THE ALPS.—Max has fallen in love with a pretty widow staying in the Alpine district. The widow is not at all certain that her light-hearted adorer will not soon turn to other loves. She proposes, therefore, as a test of his devotion, that he shall gather her a sprig of edelweiss, that rare flower that is only to be found on the tops of the mountains. Max starts out to execute his mission, and with his immaculate silk hat, light cane, and accurately creased trousers commences forthwith the ascent of an Alpine peak, evidently considering that the warmth of his passion will keep the cold out. He sights one of the blossoms through his telescope and heroically plunges through the snow, prodding his way with his stick and stumbling, slipping, and falling. Now he will disappear almost entirely beneath a mass of snow, with the top of his hat only to be seen, the next minute he has emerged and is struggling upwards. It is a hopeless task to attempt to describe the whole of the climb, which is rich in humor of the right sort. We will pass over the various incidents until the time when Max, having measurably decreased the distance between him and the longed-for flower, makes a false step and falls down the mountain. Luckily he is unhurt, but his spirits and his silk hat are both crushed. He screws his eye to the glass, takes a peep at the far-away flower which seems to mock at his misery, and decides to relinquish the task. He accordingly picks himself up and makes his way towards his hotel. On the way he meets an edelweiss seller, and in an instant makes up his mind what to do. He purchases a blossom, and bearing it away with

great care, lays it in triumph at the feet of his enchantress.

BUFFALO FIGHT. This is a characteristic picture taken in one of the islands of Oceania which includes besides the actual representation of the fight itself, a number of views of the preparations for the combat, and of the field of spectators. After the business of choosing the combatants has been satisfactorily concluded, the horns of a couple of the buffaloes are sharpened and they are led into the field. The two buffaloes, finding themselves face to face, engage in a struggle which the excited crowd watches with vivid interest until the finish. The field is not kept clear and the spectators are allowed to cross it in all directions so that the sight of the two fighting buffaloes and the people persistently wandering from one side of the stretch of grass to the other is at times rather curious.

THE INDIAN AND THE MAID.—Ruth and Jack are in their teens and are sweethearts. Ruth having been invited out to her uncle's ranch to live, starts out, and is met by him at the little railroad depot. As they leave the station her uncle almost knocks over an Indian, Swiftfoot by name, whom Ruth prevents from injuring him. Swiftfoot is struck with admiration for Ruth, and noticing that she has dropped her glove, gallops after the wagon, and hands it to her. Two weeks later Ruth goes out riding through the rough Western country, and getting off her pony to admire the scenery, slips over a fifty foot precipice into the boiling torrent below. Swiftfoot, coming by, sees the pony and quickly perceives Ruth's plight. Taking a rope from his saddle, he lowers himself from an overhanging rock and catches her as she sweeps along. With difficulty he climbs up the cliff with Ruth on his shoulder, and throwing her across his horse takes her back to the ranch, where under proper treatment she soon recovers. As a token of gratitude her uncle decides to have Swiftfoot educated, and before he leaves the ranch Ruth gives him a rose which he places in his pocket and treasures. Four years later Ruth, who has returned East, invites Jack to come and see her, and tells him to bring along that roommate of his that he has written is such a good fellow. What is her surprise to find that it is Swiftfoot who is at college with Jack. She tells Jack the story of the accident. While doing so, Swiftfoot sees through the mirror in an adjoining room the two sweethearts kiss, and sees that he has no chance to win Ruth's love, so decides to return to his people. His tribe, however, refuse to welcome one of their number who has become civilized, and he wanders off to the spot where he rescued Ruth. He pulls out the dried rose, and looking at it he sees a picture of Ruth struggling in the torrent for her life. Without hesitation he dives from the precipice deep into the roaring rapids, never to appear agan.

SELIG POLYSCOPE CO.

BLASTED HOPES.—The gold-crowned fields of yellow, teeming with sparkling Autumn dew, furnishes a background for planning of life's young dream and with the too frequent result of blasted hopes. Sallie is a conventional country lass yet in her teens—who was fond of her childhood sweetheart, Jasper, but one night a hunting party, finding their auto short of gasoline, drew up to the little farm house and asked for accommodations until they could send to the city for gasoline. Jim, the spokesman of the party, being more friendly, as it was he who first met Sallie in the corn field and through her directions found the father and bargained with him to pull his machine to the farm house for the night. Sallie entertains her guests with the family organ and soon all repair to their rooms, except Jim, who had quietly arranged to meet Sallie outside, presumably to take a smoke before retiring.

They are seen strolling in the moonlight. A little band of gold is placed upon her finger and to the simple country girl a new life has opened up, and Jasper is no longer a serious consideration in her mind. On taking his departure the next morning, Jim presses firmly in her hand a note giving his city address and saying he would return and ask her father's consent for her hand. But Jim was an adept at making promises and equally so in breaking them and was in two months' time married to his fiancee in the city—and poor Sallie was to him as a page torn from the calendar of remembrance. She runs away from the quiet little home to the big city and tries to find Jim. Finding his address, she is informed he is not in the city. She patiently awaits his return, her money almost gone. Upon her return to the office, she finds him in and a smile lights up her troubled face, but only doomed to gloom, for she is confronted by his wife and faints from the shock.

Upon being revived she wends her way to the public park to seek solace in silence and solitude. Jim, joy riding, is attracted and hastens to aid the suffering woman, when he discovers it is Sallie. Remorse is plainly visible in his face as the poor confiding girl is borne away. The scene carries us back to the little farm, where ma and pa are sitting alone, waiting and praying for their little girl until restless slumber had closed their eyes.

OH, YOU SKELETON.—Now, girls, if you turned suddenly around and found a nice, gentlemanly skeleton seated comfortably beside you, would you scream or be too frightened to utter a sound? Now Martha, the new maid of all work, employed in a medical college, was content to wash pans in the kitchen but when she had to live with the cold remains of a poor mortal, she lets out a noise that would fish the vessel of a moving picture machine into motion—and scares from the room only to be confronted by another and another, until Martha is a regular contortion of all that is frightful. Composing herself enough, she summons the officers who are led to believe something horrible on a massive scale occurred, and hasten to the scene. The appearance of the skeleton cools their ardor and dampens the courage of the bloodhounds and they join the merry stampede. Martha hits a street car for the tall and small, but our friend the skeleton holes up again and a large hole in the car window marks the maid's hasty exit. Seeking refuge from her Nemesis, she lands in a room with no visible skeleton, but the news was too good to be true and poor Martha finds it necessary to imitate Halley's comet and on the window marks her course, landing on a steep roof, tumbles into the bathing tank below and is only rescued with difficulty. Poor Martha had a hard time and has never reconciled herself to the association of skeletons.

GHOST OF THE OVEN. Hilda was the bakery girl, with a sweetheart who was not altogether welcome on account of Hilda's employer, who objected to his visits. In order to secrete her lover from the baker, who was coming, she hides him in a cold oven, but forgets to hide the tin pail that the beer came in, and a mouse is scented and poor Hilda lost the job and the boss baker hires Hans to take her place; also orders a fire built under the cold furnace. The boy helper, remonstrating, finally tells him there is a man hid there. The boss at once sees the situation and goes for material for the fire. The sweetheart, overhearing this, makes his escape to the flour bin. The fire is built, but upon examination he finds the bird has flown. Determined not to be outdone, a few old bones are gotten from the cast-off scraps and placed in the oven and Hilda sent for. The boss having had a good laugh at her expense, is just preparing to go fishing over Sunday and accordingly locks the flour bin and repairs to the country to angle for the finny tribe. Upon his return Monday, he finds the new baker on the job and prepares to fill up the bin. In a moment of their absence the lover escapes back to the oven, only to be compelled to confront his executioners, who are amazed and exit pell mell to the street. An excited chase ensues.

VITAGRAPH COMPANY.

AULD ROBIN GREY.—Young Jamie loved a lassie and she loved him. His love was strong but his purse was weak, and so he went to sea to make his fortune with which to claim the lassie as his bride. The good ship "Ben Lomond" bore him away, and while he was on the seas the lassie's father had his arm broken, when the gypsies stole their cow and the mother of the lassie was taken sick.

They were poor folk and the lassie was obliged to spin and weave, keep the house, care for her father and nurse her mother. "Auld Robin Grey," a friend of the family, generous and true, aids them in the time of their need and kindly bestows his beneficence whenever he can do so without pretension or obtrusion. He likes the father and the mother, but he loves the daughter.

He asks her to marry him. Her parents favor good old Robin Grey, but the daughter still loves Jamie, and she cannot give heart and hand to another.

Men must work and women must weep, but it seems the poor lassie must do both, for it is not long before there is great sorrow and excitement among the town folk. The ship "Ben Lomond" is announced as wrecked, with Jamie and all on board lost. They try to keep the news from Jenny, but bad news travels quickly, and despite Robin Grey's efforts to have the shock come to her as gently as possible she sees the bulletin posted on the outside of the ship chandler's and is supported from falling by her faithful friend Robin.

Giving up her Jamie as gone to a watery grave, she is urged to marry Robin Grey, while her heart is at the bottom of the sea. Robin proves a good husband and she tries to be a good wife to him, although she does not love him.

Like one from the dead Jamie escapes the wreck and comes back to claim Jennie's hand and heart. She can scarcely believe she sees aright, and she is not easily convinced that her Jamie is alive and talking to her, and when she does realize it she tells him she is the wife of "Auld Robin Grey," and he is a good man and she will do her best to be a faithful wife to him. Jamie and she kiss and then part from each other, to go their own ways as their consciences direct.

DAVY JONES' DOMESTIC TROUBLES.—Married to a "virago," Davy wishes himself at the bottom of the sea with his namesake McGinty. His wife possesses a comely personality, but, by the great horn spoon, she has a temper like a whirlwind that spouts up and swamps the whole matrimonial ship at the slightest provocation, and poor Davy doesn't have a leg to stand on.

Captain Bragg, an old friend of Davy's, calls to see him and finds Annie (Mrs. Jones) very attractive, and remarks that "she has a dem fine figger-head for any man's craft." Davy replies that's

[illegible]

AMONG THE EXHIBITORS.

Garden, Kan.—Miles Rumgay and Harvey Jones have purchased the Edison Theater here.

Moscow, Ida.—Butler & Lunn have purchased the Crystal Theater here.

Colorado Springs, Col.—A. C. Cook has purchased a half interest in the Idle Hour Theater here.

Medford, Okla.—F. E. Shere is planning to erect a new moving picture theater here.

Houston, Tex.—David Simon proposes the erection of a new theater here.

San Diego, Cal.—M. Hall is making arrangements to erect a new moving picture theater at the corner of Third and B streets. Cost about $15,000.

Chillicothe, Mo.—Trueh & Cornue have purchased the Luella Moving Picture Theater here and have taken possession.

Milwaukee, Wis.—M. Baer has secured a permit for the erection of a new moving picture theater at the corner of Thirty-sixth street and Lebanon avenue.

Pekin, Ill.—Tony Sinclair, of Peoria, has purchased the Dreamland Moving Picture Theater, owned by W. O. McClelland, and has taken possession.

Orange City, Ia.—Fred Pahre, of Newton, Ia., has purchased the moving picture show here from Will E. Steele and has taken possession.

Saginaw, Mich.—W. H. Mason is contemplating the erection of a new vaudeville and moving picture theater here.

Hutchinson, Kan.—Walter Swanson has sold his interest in the Grand Picture Theater here to Policeman Lynde.

Sabula, Ia.—J. D. Fulrath, of Cavanna, is planning to erect a new opera house here.

LICENSED RELEASES.

BIOGRAPH.

Sept. 15—In Life's Cycle (Dr.).....997
Sept. 19—A Summer Tragedy (Dr.).....987
Sept. 22—The Oath and the Man (Dr.).....997
Sept. 26—Rose o' Salem Town (Dr.).....998
Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466

EDISON CO.

Sept. 27—The Footlights or the Farm (Dr.)....725
Sept. 30—Ononko's Vow (Dr.) 1000
Oct. 4—More Than His Duty (Dr.).....1000
Oct. 7—Bumptious Plays Baseball (Com.)....
Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.) 1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990

ESSANAY FILM CO.

Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000

KALEM CO.

Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.) 990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975

LUBIN MFG. CO.

Sept. 19—Zeb, Zeke and the Widow (Com.)....990
Sept. 22—Love's Old, Sweet Song (Dr.).....990
Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375

GAUMONT.
G. Kleine.

Sept. 24—The Times Art Out of Joint (Com.)..252
Sept. 27—The Sunken Submarine (Dr.).....646
Sept. 27—Too Much Water (Com.).....351
Oct. 1—The Diver's Honor (Dr.).....591
Oct. 1—A High-Speed Biker (Com.).....401
Oct. 4—The Little Acrobat (Dr.).....466
Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965

URBAN-ECLIPSE.
G. Kleine.

Sept. 21—Scenes in the Celestial Empire (Sc.)..269
Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....

PATHE FRERES.

Oct. 15—The Aviation Craze (Com.).....243
Oct. 17—One on Max (Com.).....531
Oct. 17—Jinks Wants to be an Acrobat (Com.).397
Oct. 19—Outwitted (Dr.) 783
Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950
Oct. 24—Another's Ghost (Dr.).....748
Oct. 24—Hagenbeck's Menagerie (Edu.).....203
Oct. 26—Motor Fiend (Com.).....610
Oct. 26—Bruges, Belgium (Scenic).....370
Oct. 28—Max in the Alps (Com.).....610
Oct. 28—Buffalo Fight (Topical).....358
Oct. 29—The Indian and the Maid (Dr.).....995

SELIG POLYSCOPE CO.

Oct. 3—A Cold Storage Romance (Dr.).....565
Oct. 3—My Friend the Doctor (Com.).....
Oct. 6—For Her Country's Sake (Dr.).....1000
Oct. 10—The Sanitarium (Com.).....1000
Oct. 13—In the Golden Harvest Time (Dr.)...1000
Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365
Oct. 27—Blasted Hopes (Dr.).....1000

VITAGRAPH COMPANY.

Oct. 11—Brother Man (Dr.).....
Oct. 11—Actor's Fund Field Day (Com.).....
Oct. 14—On the Doorsteps (Com.).....
Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....665
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335
Oct. 22—Clothes Make the Man (Com.).....983
Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up :: :: ::

"Campaign Slides are Vote Getters"

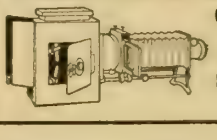
Slide with candidate's picture and announcement 50 cents ::

ERKER BROS. OPTICAL CO
604 Olive Street, St. Louis
— Moving Picture Theatre Supply House —

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

The Automatic Theatre Chair

It is a space saver, life saver and money saver. Shipped built up. It is the only sanitary theatre chair. Used by Keith, Proctor and Poli. It folds up automatically and is revolving, making the theatre all aisles. It is a friend to the public.

Send for our circular A. Write today.

THE HARDESTY MFG. CO.
CANAL DOVER, OHIO

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City

Moving Picture Machines EXCHANGED

Trade your old machine for new and up-to-date outfit.

STELZER BROS. McCook, Neb.

56

Pages of literature appertaining to
Sound Effects for
MOTION PICTURE SHOWS

Sent upon request

WM. CHAS. L. EVANS
Eureka Pedal and Trap M'f'g.
200-202 E. 93rd St., New York City
Mention Dept. M. P. W.

LOOK OUT FOR THE TRAP!

They are laying for you. Have your legal adviser pass on that contract you are asked to sign for Film Service. **WE OFFER YOU LICENSED FILM AT A FAIR PRICE** and do not tie you up with a contract full of jokers inimical to your interests. **We operate the different kind of a Film Shop.**

SWAAB FILM SERVICE CO., Inc.
338 Spruce Street **Philadelphia. Penna.**

When You Become Sick and Tired
of a hard running, noisy, flickering machine, get my Improved Star, Cam and Sprockets. *Testimonials*
WATCH MFG. MACHINERY. M. P. REPAIRS
E. W. LAVEZZI 3042 N. Ashland Avenue CHICAGO

STOCK SLIDES 3 FOR $1.00
Send for Full Descriptive List
SPECIALTY SLIDE CO.
312 Chicago Opera House Bldg., CHICAGO, ILL.

Art Panels—Scenery
GOOD WORK CHEAP
DAVIS SCENIC CO., Corry, Penna.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write to-day

The HARDESTY MFG. CO., Canal Dover Ohio, U.S.A.

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.
174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 24th.

Essanay—Message of the Violin (Dr.) 997
Lubin—Romance in the Rockies (Dr.) 990
Pathe—Aviator's Guest (Dr.) 748
Pathe—Hagenbeck's Menagerie (Edu.) 262
Selig—The Count of the Oven (Com.) 585
Selig—Our Yen Skeleton (Com.) 265

Tuesday, October 25th.

Edison—His Brother's Disguise (Dr.) 1000
Gaumont—His First Gray Hair (Dr.) 654
Gaumont—The Anteon (Com.) 348
Vitagraph—Jean Gets Pinching (Dr.) 1000

Wednesday, October 26th.

Essanay—The Bouquet (Com.) 678
Essanay—Hank and Lank Thos. Take a Rest (Com.) 298
Kalem—The Strongest Tie (Dr.) 985
Pathe—Motor Fiend (Com.) 610
Pathe—Bruges, Belgium (Scenic) 370
Lubin—The Signet Ring (Dr.) 868
Urban—In the Spreewald (Scenic) 132

Thursday, October 27th.

Biograph—Passing of a Grouch (Com.) 537
Biograph—The Proposal (Com.) 461
Lubin—False Love and True (Dr.) 660
Lubin—Edith's Awakening (Com.) 375
Melies—Under the Stars and Bars (Dr.) 970
Selig—Blasted Hopes (Dr.) 1000

Friday, October 28th.

Edison—The Swiss Guide (Dr.) 990
Pathe—Max in the Alps (Com.) 610
Pathe—Buffalo Fight (Topical) 358
Kalem—Indian Pete's Gratitude (Dr.) 975
Vitagraph—Captain Barnacle's Chaperone (C.) ..994

Saturday, October 29th.

Essanay—The Silent Message (Dr.) 1000
Gaumont—The Life of Moliere (Dr.) 965
Pathe—The Indian and the Maid (Dr.) 995
Vitagraph—The Telephone (Dr.) 665
Vitagraph—A Day on the French Battleship "Justice" (Scenic) 335

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
CLEAN, NEW YORK

ADVERTISING : ANNOUNCEMENT **SLIDES**
Genre Transparency Company
507 N. Clark Street : : : Chicago

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton
Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set. Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

Independent Film Stories.

AMERICAN.

ROMANTIC REDSKINS. Two old chiefs, Eagle Eye and War Scar, of time honored tribes, and close neighbors and friends, had each a beautiful daughter, that of Eagle Eye being Minette, while the daughter of War Scar was called Felette. Now these old chaps were most jealous of their daughters, guarding them with rigorous care against the efforts of the loverlorn youth to capture the susceptible maidens. Two young braves of neighboring tribes came many miles in their bark canoes to ask for the daughters in marriage. Baptiste Loves Minette and asks her hand of War Scar. Both chiefs are obdurate. The girls are heartbroken. The young braves determine to win the girls and depart. The old chiefs, after a conference decide to each marry the other's daughter and so keep them for all time. With threats and whipping they drag them before the mission priest, Father McCann, who, upon seeing the true state of affairs, sends them off about their business, refusing to marry them.

The wily old chiefs then conceive the scheme of taking their tents and belongings, including the girls, to a desolate island, and there, by starving, strive to force them into subjection. The poor girls are in an extreme state of suffering and despair when the young lovers discover the place of isolation and run to the old priest for counsel. They come upon him as he is striving with laudanum drops and whiskey to allay a jumping toothache. The youths tell their story. A merry twinkle dances in the eyes of the dear old fellow, as he thinks of a plan to help the love-sick youngsters. He puts the drops into the bottle of whiskey and, knowing the craze of the Indian for the fire water, gives it to the twain with instructions to see that the old men drink it and while they sleep insensibly to "steal the daughters and bring them to me." The boys depart full of hope and adventure, while our friend Father McCann forgets the agony of his sore tooth.

The lovers reach the island, surprise the girls, who soon enter into the plot. The old men get the bottle and without waiting explanations as to how it came there, are soon in a highly hilarious state followed by deep, unwakable sleep. The youngsters, to get doubly even, take not only their daughters, but their tepees, canoes, and all their possessions, leaving them marooned.

Father McCann marries them and gives them his blessing and then we see them happy in their own tepees living as they should live, in love and happiness, with the conditions reversed, the men caring for and waiting upon their wives. Upon the island the two old reprobate chiefs, having recovered from their debauch, are holding their heads and crying and sobbing and scolding, each accusing the other of being the cause of all their present misery.

ATLAS.

TURNING OF THE WORM.—Judith was the usual, the everyday type, that has always predominated—the trembling, cringing, pleading woman who humbly submitted herself in all things to her lord and master. Her husband, big, brutal and selfish, made her life one of abject misery and torment. He evinced a particular hatred of his mother-in-law and took every occasion to wound his wife's feelings in respect to her.

Judith worked hard all day tidying up the house, thinking to please John when he returned home in the evening. Once, strange to say, he entered the door with a smile, the first she she had seen in weeks, but only for an instant. His glance rested on a picture of Judith's mother which she had unconsciously placed on an easel in a conspicuous place. Stamping like an enraged bull he emitted a torrent of abuse, and tearing the picture from the easel demanded to know why he must everlastingly be confronted with that hated face. "Man must rule and not woman" he exclaimed, and suiting the action to the word he produced from the mantel a picture of his father and placed it on the easel instead.

Judith accidentally reads Ella Willow Wheelcock's "Advice to Abused Women" and decides to follow it at the first opportunity. About this time, mother-in-law arrives for a long visit. She is met at the door by John and promptly kicked down the steps and warned to stay away. Judith seizes the opportunity she has been waiting for, and wades into her brute hubby with such fire and zeal as to literally take him off his feet with wonder and amazement. She teaches him a lesson he will not forget and he finally agrees "The new woman" in his household had come to stay.

THAT DOG GONE DOG.—Willie is sent to the butcher to buy some dog meat for his father's pet mastiff. Two blocks away he came upon a crowd of excited urchins and stopped to whet his curiosity. It developed that a crap game was in progress, the youngsters eagerly trying to win marbles, pennies and other trinkets from each other. Remembering his father's admonition to "hurry back" Willie bravely marched on to the butcher shop and made his purchase, the butcher reminding him that the meat was not intended for human consumption but dogs only.

Returning by the same street, Willie forgets his good intentions of a few moments before and stops to watch the game which is still in progress. His interest waxes stronger and stronger until he finally takes a hand himself, depositing his package of meat on a nearby hydrant.

A hungry tramp, attracted by the confusion happens by and scents the meat. Cautiously he steals away with the package and uses a tramp's ingenuity to prepare a tasty meal.

Our knight of the road soon begins to cut capers under the influence of his canine diet. Through the streets he ran on all fours, wowing and yelping like a dog. Pandemonium breaks loose and the town turns out en masse to capture this strange freak of humanity. Luckily the dog catcher hoves in sight and is immediately pressed into service.

With the aid of his net a capture is effected and our dog man is hustled off in the dog catcher's wagon.

CAPITOL FILM CO.

A SHOT IN THE NIGHT. Nellie Dent lives in the country with her blind father. She is engaged to the young farmer at the next farm. A man from the city annoys her with his attentions and is punished by the farmer. As the girl and the blind man live alone, the farmer gives them his rifle, telling them that a shot from it will be heard by him and bring him at once if they ever need help at night.

The city man determines to obtain possession of Nellie by force. He comes to the house, seizes the girl, who is sitting with the blind man, and puts her in his auto and speeds away. The blind man hears the struggle, calls to his child, knows that she is in danger, and is in despair at his own helplessness. He remembers the rifle, and, groping his way to it, fires a shot. The young farmer hears the shot that tells him he is needed, and leaping on a horse dashes to the blind man's home.

The blind man tells of the struggle he has heard and the farmer dashes down the road after the auto. The auto speeding along the country road breaks down. The young farmer arrives on the scene and there is a struggle between the two men. The farmer wins out, and putting the girl on the horse takes her back to the little home, where the blind man is anxiously awaiting them.

CHAMPION.

CAUGHT BY COWBOYS.—Mona Semple refuses Bob Thornby, the ticket agent, as gently as possible, for, though she does not love him, she rather likes him. The same disappointment is accorded John Wilbur, following his proposal to her upon her return to the ranch from the station.

With her refusal of John, however, she tempers encouragement because she likes John more than Bob. Still she doesn't say "yes" to either of them.

Bob and John have been chums, until the affair with Mona made them enemies; a natural frequency for two men loving the same girl, despite the strongest bond of friendship existing previously. Moreover, when the disappointment is keen, it will serve to ignite the latent spark of innate evil smouldering in the breast of the rejected one. Such is the case with Bob Thornby.

Ranchman Semple having sold a great number of cattle, sends Mona with the money to the express office to be placed in the safe until sent on to the bank. The station, usually filled with cowboys happens to be empty of all but the agent Bob, who again presses his attentions upon the girl. She refuses him so emphatically this time, that he grows threatening and surly; so much so that she becomes alarmed and endeavors to take up the money and leave the office.

But, Thornby, anticipating her move, and realizing that he is in for it whichever way the wind blows, seizes her, binds her to a chair, writes a note implicating John Wilbur, pins it to her waist, and then, grabbing up the money, mounts the girl's horse and dashes off toward the canyon.

Meanwhile John has seen Mona riding toward the station, and thinking she was going to see the agent, but not knowing her mission, he jealously presumes her visit is a friendly one. He mounts his horse and follows her.

Arriving at the depot he sees Thornby riding away on Mona's horse, and hurrying into the office, discovers the bound girl, releases her, and takes her home upon his own horse.

Leaving her in the care of her parents he hurries to the outhouse and soon a crowd of cowboys are on the trail of the fleeing agent. They find the horse returning riderless. Dashing on they discover Thornby climbing the rocks of a steep canyon. Firing into the air more to alarm him than to hit him, they endeavor to bring him down. In the frenzy of desperation the agent turns and empties his revolver at the cowboys who return his fire. One of the bullets strikes him on the arm, causing him to relax his hold whereupon he slides down into the arms of the cowboys below who immediately secure him.

Upon their arrival at the ranch they learn of the note implicating John in the theft but none give it credence. They are all for peremptorily finishing Thornby, but the rancher intercedes and gives him one hour to get out of town. Then he gives his daughter to Wilbur with his blessings.

GREAT NORTHERN.

WHO IS SHE? A husband discovers his wife is unfaithful, and casts her off. One of the children is taken ill, and the wife tries to see the sick child, but her husband refuses to let her enter. Broken hearted, she goes to America, where she gets into bad company. She shoots a man who wants to blackmail her son, now a rising man. She is tried for murder, and refuses to give any information regarding herself to the judge, as she is afraid it might get to her son's ears. Great is her horror when she finds that the man who is to defend her at the trial is her own son. She also recognizes her husband, who has come to the court to see his son conduct the case. The young barrister, without knowing that it is his own mother he is defending, pleads for her so well that she is acquitted. The husband relents, as his wife is dying, and tells his son that he has been defending his own mother, who dies in the arms of her long lost son.

ECLAIR.

THE MANUACTURE OF CHEESE AT ROQUEFORT. We first beheld the wonderful scene of thousands upon thousands of sheep, peacefully grazing upon the verdant hillocks. Led by their shepherds, we see them taken down into the valley where the great cheese dairy is situated. There the milking takes place, after which we see all the various manipulations to which the milk is subjected in the making of the famous Roquefort cheese. At the end of all the operations, the cheeses are triumphantly loaded on immense automobile-wagons, and taken to the station, where they are distributed to all parts of the world.

LITTLE MOTHER. The child of a marquis breaks one of her numerous dolls, and is sent with a bank note to buy another. She stops to look at a Punch and Judy show, which is worked by a poor woman whom we have previously seen wearily making her preparations for the show. All goes merrily until the doll's actions gradually flag, and come to a full stop, and running behind, the crowd, the child included, discover that the old woman has fallen in a faint. In the poor woman's baby, the little girl sees a doll better than she ever hoped to have, and carries it off, leaving the note with which she was to purchase a new toy with the sick woman. At home the child attends devotedly to the baby, and sends a note to the poor woman in hospital, saying that the baby will be well taken care of until she is well, by a "Little Mother." Convalescence leads to the discharge of the baby's mother, and she comes to claim the child. The little master is not disposed to relinquish her charge, and his father offers to adopt the orphan for his daughter's sake, and engage the mother as nurse, and the offer is gladly accepted, much to the joy of all concerned.

CINES.

TONTOLINI IS IN LOVE.—Our delightful friend, Tontolini, makes his appearance once more! This time he is head over heels in love with a charming chorus girl, to whom Tontolini's ardent devotion is a source of much amusement. Our optimistic friend, however, refuses to give way to despair, and in order to be near the idol of his heart, he obtains employment as fireman in the theater at which the chorus girl is engaged. As ill luck will have it, a fire breaks out; poor, smitten Tontolini is so intent upon the performance of his lady-love, that when the call to duty comes, he loses his head entirely. Seizing a hose, he hurriedly proceeds to administer a chilly shower-bath to any one and anything in his immediate vicinity; even his own beloved does not escape. So ends the love affair of ill-fated Tontolini!

THE PRETTY DAIRY-MAID.—A young and pretty peasant girl forgets and despises the ardent and honest love of a young shepherd, having listened too much to the delicate phrases of love made to her by a rich and elegant gentleman.

The poor, neglected boy's heart is wrung by the girl's cruelty, and he shows his grief too openly; the servants of the young lord consider this a piece of affrontery, and they make this an excuse of handling the young shepherd roughly.

This act of the servants of the nobleman draws her attention once more to her former lover, and the pretty dairy-maid is smitten at the sight of her lover, suffering, despairing, insulted, and she repents of her unkind treatment of him; she nurses him and consoles him, and finally consents to be his wife.

The young lord becomes remorseful, when he sees the happiness he would have destroyed, and shows his repentance by taking under his protection, the newly married couple.

IMP

WILLIE.—William Hammond, a wealthy city merchant, receives a letter from his brother in the rural districts, introducing his son "Willie." Mr. Hammond's namesake, and requesting him to make a man of him, as he is very young and unsophisticated and has no chance to improve in the country.

The servant who brings in the letter, informing Mr. Hammond that "Willie" is waiting in the reception room, is ordered to show him in at once and the Hammond family, not having kept in close touch with their relatives and believing Willie to

be a gawky little boy in knee trousers laughingly prepare to receive him.

Then "Willie" is ushered in and gazes smilingly about him at his astounded relations for "Willie" is over six feet in height and although wearing "store clothes" is not one bit bashful.

In shaking hands with his cousin, Jack, he gives his hand a squeeze that remains with him for some time and in conversation with his cousin Ethel, he gives her "a severe slap on the wrist."

Mr. Hammond soon supplies "Willie" with suitable garments and he and Jack start right in to give him a course of instructions in various manly accomplishments.

They teach him to play poker and he cleans them out; Jack gives him a boxing lesson and is taught several points in the game himself, and taking "Willie" out for an evening with Bacchus, is led home in a highly inebriated condition by his country cousin, who is none the worse for his sundry libations.

To cap the climax, this innocent country youth makes violent love to Jack's sweetheart, Clara, a young heiress, and when Jack "butts in" in defense of his rights, "Willie" rushes him out of the room and returns to his love making. The young couple finally elope and return to announce their marriage, "handing" the family the surprise of their lives and filling Jack's manly bosom with the most poignant, but vain regrets.

THE IDOL'S EYE.—A weird story of a large diamond abstracted from an image of Buddah and which is followed around the world by a Hindu in his efforts to recover it and return it to its rightful place.

The sailor who removed it from the temple in India is finally found in a dying condition in the United States and is conveyed to the home of a physician, who, with the assistance of another medical man, attempts to resuscitate him. By the side of the sailor had been found a bottle which contains an unknown poison, which the physicians attempt to analyze in order to procure a proper antidote, but being unsuccessful, the man dies. Before dying, however, he reaches in his bosom and brings forth a chamois skin bag containing the diamond, which he has had set in a bracelet. This he presents to one of the physicians.

The doctor, in turn, presents the bracelet to his young wife. The Hindu having failed to take the diamond from the sailor has lingered about the doctor's home and through a window has seen the sailor give him the jewel. He then, through letters of introduction, meets the doctor and his wife at a reception and observing the bracelet on her arm, tells her where it came from. Before he can tell her more, he is interrupted by the entrance of the husband an dhis physician friend, who are going home.

That night, as she is removing her wraps in her bedroom, she is startled by the sudden entrance of the Hindu through a large window. He goes to her quietly and informs her that he must have the diamond at once. She attempts to escape from him, but he prevents her and renews his demand. She, in great fear, removes the bracelet from her wrist and hands it to him. The Hindu then gives her, in exchange, a beautiful pearl necklace and is just placing it about her neck, when her husband enters unobserved by either of them. He is horrified at the sight and believing the worst of his wife, quietly withdraws and staggers away heartbroken. The Hindu then leaves as he entered.

The husband, seated in his study crushed by the blow he had just received, notices the bottle of poison left on his table after the death of the sailor and decides to use it as the means of escaping from his sorrow. He therefore makes his last will and testament leaving everything to his wife, and drinks half of the contents of the bottle which taking immediate effect, he falls heavily.

The noise of his fall brings his wife to his side, who summons the other physician. This doctor, who had suspicions regarding the Hindu and has been watching the house now appears with two servants dragging the Hindu with them, he having been captured in trying to make his escape.

Going to the side of his dying confrere, the physician noticing the half empty bottle and reading the will, comprehends the situation at once and rushing back to the Hindu, demands the antidote. The Hindu sneeringly tells him there is none. In order to test the truth of this statement, the doctor, with the assistance of the servants, starts to force the bottle between the teeth of the Hindu and thus compel him to take a dose of his own poison. This terrifies the Hindu to such an extent, that he begs for mercy and reaching into his pocket produces a small vial which he hands to the doctor with the necessary directions.

The poisoned physician's life is saved by means of this antidote and the Hindu is thrown off the premises. Of course, the wife explains to the husband the scene in her bedroom and the harmony between them is restored.

And the grim likeness of Buddah is again bedecked with its baleful eye.

NESTOR.

REV. JOHN WRIGHT OF MISSOURI.—At Rolling Forks, Big Bill reigned supreme. It was, therefore, with a feeling of admiration, not unmixed with awe, that Sadie beheld a stranger commanding Bill to leave her alone. The stranger proved to be a traveling evangelist, Rev. John Wright of Missouri, who was forced to knock the bully down ere Sadie could be permitted to lead her intoxicated father away.

Quickly scrambling to his feet, Big Bill demanded satisfaction. John Wright, however, declared himself unarmed; but the other eagerly proposed to fight it out with nature's weapons. So, realizing that this was the only way to hold his own with the boys, the evangelist consented.

The bully and his pal, Texas Joe, were jubilant—but not for long. Young Wright was an expert boxer, and, before the others had time to realize what was happening, Bill had been knocked out completely.

This was his first step. The next was to persuade Sadie's father, old man Allen, to sign the pledge; after which he made slow but steady strides with the others. All this was wormwood to Bill and his partner; something must be done at once!

At last the conspirators agreed upon what they deemed the quickest and surest way of ridding themselves of their enemy. They would spread disguise and declare that, in accidentally looking the report that the evangelist was a horsethief in over Wright's shoulder, Bill had seen a letter of warning sent to him by an old pal. For evidence this letter was to be slipped into their victim's pocket, or his Bible, and the boys, upon finding it, would do the rest.

Accordingly, the bully and his henchman hastened to the post-office to make sure that the evangelist called that day, and, seeing that he actually received several letters, Bill quickly penned the note and hastened after him.

The unsuspecting clergyman gladly handed over his Bible when the conspirator asked to see it; and, until the boys bore down upon him and snatched the false note, John Wright had been congratulating himself upon his latest convert.

Unfortunately for Big Bill and Texas Joe, so preoccupied had they been in planning the evangelist's letter that neither saw that Sadie was covertly watching them at the post-office. She, however, not only overheard the greater part of their conversation, but also secured the blotter which the men had used and the half sheet torn from the letter.

Running breathlessly to her home, the girl held the blotter up to a mirror, then, sending her father after the sheriff, she hastened after the bully, and arrived not a moment too soon; already the rope around Wright's neck was fastened to Andy's saddle; but just as he raised his whip to send the horse galloping over the hills, Sadie, Allen and the sheriff appeared to turn the tide.

When at last Big Bill and Texas Joe were released, they crept out of the State and were heard of no more in that part of the country—while Rolling Forks, with the clergyman as its leading spirit, settled down to peace and prosperity.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

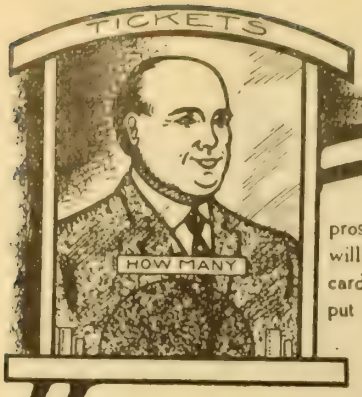
YANKEE

ITALIAN SHERLOCK HOLMES.—An Italian adventurer, posing as a nobleman arrives in New York accompanied by a beautiful woman who is introduced to society as the Countess Zingara. They are received in the most exclusive society circles and arrange to secure invitations to a grand ball given by a wealthy Italian banker in honor of a visiting foreign ambassador. When festivities are at their height, the banker's wife discovers the loss of a valuable necklace of pearls, valued at twenty-five thousand dollars.

Her husband, desiring to avoid a scandal and not wishing to mar the pleasure of his guests, quietly telephones the Central Street Service bureau for a trusted man. Petrosio, the famous Italian sleuth is assigned the case and he immediately calls at the banker's home where he is introduced as a foreign Count. Meanwhile, Murrillo, the adventurer, drops the stolen necklace to confederates outside, and in doing so notices a quantity of dust on his coat sleeve leaving the imprint of his arm on the window sill. Petrosio is quick to notice the arm of Murrillo and detects an expression of alarm on the face of his beautiful companion.

Adopting various disguises first as the cabby who drives the suspected pair from the ball, and later as an express man, Petrosio is successful in collecting a mass of damaging evidence against the suspects.

When about to arrest Murrillo and the fake Countess, Petrosio is taken unaware by them but his life is saved by an Italian girl in the confidence of Murrillo, who falls in love with him and takes his place in the large gunny sack which is to be thrown into the East river. Petrosio arrives at the dock with a reinforcement of blue coats in time to save the girl whom he takes to his home and cares for.



As the Manager Sees It

This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

Fort Wayne Compensarc

It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

Cut 2-3 from Your Monthly Lighting Bill

That sounds as if we were stretching it, doesn't it? But we are not and just to show you, we will ship you one on 30 days free trial and let you prove it.

If it does not do all we claim for it, ship it back at our expense and it won't cost you one cent.

If this sounds "good" to you, send for our little booklet "Compensarc vs. Rheostat" and find out the particulars.

You are paying the Lighting Company half your profits every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

WOOD SYSTEMS FWEW FORT WAYNE IND C3

Meanwhile, Murrile and his accomplice are preparing to leave for Europe. Petrosio learns their whereabouts and manages to answer Murrile's summons for an expressman to haul away their trunks. The pair are captured and taken to prison and the necklace restored to its owner, the gallant detective refusing a handsome purse from the banker for the work he accomplished.

LUX FILMS.

BEWITCHED.—During a conjuring entertainment, the magician borrows a silk hat, and forthwith produces the usual conjuror's stock-in-trade—ducks, pigeons, rabbits, etc. With a bow he hands the hat back to its owner, who shortly afterwards, leaves. As he walks away his hat takes a leap and gently bowls off down the street. It is captured at last, and our friend's troubles begin. He meets various people and on each occasion, as he raises his hat, chickens, rabbits and pigeons -to say nothing of plants, spring out. Unkindly enough the gentleman's friends quickly depart, leaving him bewildered. The climax comes when visiting a lady's house and waiting for its fair occupant. As our friend, hat in hand, looks round, a small statue together with the hat, suddenly disappears, and the gentleman is not long in following its example.

SHE REQUIRED STRENGTH AND GOT IT.—An old woman, wheeling a barrow, comes across a vendor of patent medicines, selling "Lux" tonic which is guaranteed according to the "quack" to return strength and energy. The woman listens open-mouthed and quietly taking a bottle, swallows its contents at one gulp. The tonic acts suddenly. Wheeling the barrow round, the woman literally flies off, overturning everybody in her way, policemen, harmless individuals, articles of furniture—all are carried before her until she finishes her wild career by smashing in a wall of a house, and the film closes upon a scene of wild confusion.

WHERE YOU GO, I GO.—The partners in a firm are somewhat at loggerheads, and the younger one takes advantage of his corpulent partner's attention to his business to slip out and visit some friends. But his absence is quickly discovered, and to prevent the possibility of his again disappearing, the two partners' coat sleeves are sewn together. Soon the fun commences. A pretty client is shown in, and soon discovers that both men are practically inseparable—what one does so the other is also bound to do. As she leaves them the younger one slips through his coat and dashes after her. Determined not to be outdone, the other forces an operation upon his most unwilling partner, and now firmly joined the two wander off. At that moment the pretty client appears, and as she gets into a carriage she is quickly followed by the young man, and the carriage starting, the corpulent partner is forced to most unwillingly run by the side. After falling into a river and being rescued they are at length released by a collision, and the young man at once dashes off, leaving his partner disconsolate.

DEFENDER

A CLAUSE IN THE WILL.—Hiram Morton dies and leaves his granddaughter a legacy, provided she marries within a stipulated time. She is pestered by fortune hunters, all of whom she sends to the discard, until she receives a little note from her lawyer informing her that if she is not married by the next day her fortune is forfeited. Deciding to get anybody to marry her and later rid herself of him, she journeys forth in her touring car to find the "he." She does—meets a chap with a tale in his eyes of departed refinement and manliness, one who has hit the down-grade and descended with it. She promises him $500 if he will marry her and then allow her to sue for divorce. They marry, he is given the money and with it a blow from which he never recovers—a dart from Cupid more fatal than his original stab from cupidity, and he resolves to take the $500, go West, make a man of only the semblance of one, and woo her who had sued him. He goes West, obtains a position as ranchman on a ranch, the daughter of whose owner he had saved from death. By sheer dint of effort and loyalty, he acquires an interest in the business. Then to the ranch comes a girl from the East, niece of the owner. She meets the clean-cut junior partner, and proceeds to trip into love with him. And the self made junior partner recognizes in the girl—you've guessed it—none other than his wife and—a coincidence that is so rare in these enlightened days—his sweetheart. He reveals himself to her, shows her a photo of her which he had taken after their marriage, and under the old trees of an older earth two souls whom some great Director had destined to be joined, are reunited in deed as well as in form.

SOLAX

THE SERGEANT'S DAUGHTER.—A strong picture dealing with the Philippines, the Army and the Navy. A romance of two continents, beautifully told with the aid of the famous Solax photography. The opening scene of thousands of troops on a man-of-war makes for the success of this wonderful film. The romance begins between an officer of the Army and a Philippine girl. The scene changes quickly to the United States. The return of the officer to the Philippines effects this result that the Philippine sweetheart of the officer and his American sweetheart are brought face to face in a wonderful climax.

A CHILD'S SACRIFICE.—A very naturally told story of an eight year old daughter of a workman who is on strike. The mother falls sick and has no money in the house to buy medicine prescribed by the visiting doctor. The little girl, discovering this, starts out to sell her doll, and by a strange coincidence meets the owner of the factory where her father is on strike. She finally sells the doll to a storekeeper, but the employer, seeing her sad face and winsome way, immediately purchases the doll and returns it to her. The closing scenes of the strike and the intervention of the little girl preventing bloodshed bring about a happy sequel to a pathetic story.

THANHOUSER COMPANY.

YOUNG LORD STANLEY. Lord Stanley disinherits his only son, Jack, because he refuses to marry his cousin, the Lady Maude. Jack comes to America out of funds, and having no business training, accepts a position as groom in the establishment of a wealthy American.

Jack soon falls in love with Ann, the daughter of the house, and when his affection is discovered by Ann's father, Jack is ordered off the place. When his fortunes are at their lowest ebb, Jack receives news that his father has passed away, and just before his death, in a spirit of forgiveness, willed him his entire fortune.

Introduced by his lawyer, who happens to be an old friend of Ann's father, Jack once more enters the home in which he has been employed, but this time bearing his rightful title. Ann, who has been urged by her father to win the affections of young Lord Stanley, who is reputed to be very rich, is prepared to treat him coldly. Upon finding, however, that the young Lord is no other than the groom who won her heart, she gives Jack quite a different sort of reception.

THE FAIRIES' HALLOWE'EN.—Marie is the tiny daughter of a well-to-do farmer. On Hallowe'en her father, to amuse her, picks the pumpkin that she selects, and fashions a Jack O'Lantern out of it. Her new toy pleases the child immensely, and at once takes a place in her affections equal to that held by her dollie. So it is natural that she should be thinking about the two of them when she is tucked into bed and falls asleep.

Perhaps that was why the Queen of the Fairies came to her and invited her to a Hallowe'en party that her loyal subjects were giving in their woodland retreat. And so that Marie would be perfectly happy, and not feel embarrassed among strangers, the Queen asked Dollie and Pumpkin to be her guests also. And, as a further mark of favor, she waved her wand, and Dollie and Pumpkin could run around and talk as well as Marie could. This certainly made it more enjoyable for the little girl.

A Fairy Hallowe'en party is one of the finest things going in the amusement line, and only very nice and very good little girls are invited to them. As Marie filled these requirements, she had a perfectly glorious time, but was inclined to weep when she woke up later in her own little bed, and found that her toys had lost their miraculous gift of life. But it consoled her somewhat to have them, for they served as reminders of her wonderful evening. And perhaps the fairies will ask her to attend another party later. If they do, she has decided that Pumpkin and Dollie must have their share of the good times as before.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED—Five intelligent young men as treasurers for travelling picture show who can furnish fidelity bond. Address IMMEDIATE, care Moving Picture World.

WANTED Illustrated song singers. Must memorize three songs a week. Also piano players, read and transpose at sight. Long, pleasant engagement for those that can make good. State very lowest salary in first letter. C. H. SEYMOUR, Bijou Theater, Houlton, Me.

WANTED—Trap drummer with full line of drums and effects. Long engagement and good pay to right man. Must be good on effects. Also good singers wanted. No Sunday work. State lowest salary and references. MANAGER, Empire Theater, Ottawa, Ont., Canada.

WANTED—Partner for moving picture attraction. Paid in year's work abroad one hundred thousand dollars. New to United States. Answer if single and give bank reference. Write JOHN MINOR, Camden, Ohio.

SITUATIONS WANTED.

AT LIBERTY Piano player and trap drummer. Both sing illustrated songs; three years in picture business. Members of A. F. of M. Address, TRAP DRUMMER, Armory Apartments, Brattleboro, Vt.

AT LIBERTY Singer, experienced baritone. Popular songs. DAN DELMAR, Box 432, Tulsa, Okla.

AT LIBERTY—Manager or operator. Five years' experience. Desires permanent connection. Reference if necessary. E. W. BOOTH, 1029 Kelly street, Bronx, N. Y. City.

AT LIBERTY—First-class, reliable operator; 12 years' experience. Can furnish two best Power's machines, and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY—First class operator. Six years' experience. Strictly sober and reliable; best of references. Mass. and Conn. licenses. Age 33. E. A. HALL, 50 Columbia St., Swampscott, Mass.

THEATER FOR SALE.

FOR SALE—Well-established moving picture theater on prominent avenue in N. Y. City. Reason for selling, disagreement of partners. Inquire of SCHORSCH, 630 Union avenue, Bronx, N. Y.

FOR SALE—Modern vaudeville and motion picture theater in a thriving New England city; population 25,000. Opposition minimized because of superior location. Capacity 1,000. Practical business reasons for selling. "BONAZA," care Moving Picture World.

FOR SALE—New Motion Picture Theater. Must sell quick on account of other business. Best one in the city. SCENIC THEATER CO., 316 West 4th Street, Waterloo, Iowa.

FOR SALE—Vaudeville and picture theater; own electric plant; complete in every detail. E. C. SAWYER, care General Delivery, Dayton, Ohio.

FOR SALE—Fine moving picture house in Passaic. Good locality. Must sell on account of other business. Good guarantee. MANAGER, Union Theater, 187 Passaic street, Passaic, N. J.

FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

FOR SALE Two attractive modern moving picture theaters in Seattle, Wash. Good leases, best location in city and the very finest equipment. Will sell both to one party or each one separate. Price on one theater, $12,000, requires $5,000 cash, balance on time. The other theater, $8,000, requires $4,000 cash, balance on time. Reason for sale, owner has other interests and wishes to leave city. PHOTOPLAY, P. O. Box 347, Seattle, Wash.

EQUIPMENT FOR SALE.

FOR SALE—November 1st, 200 folding chairs. Cost 65 cents each; sell 35 cents. Good condition. T. F. KINIRY, Dreamland, Bellows Falls, Vt.

FOR SALE—A second-hand Lubin machine in good condition. Will sell cheap for cash. R. S. PETERS, 250 West 36th street, N. Y. City.

FOR SALE—Edison $50.00 Adjustable Rheostat and 12 x 15 screen and four sets of song slides. Rheostat used twice. All for $25.00. Shipped on receipt of $5.00. HAROLD BROWNELL, 353 West 36th street, N. Y. City.

MISCELLANEOUS.

WANTED Double electric stereopticon. Must be cheap. State price and make. J. A. WRIGHT, New Bedford, Mass.

PANAMA CANAL—170 slides, 100 colored. Authentic lecture. Want managing partner with machine and capital. Address, PANAMA, White River Jct., Vt.

WANTED—Moving picture theater. Give location, population, seating capacity, weekly expenses and receipts, whether licensed or independent. Must stand strict investigation. P. O. Box 457, Syracuse, N. Y.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 24th.

Eclair—Saved by Her Dog (Dr.) 485
Eclair—The Absentminded Doctor (Com.) 510
Imp—The Count of Montecello (Com.) 1000
Yankee—Solving the Bond Theft (Dr.) 990

Tuesday, October 25th.

Bison—The Girl Cowboy 950
Powers—The Plot That Failed (Com.) .....
Powers—The Lord and the Lady .....
Thanhouser—Young Lord Stanley (Dr.) 1000

Wednesday, October 26th.

Ambrosio—Tweedle Dum Wants to Be a Jockey 566
Ambrosio—Launching of the First Italian Dreadnaught 462
Atlas—A Touching Mystery (Dr.) .....
Champion—Doings at the Ranch (Dr.) 950
Nestor—Rev. John Wright of Missouri (Dr.) 970

Thursday, October 27th.

Defender—A Clause in the Will (Dr.) .....
Imp—Mendelssohn's Spring Song 500
Imp—The Hobble Skirt (Com.) 500
Itala—Ruin 956
Lux—Bewitched (Com.) 270
Lux—She Required Strength and Got It (Com.) 225
Lux—Where You Go, I Go (Com.) 367

Friday, October 28th.

Bison—A Red Girl's Friendship 1000
Cines (Pelaia)—Tontoni Is in Love (Com.) 180
Cines (Eclair)—The Pretty Dairy Maid (Dr.) 480
Solax—The Sergeant's Daughter (Dr.) .....
Thanhouser—The Fairies' Hallowe'en (Com.) 1000

Saturday, October 29th.

Columbia—In the Web (Dr.) .....
Great Northern—Who Is She? (Dr.) .....
Itala—An Excursion on the Lake of Garda (Sc.) 252
Itala—Foolshead Volunteer of the Red Cross 565
Powers—Adventures of a Millionaire (Dr.) .....

Among the Exhibitors.

Buffalo, N. Y.—Plans have been filed for the erection of a high-grade moving picture and vaudeville theater which will be located at No. 919 Broadway and will cost about $30,000.

Medina, N. Y.—The New Cook Theater will open with moving pictures as the attraction.

Bloomfield, N. J.—The Olympic Theater has been leased by a large theatrical party and will be converted into a moving picture theater.

Redaway, Penn.—The Opera House in this town has been converted into a moving picture theater.

Far Rockaway, N. Y.—It is announced that the new motion picture theater on Central avenue, near Cornage, will be opened on Saturday, under the management of Edward De Costa, formerly of the Arena Theater.

Newark, N. J.—The property at 230 Market street has been torn down and a handsome moving picture palace built up in its place. The building will cost about $8,000 and will be under the proprietorship of Fred G. Agens.

Steubenville, Ohio.—The Palace Theater has opened under the management of Sinclair Graham.

Sayville, N. Y.—The Novelty Moving Picture Company made a hit at one of the local moving picture theaters in this section last week.

Newark, N. J.—A new moving picture theater is being planned for Central avenue near Warren street which will cost about $15,000 when completed and will be under the proprietorship of Frederick Kern.

New York City.—Plans have been filed for the erection of a moving picture theater to be built on the north side of Ninety-ninth street near Madison avenue for P. Wattenberg at a cost of $5,500.

Baltimore, Md.—Plans have been filed for the erection of a high-class moving picture theater in the northwestern section of this city for the Eureka Amusement Company. The exact location of this nickelodeon is at 1433-35 West Lafayette avenue.

New Orleans, La.—Algers is to have a modern moving picture theater near the Peto Market on Teche street which will be ready to open about October 15, and will be under the management and proprietorship of Philip Peto.

York, Penn.—The Scenic Theater here has opened and is receiving a good patronage. The seating capacity of this amusement house is 500.

St. Louis, Mo.—The new Nickelodeon which was recently being erected has at last been completed and will be ready to open in a day or two.

Wheeling, W. Va.—J. F. Dow will open a new moving picture theater in Bethany.

Monongahen, Penn.—Moving pictures are changed daily at the Ideal Theater, which is receiving a good patronage.

Cambridge, Mass.—Talk is being circulated to the effect that the Central Theater is to be converted into a high grade moving picture palace.

Greencastle, Pa.—A moving picture show has been erected in the building recently built by D. B. Kauffman on East Baltimore street.

Richmond, Va.—Ford Brothers have leased the lower floor of the Pythian Castle for a moving picture theater.

Duluth, Minn.—The Johnson-Jeffries fight pictures were shown at a local moving picture theater and made a big hit.

Green Bay, Wis.—J. A. Speaker, owner of two moving picture theaters in this section, is planning to [illegible] the Majestic theater [illegible] and convert it into a moving picture [illegible]

Baltimore, Md.—Bernstein Brothers will open a [illegible] theater in the [illegible] was [illegible] at 417 North Pine street about the [illegible] $1,200.

Bingham, Mich.—A. L. Leahy will open his [illegible] picture house in the Lake Lumber [illegible] early next week.

New York, N. Y.—The Vitagraph [illegible] and vaudeville theater at Lafayette avenue and Bedford street opened last week with the [illegible] of the Keith theatrical company.

McConnellsburg, Pa.—A new moving picture theater is expected to be opened in this city under the management and proprietorship of [illegible] Bedinger.

Lockhaven, Pa.—The K. C. Hall is being converted into a moving picture theater.

Sauk Centre, Minn.—H. A. Cossman has bought the Lyceum Theater here and has taken possession.

Huron, S. D.—Kocher & Connors have sold the Regent Moving Picture Theater here to M. B. Balsinger of Chicago, who has taken possession.

Loveland, Colo.—Dick Penney of Boulder is making arrangements to start a new moving picture [illegible] here.

New York, N. Y.—Architects Sommerfeld & Steckler have filed plans for a new moving picture theater to be erected at the corner of Spring and Mott streets for John Gardner. Cost $10,000.

Negaunee, Mich.—C. S. Sullivan of Ishpeming is planning to start a new moving picture theater here.

Grand Forks, N. D.—A. C. Bailey of Minneapolis is planning to open a new moving picture theater here.

Aberdeen, S. D.—The Dakota Amusement Company will open a new theater on Main street.

Logansport, Ind.—Earl Rifo and Earl De Haven have formed a partnership, and will erect a new moving picture theater here.

Skidmore, Mo.—W. J. Skidmor and R. A. Walker are planning to start a new moving picture show here.

New York, N. Y.—King & Salkin will erect a new moving picture theater. Cost $10,000. Harrison & Sakheim are the architects.

Moline, Ill.—August Miedke and Lee Woodyatt are preparing to open a new moving picture theater here.

Dive, Mon.—W. J. Beynon will open a new moving picture theater here.

Hermosia, S. D.—Edward Stenger has decided to erect a new moving picture theater here.

San Francisco, Cal.—George H. Mayer is contemplating the erection of a new theater on O'Farrell near Mason street.

Clay Center, Kan.—Georg Bigler has leased the Bonham Opera House and will convert it into a moving picture theater.

Fargo, N. D.—W. J. Hawk has sold his moving picture theater here to W. D. Kirkman, who has already taken possession.

Chicago, Ill.—Fred Verd has secured a permit for the erection of a new moving picture theater at 5137 Lincoln avenue.

Apple River, Ill.—Mr. Estorf is preparing to open a new moving picture show in the Opera House here.

Hillsboro, Iowa.—Charley Connor has purchased the interest of F. I. Williamson in the moving picture show here.

Kendallville, Ind.—A. L. Helton has opened a new moving picture theater on South Main street. It is known as the Princess.

Lima, Ohio.—W. A. Fisher has been awarded the contract for the erection of a new vaudeville and moving picture theater on North Main street for Berger & O'Brien.

Everett, Wash.—Fred W. St. Peter has disposed of his interest in the Acme Theater here to E. P. Bersche of Seattle.

Moline, Ill.—C. C. Coyne is making arrangements to open a new moving picture theater at 2319 Fifth avenue.

New York, N. Y.—William H. Weissager will erect a new theater at 1321 Boston road.

Buffalo, N. Y.—The Buffalo Amusement Company has secured a permit for the construction of a $30,000 vaudeville and moving picture theater to be located at 949 Broadway.

Chanute, Kan.—V. F. Clark has opened a new moving picture theater at 217 East Main street.

Long Branch, N. J.—Benjamin Levine and Jacob Myers, of New York, are contemplating the construction of a new theater here.

Marengo, Iowa.—Clyde Ranev has purchased the moving picture theater here of William Lillie, and has taken possession.

Cincinnati, Ohio.—M. C. Anderson and Henry Zwehe have purchased the Walnut Street Theater.

New and Second Hand Films and Song Slides Bought.
Highest Prices paid.
FILM BROKER
12 E. 15th St., NEW YORK. N.Y.

INDEPENDENT RELEASE DATES.

ECLAIR FILM COMPANY.

Oct. 3—Through the Ruins of Carthage.....660
Oct. 3—Behind the Scenes of Cinema Stage...320
Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480

GREAT NORTHERN FILM COMPANY.

Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....

"IMP."

Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995

LUX FILMS.

Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347
Oct. 27—Bewitched (Com.) 270
Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367

NESTOR FILM COMPANY.

Sept. 21—Strayed from the Range (Dr.).....963
Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970

NEW YORK MOTION PICTURE CO.
("Bison.")

Oct. 7—The Girl Scout.....969
Oct. 11—A Cowboy's Daring Rescue.....975
Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000

ITALA.
(By N. Y. M. P. Co.)

Oct. 15—Paid Boots and Stolen Boots.....608
Oct. 15—A Pearl of Boy.....281
Oct. 20—The Calumny 805
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500
Oct. 27—Ruin 956
Oct. 29—An Excursion on the Lake of Garda...252
Oct. 29—Foolshead Volunteer of the Red Cross.563

AMBROSIO.
(By N. Y. M. P. Co.)

Oct. 5—The Pit that Speaks.....620
Oct. 5—Tweedle Dum's Duel.....343
Oct. 12—The Betrothed's Secret.....645
Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462

POWERS PICTURE PLAYS.

Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....
Oct. 29—Adventure of a Millionaire (Dr.).....
Nov. 1—The Sheriff and Miss Jones (Com.)..
Nov. 1—Mental Science (Com.) .....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....

THANHOUSER COMPANY.

Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000
Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000

DEFENDER FILM CO.

Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....

CHAMPION.

Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950

YANKEE FILM COMPANY.

Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....

ATLAS FILM COMPANY.

Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

AMERICAN.

Nov 2—Romantic Redskins (Dr.).....
Nov. 5—The Lure of the City (Dr.).....

NEW SLIDES
For the Following Songs—JUST OUT

When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again
"Its Moonlight all the Time on Broadway."
"Spoonlight."
I Love You Dear.
Band, Band, Band.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

Acme Film Co.
12 E. 15th St., New York

BRANCHES AT

14 LARKIN STREET
SAN FRANCISCO, CAL.

460 SO. SPRING STREET
LOS ANGELES, CAL.

Now Ready for Business

Special attention to out of town exhibitors.

We buy all the films fit to exhibit.

Our stock is specially selected.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.
Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

SAVE MONEY

Tickets, roll of 2,000, 16c.

CARBONS

Bio, 6 x 5, per 100,	$2.15
Arco, " "	1.95
Electra, " "	2.10
Lugs, extra heavy, each	.10
Announcement Slides, each	.25
Condensers, imported,	.75
Noiseless Rewinder, complete,	3.50

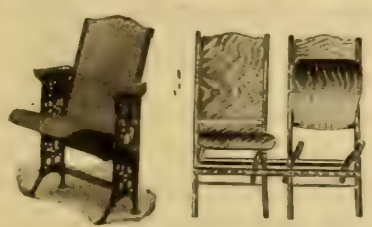
SPECIAL

All machine parts and other supplies at exceptionally low prices.

Send for Catalogue.

American Moving Picture Supply Co.
61 West 14th St., N. Y. City

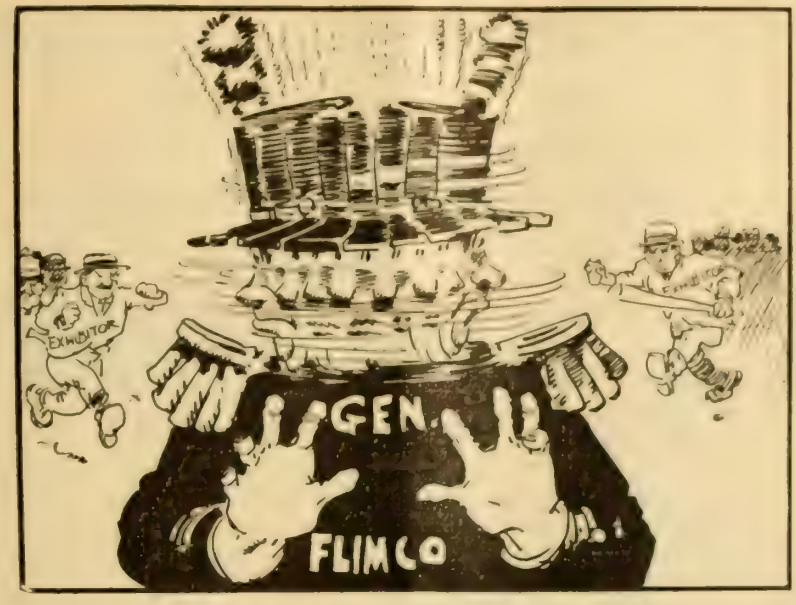
Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA



You've got Gen. Flimco looking in every direction at once, Mr. Exhibitor—so keep at him! The amount of business he has lost in the past few weeks reaches a staggering total, not only in dollars and cents but in the number of exhibitors who have asserted their Independence. And every dollar and every exhibitor adds just that much strength to the already powerful Independent Cause. If any of you are still on the fence, for heaven's sake let me show you the quality of films I am buying heavily from the Independent manufacturers. Let me give you a film service that will tickle your box office.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago
Minneapolis Portland Omaha Salt Lake City Evansville
The biggest and best film renter in the world

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

The Finishing Touches

TO PHOTOPLAY ADVERTISING

ARE THE

"Business Bringing" Banners

OF THE

B. B. SIGN COMPANY

CLEVELAND

Durable, attractive cloth signs, made on muslin that won't crack when folded, or whip to pieces in the wind. Ready seven to ten days in advance. For either *Licensed or Independent Releases.*

$1.00 EACH ON ORDER FOR FIVE OR MORE ON WEEKLY SHIPMENT BY EXPRESS

SINGLE BANNER BY MAIL, POSTPAID, . . $1.35
WITH DATE TO ORDER, $1.50

We make to order and ship same day **Banners for Special Releases, Announcements and**

PHILADELPHIA = CHICAGO

World's Series Baseball Games

at following prices: 12 ft., **$1.50;** 15 ft., **$1,75;** 18 ft., **$2.00.** Other sizes in proportion. When ordering add 5c. postage for each 3 feet of sign and save express charges.

Write for Price-List of Card Signs, Card and Litho Frames, Etc.

Manufacturers are extending offers of co-operation with our line of Photoplay Advertising; film exchanges and exhibitors everywhere are arranging for our "Business Bringing" Service.

In Reply to numerous requests for "suggestions" as to a preferred display" we say: USE LITHOGRAPHS AS SUPPLIED BY MANUFACTURERS AND A. B. C. CO. IN YOUR LOBBY—THEN USE A "B. B." BANNER FOR YOUR **FEATURE.** THAT MAKES YOU "CATER TO BOTH SIDES OF THE STREET."

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices — Best Work — DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

$6.00 is all it will cost you to coat your curtain, to obtain the effects desired. Pictures true to Photograph. Plain, bright sky lines, shadows and light. If your supply house hasn't it we will send a can sufficient to coat 350 square feet, at $6.00 C. O. D.

KURTAIN KOAT CO., 2107 W. LAKE ST. :: :: CHICAGO

THE

Sergeant's Daughter

A big, strong picture, dealing with the Philippines and the Army and Navy.

The opening scenes of thousands of troops embarking on a man-of-war makes a grand introduction to this wonderful film.

RELEASE OF

Friday, Oct. 28th

EXHIBITORS INSISTED EXCHANGES FELL IN LINE AND OLD SOL GOT THE ORDERS. I'VE MADE GOOD PICTURES FOR YEARS, NOT STRIPS OF BLACK AND WHITE WITH A FEW TITLES, BUT FINISHED PRODUCTS TINTED AND TONED — YOU WILL SOON FIND THIS OUT."
UNTIL NEXT FRIDAY
YOURS OLD SOL
OLD SOL
Solax

To the Theatres:

YOU DO NOT KNOW YET, but you will in a few weeks, that the **SOLAX FILM** is made by people who have been years in the business and its quality is superior to the best American or European makes, bar none. **SOLAX** is the first American film to be completely toned, tinted, artistically arranged and finished. **Let us know if you cannot get it.**

147 Fourth Ave., New York

SOLAX COMPANY

Telephone 1864 Stuy.

SOLD THROUGH THE SALES CO.

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West — Broadway and 17th Street — New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

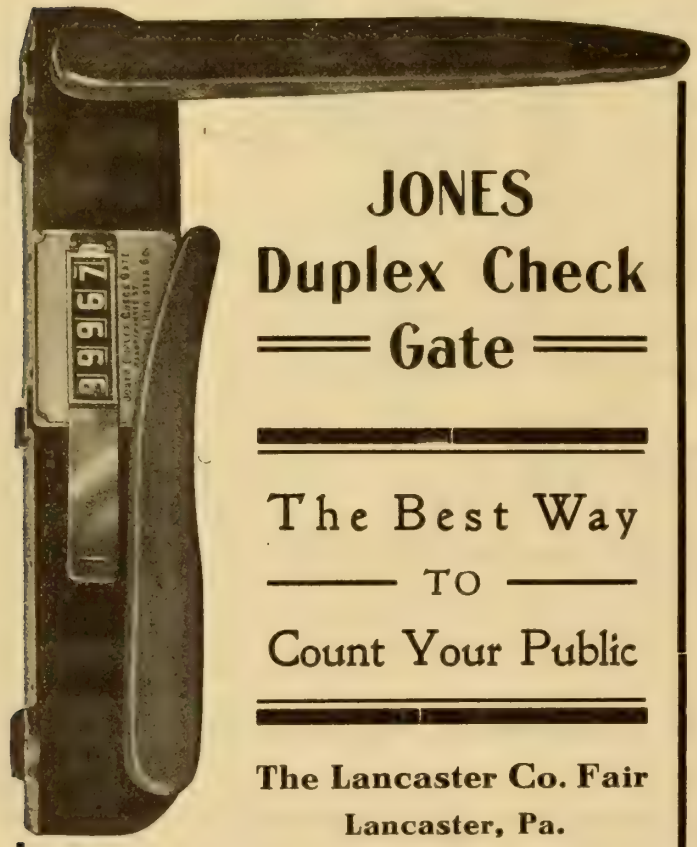
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

BUFFALO BILL & PAWNEE BILL FILMS

New York City and State Rights having been purchased buy us, we invite enquiries for service, straight rental or percentage basis. Lithographs, Photos, Banners, Lobby Displays, &c.

COLLINS & COLLINS
Utica, N. Y.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.



JONES Duplex Check Gate

The Best Way
TO
Count Your Public

The Lancaster Co. Fair
Lancaster, Pa.

bought six gates for main entrance. Thursday, September 29th, more than 50,000 persons passed through these Jones Duplex Check Gates.

A PERFECT COUNT SMOOTH OPERATION

Manufactured by
JONES Change Register Co.
INC.
18 Broadway :: NEW YORK

LOOK! LOOK!
Ideal Economizer

Increases your picture light 25%.
Reduces your electric light bill 50%.
We can prove what we say.
Will not burn out.

PRICE - - - $30.00

WRITE FOR BULLETIN

J. P. Manufacturing Co.
328 BROADWAY - - ALBANY, N. Y.

Imperial Film Exchange
144 NORTH 12th STREET PHILADELPHIA

To the Trade:

WE have opened an exchange in Philadelphia, and we have a large stock of Association Films, which is good to you, Mr. Exhibitor, if they are in good condition. Our stock is A1, and if we are misrepresenting, you are invited to our exchange to examine our stock. These films have not seen the service, and that is the reason they are in good condition.

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

THAT MAN LIES

Who tells you he buys **Champs**, unless his exchange is listed here. Look this list over and then ask your exchange **Why. Better** still, shoot us a line! :: :: :: ::

TESTIMONIALS:

1.

I wish to compliment you on your excellent Western releases. I can always feature Champion Films.—Geo. E. Chamberlain, Portland, Ore.

2.

Mr. C. E. Herbold of The Acme Theater, New Castle, Pa., is advertising Champion Day in the daily paper. He's not doing it for us either. He's doing it because he knows it will draw the crowd.

3.

Your Western pictures are well liked by all who attend this theater, and I will ask you to send me pictures of your players, so I can put them in our theater lobby.—George Wadsworth, Mgr. Star Theater, Hartford, Conn.

4.

Will say again "Champions lead them all."—Carl L. Baer, Duluth, Minn.

5.

Champion subjects always get the money.—Carl B. DeLong, Mgr., New Lyric Theater, Delphi, Ind.

6.

Well, the Champs are going fine. These boys are enthusiastic over your Western stuff. Keep on that Western track and your fortune is at hand. You will have them looping the loop pretty soon.—Eugene Cline, 59 Dearborn Street, Chicago, Ill.

7.

Your films are great. Kindly put my house on your mailing list.—H. C. Farley, Empire Theater, Montgomery, Ala.

8.

In your advertising you state, "What Did You Think of That Pippa, A Western Girl's Sacrifice"?

Say, old man, I can't help it. I must write and tell you I not only took in $20 more than I did the previous week, but am ahead so far to-day that I think I will break the record. Say, your Western subjects are simply great. My patrons speak of them as even better than the B——.

You surely are to be complimented on the finish of the film. That curtain effect is great, it gets a hand every time it goes through the machine. It is one of the cutest stunts yet pulled off by the manufacturers of Independent Films. Wishing you all kinds of success.—Wm. G. Spurrier, Savoy Theater Co., Seattle, Wash.

9.

I wish to congratulate you for the high standard which your subjects have attained and assure you they have gained great favor with the exhibitors.—Arthur A. Schmidt, Mgr. Victor Film Service, Cleveland, O.

10.

We must advise for your credit that the films you are now issuing are receiving many comments and you may use this letter as a recommendation if you so desire.—C. H. Scherer, Bijou Film & Amus. Co., Kansas City, Mo.

CAUGHT

The whole country has caught the pass-word, that means increase in receipts. **"Champs,"** here's one for Wednesday, Nov. 2.

Caught By Cowboys

One, long, grand, sensational thrill that carries with it a charm, that is intensified by the most magnificent photography ever achieved. Spectacular settings that brought two pages of laudatory comments in European journals and we need not talk about our home papers—they're in ecstasy over it.

Unbeatable Champs

LIST OF BUYING EXCHANGES

[illegible]	Chicago, Ill.
[illegible] & Amusement Co.	Kansas City, Mo.
[illegible] Film Exch.	San Francisco, Cal.
[illegible] Film Exch.	Chicago, Ill.
[illegible] Amuse. Co.	Baltimore, Md.
[illegible] Film Exch.	Atlanta, Ga.
Eugene Cline Film Exch.	Chicago, Ill.
[illegible] Film Exch.	New Orleans, La.
Eugene Film Exch.	New York City.
Eagle Film Exch.	Phila., Pa.
W. E. Green Film Exch.	Boston, Mass.
Globe Film Service.	Chicago, Ill.
Gaumont Co.	Montreal, Que.
Great Western Film Co.	Manitoba, Canada.
Hudson Film Co.	New York City.
H. & H. Film Service.	Chicago, Ill.
Independent Film Exch.	Pittsburg, Pa.
Indep. Western Film Exch.	Portland, Ore.
Paramount Film Exch.	Washington, D. C.
Pacific Film Exch.	Seattle, Wash.
Phila. Film Exch.	Phila., Pa.
Wm. Steiner Film Exch.	New York City.
Wm. Swanson Film Exch.	Denver, Colo.
Standard Film Exch.	Chicago, Ill.
Swanson-Crawford Film Exch.	St. Louis, Mo.
Texas Film Exch.	Dallas, Texas.
Toledo Film Exch.	Toledo, Ohio.
Victor Film Exch.	Cleveland, Ohio.
Exhibitors Film Exch.	New York City.
Miles Bros. Film Exch.	San Francisco, Cal.

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

MARK DINTENFASS, General Manager.

12 East 15th Street **New York, U. S. A.**

LABORATORIES AT COYTESVILLE, ON THE HUDSON

Sold only through The Motion Picture Distributing and Sales Co.
111 East 14th Street New York City

Live Men are on Our Mailing List—Are You?

ROUGH-HOUSE FOR

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

For Release Wednesday, October 26th, 1910

Rev. John Wright of Missouri

LENGTH, 970 FEET

A FILM NO EXHIBITOR SHOULD MISS!!!

EXHIBITORS!!!

Your letters to us are an index to what you are UP AGAINST. Many of you state that, not withstanding your ROUGH-HOUSING tactics to GET NESTOR FILMS, you do not ALWAYS GET THEM.

Are you quite positive your ROUGH-HOUSING is of the STRENUOUS BRAND!

If you must POUND YOUR EXCHANGE to GET NESTOR FILMS, be sure to POUND HARD. The HARDER you POUND, the more certain you'll be to GET THE FILMS that your PATRONS CRAVE FOR—NESTOR FILMS.

As a last resort—go to an EXCHANGE where NESTOR FILMS are given on DEMAND.

N. B. Perhaps you had better go to that EXCHANGE NOW!

READ full page LIST OF EXCHANGES BUYING NESTOR FILMS, and pick out the one nearest to you.

Scene from "REV. JOHN WRIGHT OF MISSOURI"

"Rev. John Wright of Missouri"

is a most lovable character; one of those manly men who do things worth while doing and do them well.

CAPITAL STAGING, SPLENDID ACTING, PERFECT PHOTOGRAPHY together with a DELICIOUSLY WHOLESOME STORY, all combine to make this a PICTURE that will have a WIDE POPULARITY.

GET "REV. JOHN WRIGHT OF MISSOURI" and you'll have a REAL FEATURE!

OUT OF MANY, ONE.

"I run all NESTOR RELEASES. Your films are GREAT and are MONEY GETTERS."

SAM. E. MILLER, Mgr.
Casino Theatre, Hanover, Pa.

NESTOR FILM are Sold through THE SALES CO. 111 E. 14th Street, New York

Complete List of Exchanges Buying Nestor Films

No Rough-House Needed Here to Get Your NESTOR FILMS

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E	228 Tremont St., Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO	61 W. 14th St., New York City.
PARAMOUNT FILM CO	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
SWANSON-CRAWFORD FILM CO	723-34 Century Bldg., St. Louis, Mo.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

BIJOU FILM & AMUSEMENT CO., 1222 Grand Avenue, Kansas City, Mo.

EXHIBITORS FILM EXCHANGE, 203 E. 15th Street, New York City.

This List, with necessary changes, will positively appear in The Moving Picture World each and every week

Step Lively! Get on NESTOR'S LIST. Don't wait for the Exhibitor to tell you to **GET ON**

SONG SLIDES

LIDE NON-BREAKABLE—NON-INFLAMABLE LIDE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

Don't Hobble

along from day to day, handicapped by a poor song slide service, when you can get our exclusive service at very little extra expense.

The numerous advantages resulting from our method of forwarding your week's supply in one shipment should appeal to you. Arrange for this service to-day.

FROM WHO? FROM US.

The largest slide exchange in the United States, hence the largest stock to select from.

WRITE FOR OUR LATEST PROPOSITION

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Dept. 1 **Chicago, Ill.**

LUX FILMS

The World's Best—Bar None

EXHIBITORS AND EXCHANGES

THREE ON ONE

Talk about VARIETY in your programs. How about our release of this week ? ? ? ? ?

Bewitched

Comedy—270 Feet

Where You Go I Go

Comedy—255 Feet

She Required Strength and Got It

Comedy—367 Feet

Released, October 27, 1910

Order To-Day. Take No Other

Do not Forget the Free Colored Lithos.

R. PRIEUR

10 E. 15th Street, New York City

Telephone Call, 3124 Stuyvesant

Sold only through the Motion Picture Distributing and Sales Company

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris

WORKS : : 25 Bd de la Chapelle, Paris

Cameras

Perforating and Printing Machines (NEW PATTERNS)

Cleaning, Measuring and Joining Machines

1,000 Reels of Film to Rent

$1 A REEL PER DAY

—ADDRESS:—

ALAMO FILM EXCHANGE

722 Maison Blanche Building :: New Orleans, La.

Louise M. Marion

announces she is now booking her attractive

—NOVELTY OF—

Illustrated Poems

Patriotic and otherwise, which made such a "hit" last season in Motion Picture houses. Miss Marion does her own booking and is open for engagement in or out of town. Terms reasonable.

Magnificent Painted Posters

Supplied Absolutely Free of Charge.

Address

L. M. MARION, 321 West 23d Street, New York City

Partner With $1,000 Wanted

to introduce invention (patent applied for) which will enable Exchange men to always send rain-fall films to their Customers.

CHEMIST

Care of Moving Picture World

COWBOY AND INDIAN

Frontier Celebration, Held at Cheyenne, Wyoming

Reviewed and Participated in By COLONEL THEODORE ROOSEVELT

Exclusive State Rights

For Sale

And Going Fast

—o—

Three Reels
Biggest Feature Films
Ever Produced

Exclusive Motion Pictures

The

West as It Was

o —

The Only
Western Frontier Films
Worth While

A Great Proposition for Showmen After BIG MONEY

We offer you **EXCLUSIVE EXHIBITION RIGHTS** for an **EXCLUSIVE SET** of **FEATURE FILMS** which will turn you in the **BIGGEST PROFITS** you ever earned. These reels contain **FEATURES** never before produced on film.

Did you ever see a **"Wild Horse Race"? A team of Buffalo broken and driven to harness?** A Calf Branding Contest?

Did you ever see any of these in any so-called Wild West Show? Certainly not, for the reason that these features are of the Real West and not the Imitation West. And these are only some of the features that make the **"COWBOY** and **INDIAN FRONTIER FILMS"** better than any other Western Films ever produced.

Besides—the pictures of **COL. THEODORE ROOSEVELT** contained in our reels are absolutely the best pictures of **AMERICA'S GREATEST CITIZEN** ever produced on Moving Picture Film and make this set of Frontier Films invaluable.

CAN YOU GET THIS FEATURE IN ANY OTHER WESTERN FILM?

You have your eye on some particular State. Don't hesitate any longer. Wire us at once for prices

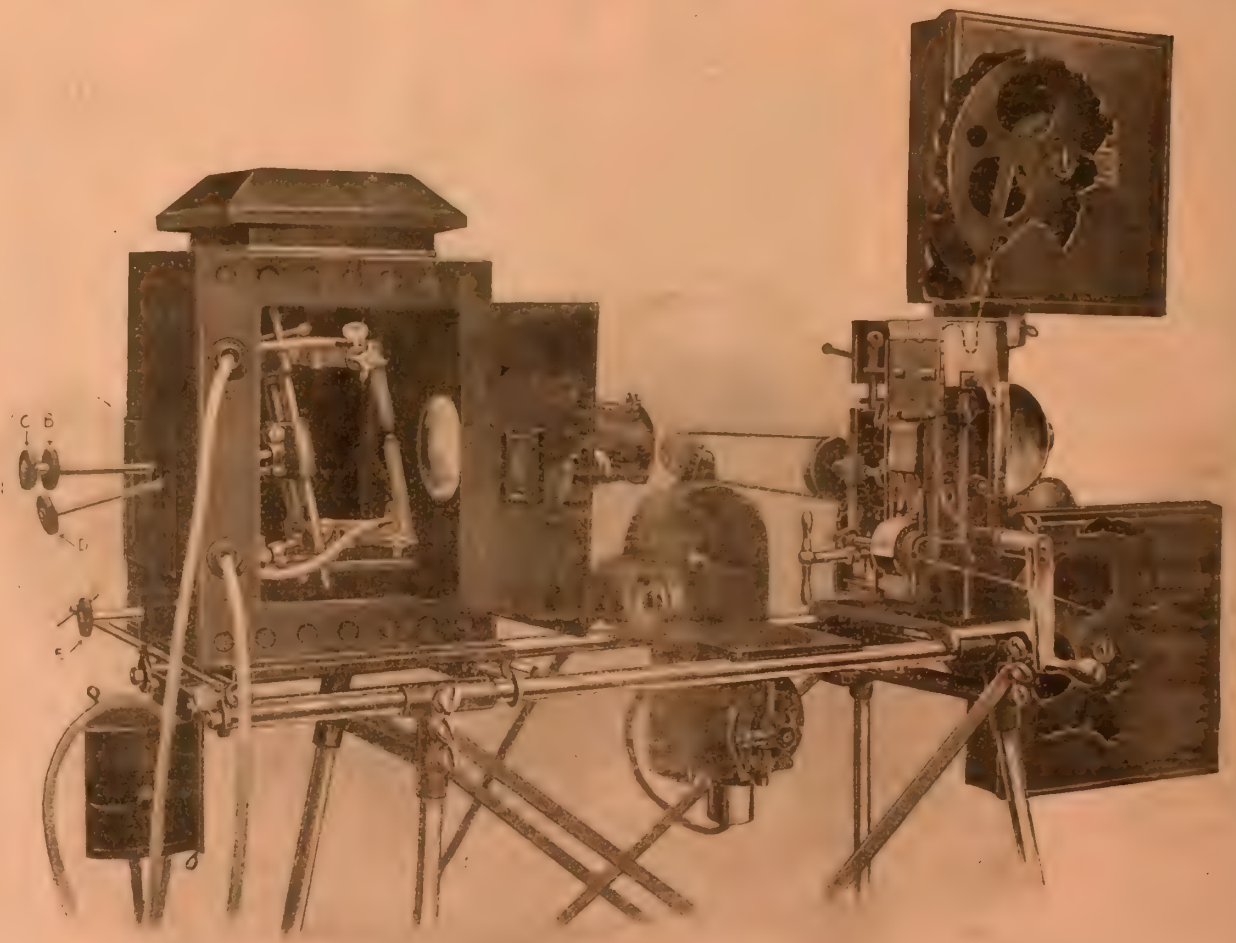
WE EXPECT TO HEAR FROM YOU

EXCLUSIVE PROPERTY OF

The Tournament Film Company, Toledo, Ohio

N. B. We have requests for bookings from almost every State in the Union. These we turn over to the purchasers of Exclusive Territory.

The STANDARD



THE MACHINE THAT GIVES RESULTS

Fireproof—Flickerless

CARL F. MILLER, of Tremont, Ohio, says:

I put a new machine in every year, and have tried them all. Am now using a "Standard" and all I can say is, if others claim their's is good; YOUR'S IS BETTER.

Write for Illustrated Catalogue—Dept. W.

American Moving Picture Machine Co.

101 BEEKMAN STREET - - - - NEW YORK

Licensed by the Motion Picture Patents Co.

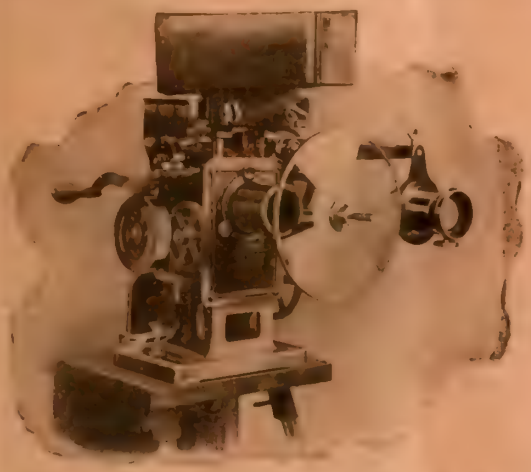
Vol. 7., No. 19. November 5, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6



The Perfect Motion Picture Machine

Wins in competition with the leading makes of the World.

Messrs. W. J. Morgan and J. A. Hayden, of the J. D. Williams Amusement Company, Sydney, Australia, came to New York for the purpose of securing the Australian agency for Power's moving picture machines. Negotiations were concluded and an order placed for fifty No. 6 machines for immediate shipment.

Heretofore, European machines have been in the majority in that country, with a few installations of American-made machines.

This order was not placed hastily, or without weighing carefully the mechanical features of the machine and the flickerless, steady pictures projected by it. When so far away from the source of supplies, a breakdown is fatal. Substantial construction and reliability count for much more than they do in this country, where supplies can be quickly obtained.

Six months ago, two Power's Cameragraphs No. 6 were shipped to them, and their wonderfully strong and enduring construction, especially the new and original form of intermittent movement which does away with the delicate star wheel and pin wheel, created a profound impression.

As soon as the machines could be carefully tested and given a practical demonstration in Sydney's leading theater, Mr. J. D. Williams cabled for the Australian agency, negotiations for which have just been concluded as stated above.

It should be a source of great pride to all American exhibitors and operators that the genius of Mr. Nicholas Power has produced a machine which is acknowledged to be the perfection of mechanical construction, and is the choice of particular exhibitors throughout the world.

We quote as follows from an advertisement of the J. D. Williams Amusement Company, which appeared in "The Referee," the leading newspaper of Sydney, Australia, September 21, 1910:

"We have the largest consignment of picture machines now on the water that ever came to Australia. We are the sole and exclusive agents for the POWER'S CAMERAGRAPH, a picture machine that has always been the best ever since the picture business has been in existence. We are positive of this fact, and to make good we will sell one of these machines on one week's trial, and if they don't give satisfaction in every way, return them, and they will not cost you one penny. After a competition in our exhibit room with five other picture machines, six of the best moving picture operators in Sydney pronounced the Power's machine to be absolutely the best machine in the world."

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines

Been Booked for "10 NIGHTS IN A BAR ROOM," Released Friday, Nov. 4?

THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

That Feature of a Fire Film!

RELEASED TUESDAY, NOV. 4

The Little Fire Chief

is assuredly a feature picture for it features a bunch of "smoke eaters," their daring young chief and his cute little friend "The Thanhouser Kid." THE COMBINATION IS A WINNER! In this you have a sure-fire hit that'll startle the grown-ups and simply stun the "kids." A GOOD story about firemen appeals to ALL. This will appeal SO HARD to YOUR patrons that you'll be but wise to repeat it.

App. length, 1,000 ft. No. 158. Code word, Chief

One of those "Thanhouser Patriotics"

RELEASED, FRIDAY, NOV. 11

The American and the Queen

is a ROYAL creation from an AMERICAN studio. But that should'nt reflect on our PATRIOTISM! The fact is that the picture AROUSES patriotism. Primarily its purpose is to make you yell for "Old Glory" AND THEN to entertain you. The entertainment feature is totally secondary to the patriotic part. This release will demonstrate that Fourth o' July is'nt the only day for a PATRIOTIC DEMONSTRATION.

App. length, 1,000 ft. No. 159. Code word, Queen

PAUL AND VIRGINIA

Release Extraordinary, a Thanhouser Classic

OUT TUESDAY, NOV. 14

Have You Positively Been Booked For That "Ten Nights In a Bar Room" Masterpiece?

If not, get busy. Remember the release date? Friday, November 4th. Get the reel as near to that as you can. It's an adorable presentation of the adorable play. Just the bare announcement of it on your "Coming Thanhouser" board will 'rouse the neighborhood. EVERYBODY KNOWS IT—EVERYBODY LOVES IT. Especially will it appeal to the temperance folk—and you have loads of 'em in your vicinity—AND VERY FEW GO TO PICTURE SHOWS. This Thanhouser will do yeoman's service in interesting 'em in uplifting moving pictures, and with the kind of strong advertising that you can certainly give an epoch-maker like this, you should make "Ten Nights In a Bar Room" night one long to be remembered at your theatre. Frank Crane and "The Thanhouser Kid" play the "leads"—the latter is Little Mary, of course.

GET THE "Exhibitor's Guide" THANHOUSER NEWS

Sent FREE OF CHARGE to all who can show connection with Moving Picture business. Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Going to Get "10 NIGHTS IN A BAR ROOM," Released Friday, Nov. 4?

Run for Your Life

When an attempt is made to tell you **where** you must get your service, or the age of the film you must use, or the brands you must take,—turn around and make tracks for the Independent camp, barricade yourself behind the **Finest Film Service in the WORLD,** and laugh defiance at those who would put the collar around your neck which would eventually throttle you.

If you wished to destroy a competitor would you want anything easier than to select his films? **Independent** exhibitors run their own theatres, and select a profitable program from the following weekly releases.

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company.

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, October 29th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

POWERS PICTURE PLAYS

Have you ever seen any dramatic pictures that hold the attention of your audience as Powers Dramas do?

Do any other comedies get as many laughs as the Powers Comedies do?

Released, Saturday, Nov. 5th

"A Russian Romance"

A thrilling drama in which a Russian noble-woman pursues the man suspected of having killed her husband, meets the man, falls in love with him, and when she discovers his identity, causes his arrest. The lover proves to her that he is innocent of murder; the woman secures his release by a clever ruse, and the lovers are re-united. Special scenery and costumes. Great acting.

Released, Tuesday, November 8th

"Moonshine and Love"

A drama of the Tennessee mountains. A young school-teacher accidentally enters a cave in which an illicit whiskey-still is in operation. He is held captive until a pathetic letter written to the school-teacher by the sick daughter of the chief "moonshiner" falls into the father's hands. The teacher is released and sent back to the girl he loves, and the still is destroyed by a "cave-in." Great scenic effects.

"When Love Is Young"

A Farce Comedy

May breaks her engagement with Dick because he kisses her beautiful widowed mother. Then May, to spite Dick, becomes engaged to his handsome father. Dick then engages himself to May's mother. Imagine the funny complications that follow. The end is the funniest of all.

New York City, October 20th.
Gentlemen.—I was glad to notice in your release of the 15th, "A Woman's Wit," a very decided improvement in subject over the great majority of pictures of the "wild and woolly." Permit me also to congratulate you on the fine work, photographing and acting shown in this picture.
—WESLEY ROSENQUEST, Mgr., Fourteenth St. Theater.

Siegfried, Pa.
We have nothing but praise for POWERS PICTURE PLAYS and must say that our audiences are always pleased when they see the heading Powers on our screen. LYRIC AMUSEMENT CO.

New Castle, Pa.
We ran the "Music Teacher" for which accept our thanks. If you have anything as good as this subject if you will send a cut, I will advertise same. —C. R. HERBOLD.

New Castle, Pa.
I am showing to-day "War" and "The Beechwood Ghost." Both crackerjacks. —C. E. HERBOLD, Acme Theater.

Brooklyn, N. Y.
Our patrons demand POWERS PICTURE PLAYS.
—MONTAUK ARCADE THEATER.

Muthen, Mass.
The Matinee Idol. I must say that I never saw a finer picture, especially the acting. HENRY POLLE.

Buffalo, N. Y.
I want to congratulate you on the good pictures you are turning out. —FRED HALE, Temple Theater.

Galena, Kansas.
I am running all of your releases and they are money getters. Hence I wish to feature them.
—O. Q. ELLIFRIED, Happyland Theater.

Ft. Wayne, Ind.
Yesterday I ran "The Pugilist's Child." Got tired saying thank you to the many patrons who when they went out said "Best show in town." —C. A. PRICE, Maumee Amuse. Co.

Congratulate you on your excellent pictures you are producing. I am always glad to show my patrons a POWERS PICTURE PLAY because they never disappoint. —C. J. KILLIAN.

Fondulac, Wis.
I am using a great many Powers. Last Powers ran was "War" and "The Beechwood Ghost." GOOD, well I should say so. People are looking for Powers as there is always something good in store.
—W. SMITH, Prop., The Bijou.

Upper Sandusky, Ohio.
Your films are great. Running "The Burlesque Queen." Everybody was pleased with it and it made a great hit.
—R. CUNEO, Star Theater.

Spring Valley, Ill.
POWERS PICTURE PLAYS are all O. K.
—CHARLES LYNCH.

Waco, Texas.
We get one POWERS PICTURE PLAY HERE A WEEK. Wish it could be two. IDEAL THEATER.

Norwood, Mass.
I ran "Baby's Shirt." I think if the rest of them are as good as that you will soon be ahead. —GLOBE THEATER.

Regina, N. J.
I use your make of film and think them great.
—EDISON THEATER.

Fergus Falls, Minn.
I have shown several POWERS PICTURE PLAYS lately and they seem to please my patrons immensely. —STAR THEATER.

Poplar Bluff, Mo.
Have run several of your pictures and think them splendid. Our crowd seem to like them very much. From now on I am going to feature them. —LYCEUM THEATER.

Oxford, Pa.
Our patrons like Powers.
—GEM MOTION PICTURE THEATER.

Hartford, Conn.
Your pictures are well liked by the people who attend this theater.
—STAR THEATER.

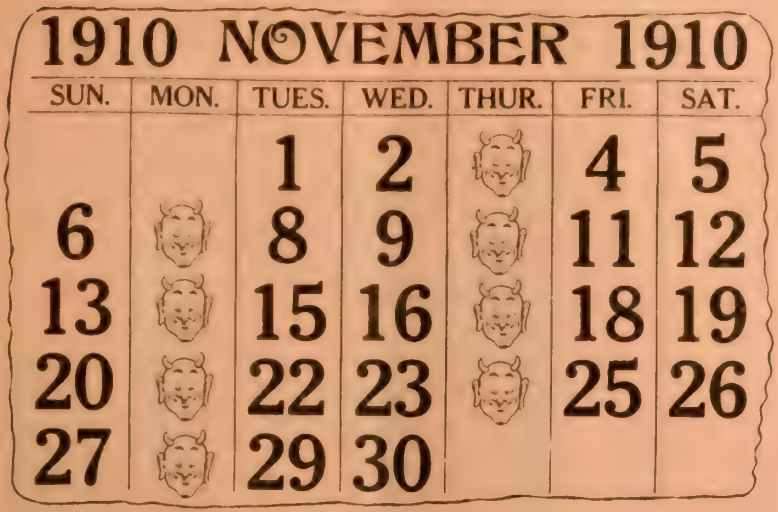
Congratulate you on your "Matinee Idol." Powers are perfect in every way. Our patrons were more than pleased with this particular feature. —HAPPY HOUR THEATER.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Want people to stop at your door? Get one of our handsome Lobby Displays for $5.00



Notice!

There will be eight Imps in November

—one every Monday and one every Thursday! See that you get every blessed one of them. Why shouldn't you get them? Can you think of any valid reason why your exchange should not give you every Imp that is released? In your heart don't you know they are far and away the best money-makers you can use? Then why on earth shouldn't you get **TWO IMPS EVERY WEEK?** Think it over and quit being an easy mark. Get **TWO IMPS** or **GET BUSY!** We have already told you about "Willie," our release of November 3. Now we tell you about two more November pippins:

"KEEPING HIS WORD"

A great playwright once said, "Make 'em laugh or make 'em cry and you'll be successful in the play business." This picture will bring tears to the eyes of the hardest hearted old skinflint in your audience. And it will bring the women folks back again and again for another fine, moist weep. Take our word for it, and begin yelling for this film right away. It will be released Monday, November 7.

"THE MODEL'S REDEMPTION"

This is a corker. It comes out Thursday, November 10. It tells a rattling good story of a poor artist and his model. You'll see some acting, some photography and some staging that will make you prouder than ever of your Imps. If your exchange man can't give you this film, kiss him good-bye and go to an exchange man who will.

Independent Moving Pictures Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.
All "IMP" Films are sold through the Sales Co.
See that you get TWO every week.

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue
German Savings Bank Building
New York

The Largest Dealers in
Second Hand Films
in the United States

ADMISSION TICKETS

Reading—5c.--10c. and ADMIT ONE
Correctly Numbered. Good Paper

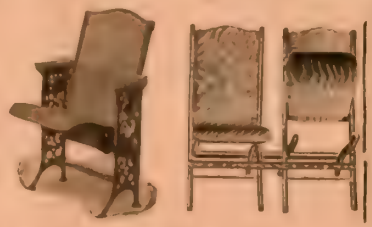
Per Roll of 2,000.	$ .20
10 Rolls.	1.90
20 Rolls	3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.

The Moving Picture Theatre Supply House of the West

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO. Lexington Ave. and 43rd St. - New York, N. Y.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Hearts Are Like China

THEY ARE BROKEN NOW AND THEN!

and the burdened, bleeding heart of Cohen, who was nothing more than a Jew, storing in its depth the memory of centuries of oppression, persecution and the ridicule to which his race has ever been subjected, just crumbles into pieces when he learns the poverty and sorrow that has befallen Harry Burton, who in the dead past came to his rescue when beset and belabored by a band of rowdies.

OUR NEXT RELEASE

Cohen's Generosity

Released Thursday, Nov. 3rd

Tells how he came to the aid of a former champion and brought sunbeam and song where before were clouds and mourning,

---

It's Worth Getting. Get It and You'll

GET THE HABIT

DEFENDER FILL-EM

OF COURSE!

WM. H. SWANSON, Gen. Mgr.

111 East 14th St., New York

(Sold out weekly) by the Sales Company.

"Champs" Are Tramping On to Victory!

They are making good, for themselves and for the Exhibitor.

They are hitting two or three marks at the same time, and they're all bull's-eyes!

Our Pictures Are Bully, But Not Bull!

OUR NEXT RELEASE

The Ranchman and the Miser

Released Wednesday, Nov. 9th

is a startling, thrilling, throbbing drama with the sway and pulse of the West.

If your business is booming you need

CHAMPS

If it's running down, you need them all the more.
GET THEM!

UNBEATABLE CHAMPS

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

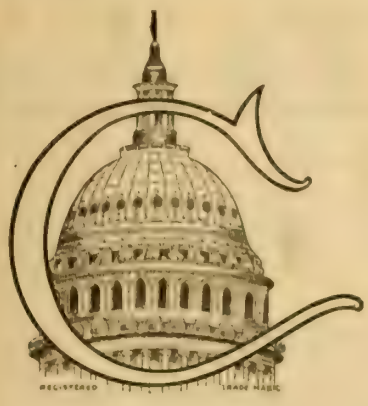
Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You



OUR RELEASE

For October 29th

Why They Signed the Pledge

IS ONE YOU WANT

Exchanges buying Capitol Films are doing the largest business. Are you one of them? If not, begin now and watch your business grow.

READ THIS

CATITOL FILM COMPANY,

GENTLEMEN—I received your poster of "All's Fair In Love and War" and have run your "Bill Mason's Ride" and "$5.98" with success. Would not know how to get along without your films. Yours truly, FRED DUPLECY.

STILL ROOM ON OUR MAILING LIST

Capitol Film Co., Washington, D.C.

SIG G. BOERNSTEIN, Gen. Mgr.

LUX FILMS

Foreign Leaders of the World

owing to the enormous alterations to our factory, and the increased facilities for manufacturing a higher class of film, we have decided to change our release day. Beginning FRIDAY, November 11th, and releasing every FRIDAY thereafter instead of Thursday, as has been our usual custom.

Our Next Release November 3, 1910

Fatty Taking a Bath

is a screaming comedy, 279 feet in length, and a sure winner; but is only one half of a two subject reel, being followed by

Her Diary

A pretty drama of 670 feet, beautifully staged and photographed. Remember November 3rd is the day for this split reel. Don't delay, order it now.

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

CLEAN MELODRAMA

We've told you about the plans of the Atlas Company and we here announce the first of our series of **Big Melodramas,** as promised. It's one of those tense, heart-gripping stories with a real plot, a veritable whirlwind of sensation without an offending scene or situation.

The King of Beggars

A Full Reel—Released, Wednesday, Nov. 29th

Picture a prominent broker leading the dual life of King of Beggars to save his family from poverty and you can imagine what a wonderful story we are able to convey in film.

Coming Nov. 16—The Hand of Providence
A Story of Life's Seamy Side

Coming Nov. 23—Cast Thy Bread Upon the Waters
A Story of Three Thanksgivings

Exhibitors, Get Busy and Book These Ahead

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

GREAT NORTHERN

Release for Saturday, Oct. 29th

WHO IS SHE?

A production similar in plot and story to that of the successful play, "Madam X." "WHO IS SHE?" is a splendid feature picture, artistically enacted by REAL actors. Every exhibitor should book this picture at once—it means capacity houses.

Release for Saturday, Nov. 5th

The Jewel Case

A Meritorious Dramatic Subject

A Fatal Picnic

A Mirth-Provoking Comedy

Many Headliners Coming! Watch for Them!

EXHIBITORS! We have a few more of our new "Time Table" to distribute. If you did not receive a copy, send for one at once.

All First-Class Independent Exchanges Handle Our Product

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

A Monumental Success in Every Way

To strengthen your conviction, we reproduce the following:

MANAGER ECLAIR FILM CO.,
31 East 27th St., New York.

Dear Sir:—Allow me please, to acknowledge receipt of your last release, and I wish to congratulate you upon same, and the beautiful posters you are now getting out.

I do want you to know that you certainly have our best wishes for the success of your business, and if, at any time, this office or myself can be of any service to you, I don't want you to hesitate in letting us know, as I consider Eclair film a class in itself.

Yours truly, J. BRYSON,
Manager Laemmle Film Service.

These people ought to know something about the business.

For November 7th

Positively the finest film of the year.

"The Resurrection of Lazarus"

645 Feet

One of the Most Stupendous Miracle Films ever produced.

"Religious Fetes at Thibet"

330 Feet

A Marvelous Presentation, wonderfully unique in every phase.

Cines Films

For November 4th

"A WOODEN SWORD"

800 Feet

An interesting incident in the Life of an Old Grenadier—half Humorous, half Pathetic.

Excellent Acting. Wonderful Photography

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Partner With $3,000 Wanted

to introduce invention (patent applied for) which will enable Exchange men to always send rain-free films to their Customers.

CHEMIST
Care of Moving Picture World

JONES Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES Change Register Co.
INC.

18 Broadway :: NEW YORK

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City office, 516 Fith Avenue, corner 43rd Street.

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our production.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

WHITEST
LIGHT

"ELECTRA"

"PINK

LABEL"

CARBONS

STEADIEST
LIGHT

LONGEST
LIFE

HUGO REISINGER

SOLE IMPORTER

11 BROADWAY, NEW YORK

"YANK" AMONG the RED SKINS

"Usual Thing" Western Pictures are to be seen on every screen. Some trifling incident is seized upon to form the basis of a commonplace story. Long rides and chases consume sixty per cent. of the reel. The real thrills are left to imagination—you don't see them.

WE'VE MADE AN EVENTFUL FILM

more unusual and exciting than **"THE WOMEN OF THE WEST"** which the trade is still talking about. We've taken a real story and whipped it into intelligent photographic action, every scene of which is a masterpiece of stage craft.

Issued Monday, November 7th

"SPIRIT OF THE WEST"

A veritable page from Pioneer history, replete with thrills of the real variety.

Read the Story on Another Page

YANKEE FILM CO., 334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO.

Telephone 6170 Madison Square

Columbia Film Co.

101 Ranch Productions

This is the Biggest Proposition on the Continent

We will produce pictures which will have the same standing in the Picture World as 101 has in the Ranch World.

1st Release of 101 Ranch Production, Saturday, Nov. 5, 1910

The Heroine of 101 Ranch

THE GREATEST OF ALL WESTERN DRAMAS

Release of Saturday, Nov. 12, 1910

OKLAHOMA BILL

A thrilling Drama of the plains, stampede of Two Thousand Cattle, thrilling riding and Western atmosphere on gigantic scale. Hundreds of real Indians, Cowboys, Buffaloes and Wild Animals.

Mr. Exchangeman—Order these and you will help to **Bust the Trust.**

Mr. Exhibitor—Insist on getting 101 Ranch releases and when you project them you will find the Trust houses playing to empty seats.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

TELEPHONE, 2504 MURRAY HILL CODE, COFILM

Sold through The Motion Picture Distributing and Sales Co.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 NOVEMBER 5, 1910 No. 19

Summary of the Week.

The Diluted Picture....1038
To Whom Does the Credit Belong?....1038
The Alliance's Call to Arms....1039
The Usual Thing—Fourth Article....1039
The Children. By Rev. W. H. Jackson....1040
The Sentiment of the Picture—An Eclair Success....1041
The Pictural Drama. By Louis Reeves Harrison....1042
The Exhibitors' Opportunity. By J. W. Jennings....1043
The Deadly Parallel....1043
Moving Picture Enterprises (Los Angeles "Times")....1044
In the Loop of Chicago....1045
"Man-About-Town" and Censorship....1046
"Lux Graphicus" Watches Some Vitagraph Stunts....1047
The Imp Has a Birthday Party....1048
Operators' Column—Questions and Answers. By F. H. Richardson....1049
Toledo Film Exchange Company—A Model Exchange....1052
A New Sign....1053
St. Louis Notes....1053
Comments on the Films (Licensed)....1056
Comments on the Films (Independent)....1060
The Orpheum, Boston....1062
New England Notes....1062
American Film Company's Enterprise....1062
Correspondence.—The Daily Change—As the Exhibitor Sees It—Words—The Alliance Call to Arms....1063
Licensed Film Stories....1065
Independent Film Stories....1070
Licensed Release Dates....1068
Independent Release Dates....1074

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

To the Reader.

The absence of several former advertisers from the pages of the MOVING PICTURE WORLD is the subject of comment. In explanation we beg to state that in several cases we have been compelled to refuse further credit, hence the use of the pruning knife. In other instances the advertiser has withdrawn because he "considered the policy of the paper inimical to his interests." This he had a perfect right to do. We also have equal right to maintain *our* policy. We wish to make it clear that no intimidation will cause us to deviate therefrom.

This paper is the servant of the public—not the mouth-piece of private or corporate interests. We owe to our subscribers a duty that means more to us than immediate personal gain. If we refuse to say that black is white it is because we honestly believe and know that black is *not* white. If, for a consideration, we should allow ourselves to be tempted to persuade our readers to the contrary, we should not deserve their support and would not be serving the *best interests of the business as a whole*, which is the mission of this paper, and the only motive that dictates its policy

The Diluted Picture.

Several times of late we have paid visits to theaters which are nominally devoted to the moving picture (we might say primarily so), and yet, nevertheless, feature vaudeville. We have endeavored, as far as possible, to put ourselves in the position of members of the entertainment seeking public—removing ourselves, for the time being, from association with the picture in the newspaper technical sense. We were, in fact, students and observers. To an extent many members of the trade: manufacturers, renters, exhibitors and others: do this. It is quite common for us to hear that people directly interested in the picture, visit theaters in order to study the effect of their and their competitors' pictures upon audiences. By this means they arrive at some idea of what the public wants.

Of course, we have a predilection for the picture. We would like to always see it occupy a primary instead of a secondary position in the theater. Our recent observations persuade us that the general public are in a similar frame of mind. On the occasions of the visits that we made, we felt that not enough picture was shown, and that those pictures which were shown were not so good as they might, could, should or ought to have been. The effect on our minds, and we believe on the minds of the audience of which we formed part, was a feeling of dissatisfaction, that, as a competitor with the really admirable vaudeville acts that we saw, the picture was not seen to its best possible advantage. In other words, the picture, to use our own phrase, was "diluted" down by a superabundance of vaudeville liquid.

Whose fault is this? It is certainly not that of the conductors of these vaudeville houses? They are plain men of business, and it stands to reason that they would not have so much money to disburse for pictures as they are required to pay out for vaudeville acts. If a vaudeville theater manager could get pictures comparable in satisfying qualities to high-class vaudeville acts, he would choose the former, because we imagine they are much cheaper.

This drives us to the conclusion that the fault for this state of affairs is traceable to the manufacturers or some of them. This again brings us round to our old contention that, generally speaking, there is much room for improvement in quality. Let us state a specific case in illustration of our meaning: Two successive nights we visited one of the best known vaudeville theaters in New York City where the picture is being shown. The pictures exhibited on the occasion of our visit were of a trifling and inconsequential kind. The photography of them was indifferent; the acting equally so; while the stories were so slight and vague that they did not hold the attention of the audience. The result was, in our observation, that two large audiences, numbering very many hundreds, went away with by no means a too exalted opinion of the moving picture. Can it be wondered at, therefore, that in specific cases, vaudeville should be placed in the primary position and the picture in the secondary?

We cannot too earnestly impress upon our manufacturing readers, that if they are to hold the position which they and the picture have created for themselves in the entertainment field, they must adopt some means for assuring that none but the best kind of work reaches the public. A revolution, if not a reformation of methods, seems called for. Possibly the manufacturers are overproducing! Possibly in the mad haste for success they are putting out too many pictures! The latter is probably one of the causes why the picture seems to reach the public in a state of dilution. Over a year ago we printed an article under the heading, "Killing the Goose that Lays the Golden Egg." Our opinion, then, was that too many pictures of indifferent quality were being sent out, and that the daily change in the larger cities was a needless waste of energy. It seems to us, therefore, that fewer pictures of a better quality would meet the situation. This would mean fewer releases on the part of the manufacturers. Unfortunately, however, at the present time the tendency seems to be to increase the number of releases, a policy that we think a dangerous one, as there is the risk of surfeiting the public with mediocre productions. We are not asking the manufacturers to confine their efforts to the highest kind of classic subjects. This pleases only the few. We think, however, that a happy medium may be struck, whereby a better, but not excessive, supply of subjects striking a high average of public taste would meet the necessity of the case, and prevent the picture having the unwelcome aspect or being diluted by, comparatively speaking, superior vaudeville.

To Whom Does the Credit Belong?

A few months ago a certain New York yellow journal was actively engaged in a campaign against the moving pictures generally. Expecting great success to crown their efforts they prepared to make capital for themselves as great moral champions, although vindictiveness rather than morality inspired their efforts. After signal and ignominious failure, besides the exposure of their true purpose, they abandoned the field of censorship.

Recently another New York paper, perhaps not quite so yellow as its contemporary, has appeared before the public as the guardian of its morals. In agitating for a new board of censorship it speaks of its efforts as if they were alone in fighting a vicious evil "pro bono publico." What object this latter paper has in view has not yet fully appeared although there is enough to cast a strong suspicion upon the sincerity of their "campaign." In a recent article they claim that certain film manufacturers are commending them for their purpose and assuring them that manufacturers are pleased with the efforts they are putting forth, besides wishing them all possible success. It is to be regretted (if these articles are true) that manufacturers allow themselves to be "interviewed" for the purpose of strengthening sensational campaigns when the true object is obscured, and newspaper capital made out of a somewhat hypocritical method of posing as the moral guardians of the public. There is rapidly coming a higher grade of moving picture exhibitions, and one or another of these papers wishes to claim the credit by endeavoring to appropriate to themselves the honor of bringing in that improvement with which, indeed, they have had nothing to do.

This flagrant duplicity is increased by the fact that these same papers are responsible for other and greater evils in other ways than they can possibly see in moving pictures.

With regard to the actual criticism or censorship of moving pictures where needed, no paper has done, or can do, better work than the MOVING PICTURE WORLD. It has ever been a part of the policy of the WORLD to secure the best work and the highest moral tone in every respect, and in the columns of this paper to criticize and condemn in unmistakable language anything that was unworthy, even as it has been ready to praise that which was deserving. In following this course we have had no ulterior or questionable motive, because as the organ of the moving picture fraternity only their highest good, as well as the best appreciation of a discriminating public is the object in view.

If, therefore, there is any just credit due for working with a notable object in view it certainly does not belong to either of the daily papers mentioned, and while we are not going to claim for ourselves any honor or praise, we do claim to yield to no one our position as sponsors for everything that is best for all interested in the moving pictures, whether for pleasure or profit.

We can only further add that we might wish that the columns of this paper may be more freely used for the expression of the views of our friends—or our enemies, for the matter of that—rather than the columns of a daily paper which has not the best interests of the work at heart.

The Alliance's Call to Arms.

A Word to the Exhibitor.

As the Moving Picture World goes to press this week a meeting of the National Independent Moving Picture Alliance is being held at Cleveland. Convened by R. G. Bachman, the president, the object of the meeting referred to elsewhere is to voice the dissatisfaction of some of the Independent exchanges with the situation as it affects them.

Overwhelming evidence reaches us that the exhibitor is in similar case, viz., dissatisfied with the conditions of the business. Let us examine the reasons for this.

There are four factors necessary to the progress and conservation of the moving picture business of this country, and, for that matter, of every other country: (1) The manufacturer. (2) The renter, distributor or exchange. (3) The exhibitor. (4) The public. These factors are interdependent. By an unassailable law of commercial economics, they must also separately exist, we might say be autonomous. The manufacturer must produce goods to satisfy the public. Before, however, his goods reach the public it is essential that they pass through two intermediate channels, the wholesaler and the retailer. The wholesaler is the exchange; the retailer is the exhibitor. You cannot safely eliminate any one of these factors from any branch of industry.

On this occasion we are not inclined to address either the manufacturer or the renter. Nor are we directly concerned with the public, which is a court of last appeal that decides everything for itself. The public always does. The public (or the consumer) may be more or less influenced by what is said or written to it, but in the last analysis, there is nothing whatever behind the public. The public finally decides and its decisions are irrevocable. We all stand or fall by what the public does. But what it does, and why, it is futile to inquire when it has done it.

Of the four factors that we have specified, that which is in closest touch with the public, is the exhibitor. Upon him, therefore, devolves the duty, the responsibility, of giving the public what it wants in the way of moving pictures. Now, what does the public want? It wants the best moving pictures, by whomsoever made, and wheresoever made. It wants freedom of choice. It wants variety. It wants novelty. It wants, what is the inalienable right of every freeborn American citizen, viz., the gratification of its natural desires to spend its money where it pleases and to get the best value for its money. It wants, in plain language, an open store, an open market. It wants liberty. In other words, it wants a free moving picture theater, or one where it has the assurance that it is getting what can be got, namely, a choice of the best film, whensoever, wheresoever, and by whomsoever, made.

In the interview which we had with Mrs. Clement, of Boston, recently, she, like thousands of other exhibitors, in this country, voiced a common grievance, namely that by present exigencies she could not buy her films where she chose and give her public what she knows her public wants, a program of the best pictures. Mrs. Clement, like other exhibitors, has her hands tied. She is not free to conduct her business in the manner in which she thinks it ought to be conducted. So her public suffers. So the moving picture public all over the United States suffers. The hands of every exhibitor are tied. He is in a comparatively defenseless position. He cannot give the public what the public wants, because he has to take just what is offered to him.

The manufacturers work through a coterie of exchanges who also have no choice. This system may be, and is, of untold benefit to the mediocre manufacturer. While it does not place a ban upon quality it reacts upon certain manufacturers to this extent, that, with an open market their sales would double and treble over what they are now selling. On the other hand an open market would mean starvation sales to some, and, without a business organization, their product would go begging at 6 cents a foot. It is to ward off this demoralizing state of affairs that we have these trade organizations. It is why the progressive and intelligent manufacturer allows himself, with noble self-sacrifice, to be burdened by the millstone of the tyro. It is a choice between two evils.

We will be pleased to voice the ideas of exhibitors and others on these important points.

Who will solve the problem?

The Usual Thing.

Fourth Article.

The third of the series of articles under the above caption, which we printed two weeks ago, struck home. The cap fitted several wearers for whom it was not specifically meant. Their heads happened to be in the way, however, when the cap fell. *Hinc illae lachrymæ.* In other words, there were remonstrances from the mouths of these ex- and present press agents, who, it is our duty to point out again, are not doing their employers the least bit of good by their absurd over-laudation of very mediocre pictures.

It is a charity for us to veil our meaning in general terms, but, if we are challenged, we shall be more specific, and shall name the offending press agents. We shall also print their records written by themselves. We shall analyze what they are saying about their employers' pictures, and we shall have to say something on the matter to the exhibitor, who is the man most entitled to complain of the misrepresentations of the press agent.

We said before that the press agent was a potent factor in perpetuating the "usual thing," in boosting up the bad, the mediocre and the indifferent moving picture. Excluded from these, and all other respectable columns, the press agent has broken out in another direction, deceiving and cajoling the exhibitor through the maleficent agency of a house organ. What is a house organ? A house organ is simply a trade circular, issued by a trade house, in which a manufacturer, through the pen of an employee, says just exactly what he thinks he will about his own goods. So it has come to pass, that the press agent, finding that the pages of the Moving Picture World are not open to his slimy laudations, has let himself loose in his house organ, of which there are several kinds scattered broadcast amongst exhibitors.

They all come under one head, that is: chartered libertinism in the way of printers' ink. We have a collection of these books in front of us as we write this article. For the life of us, we are at a loss to under-

stand why the respective heads of the respective companies in whose names these house organs are issued should allow them to be disseminated. They are just about the most damaging kind of advertising that can be indulged in. To believe what they say, you would imagine that every picture issue from every house in this country is a masterpiece. Unfortunately we know the opposite to be the case. We wonder what the exhibitor thinks of it all. We are no opponents of the house organ *per se;* on the contrary, we think that if it were well conducted and issued in a dignified way, it would help the business. But when these things simply consist of a series of intemperate boosts by the ignorant, if adroit, users of printers' ink, then, in the interests of the business as a whole, we think a protest is called for. We advise the exhibitor, then, to treat these publications somewhat cautiously.

Only this week we had a concrete illustration of the mischief wrought by the press agents' over-glorification of the usual thing. A friend at a distance, being swayed somewhat by these rhodomontades, asked us to see a much lauded picture, and to inform him, whether in our opinion, it reached the standard of quality assigned to it. We preferred not to act in this matter ourselves, so we sought a number of opinions in the trade. Those opinions were distinctly adverse to the press agent's opinion of his employer's picture. The result was that we could not advise our friend to order it. This is only one of many instances we could cite of the danger of over-lauding the usual thing. The boomerang recoils in a retributory manner.

As we have said before, exaggeration is an ingrained American habit; but the sooner the film people get out of this habit, the better it will be for their business. Fooling the public, which seems to be the principal object of some of these press agents, is bad business. The public has a habit of thinking and acting for itself, as Mr. Murdock, Mr. Freeman and others at one time in the "game," discovered to their cost. These gentlemen tried to force the "usual thing" down the throats of the public. Result: Mr. Freeman and Mr. Murdock are out of the "game." But the public still goes on in its calm, silent way, accepting the good and rejecting the bad. And so it always will.

The Children.

By Rev. W. H. Jackson.

The moving picture play has been called the children's theater! Children are called the most important part of the human family because in them is stored up the future. Educators say children must receive *special* attention, clergymen say they must receive *first* attention. Parents say they must receive *all* attention, etc., etc., etc.

In spite of all this the children are being deprived of many of the advantages of the moving picture which they ought to enjoy in their earliest years. On one side, moving picture people are shutting the children out by not catering for them; and on the other side, the law is shutting them out by preventing their admittance unless of a certain mature age or accompanied by guardians. These harsh conditions should be made unnecessary by a proper provision for the adaptation of moving picture exhibitions, both in obedience to the law and the requirements of the young.

Several months ago there appeared in the Moving Picture World a series of opinions given by children upon the pictures they had seen. These opinions were both timely and intelligent. In addition to the children's expression of those things they *like* to see, and the opinions of all the proper authorities of what they *ought* to see, it does seems as though it should be comparatively easy for the picture people to prepare especially, and give the children proper and acceptable exhibitions. In making this plea for the children, there can be no doubt that we are presenting a claim upon the attention of those who have the best interests of moving pictures at heart, it being a well-known fact that that which secures the children's support has also secured the support of all the people.

The writer has often wondered why children were not encouraged even under the present incomplete conditions to a larger patronage by securing their attendance with their parents and guardians. The present system of making it a tax upon the parents to accompany their children is prohibitive in thousands of families. Would it not be profitable to exhibitors if they charged parents with children one price, and that the minimum rate; as, for instance, in a family there are three children; they wish to go to a moving picture theater and have their "half price"; they are, however, unable to do so unless accompanied by their parents who may not just wish to go, or if poor cannot spare the money. If the father goes he wishes to take the mother, and if the admission is ten cents he must needs spend twenty cents to enable the children to spend fifteen cents—more than an increase of one hudred per cent. to please the children. What is the result in the majority of instances? They simply don't go—the children lose the pleasure, and the exhibitor loses the money. Whereas if because they had their children with them the parents were charged the uniform minimum rate, the whole family would benefit. This consideration would not affect adults generally, as all right thinking people are glad of any advance which means good for the children. May we look for special consideration for the children in all branches of moving picture work.

SHOWS NOT BREEDERS OF VICE.

Rev. Mr. Houghton Says Good Word for Moving Pictures.

Moving picture shows of Sioux City are not conducive to immorality, was the statement of Rev. H. L. Houghton, probation officer of Sioux City and social secretary of the Y. M. C. A., after noting the report sent out from Des Moines by the probation officer that a large percentage of girls are driven to ruin by the darkened rooms of the motion picture houses. The Des Moines article indicated that the absence of light in the theaters afforded unlimited privileges for the young men and women who visited them and that thy had become a breeding place for vice.

"As the representative locally of the National Board of Censorship of Moving Pictures, also as probation officer," Rev. Mr. Houghton said, "I have been accustomed to visit the theaters of the city where moving pictures are shown and have not found the conditions as described by Mrs. McFarland, the Des Moines probation officer. The rooms of the theaters I have found to be well lighted and no unseemly conditions prevailing. Furthermore, I think the class of pictures shown in Sioux City are all right morally, and in many cases educational and inspiring. The only criticism I would make would be with the parents of the children who allow the youngsters to come down town late in the evenings and go to these shows."—Sioux City "Journal."

NUPTIALS.

A Biograph idyll which has been very quietly rehearsed in the neighborhood of Union square for some time, terminated to the strains of the wedding march on Wednesday, October 26. On the evening of that day Miss Mayme Elinore, who is well known to many World readers, was quietly married to Leo E. Dougherty, the popular publicity manager of the Biograph Company. Only the immediate relatives of the couple were present and Mr. Dougherty was at his desk next day as if nothing had happened. The World's benediction is bestowed upon the happy pair.

The Sentiment of the Picture. III.

An Eclair Success.

By Thomas Bedding, F.R.P.S.

The phrases, the "sentiment of the picture," and "the usual thing" have passed into moving picture currency from these pages. I feel some little pride in having been instrumental in putting them into circulation. Everybody now knows what is meant by "the usual thing" in the way of picture making, and, knowing, have been educated up to looking for and appreciating the unusual thing; that is, the picture of exceptional merit. Therefore, it may reasonably be supposed that this little phrase will in due time be instrumental in uplifting the quality of the picture. It will put producers and others on the alert to make better pictures week by week, so that they shall not fall under the designation of the usual thing.

Equal success has attended the phrase, "the sentiment of the picture." People are looking for an interpretation of an author's meaning on the screen—something which conveys his intentions. At present the scenario editor, or producer, overrides or overshadows an author in the majority of cases. In moving picture scenario writing, there is probably yet no author with sufficient authority to insist that the sentiment of his story shall be respected by the producer. But that time is bound to come.

In a former article, I explained what I meant by the sentiment of the picture. It is not necessary to repeat myself. As I prefer wherever possible to give a concrete example of my meaning, let me refer to a series of pictures which was shown me this week by the Eclair Manufacturing Company, of 31 East Twenty-seventh street, New York City. These seem to me to get the "sentiment of the pictures" over. In them I detected verisimilitude, feeling and reverential treatment; indeed, as I looked at the subjects, I felt as though I were looking on the real thing itself. For example: there is a beautiful "Resurrection of Lazarus," to be released on November the 7th. This tells the biblical story in a series of superbly acted scenes, enacted in Palestine. Local actors, accurately costumed, were selected, the scenery was as far as possible that of the Palestine of old, and it seemed to me that the biblical legend could not have been more perfectly presented on the screen that it was by the Eclair Company. Perfect pictorial photography allied to natural acting, and, so far as I can judge, accurate costuming against real Palestine scenery, seemed to me to make the picture perfect in its sentiment. One felt that one was witnessing a flawless rendering of the story of Lazarus.

Then the Eclair Company took me also to Tibet, the mysterious land of the Grand Lama. The company's operator pointed his camera, it seems, on the most sacred Tibetan temples. One had views of the ancient buildings, processions of priests, musicians, Chinese officers and crowds of followers all engaged in showing homage to the Dalai Lama. Here was the gorgeous East with all its barbaric richness and mystery sympathetically rendered on the screen. Then, again, the Eclair Company took me to North Africa, where they filmed the story of a woman's love and faithfulness to death. This story, again, was set and worked out amidst gorgeous Eastern settings and scenery. Some of the pictures were inexpressibly splendid from the photographic point of view. The story was splendid, dealing, of course, with the stronger passions of Eastern human nature. But it was thoroughly human, thoroughly moving in its tragic simplicity.

Still, I paid little heed to the story. To me it was fascinating to watch these scenes of Oriental life and character, presented against a gorgeous Eastern background, by means of perfect photography grouping, composition, life and treatment. Here, again, it seemed to me that the company had got down to the sentiment of the work and had succeeded in impressing us from the moving picture on the screen.

I desire in this article to congratulate the Eclair Company upon their beautiful work. I have spoken favorably of this company's work before, and especially so because of the fact that it is alleged by the ignoramus, or should I say, the jealous competitor, to be unsuitable for this—the American—market. Rubbish! The Eclair pictures, with possibly a few examples, of a distinctly Gallic kind, have all the potentiality of popularity amongst American moving picture theatergoers as any other productions presented to them. That they are not so widely distributed as they deserve to be is due to trade causes and jealousies which I hope to see overcome.

Certainly there are no better films than those of the Eclair Company. I wish them, therefore, all the success they deserve for their qualifications. There is no doubt about the genuineness of these pictures. The Lazarus story was actually photographed in Palestine. Asiatic characters acted the film. The Tibetan pictures were photographed in Tibet. The African pictures were photographed in Africa. These things were done in the places named, not amongst the peaceful glades of New Jersey or the bosky recesses of Brooklyn.

The Eclair Company went to nature and in going to nature they went a great way towards translating the sentiment or the feeling of their pictures into their films. That is the formula I would recommend to other film makers. Go to nature for your subjects, then you will get the sentiment of your subjects in your pictures. Let us have fidelity, accuracy, truth, verisimilitude in our pictures, then we will get sentiment. The made-up, the faked, the false and the meretricious will never get the sentiment of the picture over to an audience.

THE SWING OF THE PENDULUM.

Montana Court Decides in Favor of Sunday Shows.

A decision which is of local interest has just been handed down by the Montana Supreme Court upon an appeal from Missoula, relating to the operation of moving picture shows on Sunday. A Lewiston jury rendered a verdict about two years ago strictly in accord with the view taken by the Supreme Court, but at Missoula a theater manager had been found guilty of violating a State law. An appeal was taken to the higher court with the result that the charge against the manager is now ordered to be dismissed.

The court, by its decision, holds that a moving picture show is not a theatrical performance. "The statement of facts discloses that the pictures shown at the time and place mentioned in the complaint," says the opinion, "were all of a clean and moral character and had been approved by a Board of Censorship, which had the power to prohibit and did prohibit the exhibition of any unclean or immoral scene or picture; the moving pictures were accompanied by piano music, and, as a part of the performance, a vocal solo of a sentimental nature, accompanied by music on the piano, was sung. We cannot perceive how this sort of an entertainment could possibly affect either the morals or the good order of the city of Missoula or its inhabitants. It appears to us to have been an innocent amusement having a tendency to instruct, rather than to demoralize or disturb; and as the Legislature has not seen fit to prohibit it, the courts ought not to do so."

Will **Bert Roberts**, formerly in the moving picture business at Shenandoah, Pa., please send his address. Anyone knowing his whereabouts kindly communicate same to Enquirer, care Moving Picture World.

The Pictural Drama As A Fine Art

by LOUIS REEVES HARRISON

SECOND ARTICLE.

There are some beautiful and interesting things coming in motion pictures. The business is far from being at a standstill and the movement is not downward. The best has not been done, the ultimate has not been reached, and those who are turning the spot light of intelligent criticism upon mediocrity are the truest friends of progress. Those who must be nursed along with indiscriminate praise, who are not broad enough and brave enough to see the necessity for sincere discussion of merit, character and quality, are already marked for elimination. Their place is with the low brow, who sits guarding his small hoard at the entrance of his cave. All suggestive criticism is not valuable, but the up-to-date business man observes, selects and appropriates what is useful and profits from keeping apace with the times.

I have had advance news of some of these good things to come, and there is a tendency visible to put the business on a permanent footing by treating it as a fine art. In two instances I was particularly interested because I was familiar with the scenarios, and these I will cite to illustrate the necessity of intelligent direction. In case number one, the director possibly felt that he could not earn his salary without adding something of his own to the author's conception of what the piece should be. The result was so inharmonious that I foresee a flat failure for that production. In case number two, there was no deviation from the scenario except a trivial one, the advantageous substitution of a front yard for a colonial porch.

What is the message?

In the second case, the director used a lot of grey matter to enforce what the author had written. He gave no time to mutilating the scenario, but devoted his full attention to an admirable choice of actors, to drilling them thoroughly in their parts, and he afforded them a clear view of the idea to be conveyed. He also exercised care and taste in the selection of exteriors and in setting appropriate interiors, omitting no detail contributory to local color. With the playwright and producer in harmony, the spirit of the play was not only preserved, but so strongly set forth that the result will be well worth studying, if it does not prove to be a masterpiece of motion picture construction.

In case number one, the director may have felt equal to staging a spoken play, and have regarded the pictural drama as of minor importance. If so, he did not realize that he was dealing with a distinctive instrument of thought, one appealing to the first of the five senses alone, and one requiring the practical application of esthetic principles. His settings were so indifferent as to be discordant, and then his intrusions were wholly out of keeping with the purposes of the story. His presentation was stagey and therefore artificial. Now the advantage photoplays have over those on the stage is that they can *do away with artificiality*. They appeal to the brain entirely through the eye, and most effectively by means of moving images, events and scenes closely approximating those of actual existence. This naturalness is one of the greatest charms of the pictural drama, and venerable traditions of the older art should not be allowed to mar this delight. The stage has been notoriously artificial since the days when a man stood L. U. E. with a sign hung round his neck announcing that he was the moon.

The message is obvious.

One director has grasped the fact that the recently discovered combination of the pictural and dramatic arts constitutes a freshly made form of communication from one mind to others, an advanced medium of thought transference, calling forth new forms of skill and drawing allied arts into its embrace. In its supreme development it is a fine art.

The other director told me that audiences of picture shows would not appreciate a good thing if they saw it. It is true that the crowd has a mind of its own, apart from that of its most intelligent members. It is more emotional than intellectual, is more credulous than reasonable, and its general tendency as a crowd is lower than the average intelligence of its members, this is true at a regular theater. I admit that the audience at stage representations is often unable to closely study and follow the lines from a detached and discriminating point of view of its best members, but I find a peculiar difference in the audience at motion-picture shows. They are of all classes, those of limited means predominating, but there seems to be a pervading love of what is attractive in nature. Further than that, natural things afford them delight. They understand and are entertained by what is representatively and delightfully natural, an exquisite landscape, a woman of engaging personality, a loveable little child, a well told story, and the lower elements seem *most* powerfully affected by true representations of what is implanted in us at birth. The *language* of a play may be too involved for swift comprehension, but what is *seen* to be in keeping with actual experience and common human emotions becomes powerfully effective. The people in the audience are sincere and spontaneous; it is those on the stage who are false and artificial. I am not one of those lost in admiration of purely mechanical representations on the stage of to-day, and I think that neither art is measured by its pretensions, but by its aspirations.

Then, too, when the lights are turned down, and we can no longer look around us while enjoying the familiar jokes of the comedian, the rattle of the clog dance or the melody the chalky soubrette sings through her teeth, the sense of hearing becomes entirely subordinated to the much higher one of sight. The variety entertainment requires no mental effort, but, when the picture play is shadowed forth upon the screen, there is a hush all over the theater, restless movements cease, there is a general effort at concentration which raises the appreciative ca-

pacity of all minds. There can no longer be perception without attention, the loss of one scene means a chapter torn from the story, and this absorbed attention through a sense closely associated with the highest mental faculties contributes to a higher appreciation of what is presented. With the audience in such a condition, the play that does not go over lacks the elusive quality, whereas the one that does is a valuable contribution to a new and beautiful art.

THE EXHIBITORS OPPORTUNITY.

It is time that all interested in motion pictures should stop pulling the blanket on every side and try instead to place the industry on some solid basis.

There is not an industry in the whole world, except cinematography, that is so monopolized by the manufacturers. In general, the manufacturers are the servants of the distributors, while the distributors are the humble servants of the consumers. Even the great Tobacco Trust, with its thousands of stores all over the country, does not dictate to the public what brand they should smoke and what brand they must refuse.

It is true that certain film manufacturers have and are still spending much money on studios and factories, but the capital of the combined manufacturers does not amount to half the capital invested by the renters, and the total capital of the exchanges does not represent half the capital invested by the exhibitors.

We claim some 10,000 moving picture theaters in the United States. Some of these houses run in six figures, most of them run in five figures, while few are below four figures. In saying that the theaters average an investment of $2,500, we find that the exhibitors have at least $25,000,000 tied up in the business perhaps against $5,000,000 of actual value on manufacturing plants.

Is it then natural that the men who have the least money invested in the business, should be the ones to dictate to those who are more heavily interested? Not only to tell them what films they should show, but to force them to conduct their houses under arbitrary rules.

The manufacturers can do nothing without the exhibitors; they have to depend on the exhibitors to get their own living, so the manufacturers should have consideration for the exhibitor.

In all lines of business, the manufacturers cannot impose their goods on the distributors; they have to produce goods that the distributors can use and the distributor must get goods to suit his market.

We need honest, strong exchanges, able to buy in large quantities so as to encourage the manufacturers and at the same time insure a good service to the exhibitor. With limited capital, the exchanges could not buy regularly and consequently were forced to slip some old junk into the programs. Some Independent manufacturers have made good, yet if they had been better supported by the exchanges—I mean, if the exchanges had purchased enough copies to keep the manufacturers going—they would have been in a position to improve their work.

The licensed manufacturers had many strong exchanges to buy enough copies to make the manufacturers rich, but then the manufacturers did not like the idea of having their films sold on their merits, and to be at liberty to eliminate the question of merit and force the exchanges to buy every licensed film, bad or good, they decided to secure control of the exchanges.

The situation has evolved a third party. Enough men of experience and of capital are forced out of the licensed side because they refuse to take notes for their exchanges. These men of money and of experience are taking the lead, joining hands with the present Independent exchanges, reinforcing the Alliance and making the Alliance what it should have been from the first: **a strong body of distributors to dictate to the manufacturers.**

The exchanges, as distributors, must be free to buy from whom they please and in quantities to suit themselves. This is the only salvation. This will force an open market, and when the pictures will be sold on their merits, the manufacturers will have to keep improving if they want to retain their sales. The manufacturers unable to produce good pictures will gradually and naturally drop off. The manufacturers can league themselves to regulate the wages and prices, but the control of the motion pictures must remain in the hands of the distributors or of the Alliance as their official organization.

J. W. JENNINGS.

DRAWING A PARALLEL.

C. O. Baumann (president of the New York Motion Picture Company) and H. J. Streyckmans, the press agent of the company, having taken exception to our criticisms of Bison pictures, we, in justice to the company, append Mr. Streyckmans' opinion of Bison pictures as expressed in the company's trade circular, "Film Fancies," together with a criticism of the latest Bison release by that staid theatrical journal, "The Dramatic Mirror."

"FILM FANCIES" (STREYCKMANS).

Bison Establishes Quality.

Conceived at a time when the "Bison" was the first and pioneer film of quality to be placed upon the market, the first release being made on May 21, 1909, and the types of the players were then fashioned, as the demand for this product has steadily increased. The organization of this company practically established a new era in cinematography, the competitors being forced into renewed efforts to keep pace with the young leader which had sprung to the front.

The founders of the Bison company did not plunge into the project without deep deliberation, but after mature thought and a careful analysis of the situation they decided that the exhibitors as a whole were an intelligent body of men who would appreciate film of real quality and would extend their patronage and support to those who supplied them. "Quality" was the slogan, and "Excelsior" was the motto.

THE DRAMATIC MIRROR.

The Wrong Trail (Bison, Oct. 21).

In the name of [illegible] Bison Company [illegible] sent [illegible] to our [illegible] to [illegible] sent [illegible] to our [illegible] brought [illegible] The [illegible] night. Now [illegible] a turn [illegible] The story isn't bad, it is merely [illegible] And the details of the film are even more feeble. The appearance of the good sister to overcome the will, the alteration of the signs on the guide post, the desert—it is so palpably artificial that any one with common sense can only smile at the crudeness of its theatricality.

Dunkirk, N. Y.—James L. Drohen's fine new house in this city is nearing completion and will be opened on November 9, and is to be named the Drohen Theater. It has a 60 by 30 foot stage and with the two galleries will seat 2,000, being the largest amusement house in this section outside of Buffalo. It is of fireproof construction throughout, the front entrance being marble lined and tiled and the imitation marble and onyx trim giving the house an exceedingly handsome and substantial appearance. Alternating with the offerings of the best companies that come to this section, Mr. Drohen will run licensed pictures, and as he is Dunkirk's pioneer moving picture man, being interested in no less than four other picture houses, his experience will enable him to provide the patrons of his up-to-date new house with the latest and best that the present day amusement field has to offer.

Butler, N. J.—This is a small manufacturing town in the Ramapo Mountains and, with the neighboring town of Bloomingdale, contains some 4,000 to 5,000 inhabitants, 75 per cent. of whom are employed in the two mills located in Butler. The nearest city for these people to visit and spend their time and money is Paterson, which boasts of more theaters (melodrama and burlesque) and picture houses than any other city of its size hereabouts. But there are those who do not desire such a trip for mere pleasure and they get their amusement right in their home town, at two moving picture houses, Goldie's Theater and the Bijou. Goldie's Theater, situated on the main street almost opposite the railroad station, is a large, airy house, well ventilated and lighted, one being able to see over the entire audience during a performance. It has a seating capacity of 450, runs Independent pictures, and fairly good vaudeville for a country theater; also one illustrated song with each show, rendered alternately by a young lady of the town and the operator, which, by the way, is a new idea of introducing two voices and yet saving one salary, for when the operator steps into the spotlight, one of the ushers takes charge of the booth and projects the lantern slides. A Power's No. 5 machine, in the hands of a competent operator, occupies the coop. Goldie's Theater has a family patronage, and everybody knowing one another tends to make things sociable; during intermission, the proprietors, Messrs. Goldie, are seen in the aisles exchanging greetings with their friends. Ten and fifteen cents admission is charged, and also well spent by those who have watched a show. I myself was surprised to find such a good show and so modern and up-to-date a theater in so small a town. One very noticeable feature was the absence of the many vivid colored and lurid posters so often seen in front of a picture house here in the city.

MacARTHUR.

Moving Picture Enterprises Develop Rapidly Along Educational, News, Advertising, Private and Theatrical Ways. Headed for Los Angeles.

(From the Los Angeles "Times.")

Among the tourists who are "beating it" for California, flying from cold weather, are four or five moving picture companies with the actors, scenery and costumes. It will be a big Winter in that regard.

The Selig people and the Bison Company already are permanently located here, at Edendale. The American Biograph Company, which sent a company out last year from New York, will send another one this Winter and may possibly establish a permanent studio here.

The Vitagraph Company is sending a company to San Diego. The Lubin Company of Philadelphia will take pictures this Winter in a studio near Hollywood.

It is predicted by theatrical men that Los Angeles will be the moving picture center of America, next year.

The theatrical problem of to-day, and the one that is worrying all theatrical men, is the future of the moving picture. It is evident that this problem will be worked out to a large degree in the hills around Los Angeles.

The experience of the men engaged in manufacturing films in and about Los Angeles is that the moving picture business has split into five different commercial streams; that it will develop henceforth in different directions. These are:

The educational film.
The news film.
The advertising film.
The private film.
The theater or show film.

The first three mentioned are just beginning to develop.

In the opinion of both educators and picture men, a biograph will be a part of the equipment of every schoolhouse in the very near future and geography lessons will be learned from a motion picture screen.

In the East bugology classes in the universities are already watching the little bacilli romping about at their murderous play by means of moving pictures.

The pictures are used in an educational way by both the Army and Navy. The press dispatches only last week told of using films of running horsemen and moving skirmishers are targets for militia riflemen. The pictures are thrown at one end of the rifle gallery and the marksmen shoot as the images gallop across the screen. A red light shows the place where the bullet hits.

Very little of this work has been done locally.

Tournament, and May.

The Pasadena Tournament of Roses has been pictured. Tuna fishing about Catalina Island has been the subject of several fine films. The work of exploring the ruins of the Times Building for the victims of the dynamiting has just been "snapped." Lately they took the tennis match between May Sutton and Hazel Hotchkiss and the pictures taken last Winter of the aeroplane flying at Dominguez went all over the world. The picture companies took several prize fight films in this city and two or three big parades, like that of the Elks' festival.

The advertising end of the motion picture business has just taken a big jump among the companies of this city.

This Summer the Southern Pacific and other railroads gave one of the local companies a big commission to take pictures of the scenery around Tahoe and various other places.

Another commission has been given by an automobile company for a series of pictures to show every phase of a motor car from the rubber tires to the searchlights.

In the course of the recent visit of Barnum & Bailey to this city, a big contract was made whereby a squad of picture men traveled with the circus several days. They began with the arrival of the circus train in town and showed the driving of the tent pegs; the erection of the canvas; the street parade; the feeding and care of the animals; the performance; and finally, taking down the canvas and "breaking up" the show.

Much Used Privately.

Within the past few months, the motion picture has taken a new "flyer." The privately owned picture film has come into being.

Tally, of Tally's Broadway Theater, who is the head of the local film clearing house, is authority for the statement that several private families in Los Angeles now own their picture machines, just as they do their phonograph; and come in regularly to rent films.

The possibilities of this seem to be great. There's a way to keep the old man home now. When he begins to edge off toward the club, mother will just mention that he needn't hurry back as she and the children will entertain themselves with the new film of the pony ballet from "Ain't It Fierce on Broadway."

The expense of "every man with his own picture machine" is not very fierce. The apparatus for showing the pictures costs about $225 and can be purchased as readily as chalk or cheese. Several firms in Los Angeles have them on sale. They are not difficult to operate.

Films can be rented readily and are not excessively expensive, especially the older ones.

Many wealthy people have had moving picture films taken of their children at different stages of their development.

This is best done by contract with a picture film firm. The bare films only cost about 3 cents a foot, but the process of taking them involves the use of an expensive camera and the services of an expert.

But what a charming souvenir and reminder of one's childhood!

Its Rise Meteoric.

Of course the main use to which the moving picture has been put, so far, is as a cheap theatrical attraction.

It is one of the most absorbing phases of the modern theater. Its rise has been more than meteoric. It has been a theatrical panic. And nowhere more so than in Los Angeles. From a little back room of a pioneer photograph parlor on Spring street, where the first tetering, uncertain, shaking pictures of the skirt dance of Anna Belle and the prize fight between Jiim Corbett and Courtney was shown the moving picture has developed as a playhouse magnet. There are now some forty-five picture theaters in Los Angeles. Some of them are little less than gorgeous. One of the handsomest theaters in this city is a moving picture house.

Artistically, the pictures have developed somewhat.

Artistically, the moving picture men do not know where they are going but they're on their way.

The picture drama is still in a raw, crude state.

When they first began taking pictures, they were nearly all of dancers, military parades and the like. The first attempts of plays were those technically known as "chase films." They were without plot. The villain committed some offense and a comic hue-and-cry with women and children and dogs and men and things, strung out along the road after him. The drama mainly consisted in falling over things.

The picture play then developed to the short crude melodrama. In France, they were not crude. The little playlets put forth by the Pathe Brothers were charming and of the most subtle art. It must be confessed that those put out by the American companies were something fierce.

Americans are not naturally pantomimists. French are. French actors turned easily to the moving picture drama. Our actors had a hard time. Some of them never could learn. Some of the best actors were impossible for this work. Among the best people in the stock companies that all picture firms now maintain are those who came into the work as amateur "supes."

Hobart Bosworth, who is now producer for the Selig Picture Company in this city, is probably doing more for the development of the moving picture play than any other one man in America. Bosworth, but for his ill health, would be one of the foremost actors of this country. He brings a real brain to the making of the picture drama.

So far his work must have been unsatisfactory to himself. Most of the plays which he has been compelled to produce have been blithering rot about cowboy heroes.

The picture show has advanced not much further, thus far, than the blood and thunder melodrama which it has driven out of business.

Punk Still Goes.

The Eastern companies have been turning out, for the most part, the most excruciatingly rotten plays about the fair young country thing who fell in love with a wicked man from the city and came home to the old folks with a pale, haggard face and a little child in her arms.

The companies out here tried to equal that degree of punkness with dramas woven about Idaho Sue, the pride of the range, with some daring cowboys who got on and off the wrong side of their horses.

So far, the productions have been very much superior to the dramas. The stage management has, in some instances, been superb and the acting nearly as good. They have gone to great pains to stage insufficient and idiotic

melodramas. Last Summer, for example, Mr. Bosworth took a company of wagons to the Yosemite Valley and swam the terrific rapids of the Merced River in order to give the proper color for an irritating playlet.

The picture companies have used the most wonderful and artistic pictures of the California missions as the background for stories so silly that they positively make your spine shrivel.

The picture producers have not yet had the courage or the wisdom to go to trained literary men for their plays. The local companies depend mainly on the fertile imagination of the stage managers—old stock actors. And you know the kind of a play an old stock would be likely to turn out; particularly if he had to invent one every week, as is the case.

They are beginning to see, however. One of the last catalogues of moving picture films issued to the trade advertises, among other things, "Justinian and Theodora," by Elbert Hubbard; a specially written play by Rex Beach; several by Opie Reed.

A most encouraging tendency of the picture play business is that of "picturing" well known plays and books.

A wonderful film of "Ramona" was made last Spring by one of the companies having studios in Los Angeles. The Selig Company also gave "Dora Thorne" and "Sam'l of Posen," with M. B. Curtiss himself in the star role.

In the East they have pictured many current plays, the most sensational success being the "Girl of the Golden West."

Another cheering feature is that well-known actors of established reputation are being employed—not to a great extent in this city, however.

It is hardly a secret among theater people that Joseph Kilgour was especially engaged at a whopping salary to take the part of George Washington in a recent big series of colonial pictures. He bears a remarkable resemblance to the illustrious George.

In France, a gorgeous production of the story of the Book of Esther has been put on two moving picture films. The following famous artists took the leading parts: Mlle. Gravier, of the Theater de la Renaissance, as Esther; M. Leonce Perret, of the Odeon, as Ahasuerus; M. Legrand, of the Odeon, as Mordecai.

And in so many of the best of the French pictures we see adorable little Pilar-Morin.

The fact is the moving picture show of to-day consists only of the tools to carve out an artistic future. Some day the moving picture David Belasco will appear, and for his scenic spectacles he will not rely on a half-inch rubber hose in the hands of a supe to make waterfalls; he will have Niagara. And for his "back drop," if he likes and the story suits, he can have the Grand Canyon.

IN THE LOOP OF CHICAGO.

It would be well for the magnates of the licensed side to cut short their daily mutual admiration meetings and take, once in a while, a stroll in the district of the "Loop" to see what the motion picture theaters are doing.

As stated before, the Boston, on Madison street, went Independent and I don't know if it is that the pictures are far superior or if it is a question of novelty, but the fact is that I could not enter the Boston Theater on account of a crowd of visitors waiting for their turn. This was at 8.30 on Friday evening and when I made the second attempt at 9.30 I met another crowd, while at the Alcazar, Pastime and Casino you could find plenty of seats. I went on this little tour to see for myself, as I could scarcely believe the report made at my office by persons who were very anxious to see the first Independent films shown in the "Loop." The Boston Theater cannot be sorry of their change.

Well, I do not blame the lovers of good pictures who patronize the Boston, as the other theaters are getting a poor licensed service.

At the Orpheum, if they still coin money, it is not on account of their pictures or of their light, it is that they have the only ideal location in Chicago, the place that every transient visitor is sure to visit. The light at the Orpheum is not what it should be and with their long throw at a bad angle they should improve their curtain. The machine, although a new one, is not very perfect. The other evening the operator had some twenty breaks in one reel and fairly disgusted the audience. The assistant manager told me that it was not the fault of the operator but of bad sprockets and bad patches in the film. As to the pictures, complaints have been heard during the past months. If A. Jones would spend one hour each day in his Orpheum Theater he would soon realize the kind of films the public want.

Another fault with the service is that the third reel is generally shown without a title. The Orpheum shows two first runs and one reel about one month old and it is this third reel that often appears without its title. This is easy to understand. It is the clever work of the General Film Company. When the American Film Service was the property of Mr. Van Ronkel, said Van Ronkel was working day and night to watch his exchange, to see that a first class service was given to all its patrons, etc. Since Mr. Van Ronkel was coaxed to part with his exchange and accept a modest salary as the manager, said Von Ronkel lost all interest in the exchange and he now works like most of the clerks, so many hours for so many dollars, paying no attention to the service and not overworking himself. This explains why films are sent to the theaters without titles and, in most cases, in no condition to be shown; as was the case with a certain film exhibited at the Casino. Evidently the promoters of the General Film Company do not care if the business goes to the dogs, their main object is to make quick money.

The program at the Orpheum was:

"His Life for His Queen."
"A Wedding Trip Through Canada to Hong Kong."
"Bertie's Elopment" (no title).
"Big Medicine."

"His Life for His Queen" was the best reel of the evening, yet it is not with such films that the Pathes can uphold their reputation.

I could see nothing in "A Wedding Through Canada." It was not a dramatic, not a comedy, not a scenic, not an industrial, not even an entertaining picture. If the film was a scenic some good clear sharp photography should have been required to show the beauties of the Canadian views. The way that the newlyweds are acting in the dining car, shows plainly that both the actor and the actress had no conception of the parts they were playing. It was not a honeymoon but a silly exaggerated trip. A gentleman who had missed the title said: "What a rot." Then turning to the usher he asked of him: "Is it a Pathe or a Selig?" When the usher informed him that it was an Edison, the gentleman exclaimed: "Is it possible?"

When Bertie's Elopment" appeared on the screen there was no title, not even a sub-title. In this film it would have been better for the manufacturer to omit his trade-mark, a diamond, as the production is no credit to him and certain Independents do far better work. It is an old plot rehashed too many times, with nothing new and the details not taken care of. According to the story, the elopement is to take place in the dark of the night. One scene, the one of the ladder at the window, shows that it is night, but when the elopers reach the carriage it is bright daylight. Useless to call attention to the numerous blunders in this film, suffice to say that the young man, acting the part of the stern and obdurate father, looks more and dresses more like he was the brother of the girl or the chum of her sweetheart.

This program was certainly very discouraging and there is no wonder that folks were crowding the Boston, anxious to see something new.

I do not say that Mr. Jones will go Independent, as with the ideal location of his Orpheum he can show any old thing he wants and still make big money. As to the other houses on Madison street, it is another question. It was not long ago when the Alcazar, Casino and Pastime were laughing at the poor Boston Theater, with a poor patronage. Joseph Hopp, of the Standard Film Exchange, in giving good Independent service to the Boston, has turned the tables and now the Boston has the laugh on the three other houses. It is well known that the four houses in the block of Madison street, between Dearborn and Clark streets, have been bitter rivals and as soon as one of them makes a change the others follow. The question remains to see if the three other theaters are going to follow the Boston in securing an Independent service.

J. M. B.

AMERICAN FILM COMPANY'S PRODUCTS.

Monday afternoon the first products of the American Film Manufacturing Company made their debut at the Boston Theater, Madison street, and were viewed by newspaper, exchange and a representative number of moving picture men. These pictures were shown in connection with the regular program, without any particular announcement to the audience, and were very well received. The American company have decided on a change in their release dates (see their announcement on another page); meanwhile the exhibitors look forward to securing some excellent and welcome additions to their programs.

It will never be possible to edit and conduct a public paper in a manner that will win universal endorsement or encouragement, nor to wholly escape adverse criticism. And this is not an original idea or declaration. If there was a newspaper in existence at any time during Adam's career its editor no doubt had experience in the same line, and although his list of subscribers may have been a very short one he found at times that they all had a grouch at some period or other. It has been the experience of editors through the ages. What is read with the greatest appreciation to-day may incite a riot to-morrow. The minds of the people undergo changes from day to day, perceptions become sharp and dull, alternately. If the stomach of the reader is in good trim to-day the editor wins, and if it is otherwise the pen driver finishes bad. In the latter case all praise is looked upon as either gross humor, ridicule, or a paid for puff, and honest criticism as direct and unqualified antagonism.

In some of my recent letters I have stated that any system of censorship that might be established by municipalities could not be more effective or give better satisfaction than under existing conditions, and to sustain the contention I cited the material comprising the present New York branch of the National Board of Censors. I have been criticized because I did not come out flat-footed and give unqualified endorsement to the movement on the part of the exhibitors' association in New York to have the Board of Aldermen appoint a board of censorship to review moving pictures before their production. This criticism, I am pleased to say, was not extensive. There were many exhibitors and others interested in the movement who were intelligent enough and who possessed perception of sufficient strength to see what I was driving at. I will now endeavor to place beform my critics a statement of facts that will convince them that if I failed to make myself sufficiently plain and agreeable I was at least guided by an honest purpose.

I do not contend that the request of the exhibitors for a censorship committee of municipal creation should not be granted. I do contend that such a step will open an avenue for graft and acts of injustice that is not in existence under present conditions and that if such a committee or board is created it should be governed by rules and regulations as fully binding and effective as those that may be made to guide and govern the manufacturers, film exchanges, or the exhibitors; and penalties for neglect, violations, or abuse of power should be fixed.

I also contend, and always have, that there should be no discrimination between the regular theaters and moving picture houses and when ordinances are being framed to govern the latter the other theaters should be taken into consideration when the conditions are similar. Since my last letter I have found that at least one member of the Board of Aldermen of New York agrees with me in this. A few days ago Alderman Becker introduced a resolution providing for the appointment by the Mayor of a committee of twenty-five to censor "all places of public amusement, dramas, plays, exhibitions, shows and entertainments." It is proposed to have the committee remain in office four years and to have the power to prohibit any performance considered immoral, or improper, and any manager offering such a show to be fined $100.

Nor is this the only instance in which my views on the censorship are reflected by others. A recognized authority —the London Spectator—publishes a case of failure on the part of official censorship which fits to a nicety the situation against which I have been directing attention. The paper says:

"The censor has failed, must have failed and always will fail, to achieve the object of a censorship (which we, of course, admit to be excellent in itself) because he is an irresponsible official exercising a secret and arbitrary power. Such a function is bound to become mechanical, and therefore mischievous. The censor in recent years has passed many unpleasant plays and others which deal with breaches of the Seventh Commandment, but has prohibited plays which treated painful subjects sincerely and candidly or which introduced a Scriptural character. Thus the most reverent representation of Christian subjects is refused by rule of thumb, while a piece full of levity and indifferent morals is often admitted."

I trust what I have stated in this letter will convince my critics that anything I may have previously written regarding municipal censorship was not prompted by any personal partisanship toward the existing system of censorship, or a desire to be antagonistic for the purpose of having something upon which to write. Recent developments, as quoted in this letter, have sufficiently confirmed my views to convince anyone who is open to conviction, that whatever I have written upon the subject contains enough merit to warrant sincere consideration during the preliminaries leading up to the creation of a municipal board of censors. Protection should be given the manufacturers of films against any possible unwarranted delay on the part of censors whereby the manufacturers may be hindered in placing their subjects upon the market. The same protection should be given film exchanges and selling agents so that they may not be subjected to unnecessary loss by being unable to supply their patrons with new subjects. The age of film subjects is just as an important a factor to the exchange man and sales agent as quality and quantity. A better price can be secured for a film given an exhibitor when it is first placed upon the market than when it is a week old. Now this statement must not be misunderstood. It is subject to two constructions. Under one it appears quite ridiculous and under the other it is equally sensible. If the censors should hold up a subject for three months it would be just as new and have the same money earning and drawing power at the expiration of that time as it would the day the manufacturer first completed it, providing a subject based upon the same story and made by another manufacturer had not been allowed to slip through the board in the meantime. But should new subjects before being tied up in the censorship board through unnecessary delay in the performance of its duties and the exchanges should become crippled for want of sufficient supply of new films every day of such hindrance will mean so much pecuniary loss to the exchanges when the first, second or third-run service failes the price the exchange gets from the exhibitor drops. As the stock markets govern trades, so the calendar governs the business of the exchange man and sales agent. And it controls the business of the exhibitor with the same effect. The moving picture audiences are constantly clamoring for new subjects. They want frequent changes of programs and will rarely stand for repeaters. Headliners must be changed every day and commercials must not run too close together, or when walking out of the theater the people will tell the manager in no mistakable tone that he had better get something new. The manager too well knows what this means and if he fails to act upon the hint his box office will soon suffer an attack of acute decline.

Now all this chatter, as some may call it, is of importance to the manufacturer, exchange man, sales agent and exhibitor. And many other points of equal importance could be cited, but space will not permit reference to them at this time. One vital point must not escape, however. It is embodied in the reference to possible losses to be sustained should the censors lag in their work, but may not have been noticed by some readers. Mark the point well. The creation of the censors' board and its rules and regulations should not be left entirely in the hands of the Board of Aldermen, most of whom know nothing, or very little, of the conditions affecting the interests of the people engaged in the moving picture business, and these people should see that these conditions are properly placed before the municipal body as a guide for fair and impartial regulations. The picture people should guard themselves against the troublesome situations a German friend of mine used to meet with quite frequently when he would deal only with present conditions and give no heed to the future. When receiving the sympathy of friends he would remark, after a heavy sigh, "Vell, id iss a grade blace vere nobody lifs and efrybody's boss."

"Mammon's the master, and man is the slave, toiling for wealth on the brink of the grave." These are two lines from a favorite song of mine called "The Diver," which, when he is in the mood, your Lux Graphicus sings with very fine effect. For, to my many other accomplishments, I add that of being a singer, and a very good singer, too, if I am to believe what other people say. Had my friend, Carl Laemmle, called upon me the other evening at his dinner to sing a song I should have been very happy to oblige. I had my words and music with me ready for the call, and I am sure that when Homer Howard, of the music house of Laemmle, who was present, has heard me sing, he will instantly engage me to sing some of the Laemmle songs. It is not too late, Howard. "Let me hear from you."

* * *

Now, there you go again, reader, asking, as you have asked before, and probably will ask again, What has all this to do with the moving picture? And I say to you again, as I have said before, in the words of Shakespeare, "It has all to do with the moving picture." At the moment while I am dictating this article, I ache in every limb; I cannot turn my head without pain, and life looks blue and almost into the regions of the ultra violet. No! It is not on account of the Laemmle dinner, and what took place there; my aches and my pains and state of mind have been superinduced by my devotion to duty on the morning after the night before.

* * *

Very often, when I am humming the refrain of "The Diver," I have wondered to myself whether a real diving subject has ever been filmed, and on inquiry I find that it has been done: that the picture was taken from a submarine, especially chartered for the purpose. To me there has always been something especially weird and uncanny about marine diving work. Indeed, about all kinds of subaqueous and subterranean work. To be cut off from the world for so many hours a day, in search of a living, to keep you on the earth for a few fleeting years! Isn't it a strange way of passing existence?

* * *

Marine diving, then having been done by the film man, how many more worlds has he to conquer? We have had battles, fires, earthquakes, all the great calamities, incidents and happenings of the earth filmed. When I say all, I mean nearly all. We have yet to have Tennyson's "Airy Navies Grappling in the Central Blue." In other words: an aeroplane or an airship war. But that will come. Nothing is sacred to the moving picture photographer.

* * *

Cold blew the wind one afternoon this last week. I stood out in the Autumn blast, for an hour or more, watching the preparation of the newest film sensation. And so interested was I in watching what I saw, that I took the cold of which I am now complaining, and which has reduced me, for the nonce, to a perambulating mass of aches and pains. But never mind! I would not have missed the sight for anything. I would not have missed the sight of J. S. Blackton and Mr. Thompson, one of his producers, surrounded by a heterogenous staff, sitting on planks on the Vitagraph lake, supervising the filming of the incidents taking place in a submerged coal mine. The structure, I may explain, was built up on the Vitagraph lake, and the supreme incident that we all stood watching was being enacted at the mouth of a cavernous looking mine.

* * *

Towards that mouth the attentions of Blackton, Thompson, cameramen, onlookers and helpers was concentrated. For, in the water, was a miner with his kindled lamp on his head. The picture had arrived at that stage of production when it was necessary to show the hero gradually succumbing to the encroachments of the remorseless rising water. There he was for an hour or two listening to the directions of Manager Blackton and Director Thompson, while all the preparations were going on outside and around the roof of the mine. Rather a cold, moist job on a very Autumnal afternoon! No wonder they sent for some whiskey for him and sent for it more than one. Even I, a mere onlooker, could have done with a drop of the crature. Only I do not drink whiskey. I like tea, and the wine that is red.

The man in the water, practically rehearsed his part in the water, listening carefully and intelligently to the directions of Mr. Blackton and Mr. Thompson. Then came the moment when the handle of the camera was to be turned by Mr. "Walter," who presided over the instrument on two little planks over the water. Three pictures of the suffering miner were taken, showing him in various stages of agony, right up to the final scene when the water reaches his lips and presumably life ebbs away. Then, when it was all over, he crawled out of the water looking like a drowned rat, obviously exhausted and making quickly for his dressing room to change his clothing and, I hope, to have a deep draught of whiskey. He certainly deserved it. He had earned his money.

* * *

"Mammon's the master, and man is the slave." This line is of course universally applicable. If I were to dilate upon it I should be writing platitudes. So I won't. No doubt my amphibious friend in the Vitagraph lake took pleasure in his work. It made me shiver to look at it. Similarly, haven't we all read that the man who worked on the pinnacle of the Metropolitan Tower liked his work. That steeplejacks, real miners, real divers, soldiers, sailors and others whose work necessarily brings them into positions of discomfort and danger, really like what they have to go through? So, why should we shrug our shoulders and pity these people; talk of danger, risks to health and the like. Use is second nature, and I have no doubt that my subaqueous friend of Vitagraph land is willing, for a consideration, to repeat the dose, not forgetting the whiskey.

* * *

The moral is, of course, that the modern film maker has to exercise extraordinary ingenuity and resource in order to gratify the desire of the great moving picture public for fresh, original, startling subjects. Just fancy now, in cold blood, a business firm enacting completely, thoroughly, and almost to the foot of the letter, the spectacle of a submerged miner meeting his death, so to speak, before the very eyes of the staff, and devoting days to the preparation of the simulated mine, etc! Yet, this little scene only forms one part of a forthcoming Vitagraph release. How little the great public, for whom these pictures are made, realizes what a mine of inventiveness, forethought, and concentrated effort are demanded in the preparation of these pictures! Incidents such as I am describing are no mere child's play; it is all jolly hard work and jolly cold work, as I can testify this moment, in virtue of all my aches and pains, contracted through my observing interest in the Vitagraph scene of the submerged miner. Atishoo! Atishoo! The very thought of it makes me shiver and sneeze!

Detroit, Mich.—The Empire Theater has been repainted throughout and its interior decorations, in green and gold, are, without doubt, the most refined and artistic of any moving picture house in the city. This was the first theater in America to install a mirror screen.

The management of Cairo's pretty Gem Theater, on Eighth street, are still making improvements at that popular resort. Recently they received and installed a Mercury Arc Rectifier in their picture producing apparatus, which transforms the alternating electric current to a direct current, throwing the picture upon the curtain more clearly and more steadily.

FILMS WILL PAY DUTY AS PHOTOGRAPHS, NOT AS CELLULOID.

Moving picture films made in Europe will now come into the United States at a much lower rate of duty than heretofore. The Customs Court, Washington, on October 28 decided the films should be assessed as photographs at a duty of 25 per cent. ad valorem. The Board of General Appraisers at New York had contended that they were dutiable as celluloid at a much higher rate.

THE IMP HAS A BIRTHDAY PARTY.

The first Imp picture was released on October 25, 1909, and so to celebrate this interesting and historical landmark in the history of the company, and in the history of the moving picture industry of the United States, if not of the world, it was resolved by Carl Laemmle and Mr. Cochrane to celebrate the occasion in the time-honored fashion by a little dinner.

As we made our way to the banquet hall in the Imperial Hotel, Broadway, New York City, we were in some doubt as to the exact nature of the festivity, to which we had been invited by telephone by our very own Miss O'Keefe. Was it to be a trade dinner to which the Imp officials had invited some of their friendly competitors? Was it to be limited to a select few of the Imp people? What was it to be? The question was answered for us in a very agreeable fashion when we took our seats in the dining room. For Carl Laemmle, to our unconcealed pleasure and surprise, was presiding over a very large family party of Imps, representing all departments of the business in New York City, and numbering considerably over one hundred.

Supporting Mr. Laemmle were Tom Cochrane (general manager), Miss O'Keefe, Mr. Smiley and Mr. McGlynn, producers, the popular Doc. Willat and Mrs. Willat, the acting staff, the office staff and all the departments of the business which make the making of the Imp film from the time it leaves the camera to the time when it is ready for the screen, the business of their lives.

The press was represented by J. P. Chalmers and Thomas Bedding, F.R.P.S., of the Moving Picture World; Leon J. Rubenstein, of Film Reports; Frank Winch, of The Billboard, and Alfred H. Saunders, of The Moving Picture News. There were also present, Mr. and Mrs. Homer Howard, Mr. and Mrs. Raymond Brown, representing the music house of Laemmle. A very delightful little dinner was served, and an agreeable novelty introduced in the shape of a cradled Imp, holding the ice cream. The joke of the evening was that next year this cradle would have to be doubled.

After dinner Mr. Laemmle in a short introductory speech disclaimed being any orator, but expressed the pleasure it gave him on being present at the occasion. He looked forward to being also present next October 25 to celebrate the second annual dinner of the Imp business.

After Mr. Laemmle had concluded, a torrent of delightful, unconventional oratory was let loose. Mr. Cochrane acted as toastmaster and appropriately introduced each speaker. Following the representatives of the press, who congratulated the Imp Company on its success, all departments of the business were represented, amongst the speakers being producers, actors and actresses, cameramen, artists, painters, carpenters, darkroom staff, the film joining department, and so on throughout the entire series of branches of the Imp business, concluding with the ever popular Miss O'Keefe, who said a few words.

In the course of many speeches that he had to make, Mr. Cochrane gave a brief and sympathetic account of the start of the Imp business in New York City. It began by the purchase of a table and a typewriter. Then, as we all know, the genial Tom got busy. He and those associated with him had every reason to be proud on Tuesday night when contemplating the happy family that he and those who work with him got together in such a short space of time. Any reader of this account of the dinner who looks at the accompanying reproduced photograph, will bear us out when we say that it is something of an achievement in so short a space of time to have organized a business which allows of such a delightful first annual celebration as that which was held last Tuesday evening by the Imp people. We hope with all those who were present, that the little Imp will grow and flourish, that next year the dinner will have doubled in size and Carl Laemmle will be smiling more broadly and proudly than ever.

We might, in conclusion, say that the speeches throughout the evening were chiefly of a humorous character. One of them in particualr stands out clearly and distinctly as quite the best thing of the kind heard done. One of the acting staff was called upon to make a speech. Replying that it was something unusual for a moving picture actor to have to make a speech, he conveyed his reply in dumb show; that is to say, he acted instead of speaking. And he acted so extraordinarily well that he brought down the house and received quite the heartiest applause of the evening. This silently eloquent orator's name is Robert Miles. He may consider himself immortal.

The Empire Theater, Brattleboro, Vt., has installed a new American Standard moving picture machine this week.

From Oklahoma.—Stillwater, Okla., contributes the following: "Friend Richardson—I have just finished reading the Trouble Department of the Moving Picture World, something that every moving picture man, be he owner or operator, should do. I have found the Department to be a great help and we even save the old issues of the World so as to have the columns of the Department for reference.

"I note in October 8 issue where our brother at Winnipeg, Canada, bakes his condensing lenses in an oven to temper them, and it strikes me as a distinctly good scheme. Think I shall bake a few myself, as we usually have several on hand. I am operating at the Firemen's Theater in this city. Have everything nice, plenty of room, good films, and above all else, a well pleased audience. Have no one to dictate or bother me in my work and can truthfully say I am monarch of all I survey when the door of the operating booth is closed. We run no vaudeville, nor do we intend to. The manager says he prefers giving his money to the operator and the film exchange rather than to a doubtful vaudeville performance. We are getting just as good houses as if we paid $90 or $100 for vaudeville. In fact, there is a vaudeville-picture house just across the street from us. Still, we cannot ask for better business. I have been running nearly a year, so you see we have fully tested the matter.

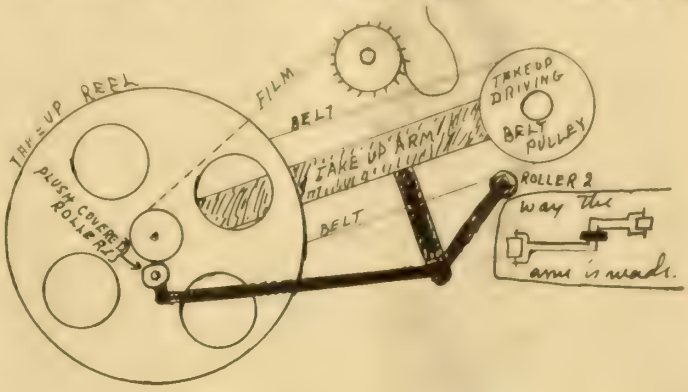
"When I say **we**, I mean **we**. If the operator is not entitled to this term **we** in speaking of the house with which he is connected, I am sure I do not know who is, though he may not have any financial interest in the theater other than his weekly pay check. As for troubles, I have plenty of them, but never let the audience know it if it can be avoided. My motto is and has been, 'Find and remedy your trouble between shows, take good care of your film, show an interest in the house and your work,' and the house will reciprocate by showing interest in you."

A very good letter, indeed, Stillwater. We are, of course, glad you find the Trouble Department useful and trust you may continue so to do. In keeping the old issues of the World on file you not only are able to refer to this Department, but you are also able to look up the release date and description of any old film you may, for any reason, desire to resurrect. More than this, the Trouble Department of the World is not the only good feature by any manner of means, though I hope it is one of the good features, and perhaps one of the best features. Every week the editorials contain most excellent articles for reading and thinking over, Every week the department of "Lux Graphicus" and "Man-About-Town" have things of more than ordinary interest. In fact, we believe the World to be a well balanced paper, full of genuine meat from cover to cover, and the editors of the paper are bending every energy to make it that kind of a publication and to maintain its present standing at the head of the moving picture literature. Your experience as regards pictures and vaudeville is but a repetition of many other men's experiences. There is absolutely no need for vaudeville where good films are run, and those good films are **properly projected**, in all that that term implies. Come again, Stillwater; glad to hear from you at any time.

* * *

An Automatic Rewinding Tension Device.—J. B. Masse, of Kalispell, Mont., sends in the following: "Enclosed find sketch of an automatic device equalizing the tension of the take-up in rewinding. I think this device will work on all machines. At least, I know it worked on three different makes of machines. I would like to have this sketch printed in the columns of the Trouble Department, since I believe any operator with a little expenditure of gray matter may easily equip his machine with the same. I believe, also, that if all operators would use such an arrangement they would not butcher up so much film by having the take-up belt too tight. A leather take-up belt will dry up and shrink during the day, and while it is in that condition the operator starts up and what happens to the film is a shame to tell. The operator says to himself, 'Well, this is the only night I run the film anyhow, so what do I care'; and the work of destruction goes merrily on."

The device shown in the sketch looks as if it would work all right and no doubt many operators will be glad to avail themselves of the opportunity to build one for their own machine. The thousands of readers of the World are certainly indebted to neighbor Masse for his sketch. It is an unquestioned fact that an enormous amount of damage is done to film through excessive tension at the beginning of the run; that is to say, the take-up tension nuts must be set tight enough to rewind all film. This means that it must be tight enough to revolve the reel after it is full of film and the leverage against the tension is a



great many times what it is at the beginning when the film roll is very small. A moment's thought will show you that under such conditions the pull on the film at the beginning of the run, when the film is winding merely on the hub of the take-up wheel, is very heavy. Not only does this excessive strain injure the film itself by scratching it, but it makes more likely the loosing of the lower loop.

The sketches submitted by Neighbor Masse are, I believe, plain enough to be understood by almost anyone.

* * *

Longer Throw.—North Yakima, Wash., writes as follows: "I am taking the liberty of enclosing a stamped and addressed envelope for reply, as I desire to make the change I shall question you about before I could get information through the paper. We have a room 23½ by 120 feet, 16-foot ceiling, of which we are at present using 80 feet. Before the first of November, however, we shall move the screen to the extreme rear of the building, which will mean 110-foot throw instead of 70 feet. as at present (our machine being 10 feet inside the building line). We would like to know what would be a proper size for picture, floor being inclined for 80 feet of the distance. Also what size projecting, condensing and stereo. lens to throw a picture the size you would advise. Thanking you in advance and wishing you (and incidentally the World) success, I am,

"_____."

Now, here is a man who undoubtedly and unquestionably would not willingly seek to impose upon anyone. He encloses a postage stamp and asks me to reply to certain questions that would require sketches and a lot of explanation, the figuring out of lens sizes, etc., all of which would consume anywhere from 30 minutes to two hours, to say nothing of the time of the stenographer. This gentleman does not realize that there are 10,000 moving picture theaters in the United States and that he is not the only one who writes to their good friend Richardson for information and advice. The fact of the matter is, if I complied with all such requests I would not be able to do much of anything else but write letters. As a matter of fact, I have to earn my living just like anybody else, and much as I would like to, I cannot do these things. I am paid to answer questions through the columns of the world and am glad to do so and to help anyone all I possibly can, but I must insist that where information is wanted by mail, sufficient money must be enclosed to cover the cost. This is not because I am penurious, it is simply a business proposition. My mail contains anywhere from five to twenty such requests each and every day in the week, 365 days in the year, and I have merely used my good friend Yakima's letter as an illustration, for which I hope he will forgive me.

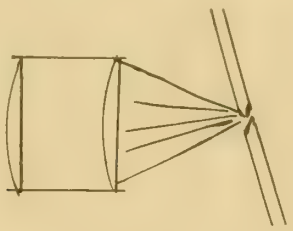
Now, as regards the letter itself. It is impossible to answer intelligently from the data at hand. You said the floor sloped for 80 feet, but you did not say whether this slope was built on top of the floor, thus leaving only 16 feet of depth from the floor to ceiling at the front, or whether it sloped down so as to give a greater depth at the curtain end of the house. I would refer you to sketch on page 470, issue of August 27. With a room 120 feet long you should have your picture, if possible, 18 feet wide, or even 20 feet would not be too much, though I think I should prefer the 18-foot size. Now, an 18-foot picture would not be, of course, anywhere near 18 feet in depth. The width and height of the picture is exactly in proportion to the width and height of the aperture plate; the aperture plate is 15/16 wide by 11/16 high, so that with an 18-foot picture the problem would be as 15/16 is to 11/16 so is 18 feet to X, "X" being the height of the picture. This would, of course, make your picture between 12 and 13 feet high. Referring to the sketch on page 470, the light ray must be high enough at the front row of seats so that the head of a standing man or woman will not interfere with the picture. You may, of course, throw your picture clear up to the ceiling, though this is hardly advisable, unless absolutely necessary. Having determined the size of picture, figure your lenses as follows: Multiply the throw in feet (distance from screen to lens) by the **exact width** of the aperture in fractions of an inch, calipering the aperture to be sure you get it exactly right, since even so little as a sixty-fourth of an inch will make considerable difference in that length throw. Divide the result so obtained by the desired width of the picture in feet. The result will be the equivalent focus (E. F.) of the required lens. Figure the stereo. lens exactly the same way, only take 3 as the width of the aperture, since the standard slide mat is 3 inches in width. This rule is as accurate as anything you can use. But there is likely to be some slight variation, since the cheap lenses are not accurately ground. Use two 7½ condensing lenses.

The main thing is to get your picture as large as possible without having the bottom of it so low that the audience cannot see it or that the heads of people entering or leaving will interfere with the picture.

* * *

Problem Solved.—Jackson, Mich., sends in the following: "Here is a proposition, upon which I am stuck, and stuck bad. While in another operating room, recently, I noticed a peculiar thing, for which none of the operators here have any explanation, confining their remarks to the statement that it is wrong.

"The operator has his condensing lenses in with the flat side of each one toward the light, as per the following diagram:



"What I would like to know is, how do the light rays pass through condensers set as these are, and how much, if any, light would be lost? Why does this operator run with 60 amperes where the rest used but 35?"

This, Jackson, is quite an interesting problem. At first glance it would seem that there would be considerable loss of light. I have decided, however, instead of answering your question, to pass this matter up to the readers of The Column. Let them dig into it and see what they get out. Let's have your answer to this problem, friends, as soon as possible.

* * *

An Outrage.—New York City writes as follows: "I held a position in a theater recently where the regular thing was to run eight reels of pictures and two songs in one hour. I held that particular job just one week and then told the manager I thought the pace was too slow, and quit. What do you think of that kind of a proposition?"

I think, my dear boy, you should have been punished for exceeding the speed limit. I believe that the actors you were putting through the paces on the screen could have sued you for larceny, arson or bigamy and made a case on any one of the counts, and I believe the audience could have lynched you with good grace and that act would have been entirely justifiable. You wanted my opinion, and there you are! Seriously, however, such a proposition as that is an outrage. More than that, it is very closely approaching a swindle on the public who are paying their money to see a show. Eight reels and two songs in an hour! Counting the two songs as constituting a total of eight minutes, that would leave 52 minutes for eight reels of film, or a little more than six minutes to the reel. I am a little bit afraid your eyes were bigger than your stomach in this matter, as the saying it, unless the film was in very excellent condition, and I doubt if you could put it through a machine in that length of time. Of course, with new film it could be done all right enough, but with old film I very much doubt the practicability of any such performance. At any rate, the theater manager who would insist on such work, or even tolerate such a performance, ought to be kicked off the projection map. He is a disgrace to the business and a menace to it as well. It is such "critters" as this that give the motion picture business a black eye and cheapen it with the public. I do hope the day will come when the public will know what constitutes good projection and refuse to pay their money to see any other kind.

* * *

Film Jumps.—Webster, S. Dak., writes as follows: "Will some kind operator tell me through the Trouble Department the cause for the jumping and jerking of a picture on the screen, and how to remedy same?"

I guess we won't bother any of the kind operators with this particular proposition, especially inasmuch as Webster doesn't say what kind of a machine he has or give any any other data whatsover, but will try to answer it ourselves as best we may. One prolific cause for the film jumping is dirt on the face of the intermittent sprocket. I have seen operators (?) allow gum and dirt to collect on the face of the intermittent sprocket half the depth of the spurs and then wonder why their picture jumps. The jerking may also be caused by improperly adjusted tension springs, or tension springs too weak. It may be also the result of imperfect perforation in the film itself, and there are other causes. If Webster expects an intelligent reply, he must send all available data.

* * *

Intermittent Sprocket or Gate Out of Line.—Alamosa, Col., writes as follows: "I am not having much trouble now, thanks to information supplied by yourself. Since I put in new tension springs, however, I notice the sprocket holes show on the screen. I put back the old spring, but it stili shows."

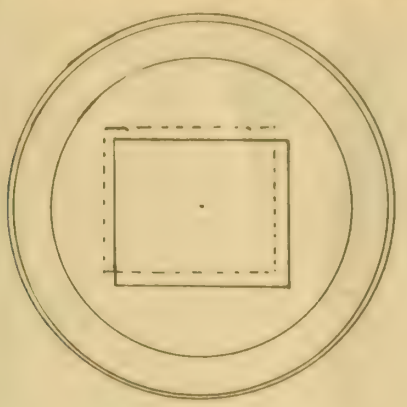
Alamosa says considerable more, but was a little careless with his writing and I cannot make it out. As near as I can get at it, he either remedied or attempted to remedy the matter by loosening the screws holding the aperture plate and setting it over a little. This might accomplish the result all right, but it is the wrong way to go about it. Your sprocket holes, Alamosa, showed for the reason that (a) your intermittent sprocket is out of line with the aperture—that is to say, sets too far to one side; (b) the top idler of the gate is out of line with the aperture. Either one or both of these conditions are quite possible, and if bad enough would cause the sprocket holes to show. The remedy is simple and obvious: line up the sprocket and top gate idler with the aperture.

* * *

The Same Old Story.—Havre de Grace, Md., writes as follows: "I am always glad to get the World, as I have received a great deal of information from it. I have learned from it how to overcome a great many of my troubles, but still have one which I have not yet succeeded in solving. I show a 10 by 12 picture and cannot get a good focus all over the screen. A strip about one foot wide on the left hand side of the picture is out of focus when the rest of the picture is sharp. My machine sets in the center? Can you tell me anything that will help in this matter?"

Well, neighbor, I don't know whether I can or not. I have been chasing this particular trouble around the stump for quite some time, and I believe I am beginning to get the "critter" cornered at last. In the last issue of the Trouble Department appeared one solution, and I have now succeeded in discovering another, or rather it was discovered for me by Mr. Atwater of the Nicholas Power Company, to whom is due my thanks in the matter. Get a stick of ordinary chalk and grind some of it up on a rough board, so as to make fine powder of it; talcum powder will do just as well. Take out your projection lens and drop some of it on the front lens and then empty it out again. This will leave the front lens with a slight layer of chalk or powder. Now, put the lens back in the machine, turn on the light. open the gate of the machine and let the white light shine through. Look in the end of the lens and you will see on the front of the lens the image of the aperture. If this ap-

pears central, all right; if, on the other hand, it appears to one side, as per sketch, very likely that is the cause of your difficulty.



I just discovered this to-day, and I do not yet know what causes the trouble, nor how to remedy it, though I shall proceed with further investigation as soon as possible. Meanwhile, you might experiment along these lines and let us know what result is derived from your experiment. If you find this is not the seat of your trouble, communicate with me further and I will see what can be done.

* * *

From Far-Off Winnipeg.—Winnipeg, Can., sends in the following: "Thank you very much for the information received through the Trouble Department, which I like very much, and think that all operators and managers would be better off if they followed more closely your advice. I am sending you two snapshots of our cozy little theater and I think you will find it compares favorably with the majority of houses for outside appearance. The front is done in marble, with etched plate glass mirrors and tile flooring, with the name of the theater worked in it."

Glad you appreciate The Column, Winnipeg. Your theater front is certainly charming. Wish I could drop in on you and shake hands with that classy looking bunch in front of the box office.

* * *

A Correction.—San Francisco, Cal., calls the editor down as follows: "Friend Richardson, I do not mean this as a correction, but merely as a suggestion. On page 870, October 15 issue, you sketch a wiring diagram for our friend in Weatherford, Okla. Enclosed find drawing of how I would do that particular job. I think it will meet with your approval. In your plan there is too much room to forget, and with the average operator, you know what would happen. There would either be excessive bills for fuses or a bill for re-winding an armature, in case the fuses didn't go when the operator [illegible] switch No. 2 of your diagram and forgot to pull switch No. 1; or, perhaps when he started his generator he forgot to pull switch No. 3 and then took half an hour finding out why he had no light, or maybe he forgot to close No. 4 and burned a coil or two in the theater when he started to use city juice. You say, use padlocks. That is all right, but I am of the opinion that it would take more than padlocks to prevent some sort of an accident.

"Instead of publishing my drawing, I would like you to first get the boys to thinking by asking for submission of sketches showing how to make the connection shown on page 870, October 15 issue, by using a three pole double throw switch, as I have done."

Frisco is absolutely right, and I accept his letter as a correction rather than a suggestion. He sends on an excellent sketch in which by the use of a triple pole, double throw switch, everything is accomplished that can be accomplished by the sketch on page 870. He is wrong, however, in one thing. The failure to pull switch No. 3 when using the theater generator would simply mean that he would get too much current, that being direct current; whereas, on the other hand, if he left it open while operating on city alternating current, means he would not get enough current. There would be no damage done to the rheostat or anything else, except the picture, in either event. I should really like to publish his sketch, as it is a very ingenious piece of wiring, but I believe with him that it would do more good to ask the readers of The Column to try to figure this thing out for themselves. The problem is how to use a triple pole, double throw switch so that by throwing the switch one way, current is taken from the city mains through two rheostats in multiple, whereas by throwing the switch the other way, current is taken from the theater generator through one of the rheostats only, there being but two rheostats altogether.

I accept Frisco's letter as a correction because I should have taken time to have submitted a better scheme than I did. However, my idea was merely to show Weatherford how the thing could be done, leaving him to figure out the best ways of doing it. That is not an excuse, but merely a statement. The sketch submitted by Frisco will be published later on.

* * *

Film Trouble Again.—La Fayette, Col., writes as follows: "I have been a reader of The Column for some time and have received many useful hints therefrom. It is a splendid thing for operators, whether they imagine they know it all or not. I believe there are a good many of them in this neck of the woods who could reap much benefit by studying it a little. I want a little advice concerning the No. 1 1908 Model Motiograph. My picture will be out of focus, first on one side, then on the other, both of which may occur in from fifteen to twenty feet of film. Have new aperture plate and new tension springs at present, but it does just the same. Spring seems to ride squarely on the tracks.

Glad you like the Department, La Fayette. As to the trouble, I can see no reason why film should act this way in your machine, unless it is due to the condition described on page 990, October 29. I don't remember just how the film is held at the top of the Motiograph gate, but believe it goes down between a couple of flanged rollers. Possibly these rollers are set a little too narrow, buckling the film as it passes through. It is also possible that your tension springs are not held tightly and sway from side to side. One of these three things ought to fit your case. If not, kindly communicate with me further.

* * *

Wires Burn Off.—Denver, Col., nearly shook me off the limb. He asks what makes wires burn off inside the lamp house; says he has an Economizer and sometimes burns off as many as three wires a day. That part of it is all right, but then he goes on and covers three pages with verse. The verse is excellent and I wanted very much to publish it, but was unable, owing to the fact that the stenographer broke six pencils trying to take dictation and then went on a strike. So far as the wire is concerned, you are using too small a wire for the current. You probably are using a 60-ampere contacting with a No. 8 wire into your lamp house. Change the No. 8 to a No. 6, or else double the No. 8, is my advice. A No. 8 wire is rated to carry only 33 amperes of current. Naturally when you undertake to force 50 or 60 amperes through it and add to the natural heat generated by overloading the wire, the heat from the arc, the wire is going to burn off. I have even seen some operators try to use a No. 10 wire with a 60-ampere contact in an inductor and then wonder why their wire is burned off.

TOLEDO FILM EXCHANGE COMPANY.

Reception Room.

General Office.

President Smith's Private Office.

If a man's home is the key to his character, his office may be said to reflect his business characteristics This being so, H. F. Smith, president of the Toledo Film Exchange Company, must be one of the most substantial and methodical of film men. The exchange is located in a substantial building, the entrance is inviting, Mr. Smith's neighbors are substantial men, the furniture of the exchange is substantial and Mr. Smith, himself, looks the part and wears a pleasant smile and air of confidence and reserve force that goes with the truly successful man of business.

The elevator lands you in the reception room, a large front room, well lighted and ventilated, and so comfortably furnished that anyone feels at home and hates to leave the place. Entering from this is the general office, finished in hardwood and fine grillwork, behind which a bevy of charming young ladies attend to your needs and cheerfully receipt the bills. Adjoining this is the correspondence room, where we find several stenographers busy all day, taking dictation from either Mr. H. E. Smith, the president, or from his able assistant, and answering the daily voluminous correspondence, as the Toledo Film Exchange covers a large territory.

The private office of Mr. H. E. Smith is a very cozy place, a real nest. The modern new furniture matches the hardwood finish and the dark wall paper. Numerous photos and pictures add a good deal to the charm of the president's office. Adjoining is another similar cozy office, the private sanctum of Mr. Smith's manager, and in the rear is a third office, specially devoted to the slides. Plenty of room, shelves and pigeon-holes for the slides and sheets of music, and the beauty of this room is very good light and ventilation. In fact, light and ventilation seem to have been the first care of Mr. Smith; he wants his seventeen employees to work in a flow of natural light with plenty of fresh air. There is not a dark corner in the entire second floor and the ventilation is the best everywhere.

Next to the slide department, we find the exhibition room, furnished with a regulation booth and a new No. 6 Power's machine, as Mr. Smith, to maintain his reputation for serving high-class pictures only, wants to see every new release submitted to him, before he makes his purchases. The illustration shows the machine and stock room, with plenty of space to work and examine the machines and goods.

We reach the poster department, and here Mr. Smith has devised a clever system of racks by which his posters are kept in good order.

The rear room is perhaps the pearl of the establishment. We have here a long working bench at which four young ladies are busily engaged examining the reels, and as they have plenty of daylight and fresh air, their work seems easy, not to say pleasant. While three of the young ladies do the examining and patching, the work of the fourth employee is to rewind the reels, and this is no great exertion on her part, except watching, as the rewinding is done by motor.

The last department is the sign shop, where under the supervision of a man experienced with the brush and full of good ideas, some of the best signs are turned out, even for the licensed houses.

If Toledo has a factory inspector, this official could find no fault with Mr. Smith's establishment, as nothing more could be desired for the comfort of the employees and for the safety of a film service. We hope that many of the exchanges will try to imitate Mr. Smith, and if they do so, they will soon see an increase in their business.

That moving pictures seem a reality to the young mind was manifested the other afternoon when the picture of a man carrying a woman after she had fallen from her horse was thrown on the screen. A child who sat behind me exclaimed out loud. "Oh, mamma, that big girl ought to be ashamed of herself to have to be carried like a baby."—Boston "Post."

Examining and Rewinding Room.

Correspondence Dept.

Machine Department.

A NEW SIGN.

A real attraction is now on exhibition in the rooms of our Western offices, 160 Washington street, Chicago, Ill. This sign is the admiration of every visitor and the terms by which it is named are proof that the new device has caught the exhibitor. Some call it "classic," others "the most artistic sign," still others" the neatest and mast tasteful arrangement," etc.

The sign is made to be placed across the front of a theater. It will give the title of the feature film in clear bold red or black letters and at the same time will show real scenes from the film in colors. Actual scenes, no imaginary compositions like the posters. The sign can be changed in a few minutes and any child can be taught how to work it. The sign also offers some vacant spaces that can be filled with announcements, notices, price of admission, picture of the singer, picture of the leading man or actress, etc.

The sign in itself will not be a very cheap proposition, as everything will be of the best workmanship, but, in the long run, it will be the cheapest sign, as very little light is required to work it. The original cost will be even less than the present electric signs.

This sign is on exhibition only for a few weeks.

In the very near future several schemes of how to decorate theaters will be placed on exhibition in the rooms of our Chicago offices and also a practical demonstration of the side lights.

Remember that these rooms are free to all persons interested in motion pictures. They are not sales rooms but a free exhibition, where managers can find mostly anything pertaining to moving pictures. Free to the consumer and free to the manufacturer.

ST. LOUIS.

Although my passage through St. Louis was a hurried one, I was well impressed with the moving picture theaters. In the downtown district the theaters seem to stick to two principles that I would like to see repeated in other towns, viz.: Only good pictures and no vaudeville and a 10-cent admission.

While 5 cents was a satisfactory admission for the small old-style store front theaters, with a program of not over 30 minutes, the 10-cent admission is fully justified, when we consider the longer program, better quality of pictures and the great comfort offered in the new large houses. Ten cents is not too much for a solid hour of the best pictures.

The Casino, not the largest, but one of the oldest and prettiest houses of St. Louis, is doing an excellent business under the able management of Ernst M. Hannauer. The neatly uniformed attendants are very courteous to every one. When I asked to see the manager they showed me to the office. The first thing that caught my eye was an open copy of the Moving Picture World on the desk of the manager and Mr. Hannauer seemed pleased that I should have caught him reading his favorite guide. Yes, Mr Hannauer claims to read the paper from the first to the last page, and in showing me the collection of Moving Picture Worlds stacked on his desk, he told me that he would be at a loss if he should miss a copy.

Although I thank Mr. Hannauer for his good and kind remarks, I can say that they were not needed as, for a trained observer, I could see that the manager had followed our advice. His neat, polite and well uniformed attendants represent what we have always advocated, and we cannot enough impress our readers on the advisability of uniforming their ushers, if they want to gain the confidence of their patrons. The music was quite well rendered by an orchestra of several pieces with a leader that knows how to suit the music to the pictures.

If it had not been for the fact that I had to cut short my visit to our friends of St. Louis, I would have enjoyed spending an evening with Mr. Hannauer, as you seldom meet a manager of motion pictures so well posted on all the details and so willing to do anything to help others.

Eugene L. Hammerstein, of the New St. Charles Theater, granted me another very interesting interview, and here, again, I would have been pleased to spend an evening. The St. Charles is a new theater with a unique front, in which the gingerbread decorations are advantageously replaced by more artistic and more imposing features.

As the manager of the De Luxe Theater was not in I could not pay him my respects, yet I had time to look at the exterior of his house, finished in a sort of Chinese style.

The Gem, under the able management of F. Talbot, is coining money and at night you can see a string of automobiles in front of the house, showing that the best society of St. Louis is not averse to motion pictures. A feature that will please many of our friends is that Mr. Talbot shows Independent pictures and it seems, notwithstanding, the constant rumors to the contrary, that Mr. Talbot can secure enough good Independent films to insure a daily first class program.

Opposite the Gem is the Lyric, also managed by Mr. Talbot, and although licensed pictures are shown, the visitors seem to go first to the Gem.

The Central is another well conducted theater, showing licensed films, and with an extra large lobby that can be closed during the bad season and offer a comfortable refuge to visitors having to wait for seats.

If the Independents have a good showing in St. Louis it is due to the fact that when the licenses of the Crawford and Western Exchanges were cancelled by the Motion Picture Patents Company these exchanges consolidated with the Swanson Film Exchange and also bought the Wagner Film Exchange, offering then to the Independent side a powerful exchange, able to buy in large quantities and, as said in previous letters, this is the key to the situation. The Independent manufacturers have shown that they were able to produce pictures as good, if not better, than certain licensed manufacturers but they needed good exchanges to buy freely. The exhibitors have never been opposed to the Independents, but thy did not care to abandon the licensed ranks until assured of a good Independent service and this could not be promised with exchanges going on one leg. The Swanson-Crawford Film Company is a good start, the H. & H. and the Standard of Chicago followed and, before long the Independents will have a full quota of buying exchanges.

J. M. B.

THE MIRROR SCREEN.

Soblosky Bros., Norristown, Pa., have placed orders for two mirror screens for their theaters. Mr. Charles Calehuff, manager of one of the General Film Company offices in Philadelphia, is so favorably impressed with the mirror screen that he has issued 600 invitations to a demonstration. This will no doubt lead to a number of mirror screens being installed in and around Philadelphia before the close of the year.

NESTOR FILMS

"RARELY EQUALLED—NEVER SURPASSED"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

IMITATION

is the SINCEREST FORM OF FLATTERY—And We Are MOST SINCERELY FLATTERED!

To IMITATE or to APPROPRIATE—That's

THE QUESTION

Long ago "they" started to IMITATE NESTOR'S PHOTOGRAPHY. Every now and then "they" IMITATE NESTOR'S STORIES. A few "wise ones" reach out for and use the REAL THING itself without the slightest change; while some, more up-to-date than the rest, "BORROW" NESTOR'S TITLES. Last, but not least, come NESTOR'S ADVERTISEMENTS, whose tiny circlet of IMITATORS is GRADUALLY EXPANDING.

THE ANSWER

If It's Nestor's, It's Good

TOO GOOD to leave alone—so: IMITATE, IMITATE!—and, if you can't IMITATE, APPROPRIATE, APPROPRIATE

For Release Wednesday, Nov. 2nd, 1910

THE GIRL FROM THE EAST

AN INIMITABLE COMEDY IN 950 FEET

FIT FOR KINGS TO SEE!

"We are using NESTOR FILMS, and we want to say that our patrons are MORE THAN PLEASED with them. We think they are GOOD ENOUGH FOR A KING TO SEE.

'The Go'den Hoard' was the MOST HEART-THRILLING PICTURE we have EVER SHOWN ON our CANVAS.

Please send us your WEEKLY BULLETINS and other information to BOOST NESTOR PICTURES.

Wishing you the BEST of SUCCESS, we beg to remain,

Yours truly,
SCHMIDT & WOLFE,
Jewel Theatre, Winfield, Kansas

GETTING THEM?

NESTOR'S WEEKLY BULLETINS are being sent out by the thousands. If you are not getting your share, write to NESLEY, care NESTOR FILM CO., 147 Fourth Avenue, New York City.

NESTOR FILMS are sold through THE SALES CO. 111 E. 14th St., New York.

Scene from "THE GIRL FROM THE EAST"

"THE GIRL FROM THE EAST"

went West and the FUN she had over there will cause no end of Enjoyment and Merriment. It's the Best Comedy Filmed since that other Huge Success of ours "THE BOYS OF TOPSY-TURVY RANCH," which is still Echoing throughout the land.

EXHIBITORS!!!

Get this NESTOR! Get all NESTOR'S! Go To and At your Exchange with Hammer and Tongs. Pound with your "Mailed Fists!" Rough-house energetically; and, if they tell you they cannot Get NESTOR Films, don't utter the "Shorter and Uglier Word," but betake yourselves to the abode of Exchanges Progressive enough to Get What You Want and What the People Ask For—NESTOR FILMS.

NESTOR FILMS

"OLDEST AND BEST"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

Exchanges Buying Nestor Films:

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EMPIRE FILM EXCHANGE	150 E. 14th St., New York City
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
GREENE, W. E.	228 Tremont St., Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

BIJOU FILM & AMUSEMENT CO., 1222 Grand Avenue, Kansas City, Mo.
EXHIBITORS FILM EXCHANGE, 203 E. 15th Street, New York City.

Wide-Awake Exchangemen, without being told, or led, or made to, **BUY NESTOR FILMS.** Don't let the exhibitor force you to **GET ON NESTOR'S BUYING LIST.** Exercise a little foresight and—follow those who have shown the way. We can't all be leaders, but there must be leaders to follow, and the above list is a good one to follow!

"Davy Jones' Domestic Troubles" (Vitagraph).—Apparently Davy's married life is not particularly pleasant. One would gather from this lively and altogether humorous picture that she possessed the characteristics of a Nantippe materially enhanced both by nature and practice. At any rate, the domestic port becoming intolerable because of the numerous storms that constantly arise, Davy departs and is lost for ten years. Meanwhile, Capt. Bragg decides that the excellent looking Annie has pined sufficiently long in widow's weeds and mates up with her. And then the pent up fury of a decade bursts forth and rages around his devoted head until he wishes that he, too, were consorting with the mermaids in ocean's darkest depths. At this juncture Davy reappears, and when he discovers the state of affairs the two arrange a humorous getaway, and probably now are enjoying the comparative calm of ocean tempests, far removed from the continuous exhibition of temper to which they had been subjected. It is useless, almost, to attempt to give a description of this picture. It must be seen to obtain a full comprehension of its fun and the consummate action of all the characters.

"Pals of the Ranch" (Essanay).—A Western story which contains much of human nature, which in one who is weak asserts itself in treachery. The story centers around a girl who is loved by two pals, but when they both propose and she accepts one the other cannot refrain from taking advantage and making his pal appear like the rejected one. Then comes a prospecting journey into the desert by the disappointed suitor and a wedding of the others. But even as murder will out so this treachery haunts the perpetrator so seriously that he tells his new wife and she, burning with indignation, sends him out into the desert to find the wronged man. Then come Indian fights, and ultimately the wronged man is rescued and returns to civilization, but the treacherous pal pays the penalty of his misdeeds with his life. Perhaps if there had not been so many Western pictures with mixups in love affairs this would be a very attractive film, but inasmuch as it is only one in a long train it is not particularly exciting. Whether the field is worked out, or whether producers have grown somewhat careless, the Western pictures have a certain degree of sameness and monotony which is fatal to sustained interest. This is no worse than the bulk of them. There is nothing about it which stamps it as being much better. The acting of the Essanay company is always good and their deportment does not suffer here; but the man who has little to do can't be expected to accomplish really great things in any line. It holds good in acting for motion pictures quite as forcibly as in any other thing.

"The Cheat" (Gaumont).—A card story which does not seem improbable, yet is, perhaps, somewhat unintelligible to a considerable number who will see the film. Card playing, as here depicted, is not very well known in this country outside the large cities. However, the trick by which a young man was despoiled of his honor and virtually thrown out of the building can be appreciated. It was the penalty he paid of not loving a girl who thought she wanted him. Then comes the climax when the old uncle compels the man who performs this dastardly trick to publicly confess his guilt. That is a pretty piece of acting and is a fitting close to the picture.

"The Mystery of Lonely Gulch" (Pathe).—A film by the American company of this house which has merits, yet it can scarcely be said to come up to the quality of the pictures produced by the same house upon other subjects. There is such a strong disposition in these times to run to mining or ranching pictures that the Pathe firm has caught the infection and this is one of the films produced. The acting is good, as the acting in all Pathe films is good, but it is the same threadbare subject, with but the impersonation of an actor to afford a novelty. There is too much of this sort of thing in the present output of the various companies. Unless some novel feature is reproduced the films mean little and the many of them that have been turned out have become in a way commonplace. The situations here are perhaps somewhat novel, for actors and actresses do not as a rule travel in such a country; still, when an actress succeeds in landing what this one terms an easy mark, possibly their presence anywhere can be satisfactorily explained. Owing to the suspicions of the sheriff the chicanery of the couple is exposed, the man is arrested and the woman sent about her business. The ending is quite in keeping with the idea of punishing wickedness which generally obtained, but the methods taken to secure the money of the ranchman are open to criticism. They are rather suggestive in their application and might afford a basis upon which a weak minded person might operate.

"Clothes Make the Man" (Vitagraph).—In this picture the influence of clothes upon the reception a man gets is very graphically set forth, the optimist and pessimist asserting each his own doctrine regarding this important subject. The bet is laid and the man sallies forth, only to discover to his sorrow that the pessimist is correct and that apparel does proclaim the man far more vociferously than he really expected. The fun in the film is contagious and practically continuous. There is plenty of it, but underneath the fun there is something more subtle, something which propounds serious ethical questions. The film unquestionably depicts under the guise of humor a condition which actually exists and which more than one man has learned to his sorrow. Even though this picture will amuse your audience with the illustration of the experiences of the man who is making a demonstration, still there is something that will make them think and wonder why it is so. Admirably acted and clearly photographed the film presents interesting features that will commend it to any audience, even though it purports to be a light comedy.

"Romance in the Rockies" (Lubin).—A snappy drama bearing the animation for which this house is well known and deservedly popular. The scenes about the mines in the mountains are graphic and characteristic. The intrigue, the intervention of the Indian, the rescue of Dick and the capture of the outlaws are realistic scenes. The turning of the outlaws over to the sheriff instead of stringing them up may not be according to the Western idea of justice, but it exerts a vastly better influence upon an audience. It suggests the majesty and power of the law in punishing offenders, a matter of far more importance than illustrating the summary justice meted out by Western men. Then comes the wedding, which closes the entire picture with a delightfully human touch. The whole picture is well worth seeing, and the producers deserve commendation for suggesting the resort to legal means for punishing criminals rather than by a lynching.

"Another's Ghost" (Pathe).—A clever piece, illustrating how an actor makes up to appear like a murdered man and frightens a guilty innkeeper and his wife into confessing their crime. Then they are handed over to the officers to be punished. Some of the views of the itinerant showman's life are interesting and give those unaccustomed to such shows a reasonably accurate impression of what that life really is. Well acted and photographed, the picture will entertain. The subtle suggestion contained in the arrest of the murderer and his wife will exert a beneficial influence.

"Hagenbeck's Menagerie" (Pathe).—A series of views depicting some of the most famous animals in this collection. In most instances the setting is as near like the habitat of the animal as could be devised. Such pictures as this are interesting to everybody alike, whether they have ever seen the exhibit or not. Wild animals afford much interest and the excellent reproduction of this film makes the pictures seem almost lifelike in their fidelity to the original.

"Oh You Skeleton" (Selig).—Probably almost everyone would do exactly as Martha did and seek the deep recesses of the tail timber if one looked round and saw a skeleton occupying the next seat. And if in the exit other skeletons were encountered it is safe to assume that the speed of one's exit would be accelerated. Of course if one was employed in a medical college one might infer that all sorts of uncanny things might happen, and this might exert an influence. But to be startled like that would be the most natural thing in the world. The skeletons pursued Martha

"AT THE SIGN OF THE FLYING A"

Release Days Changed

In accordance with a request tendered us by the majority of the Independent Renters in the United States and Canada, we have decided to release our films on

MONDAYS and THURSDAYS Each Week

FIRST RELEASE, Monday, November 14th

"Romantic Redskins"

The greater majority of Independent Exchanges have seen this film and have ordered it Ask for it.

SECOND RELEASE: Thursday, November 17th

"The Lure of the City"

Proclaimed by every exchange man who has viewed it to be the best Independent reel hey have ever seen.

Remember the Days: Mondays and Thursdays

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : : CHICAGO, ILLS.

wherever she went, and possibly the poor girl is running yet. At least the audience that saw the film is still laughing and probably will whenever they think of it for days to come.

"Ghost of the Oven" (Selig).—It may be all right to appear to bake a man in an oven, but when his ghost actually appears from the oven after the fire has been burning it would naturally create consternation. In this instance the chase that followed the ghost's appearance caused considerable disturbance as it progressed, and the equanimity of a good many people was upset.

"The Banker's Daughter" (Biograph).—A fresh rendering of the means taken by a robber to enter a house by means of a trunk. While this plan has been worked before, this view of it is different and offers some novelty in the means by which the police are notified. The action of the eldest daughter when she sees the hand protrude from the partially opened trunk is natural, and her coolness in devising a plan for summoning the police is commendable. There is some suspense, however, while the police are on the way, but the girls are not harmed and the officers arrive in time to capture all three of the robbers. The father returning at this time helps in the capture of the thieves. Then the little family congratulate each other upon the fact that nothing more serious than a bad shakeup of their nerves occurred.

"Hawkins' Hat" (Lubin).—A warning to women who regularly search their husbands' pockets for money to examine their hats. In this instance the wife not only failed to find the money she believed was there, but she gave away the hat in which a large sum was concealed. Hawkins' feelings can be imagined when he awoke to discover his hat missing. But after some frantic efforts he recovered it and found the roll of bills intact. That was a relief to his shattered nerves, and probably taught the man who had the hat to hereafter examine what he gets as soon as it comes into his possession.

"Archie's Archery' (Lubin).—On the same reel with "Hawkins' Hat" and forming with that a brace of snappy comedies which will please any audience. Archie had never touched a bow, but his first attempt resulted in a bullseye and thereat he became chesty. Well, what followed probably taught Archie a lesson to at least look before he attempted any stunts while practicing. An irate train of individuals were close on his trail, but he managed to escape and possibly now is in a fair way to become a champion in this line. These short comedies, lively and snappy, are appreciated by exhibitors. The audience prefers a short comedy to a long one. There is too much danger of a long one spreading out so thin that it descends to mere drivel. These two are good and together supply a reel well worth including in any show.

"Uncle Jim" (Melies).—A story that is different. Because a girl loved by two men accepts one the other does not get jealous and become the enemy of the couple. Quite the contrary. In an unromantic way he maintains his old friendship and when the husband is killed, and afterwards when the daughter is injured, his is the friendly hand extended to aid the stricken widow. And finally she accepts his proposal and he is made the protector of the widow and child of his lifelong friend. This picture is sane. It represents what most men would do under such circumstances, and while it may not be so romantic and exciting it is without question more nearly human in the way it works out. For this reason it is commended to those who want a picture that presents human nature in its ordinary daily phases.

"Two Boys in Blue" (Selig).—A lively and, in places, humorous story of the experiences of two friends who leave their troubles with a stranded Wild West show and enlist in the army. When the sheriff closes the show the humor ceases and the detachment of which they form a part is ordered to the front where it sees some lively service. The result is the decoration of the two friends for conspicuous bravery. The picture is full of life and there are several humorous situations which will appeal strongly to the audience.

"The Message of the Violin" (Biograph).—More than once have the tones of the violin told over again the tale of love and reunited hearts which had been separated for one reason or another. The love story here is more of the type one meets with in the ordinary workaday world than many that have been reproduced and for that reason it may arouse a stronger feeling of sympathy with the audience. It deals with two typical young people of the East Side who were thrown much together in early life. Then comes the separation, not because a parent violently objects—they don't often do that excepting in highly romantic novels—but because business seems to make it advisable. However, even though the girl is made suddenly wealthy, the young man is given an opportunity to prove what is in him. This touch is particularly modern. That is exactly what the father of almost any girl would do, and as this one follows the course that would generally be adopted in real life, it makes the picture all the more interesting. The denouement, when the rendering of an old melody by the violinist at a reception shatters the prospects of a baron, is the only really romantic situation in the piece; and perhaps that could be true. It is, however, the only point where the drama has departed from the ordinary run of daily life, and it adds a touch which shows how close the run of ordinary living is to the homely life of every day. Something about this drama appeals to the common sense of the average person. It depicts a series of events such as might happen in the life of almost any couple in America. The girl's sudden elevation to wealth has happened over and over again. Most Americans can almost duplicate this among their acquaintances. The young man's success in music. You can see something similar around you daily. These two points seem to emphasize the purely American quality of the drama.

"His Breach of Discipline" (Edison).—A picture which combines in a very attractive way the romance of France and the Great West, a double setting which adds to the attraction and increases the interest with which the picture is seen. It begins in France with a duel between a lieutenant and a captain in which the captain is apparently mortally wounded. The lieutenant flees and goes to California, where he goes into the mining regions and is shortly joined by the woman over whom the two officers quarreled. Eventually the French general learns of the deserter's whereabouts and dispatches three captains to bring him back. When they reach the cabin they are almost induced to tear up their warrant and leave him and his wife to themselves, but he will have none of that and voluntarily accompanies them back to France, where upon the dying confession of the captain he is exonerated and reinstated in his place in the army. The closing scene is particularly happy where he and his wife rejoice over the settlement of the difficulty. The strength of this picture lies in the romantic combination of these two widely separated sections of the world, each individual in its way. And the individuality is perfectly reproduced. The dramatic qualities are unquestionably as good as anything Edison has released recently, while the setting, both in France and America, is entirely characteristic. The photographer has performed his part with discretion and excellence. There is nothing left which might go to make the picture. It is purely romantic, but as a romance is unsurpassed.

"The First Gray Hair" (Gaumont).—A love story representing a girl as giving way in a little affair to a younger woman. That is substantially the whole story, though of course there are numerous changes of scene to add to the interest. Then when she discovers that the young woman has accepted the man she finds the first gray hair in her head. It is difficult to understand just what was intended in this film. It doesn't seem to possess much point and it scarcely has interest beyond the point where the young man is making love to both girls and one wonders where he is going to bring up if he continues at that pace. It seems a pity to spoil good film with such pointless pictures.

"The Amazon" (Gaumont).—Ages ago strong women were called Amazons, but they have passed away, though the name has remained and means all that which might be termed manly in women. The Amazon depicted with a good deal of spirit in this film never rose beyond the rank of servant, but she had all the qualities of size and strength usually ascribed to one carrying that name. Evidently she was not a profitable employee. At least, it is safe to draw that conclusion after seeing the wreck she made of the house on her first day, her excessive strength causing her to overdo everything she undertook. The humorous conception is to be commended. Nothing quite like this has ever been shown in comedy before.

"Jean Goes Foraging" (Vitagraph).—A story of camping which has its humorous side, though perhaps it comes sufficiently near to the truth of camping stories to acquire more than a humorous interest. The intelligence of the dog is attractive. When fish refused to bite and game refused to come within range of the gun, Jean, the collie, goes out and succeeds in securing sufficient to keep the two unfortunate campers alive. Eventually they tire of even Jean's foraging ability and return home, poorer in pocket and flesh and much wiser. This film is meritorious because of the excellent acting of the dog. What happened to the people is the common lot of many campers, but not all have such a dog to assist them out of their difficulties. The scenery is attractive, representing numerous phases of outdoors which would naturally prove a setting for such a picture. The photographer chose his view points with discretion and the

printer did his work with care, retaining much of the gradation of tone and the values of the outdoor scenes.

"The Bouquet" (Essanay).—An interesting domestic story, telling how a wife was won back by a messenger boy's mistake. Perhaps more than one of those little misunderstandings which so often mar the lives of married couples might be adjusted if a bouquet was sent now and then. This is such an excellent suggestion and is, withal, so likely to be successful that this film is recommended to those who have had experience in this direction. The situations are admirably worked out and there is a sympathetic appreciation of the requirements of the drama which make it more interesting. Even though it is simple it is strong in its simplicty and there is a subtle undercurrent which seems to go straight to one's heart, whether there is any reason for it or not. Domestic misunderstandings are too common not to have plenty in an audience who maybe have felt something of the depression which characterized the man in this picture.

"Hank and Lank" (Essanay).—Once again these favorites appear in a lively and altogether laughable comedy. From the time when the two altogether delectable individuals fall asleep in the reclining chairs until they leave the unfortunate policeman struggling to free himself from his tangle at the gate there is a laugh in every move. It is, in some ways, a rather rough house comedy, but it must be admitted that there is something about these comedies as acted by these two comedians which makes them rank above most of the comedies of a similar character that have been put out. Hank and Lank are unquestioned favorites and wherever they appear a good humored audience is certain.

"The Motor Fiend" (Pathe).—A comedy produced by the American branch of this house which introduces a novelty that will amuse both classes of people, those who motor and those who do not. The idea is that a motorist has a dream and in that he sees a "joy meter" in operation. Now the "joy meter" is the climax of the film and is merely a register which shows how many mothers-in-law, hens, dogs, babies and other living things the machine kills in its unimpeded passage. There is the substance of the story; but it is told in an altogether delightful way. The ending is as surprising as it is funny. A comedy which will please and at the same time offers something new in the working out of a comedy scheme.

"Bruges, Belgium" (Pathe).—A leisurely trip around this old city, delightful in its semi-calm and offering no end of picturesque opportunities for the tourist who cares for memories of the past. Some of the more important bridges are shown and there are glimpses along its canals which are attractive pictures. Another view is of the market place, reproducing the slow movements which are characteristic of the inhabitants of Bruges. It is one of the most delightful reproductions of city scenes which has come from any studio in months. The serenity of the people and the quiet of all the scenes are alike attractive and charming. Conditions in this city are so different from what they are in ordinary cities that it acquires additional charm. The work is well done and the selection of view points by the operator was admirably made. The picture will linger long in the memory.

"The Strongest Tie" (Kalem).—A Western drama representing a wife about to leave her home to go with a former lover whom she had supposed dead. The husband, too, had agreed to the separation. But, as she is about to leave, a little girl three or four years old toddles into the room. The character of the picture at once changes and what the title means is immediately apparent. It shows clearly that mother love is the strongest tie and that former lovers count for little when set over against the little one. The picture is homely, reproducing a scene which might have occurred in the life of almost anyone, and its emphasis upon the strength of mother love is to be hearily commended. One is disposed to accord it a higher rank than the usual work of this company.

"The Signet Ring" (Urban-Eclipse).—A drama of some power, based upon the presentation of a signet ring by the prince when he betrothed the princess. When she was left in a wood and another woman substituted in her stead they left her the signet ring, and this was afterward a means of identification. While the drama has no particularly sensational scenes in it and the climax is no more startling than the imprisoning of the guilty parties and the marriage of the right girl, there is much interest in it, perhaps, because it reproduces strongly marked representations of that elemental passion, jealousy. With love and jealousy intermingled there is always interest and the stronger they are, or the nearer they come to accomplishing their purpose, the more interesting the drama becomes. The combination here is in about the right proportions, consequently the interest is maintained throughout.

"A Summer Flirtation" (Pathe).—A vacation comedy that needs a knowledge of so-called vacation flirtations to make it plain. The principal feature is where the two young men black each others eyes with the shoe polish and each goes on his way without knowing that he is similarly afflicted. The way one of them comes out of the house when the girl's father assists him is funny, and the climax, when the letter arrives from the girl just as they are about to fight over her, is a fitting ending to a brief Summer romance.

"Hank and Lank" (Essanay).—One may as well prepare for a laugh when these two appear. Before the picture ends it is safe to assume that one or the other will get into trouble, and this is no exception to the general run. Hank gets a liberal tip for caring for a baby, but when Lank gets a similar chance all that is coming to him is a severe lambasting at the hands of the youngsters irate mother. Of course there are extenuating circumstances, and perhaps had the father, with whom the baby was left, returned to his charge in the time he agreed he would have saved the unfortunate Lank a beating. But he lingered long at the wine cup and Lank paid the penalty. These two individuals have come to be favorites with motion picture audiences, and this latest escapade makes them all the more popular.

"The Dishonest Steward" (Urban).—A dramatic picture based upon the dishonesty of a steward, detailing graphically the consequences which flow from a man's treachery and his betrayal of trust. It is neither strikingly good, nor is it particularly bad.

"City of a Hundred Mosques, Broussa, Asia Minor" (Urban).—A record picture of unusual interest since it presents some of the most salient features of a little known city. It is like opening a new world, and the selection of viewpoints from which to make the picture was made with the object of emphasizing the city's most striking feature. Not only is the picture of educational value beyond the ordinary, but it is novel as well. The photographic quality, like that of all of Urban's outdoor pictures, could scarcely be improved.

"Different Trades in Bombay" (Pathe).—A travel picture which introduces the audience to the people of Bombay, what they do and how they do it. It is a faithful reproduction of some of the city's most characteristic scenes. Perfect photography and intelligent selection contribute not a little to the quality of the picture and make it what its producers intended, a faithful reproduction of life as it actually is in that far away land.

"Mirth and Sorrows" (Pathe).—The contrasts of life are emphasized so strongly in this film that ane sees both sides with a graphic force that is disagreeable. To be plunged from the mirth of a comic opera and a carnival of merry-makers into the indescribable solemnity of the presence of death gives one a shock that impresses one strongly. The contrast is great, yet no greater than frequently occurs in daily life. No wonder the merry-making young men withdrew in silence. The unexpected presence of death would effectually stop all forms of merry-making. The emphasis is well managed and seems perfectly natural.

"All on Account of a Lie" (Essanay).—A lively domestic comedy during which the Browns and Smiths get inextricably mixed merely because Smith told his wife one of those stories men sometimes tell when they want to escape the vigilant watchfulness of their wives. The stranding of a balky car in a country village will arouse sympathy in the mind of every man who has been there. The country hotel, with its inevitable best room, inflicting upon its guests the usual array of discomforts and the skeptical wife who does mix things when she sends a telegram to a fake name given by her husband and raises a real, live man. Brown's wife appears on the scene and things get fast and furious for awhile. But everything is smoothed out when Smith bribes the Browns to admit they are impostors. No description can do justice to this very lively picture. Much of life and human nature appears in it and there is more than one hearty laugh before the picture ceases.

"In the Speewald" (Urban-Eclipse).—One of those delightful outdoor pictures which this house knows so well how to produce. It is a succession of scenes in the most picturesque sections of Prussia. There is plenty of good scenery and numerous groups of peasants in their holiday costumes to enliven these scenes. The woodlands, the mountains and the streams are all interesting and serve to make up an extremely satisfactory outdoor picture, depicting scenes in little known territories.

INDEPENDENT.

"The Wrong Trail" (Bison).—It is not wise to make wills in anyone's favor if they know about it, is taught in this film. But not all persons would have the opportunity or the temerity to change sign boards at a cross roads so as to deliberately lead an old man into a desert where he might starve or die of thirst merely to obtain his money. There are some good desert scenes in the picture, with the man groping blindly about and growing weaker every minute. Finally he is rescued by another niece and a young prospector and the inevitable love story breaks out, while the picture ends with the uncle rescued, the cowboys cheering and the girl in the arms of the young prospector.

"The Last of the Savelli" (Cines).—Whoever the gloomy individual is that presides over the producing department of this house he ought to be taken somewhere and cured of his melancholy. He can't seem to get away from films which contain unrequited love, suicide or murder and this is no exception. There is a love story, but it is incontinently cut short by a relentless brother, and when the lovers meet he secretes himself and rushing out kills the man before he has time to defend himself. They might have done all this in the times represented, but it scarcely seems timely now, and the gloom which unconsciously afflicts one after seeing such a picture is difficult to shake off. Something alive, something that has warm blood, not cold blood, is what the audiences want. Mechanically the films of this house are good, with clear photography and reasonably sympathetic acting, but the subjects are enough to give one the blues.

"Their Child" (Thanhouser).—The dramatic qualities of this film are high, but the subject is somewhat depressing since it is based upon a misunderstanding between husband and wife which leads to their separation and much misery follows. The child reunites them. Maybe the picture will teach the lesson that it is better to listen to explanations at first and save all those intervening years of sorrow and suffering. It ought to, at any rate, because that story is plainly wrought out and is as apparent as it is possible to make it.

"A Child's Sacrifice" (Solax).—Here is a film from a new house and surely the public will recognize that for a first release the work is exceptionally well done. Aside from minor blemishes generally inseparable from a first release, there is little opportunity for criticism. The drama is convincing and the acting is quite up to the standard required by the subject. Anything that deals with a child is interesting and the public will call for more. Where the matter is as satisfactorily worked out as this there is no reason why instant popularity should not follow.

"In the Gray of the Dawn" (Reliance).—A new film by a new house, but acted by a few old favorites. Here the human passions are laid bare and the human heart is almost seen pulsating with these emotions. The dramatic power of the picture is intense, at times too intense, perhaps, to be thoroughly appreciated. It is difficult to follow these sustained emotions and correctly interpret them as one proceeds. It is difficult to read aright the impulses which actuate those who are interested in a scene of this type, where there is a clash among the rivals for the favor of the courtesan. Then comes the scene where the woman would like to accept the offer of marriage from the man who has taken her from her former life and made something of her; but it cannot be, and to get him out of the way she sends him for the minister. And as soon as he is gone kills herself. The scene which follows when he returns with the minister cannot be described. The tableau presented is so tense and it causes one to thrill with such strong emotions that it can scarcely be watched as long as it is on the screen. The whole picture is of this same emotional type and can scarcely be comprehended when seen but once. It is a drama which at once places the firm which produced it and its excellent company of players as beyond the ordinary in the production of emotional pictures. The next release will be awaited with great interest because there is always a feeling that the first hardly represents the best the company can do, or the best the mechanical department can do; therefore, the films to come from this house will be awaited with more than the usual degree of interest.

"Breaking Home Ties" (Columbia).—A drama which details the subject with considerable ability and offers some emotional scenes which will be remembered by those who see them. Moreover, there will be a certain degree of personal reminiscence aroused which will allow one te see in the picture more perhaps, than is really there. Few who see it have not broken home ties and the film will have a tendency to make the reminiscences rather more real than many would like to see.

"The Artist's Luck" (Great Northern).—A picture containing much of human interest and offering opportunity for great dramtic interest in places. The work of the various characters is performed with creditable accuracy and the mechanical department has maintained its reputation in preparing the film for release. It will rank with the dramas this firm is now releasing each week.

"Foolshead Between Two Fires" (Itala).—Here is the old friend Foolshead in trouble again. His scrapes are numerous and his difficulties multiply, but it might be said of him that this is the only scrape he ever got into that he didn't get out of in some way. And before the film closes the audience will agree that he gets out of this. The situations are comic and exciting enough to suit the most exacting and there is a broad humor running through it that will keep your audience good natured throughout.

"Saved by a Dog" (Eclair).—Whenever a dog or any other animal is shown in a picture exhibiting extraordinary intelligence it always creates fully as much interest as a person, and this film is no exception. That a dog should have intelligence enough to find the stolen child, even though she was in a rowboat and at some distance from the shore, adds to the attractiveness of the film.

"The Absent Minded Doctor" (Eclair).—An exhibition of absent minded nonsense which serves to amuse for a few moments. Probably one can think of individuals among his own acquaintances that do quite as foolish things as this doctor is represented as doing. Not always does anyone benefit to the extent of a health trip by such absent mindedness, but in this instance the fortunate person began to recover immediately when the check intended for someone else arrived. The absurdity represented is funny and leaves the audience in extremely good humor.

"The Count of Montebello" (Imp).—Another humorous adventure of Gerald and Percy, quite as rich in its way as the others which have preceded it, like "The Widow" and "Fruits and Flowers." They are suddenly transported to considerable financial heights by the receipt of a legacy and they proceed to enjoy it in quite the usual way for a time. But they come to grief through following another heiress, which they had vowed not to do. In the end the laugh is on them, even though they spend their last dollar to catch her in a trap. Back they go to their hall room and eat bologna and dry bread supplied by the friendly slavey. The comedy in this is lively and quite comprehensible, consequently the film will be popular. There is a hearty laugh in its different scenes and the denouement is exciting in its surprise to the two young men.

"Solving the Bond Mystery" (Yankee).—Here is a genuine dime novel detective story, of the sort that makes the blood tingle and causes one to rub one's eyes and wonder if it is true. Nell appears again in this case and after a series of lively and interesting adventures succeeds in bringing the wrongdoer to justice in time to prevent the suicide of the innocent party. Where she goes and what she does only a detective of this type could accomplish. Yet one must own to a development of much excited interest as the film proceeds. Even though some of the episodes are quite impossible they nevertheless are sufficiently attractive to make everyone for the moment forget their impossibility and become a part of the story, watching the work of the girl as closely as though it were actually transpiring in sight. There is many a thrill in it and in the end the criminals are captured and disappear in the hands of the law.

"The Fur Coat" (Imp).—A mixed up story of a fur coat that went astray because a valet hung it out of a window. It was pawned and redeemed and passed through various hands in its passage, finally landing in the hands of the tramp who first pawned it. His second visit to the pawnshop yields him a good meal and what he wants to drink. The actors did their parts well, but, aside from that, the story has little strength.

"The Heart of a Cowboy" (Defender).—A love story which is supposed to have its origin on the plains and represents the cowboy in a favorable light. That the unfortunate girl was gambled away by the Mexican hotel keeper does not seem unusual. They were quite capable of doing such inhuman things. Not all cowboys would do as this one did, send the girl they won home. They were quite likely to do entirely different things. But this girl was different, too, and after she was on her way home, realizing what the man had done for her, the little God of Love gets in his work and

she returns to gladden the lonely cowboy's life. That was quite the obvious thing to do. The story contains much of heart interest and develops sentiment enough for several films as it proceeds. The assertion is ventured, however, that the picture is better liked than many which have blood and thunder as their basis, and is a good stride in the steady improvement in the work of this company.

"The Tyrant" (Lux).—A story of slavery, made melodramatic by the young slave discovering that the overseer was robbing his master and proving it in a very sensational manner. For this he gets his freedom. Some of the cruelties of slavery are shown, such as a flogging and the sale of the boy. But the producer was temperate in this respect and did not show nearly as much as he might have done. There is a human touch given to the picture by the discovery of the father in the slave market and his purchase by the master, who gives both father and son their freedom. Happily such pictures are imaginary, at least so far as white men are concerned, and this can be looked upon in the light of a possible occurrence under certain conditions, which have largely disappeared. It will, however, arouse memories of conditions read of in which exactly these conditions, and worse, existed.

"Gibson and Those Boys" (Lux).—A lively comedy which concerns the attempts of some energetic bootblacks to black a gentleman's boots. The comic situations which result from this attempt are laughable. Then the dream which comes afterward, when the boots go trooping around to get cleaned, is a good ending to a film which has life and activity as its principal components.

"The Plot that Failed" (Powers).—The story of a jealous woman who devises an ingenious plan to win the man she loves from a rival. The plan almost works, but by means of a thrilling ride, which has all of the exciting features usually connected with a ride through the wilder portions of the West, and then a few added, he arrives just in time to frustrate the plot and prove that the jealous woman has wronged him. The principal interest centers in that ride. The exciting incidents are numerous and at times it seems impossible that he can succeed in reaching his destination in time. But overcoming all obstacles he reaches the place and accomplishes his purpose. The audience will get more than one thrill from this picture and will enjoy the landscape portion as the flying horse dashes on through the wild country.

"The Lord and the Lady" (Powers).—Here is a mixup that contained more funny complications than are often crowded into one film. A crook finds a lord's letter of introduction and determines to pose as the lord. A maid poses as a lady. The combination of funny results is too rich to lose. All the curious things that could be imagined occur and at the finale there is a scene which leaves the audience in extremely good humor with themselves.

"Young Lord Stanley" (Thanhouser).—Whether this film will have any influence in inducing girls to accept the attentions of their fathers' grooms on the supposition that they may be wealthy lords in disguise remains to be seen. But this girl, at least, was wooed and virtually won by a lord, who, down on his luck, had sought temporary employment as a groom. It is a romantic picture, affording ample opportunity for the imagination to run riot in a number of different directions. The spirit of the girl is best shown when she refuses to see the young Lord Stanley, whom her father wishes her to wed. But when she discovers that the groom to whom she had previously given her heart was Lord Stanley his reception is quite different from what she had originally planned. Much of human nature is disclosed in this film, even though it is, in a way, a travesty upon the way wealthy girls often fall in love with stablemen or others employed about their fathers' places.

"Tweedle Dum Wants to be a Jockey" (Ambrosio).—He wants to do this the same as he has wanted to do other things in the past and with much the same results. What happens is humorously told and the audience is certain to enjoy a good laugh more than once during the film's appearance. The result is the climax and is funniest of all.

"Launching of the First Italian Dreadnaught" (Ambrosio).—A record of an important event in the history of the Italian navy and likely to be remembered in more ways than one. The work is well done, the photography showing plainly what was intended, which is the principal feature of a film of this character. As a record it is deserving of commendation. It commemorates an important historic event which makes it even more commendable.

"A Touching Mystery" (Atlas).—A film with a glamor of East Indian mystery and magic well introduced and cleverly executed. The trick work which makes everything the woman touches disappear is admirably carried out and the disappearance is instantaneous in each case. One thing after another fades away, even to a huge Fifth avenue bus. Then comes the awakening and it is safe to say that after this troubled dream the woman will want no more East Indian jewelry. It would beat with it too much suggestion of the disappearance of everything in sight. Such a dream is sufficient warning for anyone, even a covetous newly rich individual.

"Doings at the Ranch" (Champion).—Here is a hurly burly picture, purporting to depict the mixup that occurred at a certain ranch in the far West. It is a rough house film from beginning to end, whether it is taken at the beginning or anywhere throughout its length. The pseudo wife makes it very amusing for the visitors, and the comedy of the travesty upon society manners and methods will be appreciated. Then comes the departure of the visitors in a huff after the real wife has returned and exposed the deception. But the sister remains and two couples instead of one go to the canyon on a camping party.

"REV. JOHN WRIGHT OF MISSOURI."

A Nestor Feature Film.

"Mr. David Horsley, German Savings Bank Building, Fourth avenue and Fourteenth street, New York." That's an address I wrote in my notebook this afternoon, and I used indelible ink when I wrote it, for it may be months before I have an opportunity to look you up, Mr. Horsley; nevertheless, when I do reach New York I'll not be satisfied until I've had the pleasure of shaking hands with you and saying, "I'm glad I've met you." Now if said Mr. Horsley should chance to read this, he'd stop right about here and more than likely say to himself, "What is that guy trying to get at?" so I'll abbreviate this introduction and get down to business.

The whole sum and substance of what I have to say is this: I've been pleased, made happy, tickled, anything you want to call it, and a Nestor film is responsible for my happiness. Tuesday afternoon I was out "looking 'em over"—one film after another, and I saw so much of the "usual thing" (apologies to Mr. Bedding) that I slouched down in my chair, commenced to nurse a grouch, and would have fallen asleep, but the noise of the other spectators arguing over the "World's Series" kept me awake. Not being able to sleep, I had mentally called up every producer of picture plays in this country, had them all standing in a row, and I was just more than roasting them in regard to the lack of detail, and every other fault in their productions, when the title "Rev. John Wright of Missouri" was flashed on the screen. Yes, I was waiting to get the "Rev. John's" goat, too. That's what we look them over for, to criticize them, and very often we do it reluctantly, for it sort of spoils one's good nature to be forever lambasting the different releases.

But the "Rev. John" still retains his goatskin. I had to come away without it. The very first scene made me straighten right up in my chair and take notice. "Some photography," thinks I, and from that first scene to the very last I kept my eyes glued on that screen. I didn't want to miss one single little move, and when the reel was finished I had a great desire to see it again, and it's very, very seldom I have such a desire. The "Rev. John" release is a corker; for me that means everything nice anybody could possibly say about it—and then some.

In the first place, it's staged right—every move is worked in so smoothly and precise, nothing slighted, nothing overdrawn, but everything exactly correct. Even the idea where the "Rev. John" invites Big Bill out on the grass to give him his beating is fine; barroom fights are vulgar, to say the least, but out in the open, that little fight is a moral lesson in itself. The acting was excellent, a wonderfully well-balanced performance; every member of the cast acted his part extremely well, and nobody was trying to monopolize the spot light.

But the greatest hit of the release is the photography. It's simply wonderful. You could almost hear the "Rev. John" breathe, it looked so natural. And when Big Bill stopped the "Rev. John's" strong right arm with the side of his face, I actually winced. I felt that blow myself.

As I said above, the "Rev. John" release is a corker. You need not try to hide your light under a bushel, Mr. Horsley, for the public, and especially the picture-loving public, will find you out, and if you continue to release subjects like the one I saw, you will have all the exhibitors clamoring for Nestor films. This one release will be the biggest ad. you ever had in the history of your business. I could go on and "just simply rave" about the "Rev. John" until the cows came home, but 'tis useless, it will speak for itself in louder tones than I can. But once more allow me to thank you, Mr. Horsley, for your "Nestor" has given me great pleasure.

J. C. K.

THE ORPHEUM, BOSTON.

This house has been numbered as one of Marcus Lowe's enterprises since the first part of September. Louis M. Boas is the local resident manager. The World's New England representative sauntered into the Orpheum at 7.45 and saw a show lasting until 10.45. We really feel compelled to complain at the amount of vaudeville on the bill. It really isn't right to place excellent cinematographs alongside of vaudeville that ranges from mediocre to poor. Why, oh why, Mr. Boas, did you only use first-run films for three weeks, and then change to a commercial service—in order to put on another couple of acts of vaudeville? To get down to business, we saw these pictures: "How She Won Him" and "A Life for a Life," both Vitagraphs and both features in every way; "The Great Secret," an Edison, with some distinctly interesting scenes on board an ocean liner; a split Pathe reel, "The Belgian Army" and "Lucy at Boarding School," the first a fine educational and inspiring picture, the latter mildly amusing. The Biograph's "Oath and the Man," a drama of historic and photographic merit, closed the list of films. Seven or eight acts of vaudeville were inserted between these films. The writer was interested to note that two of these acts drew forth considerable applause. We are going to let you into a secret, and tell you the cause. It's simple—they were both plain, unadulterated singing acts. The same songs were used that might have been heard at any straight moving picture house by an illustrated song singer. This incident brought forth the fact with startling clearness, that music and singing of a good calibre are welcomed at the moving picture theater, and that the ordinary "punk" act is decidedly a "persona non grata."

The Orpheum is an excellent show house in every way. It is large, cool and has many exits, but the writer does not feel that it will wreak havoc on any of the nearby picture theaters, if this false idea of making the vaudeville more important than the picture is kept up. First-run films and less vaudeville will turn the trick much better. The scale of prices has a large variety. For instance, any morning you can get a good seat for 5 cents plus the coupons which are given away. In the evening orchestra seats cost 25 cents, with others at 10 and 15 cents. The five reels given were excellent, but have one deadly fault—that of being featured in at least six houses nearby on their respective release dates. Another point was noticed. The films were run exceedingly slow, taking from twenty-three to twenty-five minutes. This is poor work, as it emphasizes the flicker, and does not do justice to the films. The pictures are projected on a loose sheet, which, of course, prevents a first-class picture from being shown. The theater partially atoned for their sins of too much vaudeville, by closing the show with the Biograph. As usual we noted the subdued exclamations of "Oh, here's a Biograph," when the leader was flashed on the curtain. HENRY.

NEW ENGLAND NOTES.

The Colonial Theater opened Wednesday, October 12, at Lowell, Mass., with James L. Barton in charge. Pictures and vaudeville are offered; admission, 10 cents.

* * *

Manager Mahoney, of the Music Hall, Milford, Mass., is doing an exceptionally large volume of business. The house is one of the Gordon Bros.'s string, of which Sam Grant is the general manager.

* * *

The Mystic Theater, Mystic, Conn., was destroyed by fire. Manager Charlie Cowan will rebuild immediately.

* * *

The Bijou Theater, of Lebanon, N. H., was recently opened by Wilbert Timmins. Motion pictures and illustrated songs are the attractions.

* * *

The New Laurence Theater, of New London, Conn., has a new manager in the person of H. A. Chenoweth, who is a well-known and successful picture man.

* * *

The Crescent Theater, of Middletown, Mass., has been leased by Manager Engle, who will install a performance of pictures and vaudeville.

* * *

The fire that broke out in the Orpheum Theater, Newburyport, Mass., October 16, totalled a loss of practically $15,000. The proprietors, the Newburyport Amusement Company, will rebuild immediately. No one was injured and Treasurer Runnell stated that he will soon be doing business at the old stand, and, incidentally, that the house will be rebuilt to conform to all the latest and best improvements in moving picture theaters.

The Scenic Theater, Revere, Mass., was closed permanently, Sunday, October 9. A scenic railway will be built in that space. Copeland & Greenberg, the owners, will probably build elsewhere on the beach, which is Boston's smaller replica of Coney Island.

* * *

Easthampton, Mass., has received Manager Freil's new moving picture house with a splendid patronage. This house has room for 1,200 people, and is of stone construction throughout.

* * *

Manager Dean, of the Hartford, Hartford, Conn., was enterprising enough to have a score or so of views of the Columbus Day parade taken especially for his use. He was amply rewarded by the unusually large patronage of those wishing to see this local picture. HENRY.

AMERICAN BOLDNESS AND ENTERPRISE.

Two Hundred Dollars in Cash Prizes to Exhibitors, Operators and Patrons of Moving Picture Shows.

A first prize of $75 and five second prizes of $25 each are offered to exhibitors, operators and patrons of moving picture shows by the American Film Manufacturing Company. All that you have to do to have a chance at this money is to write a letter of not over 200 words, informing us in a general way as to just exactly what you think of the **first four releases of "American film"** and mail it immediately after having seen the last of the four releases as above to the contest editor.

If you, Mr. Exhibitor, are not interested in the contest to the extent of wanting to try your hand at a letter, do not forget that your operator, some of your friends, and most certainly some of your patrons will be.

You have no doubt oftentimes in viewing a film noticed faults that were very plainly apparent to you but which, nevertheless, had been overlooked by the manufacturing concern. This is your opportunity of not only expressing your individual opinion as to what constitutes a good moving picture in the eyes of yourself or your patrons, but it also extends you personally an opportunity of possibly winning the prize of $75. Take this matter up with your operator likewise. The average operator's salary is such that a prize of $75 or even one of the second prizes of $25 will appeal to him. The fact that you draw his attention to this contest will no doubt be appreciated by him, therefore do not fail to hand him this offer after you have read the terms and conditions.

Take the matter up with some of your friends—that is your particular friends—who visit your theater every time you change your show. Give them an opportunity of sharing in this reward, and the extension of this prize contest to your local patronage will no doubt appeal to you as a pretty good advertising stunt for yourself.

The fact that each and every one of our employees in the office, studio and factory, has had from two to five years' experience with a licensed manufacturer is a virtual guarantee that American film will be superior, in every respect, to any Independent product that is at present on the market. You, therefore cannot make a mistake in exhibiting this film in your theater.

We will supply posters to display in front of your theater, informing your patrons of the contest. The letters that your patrons may write in accordance with this poster will be addressed to the manager of the theater and will then be forwarded to the American Film Manufacturing Company. You will no doubt appreciate the interest that will be awakened in your neighborhood in connection with a contest of this kind.

In addition to the regular stock of posters that we are having especially prepared for this contest, and which we will supply you free of charge, the regular poster for the film will have emblazoned theron in such wise that each and every individual passing you show house cannot help but notice it—the following legend:

Two Hundred Dollars in Cash Prizes to Viewers of this Film.

If you are a live, wide-awake, exhibitor, you will appreciate the worth of this one particular feature in connection with drawing patronage to your theater on the particular dates that you exhibit our first four releases.

The terms of the contest are as follows:

1. That the letter descriptive of the first four releases of the American Film Manufacturing Company, which will be released on the following dates, November 14, 17, 21, 24, contains no more than two hundred words.

2. That the letter be in the hands of the contest editor of the American Film Manufacturing Company, Ashland Block, Chicago, Ill., not later than January 20, 1910.

Correspondence.

Worcester, Mass., October 21, 1910.

Editors Moving Picture World,
New York City.

Dear Sirs:—At foot of second column, page 933, of your October 22 issue, I find a note in regard to this house which is not entirely correct. Talking pictures have never been used in this house. Vaudeville (one good act) was used for eight weeks, June and July only. House runs four reels of pictures and three illustrated songs. Songs are Wheeler's and Scott & Van Alteena's releases of the previous week. A first class orchestra of five pieces (grand piano) plays classical selections for overtures and plays for the pictures **not against** them. We play to capacity business all the time and S. R. O. evenings and Saturdays. Recently ran the three reels of "Uncle Tom's Cabin," Vitagraph, for three days with special Southern songs and organ in death scene (Eva's). We were turning them away at 1 P. M. on a Saturday afternoon. House capacity is 1,000 and when I took the house to manage it, three months ago, I rearranged lights so that the house is as **light as day** and no shadows or lights on screen. Run picture 12 by 15 feet, about. Two new Power's machines and first class dissolving stereopticon. Hallberg Economizer and a first class operating room. I believe that a clean cozy house, uniformed and courteous attendants, good songs and pictures well projected, good orchestra and a lighted house are the secrets of the picture business.

It has been my very good fortune to see the inside workings and systems of Keith & Proctor's, Poh's, Loew's, Gorden Bros.', Worcester, and other firms well known in the picture world, as manager and assistant manager. The good class of people who patronize this theater prove conclusively by their constant attendance that pictures and songs can draw on their own merits.

Trusting that you may care to print some or all of this, I beg to remain, one of your constant readers,

ROSCOE W. BUZZELL,
Resident Manager.

THE DAILY CHANGE.

Oswego, N. Y., October 24, 1910.

Editors Moving Picture World,
New York City.

Sirs—In your last week's issue I noticed an article in regard to daily change and I really believe all you say in the matter. We have an opposition house here that runs pictures and vaudeville, running 4 reels a day and changing reels every day, making 24 reels a week. Now I had to come to daily change, but I only run two reels and a song for my program, and as it is a licensed house I have made a kick to my exchange about it, but as I am only a little one they don't seem to care. (It is get business if you can—if you can't, why quit.) But I have no reason to complain much as I do not try to run my shows off in 15 minutes, but give the patrons a good, clean show. Where I kick is in paying a license and getting no protection. I hope the movement you speak about in this week's issue will come to a head and comprise the leaders of both licensed and Independents so that the exhibitor might be able to secure pictures that his patrons want (and which are hard to get now).

I would like very much to be an able writer and express my opinion on the moving picture business, but as I am not I will have to content myself as just a common money getter from the exchange. Yours, etc.,

MILO A. TIFFT.

AS THE EXHIBITOR SEES IT.

Editors Moving Picture World,
New York City.

Gentlemen—Under the heading, "Awakening of the Exhibitor," in a recent issue of your paper, you call attention to we exhibitors' failure to appreciate the likes and dislikes of our patrons, and you congratulate us now on our awakening to this all-important fact. I assure you some of us have always known and do know the make of films that increase the box-office receipts, but I, for one, have been and am now powerless to secure a desirable service that will please the greater percentage of my patrons. Completely at the mercy of the exchanges, I have been and am now receiving a service unknown to me until the arrival of the train at 10.35 A. M., my theater opening at 11 A. M. As business men we should expect business methods, but it seems they have no system of routeing their films until the day before shipment, when they shoot in a film, any old make, regardless of the prayerful entreaties I have handed them by letter, wire and phone to ship certain releases that are certain winners with my patrons. The call of the siren, money, seems to have no effect on their adamant heart, and we receive a film whose title announces to the world a twenty minute period of excruciating pain, the results being receipts sufficient probably to pay the express on the film. Where there is an evil, there should be a remedy. What alternative have I, an exhibitor? Turn Independent and receive a service of stories without plots, and generally unintelligible to the average patron? We have then to choose between an Associated service of occasional attractive films with drawing proclivities, on one hand, or an Independent service undesirable to my class of patrons. It is either to sup from the proffered hand of the trust, however bitter a pill they oftimes administer, or else feed your fill from the bountiful lap of the Independents, and go broke. The exchanges, as you intimate, may not be coining the kopecks of the realm, but if they can deliver the goods as requested by we exhibitors, an increase in our service would not make us growl. As you probably are aware, exchanges are located in the South at rare distances, and the accessible ones are far from numerous; therefore, we can only deal with one exchange satisfactorily. With these facts in view, you can readily realize our predicament in trying to remedy existing conditions. It would seem wise to me for all exchanges to make a flat rate on different run films, which should be rigidly adhered to, and we exhibitors will foot the difference in the lost customers of the exchanges, generally unreliable, by paying an increased rental. Yours truly,

A. W. ROHRER.

Athens, Ga.

Editors Moving Picture World:

Gentlemen—I am moved to write at this time on the inconsistency of some moving picture exhibitors. I think it proper at this time to mention for your consideration some of the barriers in the way of the successful future of the moving picture business.

The city in which we are exhibitors (Independent) has a population of about ten thousand. There are three exhibitors, two Associated and one Independent.

One of the Associated houses is running two new reels and one old one in connection with a very inferior vaudeville act; the other Associated house is running five reels with seven or eight subjects, all for five cents.

It has come to my notice that by the time the public has seen five reels and seven or eight subjects they have become so disgusted with moving pictures that they do not wish to see pictures again for a week.

We are getting our share of the city's patronage on three good reels and have no reason to complain, but it does seem that the continuance of a practice of running unlimited reels is sure to work havoc in the moving picture business in the future.

I believe the subject worthy of your consideration and the film exchanges should be apprised of the tactics of such exhibitors.

Thanking you for such time as this editorial might employ, I beg to remain,

Yours in the interest of the future welfare of moving pictures. R. R. S.

Moundsville, W. Va.

"WORDS."

October 20, 1910.

Editors Moving Picture World:

Gentlemen—With much interest I read the various articles appearing in your valuable journal weekly. Referring to the late sensation relative to the Essanay name contest for a moving picture theater, I candidly state that I think it is a rank name for any proprietor to decorate the front of his theater with. Gentlemen, I wish to ask you, are you going to change the name of your valuable paper, Moving Picture World, to "Photoplay World?" There is just as much reason for you to do so as there is for me to change the name of my theater to "Photoplay" house.

I compliment the Essanay Company upon their enterprise in offering so liberal a reward for a single name, also extend all due respect to the winner, but the name "Photoplay" for the moving picture houses, which to-day are the foremost amusement places in the world, I must confess looks too much on the miniature order. To cut a long argument short, it seems to me that the name "Photoplay" won't do.

Another word pertaining to the moving picture business which grinds on my nerves is the word "screen." Now, gen-

tlemen, how would it sound if a manager of one of our great dramatic or vaudeville theaters would say: "The screen has just gone up on the first act"? The first thing I think of when I hear the word "screen" is a door or window covering as protection against flies. There are no flies on some of the moving picture exhibitors nor are there any on some of their theaters.

I would like to hear the word "curtain" applied at all times where it belongs. There is the "Mirror **Screen,**" Simpson's Solar **Screen,**" etc. If these men are bright enough to put such a bright curtain on the market they should be bright enough to use the word curtain and not "screen."

Trusting I have not taken up too much of your valuable time, with best wishes for success,

Yours very truly,

"A SAN JOAQUIN VALLEY EXHIBITOR."

THE ALLIANCE MEETING AT CLEVELAND.

A Call to Arms.

Brother Exchange:

Reasons why you should attend the next meeting of the National Independent Moving Picture Alliance:

Each and every purchaser of film not now a member is eligible to membership in the Alliance by paying fees and dues, beginning November 1.

You will hear of the dangers now prevailing in other localities which might spread into your territory at any moment.

Every member will be given an opportunity to state his grievances, so that the members in a body can discuss them pro and con and then act accordingly.

No manufacturer will be invited to attend or have any voice in our meeting.

You will see an original 10-page agreement entered into by and between the National Independent Moving Picture Alliance and the Motion Picture Distributing and Sales Company, which has been unreasonably violated by the Sales Company. You will also see other important letters of the Sales Company. You will see the original 10-page agreement between the Associated Independent Film Manufacturers and the Motion Picture Distributing and Sales Company which was brought about by the Executive Committee of the Alliance. This had been violated by the Sales Company at the time the peace settlement was declared during the fight between the manufacturers. This agreement was entered into and signed and never lived up to. Therefore the Associated Manufacturers declare unless this agreement is lived up to, they will abide by the decision of the Alliance members. These original agreements will be on exhibition.

The Associated Manufacturers have stuck to the Alliance in a straightforward and above board manner.

The Motion Picture Distributing and Sales Company agreed to protect Alliance members where territories were properly represented with Independent film. This they did not do but sold anybody regardless of consequences, excepting that where a member of the Sales Company was represented, such territory was protected.

Do you expect to run your own exchange in the future? If you do, membership in the Alliance is the only course left to place you in a position to demand your rights.

Many members will be present with information that will startle you, and as chairman, I will see that each member has his say-so.

I hope you will consider the future welfare of your business worth attending this next meeting. We have already received notice from about half of the members that they will attend, so kindly let us know immediately, in order that I can arrange accommodations for you at the Hollenden Hotel, Cleveland, Ohio, on October 28 and 29. If for any reason you cannot come, send me your proxy.

Awaiting your early reply.

NATIONAL INDEPENDENT MOVING PICTURE ALLIANCE,
R. G. Bachman.

"HALLBERG" SHIPS LARGE STOCK OF ECONOMIZERS TO PACIFIC COAST.

Mr. J. H. Hallberg, of 36 East Twenty-third street, New York City, has recently shipped a large stock of economizers to the Clune Film Exchange, Los Angeles, Cal. Mr. Newman, manager of the Exchange, is well pleased with the economizer business on the coast, and says that the call is all for the "Hallberg" on account of its beautiful white light. Mr. Hallberg also reports sales of the economizer, this week, to the Muskogee Amusement Company, Muskogee, Okla., and Hansen & Hansen, Deer Lodge, Mont.

HARBACH'S BARGAINS

Motion Picture Machines etc. Edison Kinetoscope $40; Cinecgraph $25 to $45; Edison One Pin, cost $175 for $145; new Power's Cameragraph $85, all supplies; $215 Motiograph, $165. Get sup 33. Lubin Marvel, cost $150 for $85; lot of Cable at half price, get particulars. MATCH PAIRS Edison 16 in Stereopticon Lenses, cost $36, price $20; Pathe Passion Play Film, Low, latest Passion Play Slides; lot of Film 2 cents per foot; Model B Gas Outfit, $27.50, as new; Oxone, Ether, Limes, Carbons, Condensers 75 cents each. Send for Circulars of Great Postal Card Projectors, Radioptican Mirrorscopes, Fotoscopes, Reflectoscopes etc. Motion Picture Machines wanted.

HARBACH & CO., 809 Filbert, St. - Phila., Pa

Louise M. Marion

announces she is now booking her attractive

—— NOVELTY OF ——

Illustrated Poems

Patriotic and otherwise, which made such a "hit" last season in Motion Picture houses. Miss Marion does her own booking and is open for engagement in or out of town. Terms reasonable.

Magnificent Painted Posters

Supplied Absolutely Free of Charge

Address

L. M. MARION, 321 West 23d Street, New York City

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

IMPROVE YOUR PICTURE

Our Improved **METALLIC** Curtain

GIVES -
- 100% Brighter Picture with one-half the currrent.
- Lighted houses.
- Pleased patrons.
- Rainstorms look like first run.

We furnish materials and simple directions for only **$7.50**

The price is nothing if you are Wide Awake. Order Now, or write for more particulars.

Beat Your Competitor. *We Guarantee Results.*

KANSAS CITY SLIDE CO.

1332 Grand Ave. KANSAS CITY, MO.

Slide Catalogue Upon Request

BIOGRAPH.

SIMPLE CHARITY.—"And the Greatest of these Is Charity." Charity, that much abused word. How often do we find real charity? Only among those poor souls who can ill afford to dispense it. Most times charity is bestowed with great ostentation and a fanfare of trumpets—we say exactly, but it is only so-called charity. Humility is the father of real charity, whereas, upon most occasions charity is bestowed that the bestower may be glorified. An illustration of this is portrayed in this Biograph subject. In an East Side tenement there lived an old couple. The husband was a cigar maker, but becoming feeble from age, he is discharged. Back to his cheerless home he comes, where his faithful wife tries to buoy up his spirits. The old man realizes however, that he has lived out his usefulness and appreciates the reality of a future of absolute want, short though it may be. The awful aspect quite unnerves him, and he is taken seriously ill. It is indeed a house of sorrow. No money with which to buy food or medicine, the poor couple resort to pawnshops to raise a little money on their household effects, they both being too proud to ask aid from anyone, and there were those in the house who would have been glad to do it. There is a young settlement doctor who administers to the wants of the infirm, but he is kept in ignorance of this case, so the old man goes unattended. A pretty little slavey, who works about the house is the first one to know of the poor couple's sad plight. She in her innocent way has fallen desperately in love with the young doctor, who though meeting her often as he comes and goes, is quite unaware of the interest he has excited. The sincere girl decks herself out in her best dress hoping to fascinate him, but sad to relate, he doesn't notice it. While thus attired she hears the sorrowing of the poor woman, and is moved to a determination to help, but how. She has nothing to spare herself. An idea! And though it hurts her she takes to the pawnshop this one best dress and raises fifty cents on it which she forces the poor woman to take. This is real charity. At length, when her husband is sinking slowly, the poor woman rushes to the City Charity Society. Here we find the red tape of charity. They must make rigid investigation for fear they may give aid to the unworthy. Well, by the time they get through their investigation, the poor man is dead. At this moment the young doctor just hears of the case, and learns through finding the pawn ticket the slavey drops, what a jewel in the rough she is, as contrasted with the other women of the Charity Society. Consequently, the girl has made a stronger though mute appeal to him than did her efforts when togged out in her finery.

THE FUGITIVE.—The strength of a mother's love will never be fully appreciated. What anxiety does she not suffer for her own; what self-sacrifice does she not endure, yet, withal, she is reasonable and considerate to a marvelous extent. The Civil War has just begun and the young men of the Virginia mountains are experiencing that great sting of war—the good-bye to mothers and sweethearts. The scene of our story is Virginia in a locality where the feelings of the people are about evenly divided. John, the Confederate, is taking leave of his mother to join the little regiment of the neighborhood volunteers. Off the band of patriots go to headquarters. Not very far away we see John, the Union soldier, bidding farewell to his mother and sweetheart, on his departure for the front. The two forces happen to be close to each other, and when John, of the Union forces, with comrades goes foraging they are surprised by John, the Confederate, and put to flight. The Union boy becomes separated from his companions and is hotly pursued by the Confederate. Driven to the "last ditch," the Federal turns and fires at the oncoming Confederate, who drops in his tracks. This enables the Union boy to get away, and rushing up to a farmhouse, which is indeed the home of the Confederate, dashes in and seeks protection of the mother of the boy he has slain. Neither of them, however, realized the enormity of this plea. The mother hides the fugitive behind the fireplace board, and as the soldiers later bring on the body of her dear boy, she realizes what the death of the fugitive would mean to his mother, so she is determined to save him, she, of course, not knowing that he was responsible for the death of her son. Later, however, when she learns the facts and the fugitive's identity, she is at first inclined to give him up, but when calm reason takes possession of her, her mother instinct predominates and she thinks of another mother awaiting her son's return, so she enables him to escape by the back way of the house, the Confederate soldiers having departed, they reasoning that the mother would not shield the destroyer of her son's life if he was anywhere about. After the war, when wounds are healed, two mothers are seen, one welcoming back her hero son as one of victory's band, while the other decorates with flowers the coat of the gallant boy who fought and died for the lost cause.

EDISON COMPANY.

HIS BREACH OF DISCIPLINE. The story of a French lieutenant who resents an insult to the beautiful Helene, of whom he is enamored and to whom he is affianced, given by Capt. Miquelin, his superior officer. A challenge and a secret hast in a dark alley result, Lieut. Boin leaving his captain apparently mortally wounded, and rushes to tell his sweetheart what he has done and on her advice flees from France. The next morning we see the detectives busy endeavoring to find the one who has assaulted the Captain. The clues lead them to seek for Lieut. Boin, who has disappeared. Mlle. Helene is questioned in her boudoir, but is so clever in acting an enforced role that she leaves the detectives off the track. Boin has proceeded to America, to the far West, and as musing in California when we see him receive a letter from the beautiful Helene (in answer to one which he had written) agreeing to go to California and become his wife.

Time goes on and Gen. LeFarge, who has command of the division in which Lieut. Boin was an officer, calls to him the trusty captains three: Dunois, Villalon and LePard. News has been received that Boin is in California and that, while Capt. Miquelin has recovered, discipline requires that Boin be apprehended and be brought back to France. This task is assigned by Gen. LeFarge to Dunois and his two comrades. They proceed on their journey, arrive at California and at the home of Boin (a rough log cabin) to which they are brought by the burly sheriff of El Dorado County.

Here they are met—much to their surprise—by none other than the lady they knew as Mlle. Helene, the rage of Paris. As they step into the room Boin reaches for a rifle, but the sheriff is quick with his gun, tells him not to attempt anything of that sort, and the scene proceeds between the men. Boin introduces his wife and all bow graciously to the lady. He then tells them what he did and the cause of the encounter between himself and his captain, and proceeds to give himself up to the sheriff. The chivalrous Western spirit of the rugged officer makes him turn toward the Frenchmen with an air of questioning, and holding the warrant in his hand, he tells them that "if it were he, he would tear this thing up." Capt. Dunois is in a quandary. His sympathies of course are with Boin. He consults the other captains and they agree that the proper thing to do is to leave Boin and his wife where they found them.

Dunois starts to tear up the warrant when Lieut. Boin stops him and refuses to permit the Captain to make such a sacrifice. The young officer and his wife accompany the Captains Three to France, where the final scene of this interesting story is enacted.

Gen. LeFarge receives the Captains and their captive and at first is very stern, but he shows a letter which he has received from Capt. Miquelin, written on his deathbed, requesting that Lieut. Boin be exonerated and stating that it was he and he alone who was to blame for the whole trouble. Boin is reinstated to his position in the army of France, and a pretty ending to the picture and story result.

THE SWISS GUIDE.—Away up in the heart of the Canadian Rockies, at Lake Louise, Laggan, the beauty spot of North America, which is justly celebrated for the magnificence of its scenery, this motion picture plot is laid amidst the snow-capped peaks and eternal glaciers of that region where nature has done her finest work for mankind to feast its eyes upon. The story deals with human love and passion, weakness and infidelity, all centered around a romantic-looking Swiss guide and his pretty wife, who are located at Lake Louise (a Summer resort) for the purpose of guiding tourists over the dangerous passes and deep crevasses of the glaciers which lie surrounded by huge mountains at the foot of this God's Mirror.

One of the guests of the Chalet Hotel is a young and beautiful girl. The rough mountain guide soon falls under the spell of her beauty, and she, all unknowingly, is playing havoc with his heart. He dogs her footsteps constantly, worshipping her from afar with all the mute but intense passion of his nature. His young wife learns of his infatuation but remains silent, like the heroine of one of Richard LeGallienne's short stories. She, in her way, feels that his soul is only sick and that time will bring him back again to his own. But the heart when once filled with love can not long remain silent. At last, while away up in the mountains alone with the girl, the guide can restrain himself no longer and reveals to her his infatuation. Shocked and stunned by his boldness, she awakens him from his dreams by a ringing blow on the cheek and without further word leaves him, to find her dangerous way back over the crevasses alone. While passing over a perilous path she slips and falls, spraining her ankle. She is rendered helpless by the accident, and, unable to attract attention by her cries, is on the point of giving up in despair, but the guide's faithful dog finds her and carries the news of her plight back to the guide's wife.

Here the nobility of the woman is shown as, without a moment's hesitation and forgetting self and all, she follows the dog, finds her helpless rival and carries her safely back to her friends. The only reward she will accept is a pair of gloves the gift of her husband to the girl. It is hardly necessary to say that the goods after his rude awakening were to receive the owners of the woman he [illegible] once again husband and wife are united.

GAUMONT.
(G. Kleine.)

BOTH WERE STUNG. A [illegible] girl gave a visit to her aunt, [illegible] were [illegible] [illegible] [illegible]

and faithful attention, succeeds in doing so. During his convalescence the young soldier realizes that the pretty nurse has grown very fond of him and also learns from the surgeon that he owes his life to her. Moved both by gratitude and affection he becomes betrothed to the nurse and marries her. When he returns to his old home with his bride he is confronted by his former sweetheart and for the time being almost forgets what he owes to his young wife, indeed, he is about to desert her when there is an occurrence which brings back a flood of memories and he puts aside his old love for good.

SILVER CLOUD'S SACRIFICE. centers around two young Indian girls, sisters, the younger of whom has fallen in love with one white trapper against the wishes of the Chief, her father. It is only through the aid of the older sister that the white man is able to win his India bride but in bringing about this result the older sister loses her life.

LUBIN MFG. CO.

BROTHERS.—Peter and Joe Challen are brothers and Mrs. Challen on her death bed gave the older the charge of his brother Joe. Joe was inclined to wildness and when speculation failed to provide him with the necessary funds after the "be nuts luck" was passed he falsified his father's books and used the money thus obtained in an effort to bolster up his depleted margins. But discovery came and it was Pete who, mindful of his vow, assumed his brother's crime and was turned from home. He wandered to the north where he slowly made headway with a promising looking mine. Later Joe joined him and sought to cut Pete out with Marion Boyd, the pretty school teacher who was a true product of the West, a good rider and a splendid shot. For a time Joe worked hard and Pete had hopes of his reform, but Marion refused to marry him and when he discovered that Pete possessed her photograph and became the best patron of the log saloon though not always a welcomed visitor because of his evil temper while in his cups. In one of these fits of drunken rage he vows to kill Pete and starts out to find his brother. A small boy warns Marion of his declaration and Marion hurries after him. Just as he is about to fire Marion shoots and wounds him in the pistol arm. The shock sobers Joe to a realization of his narrow escape from fratricide and two years later Pete and Marion, now married, are delighted to learn of his permanent reformation.

MIKE THE HOUSEMAID.—A woman advertised for a maid who could look after the silver, and looking after silver was Mike's best little stunt. In his eventful career he had looked after enough silver to stock a jewelry store and as he made a very fair looking girl and had some of the best references he could write himself he got the job. The plan was that when the silver was ready to be locked after his pal, Pete, should come and lend a hand. Pete came when Mike knew that all the family would be away, but they had not counted on Officer Clancy. Clancy liked the good things of life and he had taken a fancy to the girl he thought Mike was. So when the family went away Clancy dropped around for a bite and a chat. He got the bite, but not until Mike had hidden Pete in the shower bath curtains. Pete, in trying to get out after all was quiet, turned on the water and was nearly drowned before the water trickled down into the dining room to warn Mike that his side partner was in trouble. Just then the family returned and Clancy found himself without an excuse for being in the house when he should have been on post. He raced upstairs after Mike. Mike's wig came off in Clancy's clutch and that got Mike into trouble. He bolted for the bathroom and there Clancy found the pair of them and proudly chaperoned them downstairs to be praised for his cleverness in arresting the thieves instead of having to explain to the inspector why he was off beat.

Satisfy the Demand for Clearer Films

THE mere *novelty* of a moving picture has worn off; people now expect clear and steady light on the films, as well as interesting subjects

Wherever a comparison has been made, direct current in the arc has given far better results than alternating current. How to obtain direct current (the best light) from alternating current (the ordinary supply) is therefore a question that interests every thoughtful manager. The solution is the

General Electric Mercury Arc Rectifier

This device rectifies the current with very little loss. It has no moving parts, occupies a floor space of but 18 inches square, and operates without attention.

The *improved light* provided by the Rectifier will increase patronage.

The *minimizing of heat* in the booth will please the operator.

The *low cost of operation* will be of direct benefit to the manager.

MAIL THE COUPON

To find out all about this remarkable device, simply sign and mail the coupon. Don't delay in taking this action; for if you install a Rectifier right away, you profit by its use throughout the whole winter season.

Mail the coupon *today*.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2775

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....

Theatre.....

City.....

W-5

Address: GENERAL ELECTRIC CO.
Dept. 53-J. SCHENECTADY, N. Y.

G. MELIES.

BIRTHDAY CIGARS.—Mrs. Damm and her children are seated on the porch when the postman arrives with a letter stating that their wealthy uncle would visit them. Mrs. Damm hustles the children into the house and they all get busy tidying things up for the expected guest. The boy feels the importance of the event but his sister is so lackadaisical she can't enter into the spirit of the occasion.

Mrs. Damm, in addition to numerous other provisions, goes to the cigar store and orders a box of "perfectos" sent home. The tobacconist wraps up the box of "smokes" and lays them beside a box of trick explosive birthday cigars ordered by a previous customer, placing the name and address of each customer on the respective boxes.

After Mrs. Damm leaves the store a meddlesome chap comes into the cigar store, looks at the cards while the proprietor is busy and gets the addresses on the boxes mixed; the consequence is the birthday explosives are sent to Mrs. Damm and her cigars are sent elsewhere.

The anticipated uncle is met, escorted from the train by Mr. Damm and received by the whole Damm family with a hearty welcome. They remove his boots and put a pair of slippers on his feet; take off his coat and insist upon his donning ing-chair and, with much show of hospitality, the a house coat. He is comfortably seated in a rockbox of birthday cigars is brought to Uncle, who takes one, lights it and just settles back for an enjoyable smoke—the cigar explodes with a bang.

He is furious and wants to leave the house at once; he can't stand practical jokes. The family assure him it must have been a mistake and they throw the cigars into the fireplace. Zip! Bing! Bang!!! the whole bunch of "celebrators" go off at once and the concussion knocks the old man out of his chair and upsets the rest of the family.

"Too much is plenty"—the uncle packs up his things and leaves the place, turning a deaf ear to the entreaties of his relatives. He gets away and there is mourning in the Damm home although the children can't help but laugh; neither can we.

GENEROUS CUSTOMERS.—"Business is on the Fritz," nothing to do but complain and everything seems to be going to the "demnition bow-wows." "If things get much worse I'll close up," says the restaurateur to his waiter. "And I'll give up me job," says the waiter, "if I can't get any money out of the place."

What's that? It's a "joy wagon" with a crowd of tourists; they're headed for the restaurant. Immediately the proprietor and the waiter hurriedly get a move on and hustle out to receive the guests who are soon conducted into the dining-room, served, dined and wined with alacrity that is almost magical.

The host and his waiter are all smiles and are astonished as well as pleased at the liberal way in which their customers order everything and anything. Not only do they feed well, but they invite the proprietor and his assistant to partake of their wine; and soon everybody is in a jovial mood.

The proprietor presents the bill to his customers and it is suggested that they blindfold the manager of the restaurant and the waiter, and the first one of the diners who is caught by them will have to pay the bill. The two men are much pleased with the idea and, after the handkerchiefs are tied over their eyes and while they are groping about the room, the customers all escape and make off in their automobile just as the proprietor and his assistant make a lively dash after the departing guests.

Gloom surrounds the refectory, and while the men of victuals are kicking themselves and denouncing each other, a messenger comes in with

a note from the waggish patrons inclosing a check in payment for the dinner and a fifty dollar tip for the waiter.

Joy takes the place of gloom and the two happy men fall in fond and ecstatic embrace in each other's arms.

PATHE FRERES.

MAX HAS TROUBLE WITH HIS EYES. Max's eyes are in a bad state. He has "cut out" his little mannerisms and is solemnly stumbling about his room, and gravely attempting to read men's and brick walls. He is even obliged to resort to a big magnifying glass to read his sweetheart's letters. At a cafe his affliction causes him to kiss a strange lady in place of his own divinity. A fencing master sitting at an adjoining table insists that the matter can only be settled by a duel. What happens at the duel is too funny for words, but when you see the film you will laugh heartily.

NEW STYLE INKWELL. Peter invents a present of a new style inkwell to his master, who upon picking up the article to examine its method of working, receives a jet of ink in his face. Delighted with the success of his trick, Peter again secures the inkstand at a favorable opportunity, and looks for fresh victims. A young man making love to a girl is temporarily distigured to the hilarious amusement of his divinity, and an unsuspecting schoolmate is similarly badly treated, whilst peaceable pedestrians suffer incalculable damage to their clothes and tempers. Peter at last wends his way to school, arrives late, is reprimanded, and brings into play again the terrible inkwell. Master and scholars are alike bespattered from head to foot, and chaos reigns supreme until order is restored by the master gaining the upper hand and bestowing a well merited chastisement on his refractory pupil.

COWBOY JUSTICE.—Three Western bravadoes sitting in the Dewdrop saloon plot to attack the station agent and rob the railroad company of the valuable consignment that they know will be there that day. Sneaking quietly along the rails, they enter the depot and creep into the waiting room and shoot at the agent in the inner room. He, after shooting one of them dead, drops with a wound in his wrist. He sees that discretion is the best policy in the face of the overwhelming force, and pretends to be dead. The two villains blow the lock off the strong-box and take the contents. Making for the main road they stop an automobile at the point of their guns, and mounting, force the driver to take them along. Meantime the agent, though faint from loss of blood, telephones the sheriff, who, together with his deputies, start off. Arriving at the station they receive full particulars from the agent and commence the pursuit. From a handkerchief found on the road, and which they pick up while galloping at full pace, they see that they are on the right track, a fact which is also confirmed when they come across the driver of the auto bound by his machine, the gasoline having given out. A little further on they come to a ranch from which the two desperadoes had stolen horses to continue their flight. Augmented by these aggrieved parties, the sheriff and his band continue the spirited chase across rough country until they gain sufficiently to be able to shoot one of the ruffians from his horse. The remaining thief, thoroughly frightened, takes to the water, where he is easily captured and led back to receive the punishment he so richly deserves.

THE WOMAN OF SAMARIA.—The scenes open with Jesus in the act of performing miracles before leaving Jerusalem with His disciples. He passes through Samaria, where the people mock both Him and His followers, and finally He comes to Jacob's well. Here, wearied with His journey, He seats Himself, while the disciples go into the town to buy food. To the well also comes a Samaritan woman to draw water, and Jesus asks her to moisten His parched lips. The woman at first refuses, protesting that the Samaritans can have no dealings with the Jews, but the words of the Stranger proving to her that she is speaking to the Messiah, she raises her pitcher so that He may drink. She then runs into the city to announce the news, afterwards returning to the well to beg Jesus to accompany her to her own people, whose slower moving feet she has outstripped. Jesus complies, and the Samaritans, whose mockery and incredulity die away on their lips as they perceive the Messiah, acclaim Him joyfully.

ABRAHAM LINCOLN'S CLEMENCY.—The incidents pictured in this film are founded on fact and relate to William Scott, a young soldier from the State of Vermont. Scott is on guard after a heavy day's march, and being found asleep is placed under arrest. He is tried by courtmartial and sentenced to death. Meantime we see President Lincoln in his study at the White House in deep thought, and seeing a vision of the Civil War and the sorrow caused by it. The vision disappears and he reads a letter from Mrs. Scott pleading for the pardon of her son. Deeply affected he lays the letter down and sees another vision—that of the gray-haired mother and a nameless grave. We next see Scott being marched off to the spot where he is to be shot. All is in readiness for the fatal word of command to be given, when through a cloud of dust a coach dashes up attended by outriders. The President steps out and pardons the prisoner, who falls on his knees and blesses him. The next scene is that of a battle with the Union soldiers retreating. The color-bearer falls, but William Scott rushes up, grasps the flag and rallies the Union troops, but amid the dreadful carnage he is shot. That night the doctors and ambulance are fetching, amid the dead and the wounded who are still alive. Lucy hears Scott. He is dying. A vision of the President appears before him, placing him a wreath of fame. Scott expires in his love, and as the room fades away, he is dead. As a fitting climax we see a picture of President Lincoln taking from a vase and a wreath of immortelles and inscribing their names upon them together and when they are unveiled displaying the Stars and Stripes.

SELIG POLYSCOPE COMPANY.

THE EARLY SETTLERS. Hiram Brown and his family decide to emigrate to the West and cast their lot in the then almost unexplored country known as Minnesota, leaving their improved home on the Ohio River. They started on their long journey in old fashioned covered wagons. Two months later, they reach the Mississippi River, being in the early fall the water was low and easily forded upon their landing. They camp for the night.

Indians not relishing the invasion of the pale face white men under cover of darkness the Indian Village near by give the family warning to move on, but this the sturdy farmer refuses to do and is seen cultivating with his team of oxen. An Indian girl (a spy) under the guise of selling Indian wares, is admitted to the camp, gaining the information she sought, reports quickly to her tribesmen, who resolve upon decisive action at once.

In the meantime Spotted Eagle has formed an attachment for one of Brown's daughters. A plan of complete capture of the family is arranged and carried out with all the cunning and fearlessness that characterized the American Indian of that period. They take their captives to the village where they are tied to the stake. A trapper taking his life in his hands, runs the gauntlet—mounts a running horse and hurls the Indian to the ground (a sensational scene in the extreme).

The young girl who had previously warned the camp of Indian uprising is seen making her way to the military post to report the capture. When the soldiers reach the Brown camp, they find the lone settler that had made good his escape on Indian horse and who guided them to the village where a spectacular rescue of the prisoners is affected and again reunited.

SETTLED OUT OF COURT.—"Jealousy is the spice of life," so they say and yet how very often does it not make life too spicy. At a reception given in the residence of the Van Cleves, in honor of their son Willie, a musical genius, Mrs. Van Cleve surprises her husband in a tete-a-tete with a pretty woman and at once she looks upon this as a serious matter. In order to find solace for her wounded affection, she proceeds to amuse herself with a prepossessing gentleman, much to the chagrin of Mr. Van Cleve.

After the departure of the guests, there is a debate between the parents and each one, too certain of having been wronged, is unwilling to attempt reconciliation. A trip to Reno to secure a divorce is the outcome of the interview.

Willie is left with his grandmother, and having learned the cause of the sudden departure of his parents, he determines to join them at Reno. But where get the money, his grandmother having refused to aid him? Willie takes to playing on the street, whereby he earns enough to at least take him part way to Reno. Off he travels, until his funds are exhausted and then he is put off the train in a Western town. Here he again becomes popular by his fine musical talent and collects enough money to continue his journey.

Hungry and tired, he at last reaches Reno and while playing on the street, attracts the attention of none other than his father, he recognizes the familiar sounds. But not be alone stops to listen. Also the mother comes to the side of her son—meets face to face with her husband. The pleading of the boy "Lets go home," finds its way to the heart of the parents and all are happy at the reunion.

VITAGRAPH COMPANY.

JEAN GOES FORAGING.—A young married couple, desirous of getting next to nature for a few days, outfit themselves with a camping kit and start to rough it in the fields and woods, depending upon their skill in fishing and hunting for their own rations. In the beginning this appears to be quite a lark and lots of fun, but as time goes on and they "get up against it," the fish won't bite, the game is nowhere in sight, and their provisions run out. They are in a bad way for food. Their bones ache and they are pretty nearly all in. Here is where they find their faithful dog, Jean, a friend in need. He starts out foraging and soon returns with a fine rabbit, which they cook and find very relishable. He brings them "eats" from all directions and keeps them well supplied with the necessaries of life. Jean is always on the job, and the way he finds the stuff is a caution. Even with Jean's assistance things get worse and worse, until they give up their exploit in despair and disgust and make their way toward home, which they reach completely used up. They order a supply of groceries and things with which to

CAPTAIN BARNACLE'S CHAPERON! [illegible]

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, October 31.

Biograph—Two Little Waifs (Dr.) 997
Lubin—Brothers (Dr.) 950
Pathe—Max Has Trouble With His Eyes (Com.) 394
Pathe—New Style Inkwell (Com.) 272
Pathe—Dariding (Sc.) 331
Selig—Settled Out of Court (Dr.) 1000

Tuesday, November 1.

Edison—The Key of Life (Dr.) .....
Gaumont—Both Were Stung (Com.) 698
Gaumont—Progressive Majorca (Sc.) 249
Vitagraph—A Double Elopement (Dr.) 999

Wednesday, November 2.

Essanay—(Title Not Given) .....
Kalem—The Rough Rider's Romance (Dr.) 990
Pathe—Cowboy Justice (Dr.) 750
Pathe—The Faust Family 243
Urban—Tragical Concealment (Dr.) 640
Urban—Crossing the Andes (Sc.) 350

Thursday, November 3.

Biograph—Wanted, No. 5 (Dr.) 997
Lubin—Mike the Horsecop 990
Melies—Birthday Cakes (Com.) .....
Melies—Gervaise Costumes (Com.) .....
Selig—The Early Settlers (Dr.) 1000

Friday, November 4.

Edison—Riders of the Plains (Dr.) .....
Edison—Boy Scouts of America (Sc.) .....
Pathe—Woman of Samaria (Dr.) 962
Kalem—Silver Cloud's Sacrifice (Dr.) 967
Vitagraph—The Children's Revolt (Dr.) 992

Saturday, November 5.

Essanay—(Title Not Given) .....
Gaumont—The Fishing Smack (Dr.) 961
Pathe—Abraham Lincoln's Clemency (Dr.) 1000
Vitagraph—In the Mountains of Kentucky 978

LICENSED RELEASES.

BIOGRAPH.

Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chunk at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Waiter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....993

EDISON.

Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.).....1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.).....1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Dr.).....
Nov. 4—Riders of the Plains (Dr.).....
Nov. 4—Boy Scouts of America (Sc.).....
Nov. 8—The Little Station Agent (Dr.).....

ESSANAY FILM CO.

Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.).....302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.).....372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Puls of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000

KALEM CO.

Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.).....990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967

LUBIN.

Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....590
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990

GAUMONT.
G. Kleine.

Oct. 4—Her Fiance and the Dog (Com.).....527
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050

URBAN-ECLIPSE.
G. Kleine.

Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....

PATHE.

Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950
Oct. 24—Another's Ghost (Dr.).....748
Oct. 24—Hagenbeck's Menagerie (Edu.).....203
Oct. 26—Motor Fiend (Com.).....610
Oct. 26—Bruges, Belgium (Scenic).....370
Oct. 28—Max in the Alps (Com.).....610
Oct. 28—Buffalo Fight (Topical).....358
Oct. 29—The Indian and the Maid (Dr.).....995
Oct. 31—Max Has Trouble with His Eyes (Com.).394
Oct. 31—New Style Inkwell (Com.).....272
Oct. 31—Darjilling (Sc.) 331
Nov. 2—Cowboy Justice (Dr.) 750
Nov. 2—The Facon Family 243
Nov. 4—Woman of Samaria (Dr.) 992
Nov. 5—Abraham Lincoln's Clemency (Dr.)...1030

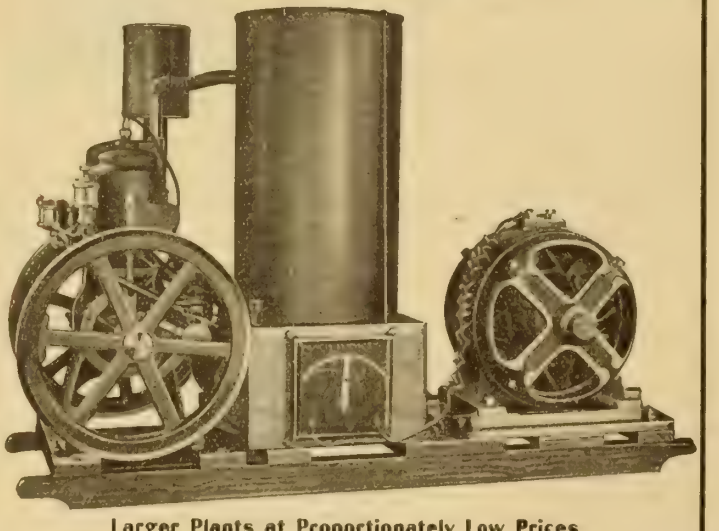
SELIG.

Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365
Oct. 27—Blasted Hopes (Dr.).....1000
Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bartender (Com.) .....
Nov. 10—The Vampire (Dr.) 1000

VITAGRAPH.

Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....665
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335
Oct. 22—Clothes Make the Man (Com.).....983
Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 999
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978

Electric Light Plant Complete
$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

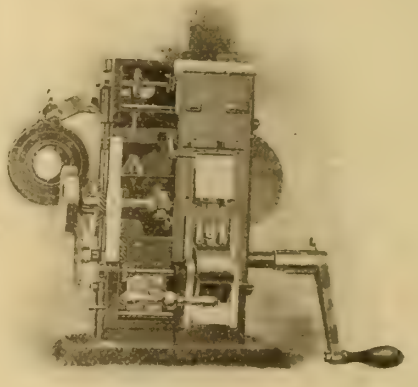
Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U. S. A

The "STANDARD"

THE MACHINE THAT GIVES RESULTS



FIREPROOF—FLICKERLESS

Better Than the Best. If You Doubt it, TRY ONE

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

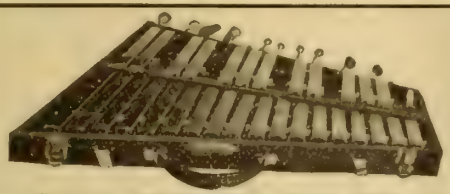
272 WABASH AVENUE, CHICAGO.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3819 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

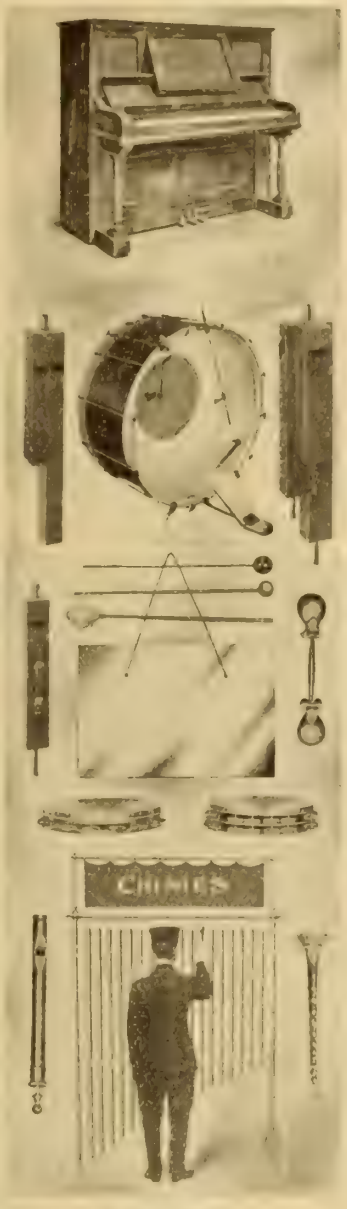
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

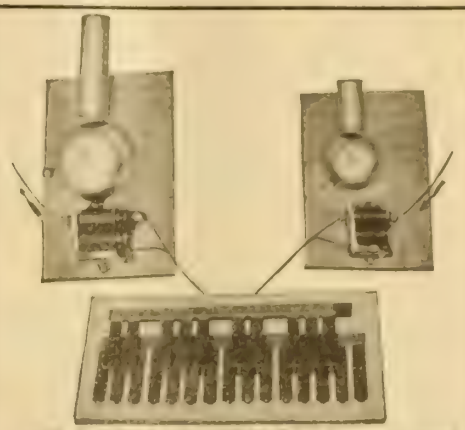
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

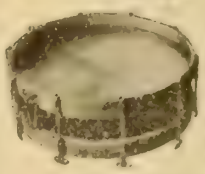
Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 8 x 14
$10.00 { Size Shell 3 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

56

Pages of literature appertaining to

Sound Effects for

MOTION PICTURE SHOWS

Sent upon request

WM. CHAS. L. EVANS

Eureka Pedal and Trap M'f'g.

200-202 E. 93rd St., New York City

Mention Dept. M. P. W.

READY NOVEMBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

Independent Film Stories.

DEFENDER FILM COMPANY.

COHEN'S GENEROSITY. When Cohen is beset by some lowdies who tell him, there is one with the manliness of a hero and strong arms who comes to his rescue and drives off the assailants. He assists Cohen to arise, helps him on his way and shows him other acts of considerate kindness, and Cohen, grateful to his benefactor, blesses him and asks for his card, so that he can ever remember the youth who came to his aid in his hour of distress. The time passes, as it has a way of doing, bringing changes, and, in the hearts and lives of some, storm and strife. Into the home of Harry Burton, Cohen's champion, enters misfortune; with weary footsteps, poverty-stricken, bleak and desolate is the existence of Harry and his aged mother, who, through the strain and stress, falls ill. The doctor must be had, there are no funds to pay the bill he will tender. Harry takes his watch, decides to pawn it and with the money he will obtain, procure medical aid for his sick mother. Fate's meshes are weird and fanciful and the web the mysterious damsel weaves is a fabric of mystic wonder. The pawnshop into which Harry comes is none other than that of Cohen's, who has ebbed the strong current of the tide of fortune and has come out victor in the strife. Cohen looks at the boy, stares long at him, as though his face stirred some dim memories of the dreary past. He consents to take the watch, names the price, and in writing the name of the boy recognition dawns upon him. Welcoming his savior, he listens to the pathetic story the boy relates and something deep aches at his heart. In his throat there is a gigantic something he cannot swallow. When the recital is over he goes with the boy, purchases delicacies for the stricken mother, and brings sunshine and sunbeam to a home clouded in shadow. The mother becomes well. Cohen procures a position for the boy. All ends well.

"IMP."

KEEPING HIS WORD.—He was only a newsboy, but in his small way deserved as great respect as the highest in the land. He was not merely self-supporting—he took care of his little brother, too, to whom he was father, mother and elder brother, all rolled into one.

Business was not good with him and he had great difficulty in selling his papers, but he persevered and allowed no one to pass him unsolicited. One day—and trade had been particularly dull—he followed a wealthy gentleman to the front of his residence, begging of him to buy a paper. The gentleman told him that he couldn't purchase it, because he had nothing less than a one-dollar bill. The boy assured him he would get him the change for it at once, but the man only shook his head and turned to walk away. Seeing the chance for a sale slipping from his grasp, the lad pleaded earnestly with him, saying, "I'll bring you back your change, Mister, I give you my word I will!" Well, the gentleman gave him the bill, and looking doubtfully after the running lad, awaited his change. But he waited in vain, for the little newsboy did not return. Going into the house, the man told his wife he had been "stung" again.

On his way back with the change, the boy had been run down and cruelly hurt by an automobile, picked up by some of his poor but kind-hearted neighbors and carried to his miserable little garret room. After they laid him on his bed he opened one of his tightly clenched hands, which still contained the change, and calling his little brother to him, he gave him the money and with careful directions bade him return it at once.

The little fellow hastened away on his errand and was soon ushered into the rich man's library by the good-natured footman. The gentleman and his wife were just preparing to leave home to attend a social function, but after receiving the delayed change and learning the pitiful cause of the delay, they altered their plans and telephoning their own physician to take charge of the case, they hastened to the bedside of the injured boy, taking the little brother with them. Arriving with the doctor, he soon advised them that the case was hopeless. After his examination by the physician, the stricken newsboy, raising himself in bed and smiling bravely at the gentleman and his wife whispered weakly: "Mister, I kept my word!" and fell back dead.

The little brother has a fine new home now in the rich man's family.

THE MODEL'S REDEMPTION.—He was a poor but talented artist, struggling for fame in a shabby little studio. Food of any kind had ceased to be a necessity with him and had become a luxury, for out of his meager savings he was able to buy it but rarely.

Below him, in the same building, was another artist, famous and rich. His gorgeous atelier constantly rang with the gay laughter, happy talk and merry tinkle of the wine glasses of his many friends of the Bohemian world in which he shone. And the queen of the rich artist's circle was his beautiful model, a girl of many moods and fancies, a reckless, light-hearted creature of impulse.

One day the poor artist, suffering the pangs of hunger and being at the end of his resources, decided to sell one of his pictures for what it would bring, in order to buy bread. Taking it from the wall, he started out of the building. As he passed the door of his rich neighbor, the beautiful model appeared, followed by a crowd of admirers. Noting the woebegone expression of the poor artist, she stopped him and in a spirit of fun seized him by the arm and dragged him into the studio into the midst of a hilarious crowd of artists and their models. Inspired by the same jesting spirit, she promised the poor artist to pose for him and he retired from the room, filled with wonder and rapture at the prospect.

He made what crude preparations he could to receive her and she, true to her word, made her appearance. While she was posing for him, her employer and some other men friends came up after her and dragged her away with them, she bidding the poor artist a laughing farewell.

But the influence of the poor artist was upon her—she was different from the rest—and she returned again and again, petulantly driving away her friends when they came after her.

At last the painting was finished—a beautiful picture of the Madonna. She could not recognize it as herself—the physical likeness was perfect, but the spiritual element seemed foreign to her nature, and this caused her to see herself as never before and a change came over her.

Then came a day when the artist fainted from hunger at the door of the luxurious atelier and was carried back to his attic, attended by the beautiful model and her friends. A doctor was summoned and his verdict was "starving to death."

Seeking aid from none of her rich friends, the model sold her costly apparel and bought food and wine for the artist. But all too late came assistance. He died and she, forsaking her former friends and admirers, took the veil and became a nun, and kneeling in her cell at her devotions, prayed for him who gave his last atoms of strength to paint.

LUX FILMS.

FATTY BUYS A BATH.—Fatty, as his name implies, is an exceedingly stout individual, but very active at that. He purchases a bath, and arriving at his home, packs himself in his new purchase to see whether it will fit. It does, so tightly that poor Fatty cannot get out again. So he—or rather the bath—wanders away down the street, upsetting many harmless pedestrians. He hires a cab, but cannot enter through the door, and eventually is hoisted on the top and drives away. Naturally enough, Fatty—still in the bath—falls off, while cabby, blissfully unconscious, drives on. Fatty knocks over a lamp-post, one or two people, and then wanders on to a bridge. His antics annoy two men, who throw him in the river. He arrives at the bottom and is finally rescued by a friendly driver.

HER DIARY.—A young lady, the keeper of the diary, is much in love with a man, who, unknown to her, is already betrothed. She writes in her diary that "he loves me, and I love him. Hoping to marry soon." But this happy dream is not to be realized, for shortly after the girl meets her lover walking arm-in-arm with another lady. The shock is too great for her, and she writes, "I have seen him give his arm to another, and I must go away." Six years elapse, and the girl has become a well-known specialist in children's diseases. One day she is called to the house of Mr. J. Tindall, whose little daughter is seriously ill. The girl recognizes the name as that of her old lover, and after some hesitation decides to go on her errand of mercy. She is recognized by the man, but the thought of what has happened prevents any understanding. Returning to her home, she writes in her diary: "I have saved his child, and the mother has been dead four years. It has brought sad memories to my heart." Later the man and his little girl call, and he pleads for forgiveness. The girl hesitates, and then writes: "He has returned, and I shall be the foster-mother of his child." Placing the book down, it is picked up by the little girl, who shows it to her father. He sees in the brief lines that forgiveness has been granted to him, and takes his true love in his arms.

THANHOUSER COMPANY.

MISTRESS AND MAID.—Nan Willis is a wealthy young heiress who visits a fashionable seaside resort at which she is unknown. She is accompanied only by her maid, Susan, an envious woman, who bears her mistress no great love. Bored by the even tenor of her life, Nan decides to seek adventure by changing places with her maid, and thus escaping the restrictions of conventionality with which she has constantly been surrounded. She makes the acquaintance of a young lifeguard, Jim Holt, and accepts his offer to teach her to swim. A very real affection springs up between the two young people, and Nan is sure that Jim, unlike her other suitors, loves her for herself alone, as he thinks her only a lady's maid.

While visiting an isolated lighthouse, Nan, accompanied only by Sue, is made a prisoner in one of the upper rooms of the structure. The plot is Sue's, who hopes thus to be able to make her escape with Nan's jewels and other valuables. The rascally young keeper of the lighthouse and his miserly old grandmother are made a party to the plot by accepting an offer to share in the spoils.

Through her faithful Newfoundland dog, who braves an angry sea, Nan sends a message to her lifeguard sweetheart, who comes instantly to her aid. After a spirited encounter with the keeper of the light, who is also Nan's jailer, the young people make their escape in Jim's boat. They reach the hotel in time to confront Susan, who cringes with fear when caught redhanded with her mistress' belongings. Nan allows Susan to go unpunished, feeling that the happiness she has found in the proof of Jim's unselfish love more than compensates her for all the hardships she has endured.

THE AMERICAN AND THE QUEEN.—Maude, the beautiful Queen of Rumania, is deposed through the efforts of her wicked cousin, Rupert, who seizes the throne. He tries to make love to Maude, but when she spurns him he has her thrown into prison. Through the efforts of her faithful lady-in-waiting, and a kindly priest, the young Queen escapes.

While on a steamer, her cousin's spy locates her, and decides to give her poison, but his attempt is detected by Jack Walton, a wealthy young American who has seen the Queen and fallen in love with her without knowing anything as to her history.

A number of noblemen urge the Queen to make an effort to regain the throne, and when Jack joins his plea to theirs, she consents. But the Queen is only in her country a few hours when she is arrested during the absence of Jack on a mission.

Jack prepares to save the Queen, but has hit on no definite plan, when Father Paul proposes a scheme. The Queen's prison is on the ground floor; it is possible for her to stretch her hand through the bars. And Jack marries the woman he loves, although a stone wall is between them. The priest, with the bridegroom, is outside, and the careless guards do not see them.

Rupert then sends for his cousin again, and for the second time offers to marry her. But she spurns him. Then he orders her execution. The sentence is about to be carried out when Jack arrives with a squad of United States troops from a troop ship in the harbor. The Queen is entitled of an American. And she gets it. Rupert loses his life in the ensuing combat.

YANKEE FILM COMPANY.

SPIRIT OF THE WEST.—A half-breed horse trader while visiting an Indian camp falls in love the daughter of the chief. The girl induces her father to barter with the half-breed for one of his best horses which she wishes for her own. The half-breed observes affectionate glances directed to a swarthy member of the tribe on the part of the girl and realizes there is little chance of winning her except by force. He lays his plans accordingly and prepares to put them into execution. While out riding one day with her Indian favorite, they become separated for a few moments and the ever-watchful half-breed seizes the opportunity he has been waiting for to carry off the girl. Riding along at breack-neck speed, he snatches her from the back of her horse and gallops for the hills. They ride all night, reaching the foothills at day-

Independent Comparative Progressive

That is Why We Are Winners

We Stand on Our Own Merit

We are buying all the films that will GET YOU THE MONEY regardless of who makes them.

We Handle All Makes of Machines, Machine Parts and Supplies

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

"An Exchange of Strength and Character"

159-161 Washington Street - - - - CHICAGO, ILLINOIS

creek, where the girl is left securely bound, while the half-breed rides a mile away for food. She manages to cut her bonds with a knife, which the half-breed failed to discover on her person, by manipulating her hands so as to bring the leather thongs against its sharp edge. Making her way from the vicinity she comes upon an emigrant train, where she tells her story and is given food and water. The half-breed returns and finds his prey has escaped. Following her trail, he soon learns of her whereabouts, and realizing a bold stand is necessary, rides up to the leader and demands the girl. The half-breed is warned to be on his way. Thirsting for vengeance, he gallops off to the Indian's camp and tells the old chief that his daughter has been made prisoner by a band of emigrant horse thieves and offers to lend them where she is. Mounting their horses, the Indians go in pursuit and overtake the emigrants. They come upon them in camp and attack them. Meanwhile, the girl leaves her protectors in company with one of the party who is sent to guard her to the camp in safety. From the hills in the distance she sees the Indians firing on the emigrants and determines to return to aid them if possible. She arrives just in time to present a wholesale slaughter of the emigrants and tells the old chief the story of her abduction and rescue. The girl's swarthy Indian sweetheart overhears the narrative and slips away in search of the half-breed, who has taken alarm and fled. They meet on the summit of a high cliff and a battle for life ensues. Inch by inch they reach the cliff's edge, each trying vainly to hurl the other into the gorge below. A knife-thrust momentarily weakens the half-breed and he falls, but clutching wildly at his adversary, he succeeds in pulling him over as he falls and they both plunge to seeming destruction. The Indian, however, is saved by a projecting ledge half-way down the cliff, and is later rescued by his tribe, who lower a rope and raise him to safety. The Indians show their appreciation to the emigrants by taking them into camp and replacing, as much as possible, their burned and damaged possessions.

CHAMPION.

THE RANCHMAN AND THE MISER.—Horatio Wright, railroad magnate and banker, accompanied by his wife and daughter Olive, is traveling in the West. Incidentally the charm of the open country appeals to the girl. With her brother as companion she goes out strolling on the rocks one fine morning. The nature of the ground being very uneven, she twists her ankle and at the same time drops her pocketbook. Happening along at the instant, Peter Print, an old miser in the locality, picks up the purse, and, unnoticed by the girl, makes off with it. Unfortunately for him, however, his parsimonious nature is rudely jolted by the timely interruption of Fred Mann, son of a neighboring ranchman, who, having been lounging in the vicinity, is a witness to the occurrence, and now prevents the pilfering of the purse and restores it to the young lady.

This act wins the gratitude of the Wrights, and being a young fellow of rather prepossessing appearance, they invite him to call at the hotel where they are stopping. He becomes a constant visitor and eventually proposes to the girl and is accepted. Being of poor parentage, however, he deplores the fact to his parents that he hasn't enough money to even buy the girl a ring. The ranchman, his father, in sympathy with his son, resorts to the old miser, to whom he gives a note for a loan of money. The note becomes due and the ranchman cannot meet it, and being pressed by the miser, he becomes desperate. While visiting the Wrights he is attracted by a diamond brooch lying on the table. He is ordinarily an honest man, but the hand of temptation presenting an easy exit from his difficulties, he snatches it up and redeems his note with the old money lender. Subsequently the jewel is missed and Fred is accused of the theft. The welfare of the boy being uppermost in his mind, this object, which has led him to wrongdoing, now decides him to vindicate his son at his own cost. In the interim the miser has become convinced that the jewel is bogus, and working himself into a frenzied fit, goes in search of the ranchman. He finds him in the banker's apartments, where he is about to confess the theft. Clutching the diamond, the old man with distorted features is about to rush at the ranchman when he falls dead of heart failure, and with the recovery of the jewel the guilt settles upon the dead man. The banker, having recovered the jewel, will hear no more about it and apologizes to Fred for the grievous mistake, thereby saving the ranchman's honor and to the son his sweetheart.

ATLAS FILM COMPANY.

THE KING OF BEGGARS.—James Ravencroft was a well-to-do broker whose name in financial circles was one to conjure with during the palmy days of his career; he becomes gradually reduced to poverty, but manages to keep his financial condition a secret to his family. He conceives the idea of forming a "Beggar Trust" as a means of revenue. From this time on Ravencroft leads a dual life. At home he is the same lovable husband and kind father. In the underground rendezvous of the beggars he is the scheming, crafty king of petty sharpers and fakirs. His kindness towards a homeless waif, one of the beggars, wins for him her friendship and his life is saved when the band becomes mutinous and decides to elect another king. Ravencroft amasses a fortune through his system of employing beggars and escaping secretly when the police raid the beggars' haunt, he returns to his room with the girl, through a secret panel, secures his hidden hoard from a cleverly concealed safe in the fireplace and hurries home to his family, the beggar crew being hustled off to police headquarters meanwhile. At the Ravencroft home the girl is adopted and everyone seems happy, except the master of the house, who, in his escapades with the beggars, contracts a severe cold which develops into consumption. Day by day his ailment grows worse. Two of the beggar crew escape from the police and discover a connection between their former king and the broker, Ravencroft. They call at his home and demand money. Ravencroft orders them from the house, whereupon they notify the police that the King of Beggars is none other than the broker. Ravencroft's weakened condition is no match for the shock of arrest, and he drops dead when a detective arrives at his home.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

NESTOR FILM COMPANY.

THE GIRL FROM THE EAST.—It was useless—Helen Bright could not and would not marry Clarence Richman, so, leaving a note for her father, the girl boarded a train for the West, meaning to remain at her uncle's ranch until Col. Wood B. Bright had agreed to pester her no further in regard to that detested fop. Arriving at the little Western station, Helen looked around for a conveyance; none was to be had, and it looked very much as if the young woman would be forced to walk, when her uncle's neighbor, young Bowin Good, mounted her upon his horse, and as he walked beside her extolling the many beauties of the West, Miss Bright once more congratulated herself upon her wisdom. This was indeed a glorious section of the country. So the weeks slipped past, and Helen's opinion of the West, enhanced by the constant companionship of Bowin, steadily increased. One morning, however, her complacency received a rude shock—Uncle Bill had a telegram from her father in which the old gentleman declared he and Clarence expected to arrive the following day and to have a minister ready. In despair, the young people carried their troubles to Actor Fairly Wise, who was spending his vacation with Bowin. When Helen declared that Uncle Bill had not met his brother for fifteen years and gave a description of the Colonel and his would be son-in-law, the actor fairly beamed upon them with satisfaction. His plans were soon formed—he would meet the two men on the road, and by asking aid for a friend, would induce them to follow him into the woods. Once there, he would be joined by Bowin, and together they would force the newcomers into a deserted shack and compel them to drink enough liquor to muddle their brains. After which they would be made to hand over their clothes and dress in a couple of convict suits prepared for the occasion. Then, with the aid of the actor's make-up, they would quickly transform themselves into the Colonel and the fop, respectively, and hasten back to the carriage, command the driver to take them to Sheriff Ketchem's, whom they would put upon the track of the two "escaped convicts" to gain time, then dash up to the ranch. Here Helen and her supposed Clarence would be quickly joined in holy bonds of matrimony with the consent and blessing of Uncle Bill, at least. On the following day the actor proved himself to be an artist indeed, for so remarkable was his make-up and so excellently did he play his part that for a moment even the Colonel's daughter was deceived. The surprise of the day, however, came when the sheriff and his men brought in the now merry Colonel, for instead of venting his displeasure upon Helen as she had expected, she was given his blessing and actually complimented upon her independence and spirit.

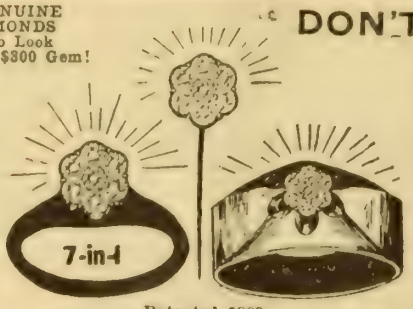
ECLAIR FILM COMPANY.

THE RESURRECTION OF LAZARUS.—Lazarus and his sisters, Martha and Mary, are dearly beloved of Jesus, and the first scene shows Jesus in the home of His friends where He is being entertained in their quaint, homelike fashion. Jesus departs on a long journey, and during His absence Lazarus is taken seriously ill, and despite the great efforts which are made to save him he finally breathes his last, to the great grief and despair of his sisters. After the customary formalities, the body is borne forth to the tomb, followed by the weeping sisters, and other mourners. The two sisters are doubly grieved as they feel that if their dear Master, Jesus of Nazareth, were there He could relieve them. As Mary is mourning alone and most dejectedly, suddenly there appears before her a vision of her Lord Jesus, and He tells her in His calm, comforting voice, to be of good cheer, for He is able to put an end to her sorrows, and is willing to help her. A few days later Jesus returns to Bethany, and the home of the bereaved sisters, and as He approaches the house He meets Mary, still weeping in her grief for her dear brother. She tells the sad tale to the Master and

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation in Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE-WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30; other sizes at $40, $50, $60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

His heart is filled with compassion; He bids her to put an end to her sorrows, and begs her to accompany Him, together with Martha, to the tomb of their brother. At first she and her friends demur, saying: "Alas, it is too late—three days has he already lain in the grave." But the Master does not heed their protestations; He approaches the tomb, and after a prayer to His Father in Heaven, He commands the young man to come forth. At the sound of His voice, Lazarus arises, and arrayed in the glistening white apparel of the grave, approaches the Master, and with an exclamation of joy and wonder, falls upon his knees at Jesus' feet. The wondrous miracle is accomplished, and the vast multitude which has gathered around join in a shout of praise and glory to the Messiah.

RELIGIOUS FETES AT TIBET.—The Eclair Company has the honor and the great pleasure to present to their patrons the very first views which have ever been taken within the most sacred Temple of the Lamas. Marvelous to behold are the imposing decorations of the ancient edifice, famous for its bronze dragons and other awful statuary, and while the spell of mysticism is yet upon us, a vast procession of priests of the seminary, on the way to prayer, comes into view, preceded by a company of musicians playing ivory instruments of such proportions that it requires several men to bear each piece. Then follow the Chinese officers, magnificent in their weird but sumptuous costumes, and last comes the great crowd of followers of the Faith, to join with the mighty in presenting sacrifice and homage to the great god, Dalai-Lama.

CINES.

A WOODEN SWORD.—Slender pay and an eternal thirst force old Sergeant Arnold to forget the fact that his weapons are not his own, but the King's. Cool, frothing beer cannot be had for the love of it, and in order to replenish his quite exhausted purse, the worthy Sergeant pawns his trusty blade! Frederick of Prussia, under the disguise of a private of his own guard, witnesses the risky transaction of the Sergeant. He immediately orders a review of his guard regiment, and when in front of Sergeant Arnold, orders him to produce his sword for inspection. The next moment the blade is snapped in two by Frederick, who knows that the steel has been changed for a simple wooden slat. This means for old Arnold court-martial, and the execution platform, and the brave old fellow is quite willing to meet his fate like a man. At the crucial moment, however, the King notices on the breast of Arnold the Medal of the Brave, and consents to forget the sin and remember only the courage of his faithful old grenadier.

SOLAX COMPANY.

A FATEFUL GIFT.—Tom Harding, after a long siege of enforced idleness and with his family in want, meets Jack Willing, a wealthy Westerner, who, very lavish with his money, hands over to Tom a crisp one hundred dollar bill for a small favor received.

What can a poor man, a man on the brink of starvation, do with so much money? Tom is completely flabbergasted for the moment, but he soon recovers his scattered wits and starts to get the bill changed. He tries various places in vain and is finally driven to a saloon, where he is given change for five dollars instead of the hundred. Tom loudly demands the other ninety-five dollars; but to no avail. To cap the climax, he is handed over to the police and a charge of robbery made against him. As appearances are against him, Tom is tried, found guilty and sentenced to imprisonment.

Some time later, Tom's little girl is accidentally struck by Jack Willing's automobile and is seriously hurt. As the child's life is despaired of, friends obtain a permit for the father to visit his home accompanied by two sheriffs. On meeting Jack Willing, the distracted man accuses him of being the cause of all his troubles. Jack explains the situation, gains Tom's freedom and more than makes up for the sufferings he has unwittingly brought upon poor Tom and his family.

POWERS PICTURE PLAYS.

ADVENTURE OF A MILLIONAIRE.—Richard Stanley, a young millionaire seeking a new experience, dresses himself up as a tramp to go slumming in earnest. He rescues Arthur Harvey, a society swell, from two drunken sailors who were assaulting him. Harvey takes Stanley to his home. He introduces the supposed "bum" as young Stanley, the missing millionaire, to Ethel Lane, a beautiful young girl, who had rejected Harvey's proposal of marriage. Stanley enters into the game, and he and the girl fall in love with each other. At a dinner party Mr. Lane announces the engagement of his daughter to Stanley. A letter comes from Harvey, stating that Stanley is really a tramp whom he picked up in the street, but Harvey's nasty scheme is exploded, and he is dumbfounded when the young man proves that he is really Stanley, the millionaire.

THE SHERIFF AND "MISS JONES."—Harold Vance is in love with Mary Noyes, at whose Western ranch home he is a visitor. Jim Drake, an admirer of the girl, attacks Harold, and in the struggle shoots himself with his own pistol and then tells the sheriff that Harold shot him. Mary conceives the idea of dressing Harold in her aunt's clothes and wig to enable him to escape. The sheriff enters and is introduced to Harold as "Miss Jones." The sheriff is smitten. He courteously offers to drive "Miss Jones" to the station and a ludicrous situation arises when he proposes marriage to the supposed lady. Harold gets safely away. Drake recovers and admits the truth about the shooting. Then Harold returns, and the laugh is on the sheriff when he realizes that he made love to a man.

MENTAL SCIENCE.—Percy Pray is in love with Laura May, but her rich father says him nay. Percy finds a book on mental science on the secret of wealth, love, etc., by the exercise of will-power. Percy exercises his will-power on the girl, who rejects a rich suitor in his favor. Then he makes the old man take him into his business. Percy employs mental science to help their pretty housemaid to win back her lover. The girl expresses her gratitude by hugging him. Enter wifey, who sees this. Explosion. Back to ma for wifey. Wifey is just telling her mother that she will never, never see Percy again. Biff! Percy's mental science has been at work, and wifey runs back home to Percy's loving embrace.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, October 31.

Eclair—The Manufacturing of Cheese at Roquefort (Ind.) 330
Eclair—Little Mother (Dr.) 635
Imp—The Idol's Eye (Dr.) 990
Yankee—The Italian Sherlock Holmes (Dr.) ...

Tuesday, November 1.

Bison—The Fatal Gold (Dr.) .....
Powers—The Sheriff and Miss Jones (Com.) .....
Powers—Mental Science (Com.) .....
Thanhouser—Mistress and Maid 1000

Wednesday, November 2.

Ambrosio—The Slave of Carthage (Dr.) .....
Atlas—Turning of the Worm (Dr.) .....
Atlas—That Dog Gone Dog (Com.) .....
Champion—Caught by Cowboys (Dr.) 950
Nestor—The Girl From the West (Dr.) .....

Thursday, November 3.

Defender—Cohen's Generosity (Com.) .....
Imp—Willie (Dr.) 990
Itala—The Fault of the Grandmother .....
Lux—Fatty Boys a Bath (Com.) 279
Lux—Her Diary (Dr.) 670

FRIDAY, November 4.

Bison—Red Wing and the White Girl (Dr.).
Cines (Eclair)—A Wooden Sword (Dr.) 800
Solax—A Fateful Gift (Dr.) .....
Thanhouser—The American and the Queen (Dr.) 1000

Saturday, November 5.

Columbia—The Heroine of 101 Ranch (Dr.).....
Great Northern—The Jewel Case (Dr.) .....
Great Northern—A Fatal Picnic (Com.) .....
Itala—The Suffer of Insomnia (Com.) .....
Itala—Where Have I Put My Fountain Pen (Com.) .....
Powers—A Russian Romance (Dr.) .....

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE—New Motion Picture Theater. Must sell quick on account of other business. Best one in the city. SCENIC THEATER CO., 316 West 4th Street, Waterloo, Iowa.

FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

FOR SALE—Two attractive modern moving picture theaters in Seattle, Wash. Good leases, best location in city and the very finest equipment. Will sell both to one party or each one separate. Price on one theater, $12,000, requires $5,000 cash, balance on time. The other theater, $8,000, requires $4,000 cash, balance on time. Reason for sale, owner has other interests and wishes to leave city. PHOTOPLAY, P. O. Box 347, Seattle, Wash.

SITUATIONS WANTED.

AT LIBERTY—First-class, reliable operator; 12 years' experience. Can furnish two best Power's machines, and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY—Trap Drummer. Carrying special line of traps for putting on moving picture effects. Have had four years' experience as effect man. Member A. F. of M. Address, ANDREW FINLAY, General Delivery, Memphis, Tenn.

AT LIBERTY—Experienced Tenor and Lady Pianist. Would like joint engagement. Address JOHN A. BURNELL, 316 Manton Ave., Providence, R. I.

MISCELLANEOUS.

WANTED—Moving picture theater. Give location, population, seating capacity, weekly expenses and receipts, whether licensed or independent. Must stand strict investigation. P. O. Box 437, Syracuse, N. Y.

FOR LEASE—Moving Picture Theater, fully equipped, corner of Merrick and Hempstead Roads, Lynbrook, L. I. Address, WILLIAM GEIS, Far Rockaway, N. Y.

FOR RENT—Feature and comedy films. Also for sale or exchange. Want chairs and machines. Write, BLOOMINGTON FILM EXCHANGE, Bloomington, Ill.

EQUIPMENT FOR SALE.

FOR SALE—Hallberg A. C. Economizer, brand new, price $45. Also Power's No. 5 moving picture machine, slightly used, $125. Apply PENNINO, 525 Grand St., Brooklyn, N. Y.

FOR SALE—Power's machine, No 5, cheap. Has been in use two weeks. A. ULM, 512 East 165th street, New York City.

FOR SALE—Power's Inductor, used one month, $35. EUREKA HOTEL, South Beach, Staten Island.

SPECIAL ANNOUNCEMENT TO THE EXHIBITOR

An unprecedented opportunity is offered to exhibitors and individual owners of good exchanges to participate in the advantages and in the profits of a large film-producing company organized on a co-operative basis.

This Company will enter the field under most unusually favorable conditions.

In regard to patent privileges and the influence of any trade organizations that may exist, its stands inviolate and supreme.

It is backed by men of world-wide commercial standing.

It will be managed by men of long experience in the film business—men of clean record and business integrity.

Tentative agreements have already been made with some of the best literary and histrionic talent that the country affords.

The best of skilled labor is ready to begin operations.

Besides profit-making and profit-sharing it will be the aim of this organization to up-build a business which seems to be in danger of disintegration through purely selfish interests. Here is the opportunity at last that many exhibitors have wished for—the opportunity to have a voice and an interest in a vital part of the business—the producing end.

The preferred stock of this Company is open for subscription to exhibitors and exchange proprietors. Full particulars may be obtained by interested parties addressing

CO-OPERATIVE

Care of Moving Picture World

INDEPENDENT RELEASE DATES.

ECLAIR.

Oct. 10—The Carmelite (Dr.).....670
Oct. 10—The Order Is To March (Com.).....295
Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 8—The Storms of Life (Dr.).....
Oct. 8—The Storms of Life (Dr.).....
Oct. 15—Saved by Bosco (Dr.).....
Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....

IMP.

Oct. 10—A Game of Hearts.....500
Oct. 17—Mother and Child (Dr.).....990
Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995

LUX.

Oct. 13—Runaway Star (Com.).....413
Oct. 13—Bill and the Missing Key (Dr.).....534
Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347
Oct. 27—Bewitched (Com.) 270
Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670

NESTOR.

Sept. 28—Where the Sun Sets (Dr.).....976
Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....

NEW YORK MOTION PICTURE CO.

("Bison.")

Oct. 7—The Girl Scout.....969
Oct. 11—A Cowboy's Daring Rescue.....975
Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..

ITALA.

(By N. Y. M. P. Co.)

Oct. 20—The Calumny 805
Oct. 22—Foolshead Between Two Fires.....500
Oct. 22—The False Coin.....500
Oct. 27—Ruin 956
Oct. 29—An Excursion on the Lake of Garda...252
Oct. 29—Foolshead Volunteer of the Red Cross.563
Nov. 3—The Fault of the Grandmother.....
Nov. 5—The Suffer of Insomnia (Com.).....
Nov. 5—Where Have I Put My Fountain Pen (Com.) .....

AMBROSIO.

(By N. Y. M. P. Co.)

Oct. 12—The Betrothed's Secret.....645
Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....

POWERS PICTURE PLAYS.

Oct. 22—Hearts of Gold (Dr.).....993
Oct. 25—The Plot that Failed.....
Oct. 25—The Lord and the Lady.....
Oct. 29—Adventure of a Millionaire (Dr.).....
Nov. 1—The Sheriff and Miss Jones (Com.)..
Nov. 1—Mental Science (Com.) .....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....

THANHOUSER.

Sept. 23—The Convict .....
Sept. 23—A Husband's Jealous Wife (Com.)...
Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000
Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000
Nov. 1—Mistress and Maid 1000
Nov. 4—The American and the Queen (Dr.)...1000

DEFENDER.

Sept. 15—A Game for Life (Dr.).....
Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....

CHAMPION.

Aug. 31—The Cowboy and the Easterner.....1000
Sept 7—His Indian Bride (Dr.) .....
Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950

YANKEE.

Aug. 29—Who Killed John Dare (Dr.) .....
Sept. 5—Judge Ye Not in Haste (Dr.).....900
Sept. 12—Captured by Wireless 1000
Sept. 19—The White Squaw (Dr.).....1000
Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....

ATLAS.

Oct. 5—When Cupid Sleeps (Dr.).....
Oct. 12—Curing a Grouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 9—The King of Beggars (Dr.) .....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....

COLUMBIA.

Oct. 1—Rip Van Winkle (Dr.).....920
Oct. 8—Jealousy (Dr.) .....
Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

AMERICAN.

Nov. 14—Romantic Redskins (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....

NEW SLIDES

For the Following Songs—JUST OUT

Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

Buttons
(Celluloid.)
They make a big hit with the children.
We paint any lettering you want and in any size.

BUTTONS and BADGES

That's our business. We make them.
We also make Fobs, Canes and Pennants.
These make good souvenirs. Send for List.
To give full information at first writing, state explicitly what you want and quantity.
AMERICAN BADGE CO.
Factory, 141-143 Wilchigan St., CHICAGO, ILL.

EVERYTHING FOR MOVING PICTURE THEATRES

Call, phone or write, for anything you need for your moving picture theatre. All makes of new and second hand picture machines, and supplies at lowest prices. Try a pair of our pure white French Condensors at 90c. each, $9.00 per doz., and save money. Write for price list.

MOTION PICTURE SUPPLY AND SPECIALTY CO., 46 E. 14th St., New York City

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West — Broadway and 17th Street — New York City

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	:	:	:	$1.25	20,000	:	:	:	$4.60	50,000	: : : $7.50
10,000	:	:	:	2.30	25,000	:	:	:	5.50	100,000	: : : 10.00

Get the Samples — **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

Old Fort Film Exchange

INDEPENDENT

721½ CLINTON STREET

Phone 2987

FORT WAYNE, INDIANA

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.

Jackson Boulevard

CHICAGO.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company

507 N. Clark Street : : : Chicago

Lang's Rewinder No. 2

Price, $5.00 Net

Send for latest catalogue

Lang Manufacturing Co.

OLEAN, NEW YORK

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS

1402 Broadway

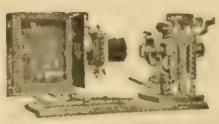
FORT WAYNE, INDIANA. 733

E. O. Prince — T. P. Bible

Imperial Film Exchange

144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.



For Sale—1,000 ft. reels film, $5 and $10; Power's, Lubin, Edison machines, $60; new, $100. Paying moving picture theatres cheap.

For Rent—12,000 ft. film, one shipment, $12 weekly. Will buy, Passion Play, nlm, machines. I have several good towns for persons who wish to start moving picture theatres.

H. DAVIS - - - Watertown, Wis.

1,000 Reels of Film to Rent

$1 A REEL PER DAY

——ADDRESS:——

ALAMO FILM EXCHANGE

722 Maison Blanche Building :: New Orleans, La

BUFFALO BILL & PAWNEE BILL FILMS

New York City and State Rights having been purchased buy us, we invite enquiries for service, straight rental or percentage basis. Lithographs, Photos, Banners, Lobby Displays, &c.

COLLINS & COLLINS

Utica, N. Y.

THIS IS A REPRODUCTION OF THE BUFFALO BILL AND PAWNEE BILL FILM

THERE are still a few states left for which the rights have not been sold for the pictures of

The

BUFFALO BILL
PAWNEE BILL

WILD WEST
FAR EAST

THE REASON:

Our proposition is really an exclusive one, and we do business only with responsible parties.

Don't Overlook

the best money maker ever issued in the shape of a special subject, **and one that will be a drawing card for years.**

There is only one Buffalo Bill, and these are the only moving pictures ever taken of him or his show.

As he is retiring you will never have another chance to see the greatest of them all—**chief of scouts—warrior, unless** you see him in moving pictures, showing—

The Complete **Buffalo Bill Wild West and Pawnee Bill Far East**

exactly as it is seen in the open arena—3,000 feet

Don't Throw Money Away in Imitations

CAUTION
EXHIBITORS TAKE NOTICE

This is the only Wild West or Frontier Film handled by the Motion Picture Distributing and Sales Company :: :: :: :: :: ::

Buffalo Bill & Pawnee Bill Film Co.

care of MOTION PICTURE DISTRIBUTING & SALES CO.
111 East 14th Street, NEW YORK

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write to-day.

The HARDESTY MFG. CO., Canal Dover Ohio, U.S.A.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Another Lot of Steel Tooth Sprockets
Regular Price $2.50 and $3.00—for **$1.35.**
FOR EDISON, POWER'S, LUBIN AND MOTIOGRAPH
Watch Mfg. Machinery and Moving Picture Machine Repairs
E. W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO

Film Service for All Classes

PRICES TO SUIT ALL

INDIANAPOLIS CALCIUM LIGHT & FILM EXCHANGE
114-116 S. Capitol Ave. Indianapolis, Ind.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at
141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St Catherine St., West, Montreal, Can.

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

"MIRROR-SCREENETTE"
Latest and most powerful mirror effect obtainable. Make your pictures the talk of the town and get rich. Price $6.00 per gallon. Manufactured only by
THE MELVIN RICE MOTION PICTURE CO.
121 S. Court Ave. Memphis, Tenn.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

SAVE MONEY

Tickets, roll of 2,000, 16c.

CARBONS

Bio, 6 x 5/8, per 100, - - -	$2.15
Arco, " " - - - -	1.95
Electra, " " - -	2.10
Lamps for Power's Machine - -	4.50
Announcement Slides, each -	.25
Condensers, imported, - - -	.75
Noiseless Rewinder, complete, -	3.50

SPECIAL

All machine parts and other supplies at exceptionally low prices.

Send for Catalogue.

American Moving Picture Supply Co.
61 West 14th St., N. Y. City

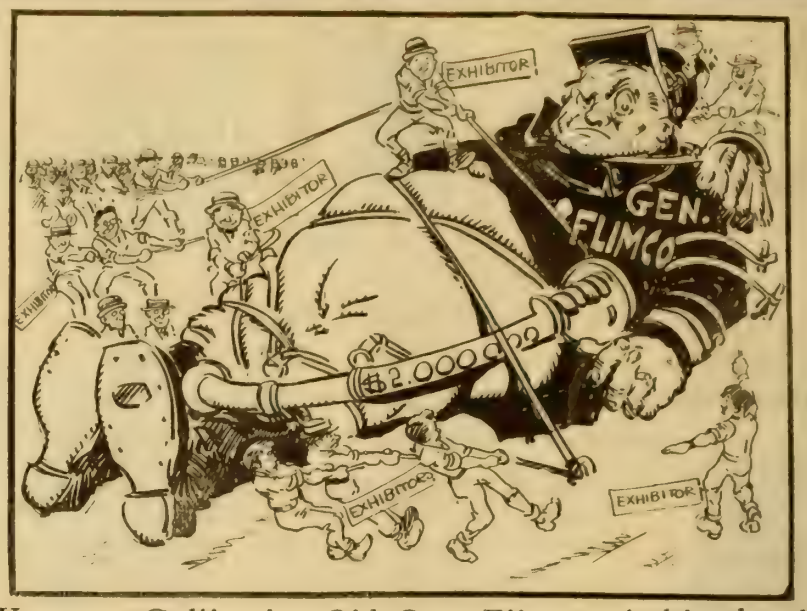
HERE WE COME AGAIN ALWAYS ON THE JOB

The biggest hit in this century. "Something Doing, Kid." Sixteen beautiful slides with "Some Class" to the COLORING.

Now you crank turners if you are looking for the hit of your life—GET IT.

For rent by all first class exchanges. If you cannot get it from your exchange, write us, and we will tell you where you can.

EXCELSIOR SLIDE CO.
138 East 14th St., N. Y. Phone 789 Stuyvesan
Get on Our Mailing List



You can Gulliverize Old Gen. Flimco, tie him hand and foot, render him powerless to work any further evil to the moving picture business and insure your own future success by one simple method—working together. Assert your independence right now while the asserting is good, tell me you want the best films I can give you and then leave it to me to see that you do a bigger business as an Independent than you are now doing as a supporter of Gen. Flimco. If I don't prove that my Independent Films are absolutely great, you can call me anything you feel like and get away with it. You can't know how bully the Independent Films are until you've tried them. And now is the time to try!

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

When You Become Sick and Tired

of a hard running, noisy, flickering machine, get my Improved Star, Cam and Sprockets. *Testimonials*

WATCH MFG. MACHINERY. M. P. REPAIRS

E. W. LAVEZZI 3042 N. Ashland Avenue CHICAGO

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

125% INCREASE IN SALES

FOR THIS YEAR OVER LAST YEAR
IS THE BEST OF EVIDENCE OF

The Superiority of the Motiograph

The Colonial Theatre Circuit is using **Fourteen Motiographs.** Have discarded other makes, some nearly new. Empire and Gem Theatres, Ft. Madison, Iowa, say: **"We owe our success to the Motiograph."** Many users write us regarding **"Excellence of Pictures, Wearing Qualities, Little Attention Required and Universal Satisfaction."**

Pictures Are Far Brighter Than Others
because it has the **Patented Double Cone Shutter.** No other machine has it

IT'S THE ONLY MACHINE
for the heavy, continuous grind of the Motion Picture Theatre. :: Write for Catalog and reasons why.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO., 564-572 West Randolph Street — CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDW. H. KEMP, Agt.
833 Market Street, San Francisco, Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

$6.00 is all it will cost you to coat your curtain, to obtain the effects desired by using Silvo Kurtain Koat. Pictures true to Photograph. Plain, bright sky lines, shadows and light. If your supply house hasn't it we will send a can sufficient to coat 350 square feet, at $6.00 C. O. D.

KURTAIN KOAT CO., 2107 W. LAKE ST. :: :: CHICAGO

The One Best Bet! The Only Plausible Answer!

Illustration of an actual scene in the Essanay release, "The Thief."

Mr. Manager:

You have been asking how to light up your auditorium without interfering with your projection—here's the answer—install

THE MIRROR SCREEN

You have been asking for something to reproduce your pictures perfect in detail—here's the answer—install

THE MIRROR SCREEN

You have been asking how to cut your current bill and still have enough light for good projection—here's the answer—install

THE MIRROR SCREEN

Forget that talk about "original expense." It is not an expense but it is an **Investment** that brings big returns. Every Mirror Screen we ever sold has paid for itself many times over, first by increasing the patronage due to better projection, and second by reducing the current bill 50 per cent.

Satisfied patrons are your best advertisers, Mr. Manager. Theaters equipped with Mirror Screens never complain about "opposition" or "competition," for the theater equipped with a Mirror Screen gets the business no matter where it is located. Are you "getting the business?"

If you are not, write for our special proposition—DO IT NOW—before your competitor beats you to it.

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

¶ If you want to draw the crowd and are looking to the best results to do so, you must equip your machine with

BAUSCH & LOMB
Projection and Condensing Lenses

which are made in the largest lens plant in the world, by people who have had more than 50 year's experience in making lenses.

¶ For sale by Manufacturers and Dealers.

¶ Send for New Projection Lens Catalog containing useful information for operators.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

To Film Makers

NOTICE OF REMOVAL

THE GENUINE ANTIQUE STORE
has taken a lease of the premises

5 East 30th Street

Furniture, Arms, Art Objects, Costumes, etc., specially selected for moving picture production.

Larger and better stock than ever.

For sale or hire on reasonable terms.

S. M. JACOBI
Art Director
5 East 30th Street
NEW YORK

SONG SLIDES

NON-BREAKABLE — NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SLIDE SLIDE

SONG SLIDES

FOR THE LOVE OF MIKE
Mr. Showman, be Reasonable

and establish a song slide service in your house that the people are crying for incessantly.

You know, and we know that they are sick and tired of cracked slides and incomplete faked sets, that illustrate strange nerve racking songs.

We think we were put on this mundane sphere for the purpose of supplying a slide service that will fulfill every requirement. If you want a perfect programme, write for our latest proposition. Our method of sending your week's supply in one consignment should appeal to you.

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

A DISTINCTION WITH A DIFFERENCE

A CUSTOMER'S acquaintance and claims, do not cease with the payment of the purchase price. There is a moral responsibility which we do not attempt to dodge. Patronize the DIFFERENT KIND OF A FILM SHOP for Machines, Parts, Supplies and efficient Film Service.

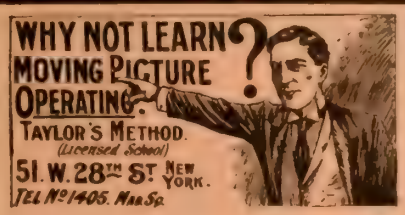
SWAAB FILM SERVICE CO.
338 Spruce St., Philadelphia, Penna.

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00
$5.00 STARTS YOU
Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.
School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00
We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

For Rent—6 reels films with signs and slides, $12. For Sale—50 reels perfect condition films, $10 to $16.50 per reel. Perfect song slides $1.50 per set Steel Slide Carriers, can't burn, won't break, 75c. Tickets, 9c. per 1,000.
LIBERTY FILM RENTING CO.,
105 Fourth Ave., Pittsburg, Pa.

"TELL YOUR EXCHANGE TO SEE SOLAX FILMS, TO SEE THEM IS TO PLACE A STANDING ORDER AND YOU WILL REGULARLY GET THE FILMS WORTH WHILE SEEING".
Solax
OLD SOL

For Release, Friday, Nov. 4th, 1910

A FATE-FUL GIFT

A FULL REEL subject, FULL of REAL dramatic power. The story deals with a HUNDRED DOLLAR bill and what it did to a poor man. GET this FILM NOW, and add a HUNDRED DOLLARS to your bank account.

ORDER THIS VERY SECOND!

SOLAX COMPANY
TELEPHONE, 1864 STUYVESANT
147 Fourth Avenue - NEW YORK

Sold through THE SALES COMPANY
111 E. 14th Street, New York

Wanted to buy a well established Moving Picture Film Manufacturing Plant ∴

Crescent Amusement Co.
Box 396 :: Nashville, Tenn

Moving Picture Supplies, Machines and Films for Rent

FRED MEYER,
124 W. 26th St. New York City

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.
Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

EXCLUSIVE RIGHTS

FOR

Greater New York

AND

State of New Jersey

FOR THAT PICTURE

Cowboy and Indian

FRONTIER CELEBRATION. OVER THERE

IT'S US YOU MUST SEE

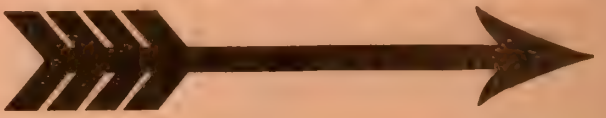
The B. & H. Film Co.

No. 61 West 14th Street
NEW YORK CITY

REMEMBER

This is the Original Reproduction of that great Celebration which amazed 50,000 People at

Cheyenne, Wyo.



FILMED EXCLUSIVELY BY
THE TOURNAMENT FILM CO.

IT CONSISTS OF THREE REELS OF 1,000 FT. EACH

Full Assortment of Colored Posters and Banners

SAY!

If you are too busy to call at our address, our Phone No. is **3282 CHELSEA.** A word from you will bring our representative and he will make you a price to meet your pocket book.

B. & H. FILM CO.

61 West 14th Street, NEW YORK CITY

Some People Never Believe What a Fellow Tells Them

WE HAVE BEEN TELLING **YOU** IN EVERY
ISSUE OF THIS JOURNAL THAT WE HAD

The Greatest Money-Making Film Ever Produced

The unsolicited letter on this page is only one of a stack, and is

"The Proof of the Pudding"

READ THIS LETTER

State rights have all been sold except these:

Maine
New Hampshire
Wisconsin
Minnesota
Iowa
North Dakota
South Dakota
Nebraska
Montana
Idaho
Nevada
Arizona
New Mexico
Kentucky
West Virginia

These States are some of the best show States in the Union.

THE MALL
OPPOSITE CITY HALL
CLEVELAND, - OHIO

October 17-1910.

To Whom It May Concern:-

I have nothing but praise to give the management of THE COWBOY AND INDIAN FRONTIER CELEBRATION SHOW which I had at my theatre all of last week. It certainly raised my receipts immensely. I have only a little 5¢ Show House seating 300 people and standing about 50. I hereby give my fellow picture show men my actual receipts for the week, showing you the comparison of the previous week at 5¢ and 10¢.

	Average Day--	Cheyenne Pictures--	
Mon.	$73.65	$220.30	
Tues.	74.25	215.00	
Wed.	65.80	384.55	Over $1000.
Thur.	63.40	266.80	better with
Fri.	83.00	210.55	this show.
Sat.	154.35	264.60	
	$514.45	$1561.80	

Me for the Independent Film.

Yours very truly,

L. H. Rock

You have been figuring how to make some money this winter.

Of course you want to make big money.

Look over the List of State Rights we still have for sale.

Then wire us for prices on State you want.

Then stop figuring.

But don't hesitate.

Somebody may beat you to it.

"THE ONLY WESTERN FILMS WORTH WHILE"

Cowboy and Indian Frontier Celebration

Held at Cheyenne, Wyo. : Reviewed and Participated in by Col. Theo. Roosevelt

SOLE PROPERTY OF

The Tournament Film Company, Toledo, Ohio

The Superiority of the BIO Carbon

is a matter of experience. Every user says it is **better** than **any** other carbon on the market. Notice the **better.** If the BIO was only "just as good" we would take it off the market to-morrow.

For forty years the name of KIEWERT has never been identified with any article that could not win "hands down" on its merits alone.

We never worry for fear our customers may try the other fellows' goods. We encourage them to do so. We know the result and welcome the test. Make it now for yourself. Pin your check for $1.50 to this ad. and mail to our nearest office for a sample 50 prepaid.

The Improved BIO Arc Screen

is another BIO product that you will want when you see it.

It shows an accurate full-size reproduction of the Arc., **outside** of the lamp-house. It will enable any operator to get better results and get them easier.

We can't tell you all about it here. Just send along a dollar and get one on suspicion. Your money back if you want it.

The Alba Flame Arc Lamp

combines the most attractive of signs with plenty of "cheer-up" illumination that will draw the crowds from blocks in each direction.

You could'nt get half the advertising for ten times the money spent in incandescent electric signs and decorations.

We have a deferred payment plan for those who wish it.

Ask for Catalog A.

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

Sole Canadian Agents for BIO Carbon **Kleine Optical Company**

MONTREAL, ST. JOHN, N. B., TORONTO, WINNIPEG, VANCOUVER

Vol. 7., No. 20. November 12, 1910 Price, 10 Cents

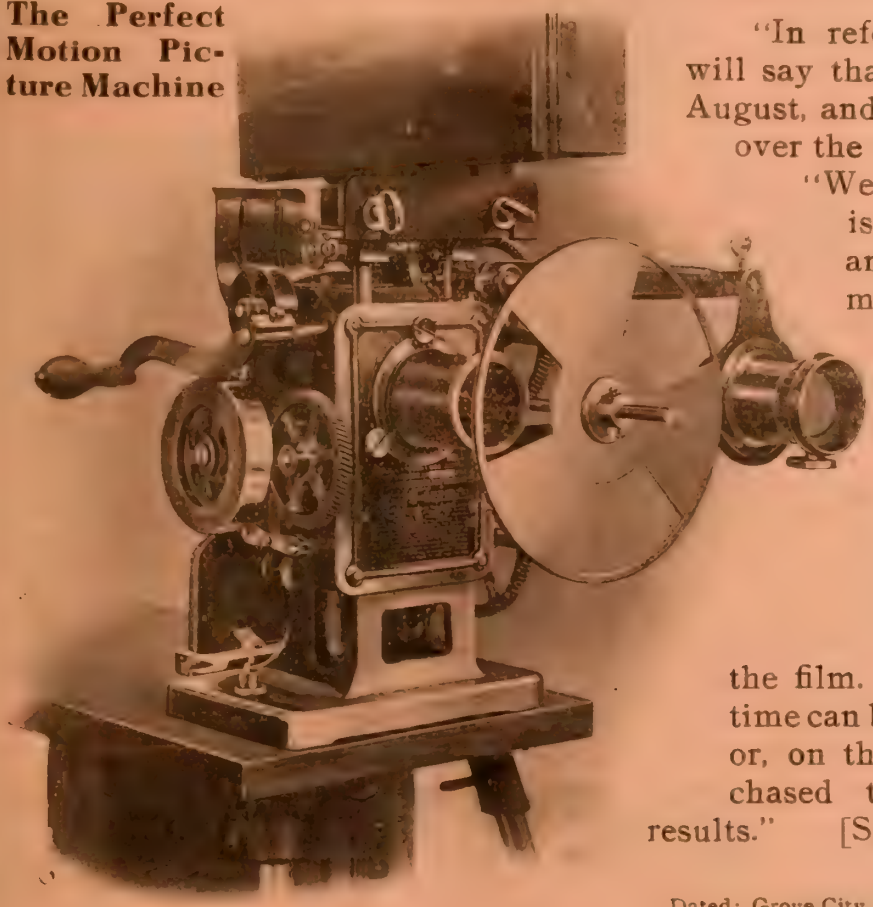
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6

The Perfect Motion Picture Machine



"In reference to the No. 6 Machine, will say that I have been using one since August, and find it a decided improvement over the various old-type machines.

"We are able to get a picture which is remarkable for its steadiness and absence of flicker, and the machine runs very quietly. I also find that I am able to project a picture at a much slower rate of speed than with the two-blade shutter type machines and still get a flickerless picture. I am, therefore, able to show a picture at a speed in keeping with the motions portrayed in the film. Three to five minutes more time can be gotten out of a reel if wanted, or, on the other hand, the film can be chased through with equally good results." [Signed] JOHN GUTHRIE, Mgr. Empire Theatre.

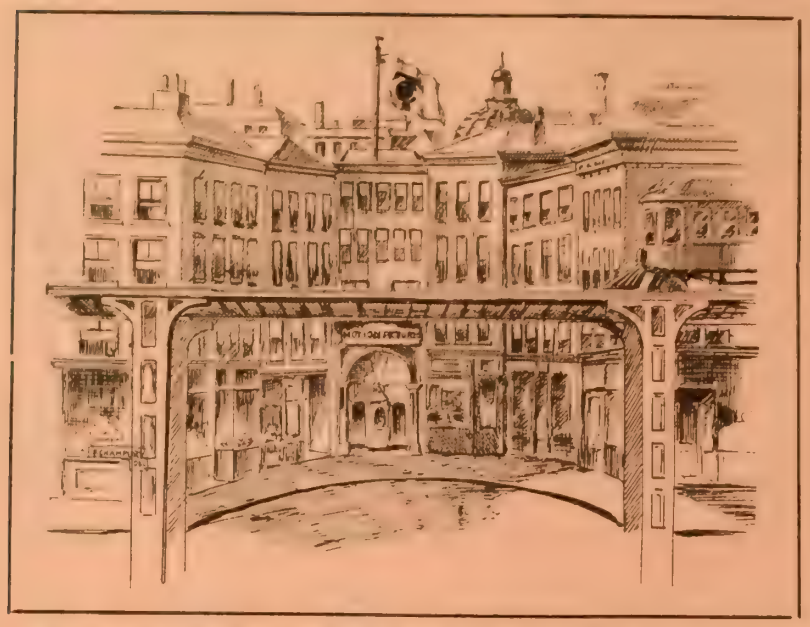
Dated: Grove City, Pa., Oct. 31, '10.

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturers of Motion Picture Machines



THANHOUSER
—Wins the—
"LOOP!"

The Chicago Correspondent of a Trade Paper Says:

"Chicago, October 24, 1910.—Ever heard of Madison street, or, rather the Madison street known to the moving picture interests of this burg? Well, I'll do a little explaining. The part of Madison street I speak of is but one block between Dearborn and Clark streets, and in this short block are four five-cent theaters. Hence its name, 'Nickel Show Row.' Well, to get down to my story, Madison street has held the center of the stage during the past week. Up to this time the four theaters were all showing trust films and every day at least two of them were showing the same picture, thus crabbing their own game, not to say it kept them from doing business. Far be it from such, as Madison street is a natural spot for a picture show and all four places are crowded from ten a. m. to ten p. m., but it is one thing to have a large audience and another thing to satisfy this same large audience with what they had just seen next door or across the street, so for a long time the wise ones said 'some one ought to go Independent,' and when Harry Fitzpatrick was running the Casino Theater (which is owned either by Charley Weighman, of lunch room fame, Murphy of the Cub ball team, or Chas. Taft, brother to the President, still is a mystery). He and Weighman spent weeks exceeding the speed limit in a forty horsepower buzz cart from one Independent picture house to another gathering data and looking at Independent stuff, but they got cold feet and stuck to the Licensed Film and it got to look as though the poor Independent picture was never going to have a chance downtown, when suddenly and without warning, the Boston, controlled by Ferris, another restaurant man, contracted with The Standard Film Service for first run Independent films last Monday.

"I made it a point to watch this house and its patrons to see what sort of a reception the change would be given, and, believe me, as I sat through a show last Tuesday I never saw an audience enjoy a picture as they did the Thanhouser 'Oh, What a Knight,' and a couple of other reels."

PAUL AND VIRGINIA
OUT TUESDAY, NOV. 15th

IS a "Film d'Art"—and a "Masterpiece"—and a "Classic"—and WHATEVER ELSE YOU CALL A CORKING GOOD PICTURE. Of course, much credit must be given to the dead-and-gone writer of the story; still, good stories don't always make good pictures. HERE A PERFECT TALE MAKES A PERFECT SUBJECT. While perfection is its own best advertisement, you may impress that perfection a bit better on your audience with a lecture on the story. If you haven't a lecturer, pass the synopsis to your singer and see if it doesn't enable him to "talk" intelligently on this tremendously popular tale.

No. 160 Code word, Paul

——RELEASED FRIDAY, NOVEMBER 18——

A Dream Pictured in a Dream of a Picture

The City of Her Dreams

is a city picture, a town picture, a village picture, a WILDERNESS picture—a picture that'll attract attention wherever a projection machine can be put up. Why? Because it portrays something we all have in common and portrays it well. WHO has not dreamt? WHO is not interested in dreams? The picture tells of the dream as no other descriptive agency ever, ever could; and the cowboy of the plains and the clerk of the city will sit enthralled throughout the telling. No. 161. Code word, Dreams.

GET THE "EXHIBITOR'S GUIDE" THANHOUSER NEWS

Sent FREE OF CHARGE to all who can show connection with the Moving Picture business.
Drop a card to EDITOR, THANHOUSER NEWS, NEW ROCHELLE, N. Y.

THANHOUSER COMPANY
NEW ROCHELLE, NEW YORK

Banners for All Releases On Sale by B. B. Sign Co., Cleveland, O.

Ever Have Trouble Getting Good Singers?

I HAVE

and that's how I happened to think of starting a booking agency to handle the demand of exhibitors for real "sure 'nough" vocalists.

I'm an Exhibitor and I Know

what it means to have *bad* singers and also what it means to have *good* ones *and every singer I send you has been tried out, in one of the Majestic Theatres in Memphis, for at least a week, and his or her ability is GUARANTEED.*

SOUNDS GOOD DOESN'T IT? AND IT IS! TRY IT.

ADDRESS

BUEL B. RISINGER
General Manager
Majestic Amusement Company
MEMPHIS, TENN.

As the Operator Looks at it

As the Operator Looks at It

Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely

Cut 2-3 from the Monthly Lighting Bill

That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
1402 Broadway
Fort Wayne, Indiana

WE WANT TO SELL YOU EXCLUSIVE TERRITORY

For the Greatest Western Frontier Film Ever Offered to the Public

"THE ONLY WESTERN FRONTIER FILMS WORTH WHILE"

When a firm offers for sale **Exclusive Territory** for what they call **"The Greatest Western Frontier Films Ever Produced,"** you have a right to demand Proof of such a Claim.

What do you think of a **Set of Feature Films** that will increase a week's receipts at a little theatre seating only 300, **by Over One Thousand Dollars** more than an ordinary week.

The Box Office Receipts are the Proofs of Our Claims

Did You See Our Ad Last Week? Look It Up! It Will Interest You!

SELECT TERRITORY YOU WANT AND WIRE US AT ONCE

Never before have Owners of Exclusive Territorial Rights met with the Financial Success and Demand for Return Bookings as have the Purchasers of our State Rights.

COL. ROOSEVELT travelled over two thonsand miles to take part in this Frontier Celebration and we have the best motion pictures of Teddy ever taken, which alone make our Films invaluable.

Remember, These are the Only Authorized and Genuine Cowboy and Indian Frontier Celebration Pictures and will make you Big Money.

EXCLUSIVE PROPERTY OF

THE TOURNAMENT FILM CO., TOLEDO, OHIO

EXHIBITORS: Write us for the dates you want and we'll turn them over to right parties.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

Louise M. Marion

announces she is now booking her attractive

—— NOVELTY OF ——

Illustrated Poems

Patriotic and otherwise, which made such a "hit" last season in Motion Picture houses. Miss Marion does her own booking and is open for engagement in or out of town. Terms reasonable.

Magnificent Painted Posters
Supplied Absolutely Free of Charge

Address
L. M. MARION, 321 West 23d Street, New York City

SONG SLIDES

L I D E — NON-BREAKABLE — NON-INFLAMABLE — L I D E

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

L I D E **NORTH AMERICAN SLIDE CO.,** 143 North 8th Street PHILADELPHIA, PA. L I D E

SONG SLIDES

INFORMATION
FOR YOU, MR. PICTURE MAN

We don't buy every set of slides put on the market, not by a jugful. The songs are censored, and the quality of slides criticised before placing in our stock.
This insures you against barbarous songs, and slides that are an eyesore.
Our methods of packing and shipping represent years of thought and experiment. Ours is the safe way.
This insures you against breakage in transit.
Largest stock—Best Songs.
Beautiful slides—Right prices.
Isn't this information enough for you, Mr. Picture Man. If not, write us and we will tell you more about our A No. 1 service.

OUR METHOD OF FORWARDING YOUR WEEK'S SUPPLY IN ONE CONSIGNMENT SHOULD APPEAL TO YOU.

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

To Film Makers
NOTICE OF REMOVAL

THE GENUINE ANTIQUE STORE
has taken a lease of the premises

5 East 30th Street

Furniture, Arms, Art Objects, Costumes, etc., specially selected for moving picture production.

Larger and better stock than ever.

For sale or hire on reasonable terms.

S. M. JACOBI
Art Director
5 East 30th Street
NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

Announcement Slides

Well! Here We Are Again

FOUR FOR $1.10

Quality counts.
We have shown others. Why can't we show you?
Our revised catalog just out.
Send for it.

NIAGARA SLIDE COMPANY
LOCKPORT, N. Y.

Mechanical School For Operators

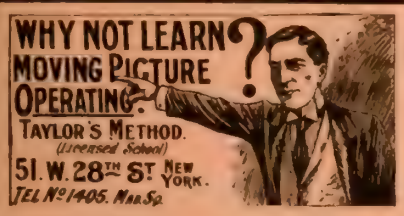
Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue New York City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.
School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.
We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00
We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

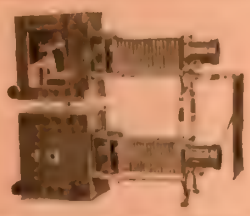
Ever Have Trouble With Your Cement?

If so, send me fifty cents to-day, and I will send enough cement to last six months with ordinary use. My cement can be used on both kinds of film, and is guaranteed. Send six cents for sample bottle.

JOHN H. HEINZ, Gem Theatre, Baltimore, Md.

3 ILLUSTRATED Announcement Slides for $1.00
OUR SLIDES ARE THE BEST
SEND FOR FULL DESCRIPTIVE LIST
SPECIALTY SLIDE MAKERS
312 Chicago Opera House, CHICAGO, ILL.

Moving Picture Supplies, Machines and Films for Rent
FRED MEYER,
124 W. 26th St. New York City



DISSOLVING ERK-O-SCOPE A PERFECT STEREOPTICON

Has been used for five years by the most successful Moving Picture Theatres in the country.
Its special features such as first quality, well ventilated condenser mountings, high light-tight lamp houses, large doors, new centering device and easy carbon feed, place it beyond competition.

Price Complete with Rheostats, $95.00
We make other Dissolving Lanterns from $30.00 up.
ERKER BROS. OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo.
Moving Picture Theatre Supply House.

Comparative Cost of Light By Three Methods

A test under identical conditions on a moving picture arc lamp using 1600 watts energy in each case showed the following results:

Alternating Current with G-E Mercury Arc Rectifier	Alternating Current with Transformer	Direct Current with Rheostat
5,000 candle power	3,800 candle power 1,200 candle power LESS	3,100 candle power 1,900 candle power LESS

The G-E Rectifier Produced 32 to 38 Per Cent. More Light

with the same consumption of energy.

The G-E Rectifier transforms your alternating current supply to direct current for the arc with very little loss. It is simple in operation, has no moving parts, and gives close regulation of the arc.

Your Theatre should be Equipped with a G-E Rectifier.

Profit by the experience of the many users of the G-E Rectifier. Learn the whole story—how the Rectifier operates—how its use will benefit your theatre. Sign and mail the coupon today.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2776

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and returned to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed .....
Theatre .....
City W-6

Address: GENERAL ELECTRIC CO.
Dept. 53-J. Schenectady, N. Y.

Guarantee to Exchanges:

To safeguard you against loss, we positively guarantee every SOLAX reel against defects.

"A Widow and Her Child"

is a story that hits the mark.
ORDER NOW!

OLD SOL
THE MASTER BUILDER

SOLAX COMPANY

147 FOURTH AVENUE :: :: NEW YORK

Telephone, 1864 Stuyvesant

Sold through THE SALES COMPANY, 111 E. 14th Street, New York

DEFENDER FILL-EM!

THAT'S an old yarn, you'll say, but nevertheless it's one that will bear repetition. They are becoming

More Popular Every Day

The theatre that doesn't use **Defender Fill-em** is like the clock without hands. It may move, but nobody can see its motion.

GET INTO MOTION! Get some real motion pictures. "Every little movement has a meaning of its own" in our next release

The Last Straw

Released Thursday, November 10. A drama of a country heart hardened by the city

Wareprintingtheselinestotestyoureyesight
Ifyouhavegoodinsightaswellyouwilldemand

DEFENDER FILL-EM, 111 E. 14th St., New York

WM. H. SWANSON, Gen. Mgr. (Sold out weekly) by the Sales Company

GOING WILD ABOUT YANKS

Every day someone says something nice about our productions. Our Western subjects have met with tremendous approval and our Detective films are the talk of picturedom.

ON MONDAY, NOVEMBER 14th, WE RELEASE

The Case of the Missing Heir

Tells a story more exciting than the most hair-raising exploits of Sherlock Holmes, a plot more intensely interesting than Arsine Lupin's most daring achievement.

The strange disappearance of the infant heir, guarded night and day by watchful eyes, under the very shadow of Uncle Sam's fleet of gunboats, and his final rescue by Nell, the Yankee Girl Detective, after an eventful chase over the continent, gives but an inkling of the strength of this great film.

If You Want a Business Builder, Get Busy Now

Any reputable Exchange will supply you

Coming Nov. 21st—"A BIG WESTERN FEATURE"

Friday, Nov. 25th—"A BIG RUSSIAN SPECTACLE"

Every Monday and Friday A YANKEE

YANKEE FILM CO., 334 E. 32d St., NEW YORK

WRITE YOUR ORDER TO THE SALES CO. Telephone 6170 Madison Square

HOW DID YOU LIKE IT?

Our first melodramatic release, "THE KING OF BEGGARS," was issued Wednesday, Oct. 29th. Already half the country is talking about it. Just what your verdict is, we're anxious to know.

Meanwhile, we've gotten ready an intensely dramatic production, built around an original theme and embodying all the elements that go to make sensation.

The Hand of Providence

Released, Wednesday, Nov. 16th

OVER TWENTY scenes, each a dictinctive novelty, among which are: "THE CAFE OF DEATH," "THE FIGHT FOR LIFE," "HUNTED BY THE POLICE," "INTERIOR OF SING-SING PRISON," "THE ESCAPE AT MIDNIGHT," "A THIEF IN THE NIGHT," and many others.

Coming FOR THANKSGIVING—Cast Thy Bread Upon the Waters

A Thanksgiving film which can be used the year round with big success

WE'RE MAILING BULLETINS SEND US YOUR ADDRESS

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

LUX FILMS

THE WORLD'S BEST —BAR NONE

Have you noted the change in our release date ? ? ? Beginning November 11th, we will release every **FRIDAY,** instead of Thursday.

Our First Friday Release, November 11, 1910

The Truth Revealed and Bill as a Boxer

Length 639 Feet.

A charming little dramatic story with particularly realistic country scenes.

Length 327 Feet.

A Comic of snap and action, with a closing scene that literally *brings down a house.*

Get the Lux Release every week. They always please and interest.

GET LUX The World's Best—Bar None GET LUX

FREE COLORED LITHOS. **See Other Pages for Synopses and Past Releases**

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

Eclair Films

The CROWN of PERFECTION

Enthusiasm Continues—Note the following:

ECLAIR FILM CO.,
31 East 27th St., New York.

Gentlemen:—I am an Independent Exhibitor, and run every film you release. "A Soldier's Honor" and "She Surveys Her Son-in-law" had a big success—people were crazy about them. Don't forget to mail me all your literature. With best wishes, I remain,

Very truly yours,
WALTER McNEISH, Prop.
Bijou Theatre, 1107 So. C. Street, Tacoma, Wash.

For November 14th

Ginhara or Faithful Unto Death

720 Feet

A touching story of a woman's love and faithfulness, embodied in a narrative rich in human interest, and depicted with the utmost skill and art.

The Devil's Billiard Table

270 Feet

A Comic of the first water.

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Partner With $3,000 Wanted

to introduce invention (patent applied for) which will enable Exchange men to always send rain-free films to their Customers.

CHEMIST
Care of Moving Picture World

"Champs" Are Singing the Song of Victory

They will enable you, Mr. Exhibitor, to sing this song also, if you show them, EVERY ONE.

Show "Champs" and be a Victor

The Way of the West

A 950 FOOT DRAMA

Released November 16th

pictorially portrays a real Western romance in which the favored and rejected suitors are shown playing their respective hands. This is a film of soul-stirring interest, well acted, staged and photographed, and one you can't afford to miss.

UNBEATABLE CHAMPS

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?

5¢ SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

OUT OF TOWN EXHIBITORS

Acme Film Co.
INC.

12 E. 15th St., New York

BRANCHES AT

14 LARKIN STREET
SAN FRANCISCO, CAL.

460 SO. SPRING STREET
LOS ANGELES, CAL.

THERE ARE SEVERAL REASONS WHY YOU SHOULD USE OUR SERVICE :: :: ::

WRITE US FOR PARTICULARS

DO NOT BE INTIMIDATED OR SCARED OUT!

SILVO CURTAIN COAT is not an infringement on any other screen or curtain. A $6.00 can of Silvo is enough to cover 350 square feet of screen, giving a brighter and clearer picture than anything ever put up for the purpose. SILVO SAVES JUICE. Works equally well on a stationary or a roller curtain, and on hard surfaces of any kind. Anyone can apply it. Order from your Supply House or sent direct C. O. D. for the amount, $6.00.

KURTAIN KOAT COMPANY

2107 W. Lake Street - - - - - CHICAGO, ILL.

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City office, 516 Fith Avenue, corner 43rd Street.

CANADIAN EXHIBITORS

We have secured the rights for the entire Dominion of Canada for the Exclusive Motion Pictures of the

COWBOY AND INDIAN FRONTIER CELEBRATION

HELD AT CHEYENNE, WYOMING

3 Reels of the greatest Western Pictures ever produced—World Champions in dare-devil feats of the vanishing Wild West—the best Feature Attraction in Canada—a sure money-getter.

BANNERS, POSTERS, LOBBY DISPLAYS, Etc. Arrange for an early booking.

ONTARIO FILM EXCHANGE :: Medbury Bldg., Windsor, Ont.

Eliza Flimco beating it across the ice is the interesting situation now delighting the heart of the loyal Independent exhibitor. It ought to be a source of satisfaction to all Independent exhibitors to know that they've got the trust running for its very life. It ought to please you to know that the trust's officers are scrapping bitterly amongst themselves, that each is b'aming the others for making such a fiasco of the deliberate attempt to corner the moving picture business and "crush exhibitors very quickly." When you come out of your trance, Mr. Licensed Exhibitor, and want to learn just how good my Independent films are, slip me a line. I'm always on the job, ready to help you boost your profits.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

USE THE "PERFECTO"

The New Calcium Light Outfit

The Initial Cost is Less than that of any other and it can be Maintained for Less.

$25.00
Complete with Burner

At last a calcium gas making outfit that produces the maximum light at the minimum expense can be had. The "Perfecto" solves the problem. In less space you get more gas pressure than in any other calcium light, hence a more powerful light, and at less expense because of its generating process. It is the simplest of calcium lights and naturally the best; is non explosive, never gets out of order, and complete weighs only 15 pounds. There are no frills about the "Perfecto." It's just a plain calcium gas making outfit that produces the powerful light that you must have, and above all at the least possible cost. Every exchange and dealer in lighting outfits should handle this light, and every exhibitor who is forced to use a calcium light should use this one. It's the cheapest in every way, and the best. Write for more particulars, or we'll ship C. O. D. upon receipt of deposit. Price $25.00 complete with burner.

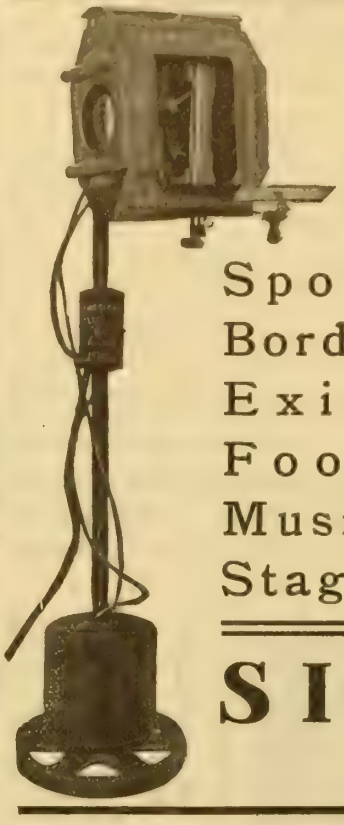
CAPITAL MERCHANDISE COMPANY,
225 Dearborn St., Chicago, Ill.

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York **421 Frick Building, Pittsburg** **58 Plymouth Court, Chicago**
114 Huron Street, Milwaukee **195 Fremont Street, San Francisco**



Spot Lights
Border Lights
Exit Lights
Foot Lights
Music Stands
Stage Pockets

SIGNS

The Globe Electric Specialty Co.
363 W. 42nd STREET :: NEW YORK CITY

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue
German Savings Bank Building
New York

The Largest Dealers and Importers in
Second Hand Films
in the United States

WHAT'S THE USE

Of claiming a machine is the best if good reasons cannot be given?

HAS IT OCCURRED TO YOU

that the above is the common practice? When

THE REASONS WHY

are not produced, it's safe to say that there are none that are real.

We claim that the

MOTIOGRAPH IS THE BEST MACHINE

BECAUSE

IT PROJECTS

The Brightest Pictures
The Sharpest Pictures
The Steadiest Pictures and
Flickerless Pictures

IT WILL

Outwear Any Other Machine
It Is Heavy Enough
It Is Not Too Heavy
It Is Light Running
It Does Not Tire the Operator

IT HAS

The Only Dependable Safety Shutter
Interchangeable Parts That Fit
Oil Chamber for Star and Cam
Dust Proof Gear Enclosure
Quick Take Down Feature
Big Wide Open Lamp House
Mammoth No-Stick, No-Slip Arc Lamp

and many other special features.

The Motiograph Catalog for 1910 is very complete, and it

WILL TELL YOU WHY

The Motiograph is the Best Machine

Write for Catalog To-Day.

Manufactured and Jobbed by

Enterprise Optical Mfg. Co.
564-572 W. Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG, Agt. New York City.
J. F. BROCKLISS, Agt. London, Paris, Berlin.
EDW. H. KEMP, Agt., 833 Market St., San Francisco, Calif.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P.-S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¾ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 NOVEMBER 12, 1910 No. 20

Summary of the Week.

Mr. Edison and the Color Problem....1098
The Actor, Likewise the Actress....1099
The Call to Arms. M. A. Neff....1099
The Sentiment of the Picture. By Thos. Bedding, F.R.P.S....1100
Clapham Sues "Films Index" for Libel....1100
The Making of a Cameragraph....1101
The Resurrection of Lazarus—An Eclair Film....1103
The Barnstormer in the Photoplay. By L. R. H....1103
The Law and the Exhibitor....1104
The "Change Daily" Abuse....1104
In the Mississippi Valley....1104
The Tournament Film....1105
"Man-About-Town" on the Express Strike....1106
"Lux Graphicus" in a Reminiscent Mood....1107
Operators' Column—Questions and Answers. By F. H. Richardson....1108
Exhibitors' League of Ohio....1112
Comments on the Films (Licensed)....1116
Comments on the Films (Independent)....1118
Meeting of the Independents in Cleveland....1120
Chicago Notes....1122
Washington (D. C.) Notes....1122
Correspondence.—A Word for the Foreign Manufacturer—What Becomes of the Titles—A Disclaimer—Anniversary of Swaab's Palace—The "Change Daily" Abuse—The Press and the Picture—More Scenics and Comedies Wanted....1123-1124
Stories of the Films (Licensed)....1125
Stories of the Films (Independent)....1130
The Week's Program of Licensed Films....1128
The Week's Program of Independent Films....1132

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Decorating the Picture Theatre.

People who build moving picture theaters in New York City do not, as a general rule, rise to the level of their opportunities. We say nothing of those who concentrate their efforts on store shows, or the adaptation of existing theaters. We mean especially built houses for the moving picture. Let us leave the whole question of external architecture out of consideration, though this is of some importance. Take the case of the New Theater, the subsidized theater *de luxe* of New York City, if not of the world. Here the talking drama finds a splendid home, the exterior of which is a fine piece of architecture, well calculated to dignify the talking drama. We have nothing like this in moving picturedom and probably it will be some time before New York enterprise will do the right thing in this regard.

We are writing chiefly of the decorative treatment of moving picture theater interiors. Some recently built places in this city while pleasing us by their attempts at decorative tastefulness seem to us to merely indicate possibilities rather than to show performances. We have touched upon this subject before now in the pages of the WORLD. It is one to which we feel compelled to revert in the interests of moving picture exhibitions. They cannot pay too much attention to this vital principle of the business; that, having got the people into their theater, they must do all that is possible to promote their comfort and please their eyes by suitable decorations, conveniences, etc., in order that they may be attracted again and again to their houses.

Generally speaking, the moving picture theater *de luxe* finds, according to our information, its best expression abroad. In London, Paris, Rome and other large cities of Europe, the moving picture theater in its most up-to-date form is a veritable palace of comfort. The theater itself is well built and decorated. Then the creature comforts of the visitors are looked after. You have retiring rooms, writing rooms, lounges, flowers, telephones, smoking rooms, the requirements of ladies are provided for, generally speaking, by the best class of European moving picture theater, you have all the conveniences and comforts of an opera house. Here, in New York City, this condition of things hardly prevails, although in the West, in Boston, in Baltimore and in other cities, we know that improvement is distinctly manifesting itself.

Much generally remains to be done by the moving picture theater owner, exhibitor or builder to uplift his end of matters by giving the public of his best in the way of design, construction, decoration, convenience. In respect of decoration there has recently come into our hands an elaborate book entitled "Bidding for Trade." It is issued by the Robert Graves Company, of New York, and it contains a collection of color plates of designs for interior decorations of churches, Sunday School rooms, lodge rooms, society and public halls, theaters, moving picture parlors, etc., etc. The company manufacture wall papers of all grades for the purpose of interior decoration. We turn with interest to plates 16, 17, 18, 19 in the book. Plate 16 shows the interior of a theater decorated in accordance with designs and details previously given. Here we see the effect of a combination of pressed leather and stencil borders. Greek friezes supply part of the scheme, and according to the colored illustration the *tout ensemble* of this theatrical decoration is bright, refined and harmonious. Plate 18 is that which deals with the interior of a moving picture parlor, and is, of course, of greater interest to us. Here, by the aid of a plate of the details of the various parts of the decorative scheme, we can study how the effect is made up. There is a curtained opening showing the ceiling which has a symmetrical design. On the walls there are graceful figures of dancing girls and the like. The lower part of the wall also has a suitable design. The color scheme is appropriate and restful and the total effect is that of refinement, delicacy and beauty, calculated to impress a visitor with the idea that the proprietor or manager of the theater is doing his utmost to make his house agreeable to look at.

When we examined the prices of the work which the Robert Graves Company are prepared to put into a moving picture theater, we were struck by the moderate cost of material. For example: A moving picture parlor, 20 x 60 with a ceiling 15 feet, can be decorated at a total cost of $110.95. The specification is given in detail, showing the exact number of pieces required and their cost, so that the owner or manager of a theater knows exactly what he is called upon to pay when ordering his house decorated. The Robert Graves Company have a gigantic factory in Brooklyn, at 929 Third avenue, with retail stores in Brooklyn, New York City, Philadelphia and elsewhere. Their products may be obtained through any wholesale wallpaper house or firm of decorators, who no doubt can show their sample book to exhibitors.

We take pleasure in drawing the attention of our readers to this elegant book. So far as we know the Robert Graves Company is the only firm which expressly lays itself out to supply the interior decoration of moving picture theaters. Their enterprise in this respect deserves the support of all those who, like ourselves, wish to see the moving picture theater converted into the house beautiful. To quote from the book: "Dignity and grace are characteristic of the designs illustrated, which are printed in colors best suited to harmonize with the surroundings usually found in places for which they are intended." The parts illustrated in the book can be adjusted to suit the requirements of any room, regardless of its shape or size. This is the time of the year when the moving picture theater exhibitor finds his business at its lowest ebb. It is essentially a time therefore when he can embrace the opportunity of redecorating his theater for the Fall trade. We consider, therefore, we are doing the exhibitor a service in drawing his attention to the unique opportunity the Robert Graves Company gives him of putting his theater in order with new and inexpensive decorations.

Mr. Edison and the Color Problem.

Last week, before the New York Electrical Society, The American Kinemacolor Company demonstrated kinemacolor, inviting to the demonstration representatives of the New York newspapers, who wrote lengthily, if not very intelligibly, about what they saw. Enough, however, that they were appreciative. It can hardly be expected that your all-around reporter, when invited to a demonstration of the nature of kinemacolor, can grasp off-hand, the underlying principles and theories of a somewhat complex process. Still, our confreres did very well, and kinemacolor has come in for splendid notices in the New York press. We hope these are but the prelude to the general introduction of the process, into the vaudeville or moving picture theaters of the country.

Our purpose on this occasion is not to discuss kinemacolor. We did so very thoroughly last December, when it was introduced to the public of this country at the Madison Square Garden. Our present attitude towards the process is one of sympathetic interest: we want to see it well introduced before the public. There we leave the matter for the time being. Our main interest lies in the association of Thomas Alva Edison's name with this matter. The New York "Times" of Saturday last contained the following paragraph:

"It is understood that the perfection of this process is stealing Mr. Edison's fire. At the time of the private exhibition in his West Orange laboratory recently, of his talking pictures—the combination phonograph and kinetescope which he calls the kenetphone—he spoke of his expectation to produce before long moving pictures in their natural colors."

We have read something like this before and frankly we do not believe that Mr. Edison has any "fire" to lose, because, we do not think that he has advanced one single step towards the solution of the color problem in moving pictures. Time after time within the last year or two, he has been quoted as saying that he expected to produce these pictures, but he had a difficulty in "photographing the red." Our information is that the Edison experimentalists are tinkering with trichromatics over at Orange, and that Mr. Edison and his staff are about as far from the solution of the problem as they are from Sirius. In fact the problem is in no danger of being solved at Orange, N. J.

We wish to say that if Mr. Edison is working on color, either he or his press representatives should be more specific. We do not believe he is, or that if he is, that he is not on the right track. Of course, these reports as to Mr. Edison's association with the problem may be unauthorized. We hope they are, for to anybody who knows anything about the subject, they certainly show him in a somewhat absurd aspect: that of being always going to do something and never doing it.

This color question with regard to moving pictures has not yet been finally solved. The thing will be done in due course. That goes without saying. The Urban-Smith process is a step on the way, a very valuable step, but not the final step. For that matter there is nothing final in this world. But there is such a thing as approximate or practical completeness, and that is the point to be aimed at in respect of this color problem. As was pointed out in these pages recently, a factory process, not a laboratory process is desiderated. The Urban-Smith process is not a factory process in the accepted meaning of the term. Still it gives very beautiful results which we hope to see generally shown in this country ere long. If Mr. Edison has a factory process up his sleeve, the sooner he produces it, the sooner he will add a few extra millions to his bank account. But if our head does not ache, before Mr. Edison produces his process, we shall have a long time to wait.

The Actor—Likewise the Actress.

"I am a great admirer of 'The Moving Picture World,' but would be a still greater admirer if it contained more as regards the actors. I am an actor (moving picture), and know that all criticism and suggestions, made by the 'World,' are greatly appreciated by a great many, and I believe all the actors. Of course, every issue contains valuable information in this respect, but more would be heartily welcomed, I am sure."

The above is a letter that reached us some few weeks ago, and that we have retained for a convenient opportunity to take up the theme which it suggests. The theme was in our minds the other evening at the Laemmle dinner, when, for one of the first times in our experience, we were face to face in social conditions with a body of moving picture actors and actresses. Let us say that we were impressed by the evident good bearing and refinement of these moving picture stage folks. Quite recently a well-known lady writing us in regard to her liking for the picture, used this phrase: "she was so used to the personalities of these picture players, that she felt as though she actually knew them." This, we believe voices a common feeling. The moving picture actor and actress deserve to be better known, and no doubt will be in time. And being better known, they will, of course, come in for newspaper and personal criticism and commendation just as do the actors and actresses of the ordinary stage.

At present the better known moving picture actors and actresses are known to the public at large. The rank and file, however, are not. They are not even known to us by name. The result is that, while we are willing to comply with our correspondent's request, and that is, to say something about the actors and actresses in the pictures, we are unable to do so for obvious reasons. First and foremost the film makers mostly withhold the necessary information. They, unlike their confreres of the ordinary stage, do not supply programs, so that we may identify the actors and actresses and write criticisms about them.

We suggest the step, however, which, if taken will, we think, meet our correspondent's desire and be for the good of the business in that it will emphasize public interest in these moving picture actors and actresses, whose personalities are certainly as interesting as those of the people on the ordinary stage. Let each picture or reel be preceded by the full cast of the characters in the play, with the names of the actors and actresses playing the parts. This being done, the people in a theater will soon get to know these actors' and actresses' names, and so will we. We shall be able to follow their doings on the screen, just as if we were criticising plays in an ordinary theater where programs are provided. Then would be our opportunity to analyze and criticize the acting in these picture plays by singling out various actors and actresses for mention. This is evidently what our correspondent wants, and we think his request a reasonable one.

As we have pointed out before, it is only within the last year or so that the personalities of these picture players have been made known to the public. We are not sure, but we think that the MOVING PICTURE WORLD when it began to write about the "Biograph girl," started the fashion. Now, of course, the veil of anonymity has been gradually turned aside and the public is getting to know these moving picture favorites. We want to know more about them, so that we may keep track week by week of the progress of these clever people in their difficult art. Our correspondent may be assured that we are in entire sympathy with him, and will do our best to oblige him when opportunity presents.

We never grudge an actor or an actress whatever glory, fame or success he or she may achieve. It is hard work at the best of times. Few of them achieve the solid success of the plethoric bank account, and when they die they leave no evidence of their work except newspaper references and more or less agreeable memories. No actors have died rich—or at least very, very few of them. Half a dozen have had statues erected to them. They, in fact, pursue a calling which leaves no permanent visible contribution toward the progress of the world. They devote their lives to entertaining others. The rewards are meagre; and the success, applause, and popular esteem which they receive should certainly not make them the envy of their fellow beings. Yet, what an extraordinary amount of interest attaches to the personalities of these players! What would the illustrated papers do without pictures of star women and gallant heroes of the stage? What indeed? We are so thoroughly in sympathy with the sentiment of our correspondent's letter that by and by we hope to see our own pages liberally adorned with pictures of the players. But much remains to be done in the moving picture field before that stage is reached. The casual moving picture actor and actress have to be sent into obscurity; the trained and finished performer must come to the front. There are too many of the former kind still in the moving picture field, otherwise, our articles under the caption "The Usual Thing" would lose half their interest.

The Call to Arms.

By M. A. NEFF.

I notice an article in your paper of November 5, headed an "Alliance Call to Arms." You stated in this article that you would be willing to voice the ideas of exhibitors and others. I wish to offer the following solution to the problem discussed:

All republican governments derive their power from those whom they govern. All branches of business receive their benefits from those whom they supply. The manufacturers of motion pictures receive their pay from the film exchanges. The film exchanges receive their pay from the exhibitor. The exhibitor depends on the public for patronage. Hence the importance of the prosperity of the exhibitor. If the exhibitor is to prosper and raise the standard of his business, it is absolutely necessary for the exhibitor to organize, and through organization, agitation and education can the exhibitor enjoy his commercial rights and his legislative rights.

Civilization has been the means of eliminating witchcraft and the war dance. It is a vast institution for the elimination of those who will not see when the light is turned on. The Exhibitors' League organization will eliminate the undesirable and protect those who are legitimately engaged in the moving picture business, and bring about a close, friendly understanding of the exhibitor, which cannot help but produce good effects to everybody concerned in the moving picture business. The time is rapidly passing when a few men in the picture business can dictate to many men, and just as soon as the Exhibitors' League is thoroughly organized, which will be soon, then their rights will be protected, and they will not have to pay and beg for favors, but pay for them and get them, as all other lines of business are doing.

The Buffalo Bill and Pawnee Bill Film Company have had specially constructed lobby display boards made for the exhibition of their Wild West pictures. For the enterprising exhibitor who anticipates the exhibiton of these special Western pictures, we would advocate his getting in touch with P. P. Craft, of the Buffalo Bill and Pawnee Bill Film Company, 111 East Fourteenth street, and securing one of these display boards for advertising purposes.

The Sentiment of the Picture.—IV.

By Thomas Bedding, F.R.P.S.

The more I consider this subject the more it seems to grow upon me, and the more I am gratified to learn that my readers seem to like what I have to say under this caption. I suppose it is that we are all sentimentalists in the affairs of life: In love and business, in war, in good and bad fortune, in friendship and the like. Come to think of it, as I said in the first of these articles, sentiment plays a very large part in all our minds. One cannot, indeed, conceive of life without sentiment. But this is a very large subject with which I am not competent to deal in its broadcast aspects. It needs the pen of a Charles Lamb, a Goethe, a Lowell, a Hawthorne, to do it justice.

I have always had a sentimental regard for the picture in certain of its aspects, just as I have had a sentimental regard for some of the aspects of stationary photography. For example: I can never look at an Urban picture, or an Urban-Eclipse picture, without being reminded of Charles Urban, with whom, as the reader knows, I have frequently crossed swords. For Urban always was a moving picture man, and I think always will be. He has never sent out a moving picture from which his clever personality is absent. To do Urban justice, he was an enthusiastic picture man ten years ago, when the prospects of the picture business being where it is to-day looked very remote. So it is that I have always had, and always shall have, a sentimental regard for an Urban picture, because an Urban picture in my mind is associated with sincerity in picture making. I disagree with Charles Urban in many things, but he has always been a loyal picture man, and that is why I have some sentimental feeling towards the pictures which bear his name, when, as is the case, Urban himself has really nothing whatever to do with their present production. Curious, isn't it? But then you have photographers who swear by Ross lenses, Dallmeyer lenses, whilst Ross and Dallmeyer have long since gone to glory. It is a matter of sentiment: vague, indefinable, intangible, but there all the same.

When sentiment exists it is a very dangerous thing to tamper with. Sentiment is a valuable asset in life, and very often a valuable asset in business. Take these American moving pictures. Spontaneously and without reference to anything, I conceived a sentimental regard for the Biograph picture. I have not spoken twenty words with anybody connected with the Biograph Company. I have never been in their studio. I do not know their staff, their producers, actors, or anybody associated with the Company, yet mere mention of a Biograph picture seems to awaken in me a desire to see that picture. I always felt I could get into the skin of their subjects, and think as their producers and actors and photographers thought. Contrariwise, the Edison picture seldom had that elusive sentimental interest for me. I always went and saw it, and wrote about it merely as a matter of duty. Kalem, too, came under the same category; Lubin, also, merely a curious interest in their grotesque variety. I cannot explain this, unless it is that I imbibed the sentiment of the public, for it is the fact that the exhibitor and the public feel the same way.

Pathe, I used to hugely admire, when they put out those masterful French subjects, for I love the French sentiment as I love all things French. I have lived the life in Paris and anything French always appeals to me. Sentiment again! So, too, with those charming Essanay comedies that came out of Chicago. I seemed to be at one with the producers, the photographers, the actors. The Essanay sentiment took possession of me. Then, I come to my friend, Selig, with those grandiose pictures which have made him world famous (and rich). To me there was always something great, spacious, masterful in those Selig productions; I could enter into the sentiment of them. I could feel as the Selig crowd felt when doing their work. Lastly, there are those magnificent Vitagraphs which are so popular now. I like looking at Vitagraph pictures, because I feel and realize the touch of a master hand in their production.

Will these sentiments of mine last and prevail? I am just wondering. For the moment I find myself in a condition of mental quiescence or indifference towards the things which only a few weeks ago I admired, appreciated and exalted. For outside my work on this paper, I have spent many a nickel, many a dime in looking at these pictures and I have induced hundreds of others to do the same; but now I feel very little inclination that way. Why is this? I think it is because some of these picture idols whom I have worshipped turn out to be very much of the "feet of clay" kind. They are not real picture men: that is to say, they themselves have not got the sentiment of the picture. They broke into the game by happy accident. Some of them make good pictures, all of them make money, but few of them like the picture for its ownself—a fact which is sufficiently obvious because they sacrifice sentiment to the god of mammon.

And what is a picture without sentiment?

A. J. Clapham Sues "Film Index" for Libel.

(Communicated.)

Mr. A. J. Clapham, of the Acme Film Company of New York, and treasurer of the National Film Manufacturing and Leasing Company, has retained counsel to institute proceedings against the "Film Index" on the ground that said paper published in its issue of November 5, scandalous and defamatory statements concerning him. The statements, according to expert legal opinion, are deemed just cause for a libel suit.

We understand that the papers have already been served upon the Editor of the "Film Index" for $25,000 damages.

The alleged libel is contained in the following paragraph:

> "It has also been intimated that there is soon to be launched another million dollar picture company that will make all the others look like counterfeit money. This concern is to come in and take care of all those who do not like the 'Sales Company' or the Patents Company. It is promoted by one Clapham, formerly of the Theater Film Service of San Francisco, who went through bankruptcy and stung every one who trusted him as he went through. We fancy that he will become a power in the picture business."

Mr. Clapham informs us that he personally has never gone through bankruptcy.

The Making of a Cameragraph.

It was George Stephenson who said that a locomotive engine consisted of so many thousand parts, and that each part had to be perfect in itself, and in relation to the other parts. These are not his exact words, but his meaning will be plain to the reader. We may apply the Stephensonian maxim to moving picture machinery, whether cameras, projectors, or any other piece of mechanism upon which the picture relies for its ultimate success: that is, its perfect representation before the public. It was A. S. Newman, the well-known British mechanic, who, in a series of articles which we reproduced in the WORLD last year, insisted upon this point—a point which has been seized upon and carried into practice by Nicholas Power of the Power's Cameragraph Company, who, the other day was our escort through the Jacob street works of the Company. Mr. Power showed us over the factory, which owes its success to his initiative and personal attention, with a feeling of pride which he could hardly suppress on beholding the result of his labors in actual operation; namely, the making of a cameragraph.

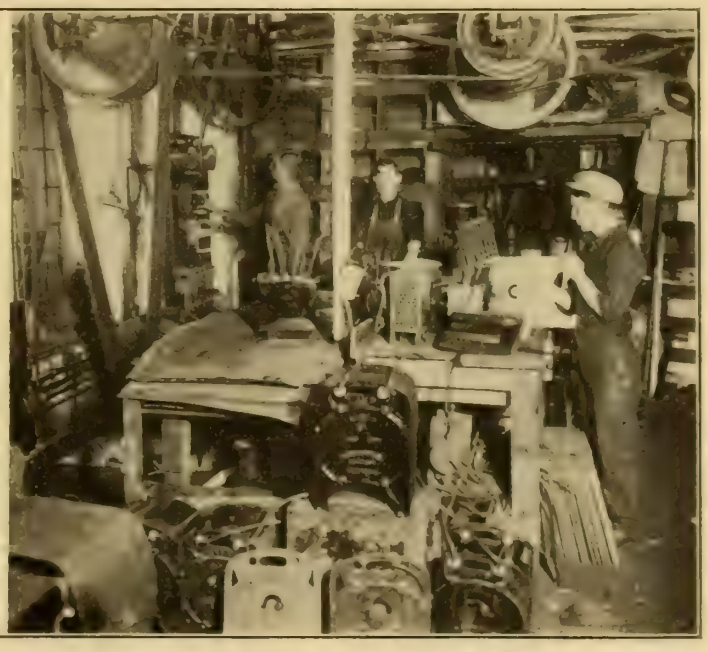
Few of our readers, whether exchangemen or exhibitors, realize what a considerable business the Power's Cameragraph Company is. Let us, therefore, give place to a few figures regarding these works. Situated in Jacob street, New York City, they occupy several floors. Between one and two hundred men are constantly employed in the making of the cameragraph. The pay-roll runs into several thousands of dollars every week. The value of the machinery can be counted up by tens of thousands of dollars. The Company has a constant demand for skilled mechanics. It is in arrear with its orders, whilst the Cameragraph itself is finding a place in moving picture theaters all over the world. Evidently then, the application of the Stephensonian maxim spells success.

When the Power's Cameragraph leaves the factory, it is, for its purpose, as perfect a piece of mechanism as the mind and hand of man can make it. For this beautiful piece of mechanism is not a piece of casual manufacture, it is a growth, a development, an evolution based upon accumulated observation and experience. Something like a watch, which is in the same category. It is too often the case that pieces of working machinery used for applied industrial purposes are merely assemblages of parts. Before being put into use, or frequently when not in use, they have to be modified to suit the exigencies of particular requirements. Not so with the Power's Cameragraph which leaves nothing to the discretion of its users. It is virtually automatic. It is certainly foolproof, or rather fool resisting. If the operator will do his work properly, the Power's Cameragraph will do its share. This is not to be wondered at, when we perceive how the machine is made. For example: take the drilling of the holes in which the screws engage for the purpose of securing the main body of the machine: powerful machines and exceedingly fine drills ensure the most perfect accuracy in this branch of the work. The result is, that when the parts of the machine are joined up, you have absolute contact, not to speak of closeness of fit. Other machines cut screw-threads out of solid steel, showing that this end of matters must necessarily be accurate. These are only casual examples illustrative of the wonderful care, manifested in adjusting the various parts.

We said that the number six cameragraph was an evolution. In illustration of this point let us refer to some data in substantiation of what we say.

When the No. 6 was first put out, it had metal shoes in place of intermittent and takeup idler rollers, and instead of pivoted top sprocket rollers there were two fixed rollers, set something like 3/8 inch away from the sprocket. This was found impracticable with the new non-inflammable film. The top sprocket now has an idler, the same as the No. 5 machine; the intermittent sprocket has been equipped with an idler roller, in place of the shoe, and the lower, or takeup sprocket, has a double idler which will entirely obviate and prevent the losing of the lower loop. In the first model of the No. 6 the intermittent movement was in the flywheel on the left side of the machine. This has been changed, the flywheel being placed on the operating side of the machine and the intermittent movement enclosed in an oil-tight casing. This improvement secures the advantage of making a better balanced machine, a better appearing machine as well as

Gear Cutting Department.



Electrical Department.

Screw Lathes and Tempering.

Row of Engine Lathes.

Pressing and Stamping.

providing a casing in which oil is retained, so that the star, or cross, and cam run continuously in a well of oil. The intermittent movement of this machine involves a new form of star and cam, as will be seen by reference to the three illustrations. The smaller of these figures shows the star, or rather the heavy steel cross, which replaces the old-style light star. This cross is tempered hard as glass, as is also the diamond and ends of the cam-ring, thus assuring a minimum of friction as well as a maximum of durability. The two larger figures are full-size drawings of the heavy steel cam-ring and cross. One advantage in this movement is that the cross and cam run in the same direction, instead of exactly opposite as in the old-style geneva movement. This not only lessens the wear but tends to hold all lost motion out of the way of the intermittent. By reason of this fact, lost motion in the intermittent sprocket has no effect on the picture.

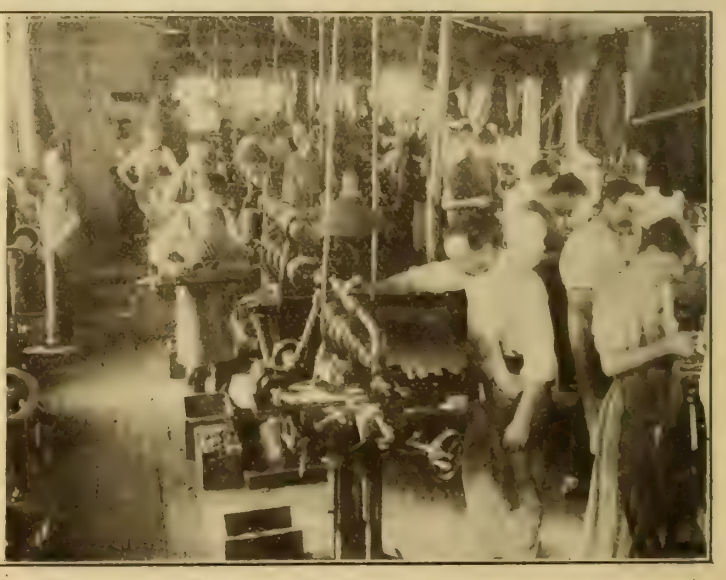
Mr. Power himself, on the occasion of our visit, demonstrated to us the very great advantage of the new cross movement, the practicable value of which imparts better wearing qualities of the Power's machine.

We must to some extent allow the illustrations reproduced in this article to speak for themselves, as, adequately to describe all that goes on in the Power's machine shop would tax our ingenuity, unless we had command of unlimited space; therefore we could only refer to some salient facts in connection with the work. For example, some of the metal used is specially imported from abroad at a much higher price than the native article calls for, because the foreign made metal is easier to work and lasts longer. Then again, every machine, before it leaves the shop has the very highest tests of efficiency applied to it. Moreover, the Power's Company make their own tools. We saw some of this work in operation. Again, from the handling of the casting up, all the work of preparing and assembling the parts is done at the Power's factory with which Mr. Power himself is still in close personal touch. Finally, the expert advice of F. H. Richardson is sought with regard to the O. K. of each machine before it leaves the works. Nothing, in fact, is omitted to make the Power's Cameragraph what George Stephenson desiderated in his locomotive: a perfect assemblage of perfect parts.

There is a "hospital" at the Power's works. Thither come machines that have been damaged by carelessness or accidents. Thither come machines of other makes which do not leave the Power's works, simply for the reason that they are considered to be unsuitable for again placing on the market.

Necessity obliges the Power's Company to take additional floor space. Besides the machinery and the men that work it, a large part of the present space available is occupied by stores, castings, parts, metal stock, and

Filing Department.



Milling Machines and Tool Makers.

other things appertaining to the business. The place is not nearly large enough for its purpose, the making of the cameragraph, but in a few months' time, the additional space will be available, and, then, our friend, Nicholas Power will have realized one of his ambitions. He has made a very beautiful machine, and wants a better, larger home for his infant. We hope he will soon have it, and that the Power's Cameragraph will continue to meet with accumulated success. It certainly is, in workshop language, "a very sweet piece of mechanism."

The Resurrection of Lazarus.

AN ECLAIR CHEF D'OEUVRE.

By REV. W. H. JACKSON.

Having been favored with an advanced review of this new film by the Eclair Film Company, it is the writer's pleasure to testify as to its worthiness. All religious subjects must be handled carefully—those pertaining to the Divine life of Jesus especially so. In the "Resurrection of Lazarus" there is every evidence of great care. The first pleasure lies in the assurance that the scenes are actually laid in Palestine, thereby imparting a most necessary truth to such important surroundings. One always fears when approaching reproductions of sacred subjects lest violence be done to the characters, for it is a fault common to humanity that "men rush where angels fear to tread." In this film, however, such is not the case. One feels a gentleness pervading the whole theme which is commendable.

A quiet and reverent demeanor is evident among all those taking part in this work which it is to be hoped may continue in the reproductions of such sacred themes. In commenting upon reproductions of sacred themes it should be a fixed rule that some standard should be adopted, whereby a safe conclusion may be sought as to the value of such reproduction. The writer feels that this standard should be twofold: a literal following of the written account, and a faithful adherence to detail. As the written account is truth, and the only truthful guide it is possible to follow, there is not only every reason for a close observance of the literal detail in its reproduction; but also every reason to exclude any use of the imagination to unduly emphasize any particular part, thereby assuring a careful and faithful reproduction of that "which is written." It is also of importance to remember that the exhibition of such films as the "Resurrection of Lazarus" are for the purpose of exhibition in schools and churches in addition to other places; it is therefore also of paramount importance that they be correct and free from anything that either magnifies or minimizes the truth. The Eclair film measured by these standards maintains a good average; unfortunately a single digression from the exact current of events is introduced, and several very important parts are omitted much to the loss of an otherwise valuable film. For so valuable a subject the short length of the film causes a little disappointment. Had the omissions referred to not been made, a full size reel and more satisfying picture would be the result. This desire for a larger work is a proof of the good quality of that already given and which, we venture to hope, of that which may be forthcoming. The Eclair Company is to be commended for the spirit in which the "Raising of Lazarus" is evidently conceived, and if they continue with a close adherence to the principles herein enunciated they will be warmly supported by a large class of people to whom such pictures are most welcome. It only remains to add that the characters and portraiture were of the highest order.

The Barnstormer in the Photoplay.

By Louis Reeves Harrison.

Hush! Curses! S'death! I saw a melodrama Monday at the Fourteenth Street Theater, and the tales we boys used to read, "Searcheek, the Wild Half-breed," or "Ruddy-thumb, the Red-handed Avenger of the Main," were not in it with this photoplay. It went this way:

Enter society villain, dress suit and all. He approaches a New York mansion, accompanied by two ruffians. The ruffians secrete themselves at either side of the brown-stone entrance steps, where the servants and others going in and out of the basement never look. The classy villain mounts the steps, rings and is admitted. He really lives in the rag-picker's hovel, but he must have the Danver's jewels. These villains get into New York society without any trouble. Social aspirants from out of town should study this play. Simply mount the steps, ring the bell and walk in. Now we get a glimpse of high society, and it is the real thing. It walks around aimlessly and looks as though it had on the best stage money could purchase, though it is somewhat nervous and awkward in such unaccustomed finery. Arch villain enters, bows as though he was ducking his head over a plate of soup and kisses each lady's hand. Then he looks around. The way he rolls his eyes would make you shiver. They are perfectly awful. The reason he rolls those fierce eyes is because the **villainess** is there. He shoots a wireless message at her out of those dreadful eyes. She understands. He **must** have the Danver's jewels. She gives him a meaning look. The decollete adventuress is **also** from that finishing school for high society, the rag-picker's hovel. She goes out and comes right back with the jewels. They were left in some handy place. The moment I saw how easy it was, I made up my mind to try it. But how was the villain to get away with the loot? Now you commence to study out how you would do it and you begin to grasp the villain's wonderful foresight in bringing the two ruffians. He puts the jewels in a bag and goes to the window. Outside, the two ruffians are Johnnies on the spot. They are waiting for the swag. Inside, the villain leans on the window sill which the housemaid forgot to dust. They show you the dust on his sleeve in a big picture. Perhaps you don't understand, but, right there, while he was dropping the swag out to his pals, when he leaned his elbow on the sill, he made the mistake of his life. The loss of the jewels is discovered. The villain looks as innocent as the colored boy who said, "I haint seen yer chickens," but Papa Danver telephones to police headquarters. The police moved so quickly that I suspected the operator of whirling the reel. Two detectives appear at the house, Sherlock Carter and Nick Holmes. Sherlock Carter, the handsome guy, is given a dress suit by Papa Danver, and it fits the detective as though it was made for him, then he is introduced to the guests. The very first thing he notices is **the dust on the sleeve.** That is enough for him. Any man with dust on his sleeve is a villain at heart. Although Sehrlock Carter has all the evidence needed to indicate who stole the jewels, he bides his time. After the ball is over, the villain leaves the mansion unsearched and hands the adventuress into a cab. The moment he gets in, the two detectives hold up the cabby and make him change clothes with Sherlock Carter. Why this act of daring, right there in the street? Because Sherlock Carter **knows** that the undusted villain must have had accomplices, and he must trace the Danver's jewels to the den of thieves. We are transported to the rag-picker's den. What a tough bunch, all but the rag-picker's beautiful daughter! I couldn't help feeling sorry for her. In spite of unfavorable environment and hereditary tendencies of doubtful value, the rag-picker's daughter was a true-hearted girl. The gang welcomes the society thief and the elegant adventuress, then they step aside to let the detective slip in and hide behind a barrel. That foolhardy act comes near costing him his life. The moment the jewels are shown, he steps forth with two guns and tries to point them at a half dozen people at the same time. Bing! Some fellow gives it to him in the back. Down he goes, and they sew him up in a sack. Then the villain and the ruffians and the adventuress and the rag-picker step out to give the beautiful daughter a chance to do her noble act. She releases Sherlock Carter, then, instead of beating it, she feels that she owes a duty to the homicidal gang. She **gets in the sack** and the man she has saved sews her up in it. Could anything be more noble? By Jimminy, when you think of the sacrifices women make for men they never saw before in their lives, you cannot wonder that we call them "angel eyes" and "lovey dovey." The gang carries her to the river and swing the bag once. Great heavens! Supposing that one of them, by mere accident, should let his hand slip! It would be all

over with the rag-picker's beautiful daughter. The water is real. They swing her two times. We know the next will be the last. What is that fool of a detective doing all this time? Ah! At last! He shows a little common sense. He summons the police. The ruffians are about to make the third swing, the get just about as far as "th—" when, hooray, hooray, the police arrive in the nick of time, save the girl, capture the gang and recover the jewels. Sherlock Carter does not claim any reward when he returns the Danver's jewels. He has his reward. Can't you guess? Why, he marries the beautiful rag-picker's, or the rag-picker's beautiful, daughter. As soon as I finish this article, I am going down among the rag-pickers and see if there are any more. I would like to have one just the same as that.

The melodrama was all right because it did not pretend to be anything else. We go to the auto races, not to gaze upon mangled forms and bloody faces, but because we like to see something really dreadful nearly happen. That feeling of suspense where danger threatens takes hundreds of thousands to watch men fly in the air. I honestly preferred that energetic melodrama to half-efforts shown in some of the higher plays, where the incidents are shown and the soul of the piece totally lost.

THE LAW AND THE EXHIBITOR.

During the last few days several exhibitors have been fined and two sent to prison for flagrant violations of the laws governing moving picture places in New York City.

It is not pleasant to dwell upon another person's misfortune, yet we cannot help drawing attention to the fact that these unfortunate individuals have not only broken the laws of the city and State, but have proved recreant to the principles constantly affirmed in the Moving Picture World. If these men were not readers of the World, such neglect has proved a misfortune to them; if perchance they were occasional readers, their reading was evidently of little effect, or they were of that class to whom professional and moral ethics were as repulsive as the laws of the State, hence they deserved their fate.

If these men were of the latter class, can there be any surprise that as such they feed the voracious appetite of the scavenging newspaper, and the "slumming" reformers? The Moving Picture World has no patience with, and no sympathy for, those who pull down to their own moralless depths any who ever so innocently come within the range of their low levels.

With a weeding out of the "black sheep," and a constant endeavor shown by others to uplift the whole nature of the moving picture, it cannot be long before the standard set in these pages will be reached and all excuses for the critic removed.

THE "CHANGE DAILY" ABUSE.

The article published last week from the pen of C. W. Lawford on the "Change Daily" abuse deserves further comment. There can be little doubt that whereas a little while ago we wrote that the power of the cinematograph was still in its infancy, it is now maturing so rapidly as to be classed as having outgrown its infantile or initial stage. This cannot be said of the pictures, they are not growing out of or from their early environments to keep pace with a reasonable expectation of their possibilities.

One of the first proofs of the coming of the picture to its proper standard will be shown when it can afford to shake off the "daily change." When we compare the good work of the picture with the poor work of the vaudeville, we find it impossible to explain why the vaudeville can be repeated six times a day, six days a week, and the pictures "changed daily." It has already been shown that the change as necessary from the demands of the public is a fallacy, in that the same public does not go and tolerate repeated vaudeville for the sake of changed pictures.

Further than this, it is also a fallacy to suppose that the same people go over and over again and so demand the changes; we contend that the audience is continually changing, and even if there is a large floating class who go daily to the theater, they change their theater and do not sit in one chair day after day and ask for the change of the attraction. Again "daily change" charges the public with having an unnatural, even gluttonous, appetite, which when studied become discreditable. Think of it—five different subjects a day, six days a week, thirty different subjects a week necessary to satisfy these gormandizers if "daily change" is essential.

Apropos of the non-growth shown in picture work, we would say that this should refer to the size of the play or subject, rather than the quality of it. Suppose instead of four different subjects in one hour we had a four-film length of one subject, take as an illustration "Uncle Tom's Cabin." The writer of these comments has not yet been able to see this subject is full although in constant attendance at the various theaters, attributable to the fact that first it was shown in sections, and when complete was, under the "daily change" rule, presented once and passed along into oblivion.

If "Uncle Tom's Cabin" cannot stand for a week it speaks badly for many other subjects, but we believe it can and will. The multitude of subjects being released weekly reminds one of a library of cheap novels, and herein lies one of the evils which is creating such a demand for censorship. If film makers would put the same amount of good work in one subject four times the duration of four subjects, they would be able to produce or even reproduce some of the best subjects of the times, the result of this would be summarized as follows: Growth in better work, the elimination or poorer and censor subject work, the pressure upon the vaudeville would press it aside, and last, but not least, a nearer resemblance to a living theater would result and a marked progress made in an ideal moving picture theater.

IN THE MISSISSIPPI VALLEY.

By Frank R. Madison.

Seven moving picture houses are now operating in Springfield, Ill., and with the exception of the Grand, which is practically a new house, all have been established long enough to have gained a foothold. All seem to be doing at least a good business and several of them are flourishing. They are: Lyric, H. T. Loper, proprietor; Vaudette (10 cents), W. W. Watts, proprietor; Savoy, W. W. Watts, proprietor; Royal, Karzin & Mills, proprietors; Casino, Karzin & Mills, proprietors; Grand, Kunz Amusement Company, proprietors; Colonial, Baker & Moore, propretors.

The Lyric is unusually well favored in the way of location, being but a few doors from the principal corner in the city, which is used as a street car transfer point. The advent of the proprietor, Harry T. Loper, into the moving picture business is out of the ordinary. In 1908 Loper was running a cafe in the building which he now occupies. It enjoyed a high-class patronage, especially among visitors to the State capital. On the night of August 14, 1908, a mob threatened to take two negroes from the Sangamon county jail and lynch them. The sheriff impressed Loper and his speedy touring car into service and the blacks were spirited away to a nearby city. After his return from the trip the race rioters wreaked vengeance upon Loper by wrecking his automobile and cafe, beginning three days of spasmodic lawlessless which was checked only by the arrival of State troops. After the trouble had subsided Loper refurnished and reopened the cafe but it never again enjoyed a really prosperous business.

He converted the place into a moving picture house, putting in an inclined floor and simple but attractive front. The decorating of the walls and ceiling was sufficient. Business has been good with him at all times and a surmise that the new enterprise is or will prove as profitable as the old is not bold.

The place is well ventilated. First run films, changed daily, are projected by an, apparently, capable operator. The illustrated songs are above the average; a naturally sweet, girlish voice, strong enough for the room, is used with understanding and is never sttrained. The pianist is also clever but there is no unusual attempt at appropriate music for the pictures, a gap in an otherwise excellent show which might be filled. This place has a heavy patronage of high school students who repress all exuberance except when whistleable tunes are played. It was somewhat abrupt when, lost in the climax of the Biograph, "The Man and the Oath," those who live with the pictures were struck by the piano and chorus in a popular tune. As a whole the Lyric is a pretty, popular and well conducted amusement house.

* * *

Records of the Peoria, Ill., fire department will verify "Man-About-Town's" answer to the correspondent who deplored the lack of moving pictures of American police and fire departments. When filming was young this city had several reels of pictures taken, showing all the departments, both central and outlying, on review and in action. A large tent was secured and veterans who had been disabled in service or were too old for duty had charge of an exhibition at the State and county fairs, reunions and picnics. The money realized therefrom went into the fireman's pension fund. I understand that the department is about to replace these with more up-to-date views of the fire fighters.

* * *

The Editor, Ridgewood, N. J., a magazine for writers, starting, just arriving and who have arrived, assures the ambitious

scenario writers that moving picture producers are really eager to get good plays. A contributor to the Editor who suspected that manuscripts were invited in order that the manufacturers might steal ideas was answered by an amateur who had sold a number of scenarios. The latter also found the companies courteous and as a rule prompt. Epes Winthrop Sargent, of the Lubin studio, and others have given points for the ambitious scenario writer in this publication.

* * *

Nicholas Webber is enlarging Dreamland Theater, at Waterloo, Ia. The seating capacity will be 399.

* * *

"The initial night was not a true working of the machine as the operator is a new hand at this work and has to get acquainted," says the New Berlin (Ill.) Tribune in reviewing the opening of the Wall Street Theater in that town.

* * *

When Blanche Bates was touring the Middle West in "The Fighting Hope" there was one little bit the advance man always felt sure of getting past the lookout man in the newspaper offices. This morsel was never the stuff left to be run but inadvertently mentioned. Miss Bates, it was accidentally learned, was such a stickler for realism that when she took the part of the stenographer she insisted upon having the letter head of the firm she was supposed to be working for, even though the audience could not see the sheet. I was reminded of this by contrast when, in a recent film, a man discharged by a revengeful superintendent, received a note written on a plain sheet of paper, even though the company itself was supposed to be releasing him and the message was dictated. At another show a telegraph operator sat behind me when a message was flashed upon the screen. The Western Union blank was all right but the operator decried the fact that there was no address on the message, simply "Julian is dying. Mother" and that the check marks needed to make the message realistic were missing. These apparently are small points, but their value may be great.

* * *

The Jeffries-Johnson fight pictures were not shown in Springfield, Ill., the council early putting a ban upon the exhibition in the city. Then C. D. G. Johnson, manager of White City, an amusement park just outside the corporate limits, advertised his proposed exhibition heavily. Upon the eve of the performance he was notified by Sheriff Charles Werner, of Sangamon county, that in view of the race riots two years before the films could not be shown and any attempt to do so would be resisted. Governor Deneen had previously notified a committee of protesting ministers that he would not interfere, but would support the sheriff in any action. No attempt was made to show the pictures.

* * *

The volunteer fire department at Havana, Ill., has reopened the Varsity and Square Theaters in that city. The firefighters have no means of pay for their services, the small appropriation from the city being used in purchasing equipment, so this plan was conceived. Competent operators are hired but the members of the department conduct the two places, acting as doorkeepers, ticket sellers and ushers.

Clarence Kepper has abandoned his airdome, at Villa Grove, Ill., and opened a moving picture show in that place.

* * *

Major J. E. K. Herrick, a philanthropist of Springfield, Ill., gives once each year a free exhibition of moving pictures of the Passion Play and other religious pictures. The Illinois State Armory, capable of seating 8,000 persons has been twice filled to capacity.

* * *

Nelson Raker, of Liverpool, Ill., celebrated his one hundredth birthday anniversary by attending two moving picture shows in Canton. His eyesight is well preserved and he declared the exhibitions were wonderful.

NEW MOTIOGRAPH AGENCIES.

The Enterprise Optical Manufacturing Company announce that they have established the following agencies in Canada: Charles Potter, Toronto, Ont.; Great Western Film Company, Winnipeg, Man.; Crystal Palace Film Exchange, Montreal, Que.

A meeting of great interest was held in the Starland Theater, of Edmonton, Alberta, Can., a few days ago in the presence of about twenty operators and managers and others. The demonstration was given by E. A. Schultz, of Chicago, of the latest model Motiograph machine. The demonstration was pronounced by the News, of Edmonton, Alberta, as being successful in every way, and that Mr. Schultz succeeded in convincing those present of the superiority of the Motiographs over other machines.

THE TOURNAMENT FILM.

A. A. Gotshall Takes Issue with T. R.

During the week of August 22, 1910, there was held in the city of Cheyenne, Wyo., under the direction of the Business Men's Industrial Club, a Frontier Celebration, being the fourteenth annual, and also, in all likelihood, the last event of its kind, and therefore presented on a scale of magnificence and magnitude not heretofore attempted.

Against his first determination, Theodore Roosevelt, the greatest American citizen of to-day, was persuaded to accept an invitation to attend this wonderful presentation of Western frontier life as it really existed in times gone by, by a committee of business men representing the Cheyenne Industrial Club, which met T. R. at Khartoum on the day the Mighty Hunter first emerged from his trip through the African jungles.

In fulfillment of his promise to attend this presentation of the wild glories of a vanished Western border, he arrived at Cheyenne on Saturday, August 27, as the guest of the entire Western population in Cheyenne assembled.

After reviewing the wonderful parade of cowboys, cowgirls, Indians, etc., he witnessed at Frontier Park a performance so wonderful in its stirring Western scenes and frontier events, as to call for a general summing up by the illustrious Teddy himself, as follows: "The greatest frontier spectacle that could possibly be staged upon the face of the earth in 1910."

Working under exclusive contracts with the Cheyenne Committee in charge of this great Indian and Cowboy Frontier Celebration, was The Tournament Film Company, of Toledo, Ohio, a film producing company which devotes its entire time and money and energies to the exclusive production of instructive and educational films.

With its eight or ten men upon the ground taking motion pictures of this great Western spectacle for future production, the manager in charge of this corps of skilled moving picture photographers, takes exception to a certain portion of Mr. Roosevelt's speech, delivered as the opening number of the Frontier Celebration, in which he spoke as follows:

"In Frederick Remington's pictures all the most vivid and characteristic features of the Western pioneer life which is just closing were set forth, and he has commemorated forever the men of the plains and the mountains as they actually were."

Without in even the slightest degree wishing to dim the lustre of Mr. Remington's fame and achievements, we fully believe that the motion picture producers should at least share the glory attributed to Mr. Remington. He was an artist, fired with all the artistic imagination and genius for color which he so aptly injected into his wonderful pictures.

The motion picture producer, on the other hand, with his wonderful camera without a soul or artistic temperament upon which to draw for color schemes, catches the **red blood stirring scenes of the Western frontier**, as produced at this Frontier Celebration at Cheyenne, **as they really are;** and these wonderful pictures will be reproduced for the entertainment, education and delight of millions of people throughout not only the United States but the entire civilized world, giving these same millions of people an **exact** and **correct** idea of the great West as it really did exist and in some measure exists even to-day, and not a highly colored, artistic reproduction of an artist's imagination, even though this artist be Frederick Remington.

Therefore, honor to whom honor is due; share and share alike to Frederick Remington and the motion picture producer.

The Tournament Film Company's reels reproducing the wondrous scenes of the Frontier Celebration will no doubt meet with the greatest demand ever accorded any set of feature films and should prove to this enterprising and commendable concern as great a financial success as their educational and entertaining qualities warrant.

In recording the marriage of Miss Mayme Elinore Butt to Leo E. Dougherty last week, we failed to give the lady's name in full and apologize for the error. Miss Butt was well known as the pretty cashier of Keith's Bijou Dream, so Leo will have to be careful to hand over his pay envelope each week unopened. The newlyweds were the guests of honor at a jolly Hallowe'en party given in the studio of the Biograph Company last Saturday

R. S., and C. K., Toledo, Ohio, send a letter in regard to the products of an Independent manufacturer making a specialty of "Western" subjects. While the statements may be true, we never print unsigned communications. If the writers will give their names (not necessarily for publication) we will be pleased to voice their opinion.—Eds. M. P. W.

The past eight or ten days have been most strenuous for the moving picture people in New York City. The developments of the strike precipitated by the drivers and helpers employed in the city by the several express companies clearly demonstrated that the motion picture business is one of the very first to be seriously affected by anything that may transpire to interfere with the regular routine of any transportation system.

* * *

I visited a film renting house last Wednesday and found the managers in a most troubled state of mind. Of course the answer to my query was that the express companies' labor troubles were responsible. When I expressed surprise that the motion picture people, who have established a world-wide reputation for foresight, alertness and ability to cope with emergencies, should find themselves in a state of utter helplessness, the grieved ones confessed that for once at least they had been caught unawares. This explanation was offered: The strike was so carefully and quietly planned that very few people heard even rumors of its approach, and only the same number realized it was on until the second or third day after it was declared. Those who heard the rumors and became aware of the existence of the strike when it first went into effect attached little importance to it. The United States Express Company helpers were the first to go out. The picture people, like many in other branches of business, simply looked about to see what other express companies could take shipments of films for the points covered by that particular company. They seemed to have no idea that the strike would spread to a general tie-up, as it did.

* * *

Even this situation created no serious apprehension on the part of the picture people. Exchange customers who were within traveling distance were notified of the conditions and given the option of traveling to the city for their changes of film, or having them expressed subject to any delay the conditions might create. The branch offices of the express companies were receiving shipments only subject to delay in handling goods in the city. In other words, they would receive shipments, but would not guarantee to get them on the trains in less than two or three days because the strikers had started to hold up wagons in charge of strike breakers and were mobbing the men. Finally, all the branch offices stopped doing business and the express companies announced that only goods delivered at the main depots by the consignors could be handled. Oh, very well, said the film men, there are plenty of local express companies that can take the films to the depots; and they did, until the drivers and helpers of these companies also sympathized with the others and struck.

* * *

Tighter and tighter the lines were drawn and each day the situation became more critical, but the picture men managed to cope with it by making their working force, or requiring the exhibitors to become a composite driver, helper and truck horse. Jersey City for a time was the main seat of trouble and violence, and conditions became so aggravated in that place, Communipaw and Hoboken that even individuals carrying goods in their hands to the express offices were intimidated and assaulted. This gradually spread to the New York dockages of the various ferry lines, but to no serious extent, and I have failed to hear of any people carrying films having been molested.

* * *

But I have only referred to the exchanges and exhibitors. The people who felt the strike with the greatest force were the manufacturers of the films and their direct agents. They were subjected to the most exasperating and discouraging conditions, but handled them with admirable resourcefulness and effect. The violence of the mobs after the strike assumed a formidable aspect made private teamsters timid and they were by no means favorable to carting goods to the depots and taking chances of being held up and beaten, or injured by pieces of rock, iron, bottles, etc., hurled by the assembled strikers. The taxicabs and covered wagons were brought into play by the New Jersey manufacturers in getting their films to New York and also in reaching the several depots of the city, and this source of relief was about to be cut off when a fortunate change in the strike situation took place.

* * *

On Wednesday of the past week the strikers let it become known that if the strike was not ended, or some well-defined steps were not taken to end it, that night not a vehicle of transportation, other than the trolley and elevated lines, in the city would be in operation on Thursday. At the same time the longshoremen, it was stated, would join the strikers. People who can recall the last longshoremen's strike in New York can realize what they would do to make the stoppage of transportation of goods effective. Wednesday afternoon brought good news. Steps had been taken to let the strikers resume work pending an arbitration of the matters in dispute before a board of seven members. This caused all the moving picture people to indulge in one great sigh of relief. In connection with the arbitration movement, I wish to mention an interesting feature. The chairman of the board is Mayor W. J. Gaynor, of New York. It seems he is destined to get connected with everything of a public nature in relation to motion pictures. When he was a Judge of the Supreme Court in Brooklyn he granted injunctions that enabled six hundred or more exhibitors in Greater New York to reopen their places after they had been unexpectedly closed by Mayor McClellan on a Christmas Eve, and the picture men did not fail to return the favor when the Judge ran for Mayor. Now that he is chairman of the arbitrators, they rely upon him to relieve them of any further troubles arising from the strike. I overlooked another instance wherein the Mayor figured prominently in connection with the motion picture business. That was when, a few months ago, certain people called upon him to urge the closing of picture houses exhibiting pictures his visitors deemed improper. The Mayor refused to interfere because he could find no law under which he could act, and the Corporation Counsel could find none, neither could the Attorney-General, when appealed to.

* * *

In this connection I will say that if some of the municipal authorities elsewhere would emulate the principles of Mayor Gaynor they would be credited with more common sense and spirit of justice than they have been. No people in either the amusement or commercial world have been more unreasonably provoked and, I may say, persecuted, than the motion picture exhibitors. It seems that the sole ambition of certain people in all parts of the country is to find some flaw, some loophole, some excuse whereby the long-suffering exhibitor can be put to trouble and expense, or put out of business altogether. It is sincerely hoped that some day these people will wake up and display more sense of reason and justice, and not look upon the pictures as does created for the generation of vice and immorality; that they will awaken to the truth and be able to lead themselves to a realization that all the law-abiding, respectable and reputable citizens of the country are outside the ranks of the moving picture people and that moving pictures convey to both old and young as commendable lessons and ideas as are expounded in the best of places or best of books.

* * *

Reverting to the effect of the strike upon the moving picture interests, I was seated in an exchange the other day when one of the staff remarked that what had happened was a strong reminder of what the film people would be up against in the event of an extended railroad strike. "I hate to think of it," said a listener. Another member of the staff added: "I am going to become an aviator and when I get my diploma I'll invest in a biplane, monoplane, or some such contrivance, with a good-sized freight compartment attachment so that, should anything of that kind occur I can glide off the roof with a fine assortment of changes in programs for our out-of-town customers." An exhibitor listening to the conversation said: "You no doubt intend to get off a piece of comedy, but you may be, unconsciously, predicting what will take place before a great while."

"Who's looney now?" Nature endowed me with a fly paper memory. Do you know what a fly paper memory is? I will tell you, little boys and girls. It is the antithesis of the sieve-like memory. To have a memory like a sieve is to disremember everything. For everything runs through your memory just as it runs through a sieve. A fly-paper memory, however, is one to which things stick just as flies stick to the paper. When they come in contact with the fatal mucilage, they cannot get away. My memory, then, is a mucilaginous one, as many people are finding out, and many more people in the moving picture field have yet to find out.

* * *

If I were superstitious, I should say that it was the hand of fate that took me to the Imperial Hotel on January 9, 1909. The Film Service Association was being disbanded at the bidding of the Edison people of Orange, N. J.—the Edison people having no further use for it. That afternoon I was a "chiel," a very new "chiel," taking notes, mental notes: "Photographically lined, on the tablets of my mind, till a yesterday has faded from its page," to quote one of my favorite authors, W. S. Gilbert. What I heard that afternoon comes in useful now in taking stock of two years' "control" of the moving picture field by the trust or Motion Picture Patents Company of 80 Fifth avenue.

* * *

For the moment, one little phrase sounds in my ears, over all the din that filled the lobbies of the Imperial Hotel on the afternoon of January 9, 1909: "What is the good of them? Who are they? What have they got? Nothing? Of course I've gone over." This was the utterance of a man who had hitherto been one of the props, in fact the greatest prop, of the Independent side of the moving picture industry. Some of my readers can guess whose personality I am hinting at. No, he is not a New Yorker! He is not a manufacturer! This narrows down your opportunity for making a mistake in guessing the name.

* * *

The sentiment of that afternoon, as voiced by the speaker, who little suspected that what he said would fall into the ears of such an unforgetting, unforgiving person as your Lux Graphicus, was that independence in the way of moving picture making, renting and exhibiting was not to be dreamed of. The people at 80 Fifth avenue, under the charge of the amiable Dwight MacDonald, evidently thought so too. They evidently thought so out at Orange. They evidently thought so out in Chicago. Yet all these wiseacres were wrong. They were short-sighted. In their minds, the wish was father to the thought.

* * *

What is the sequel to that meeting at the Imperial Hotel? This: If the Motion Picture Patents Company and some of its licensees dropped into the ocean to-morrow or were swept away by a cyclone, they would not be missed. In proof of which you have only to look at this paper. Herein are fifteen stalwart Independent manufacturers making and marketing just as good pictures as Patents Company's licensees. They have just as much right to exist as the Patents Company licensees; they emphatically disprove the utterance of the Imperial Hotel oracle by showing that they can do what the Patents Company's "licensees" are doing—make and sell moving pictures. At this moment probably forty per cent. of the moving picture theaters of this country are running Independent pictures. I am generally successful as a prophet, and six months from now I prophesy that sixty per cent. of those theaters will be Independent. "Who's looney now?"

* * *

Cool reasoners in January, 1909, could see that an Independent side was bound to eventuate, as it is eventuating now. The moving picture industry is beyond the control of any one individual or group of individuals, either at Orange or any other part of this country. For a time, I must confess myself as having had a distinct leaning towards the Patents Company because I believed that its operations were for the good of the business as a whole. I was mistaken. In my scheme of things the trust or Patents Company at this moment is not in existence. It has no importance, no authority, no prescriptive position. It is nothing but an unimportant holding company, absolutely entitled to no more consideration than any other body which seeks to control as large as possible a section of the business for themselves.

"By their deeds ye shall know them."

* * *

The record of the Patents Company will be subjected to examination in future issues of this paper, so I need not dwell upon that theme now. My present object is simply to bring to the attention of those whom it may concern the fact that the Independent sentiment is advancing by leaps and bounds. A few months ago two of the trust stalwarts and myself were chatting over the situation. They derided the Independents as a "lean" lot, and pointed to the fact that the trust people were fat. I have lately come across several Independent manufacturers, renters, etc. They have very fine automobiles, plenty of diamonds, and apparently plenty of money, and, what is most to the point, their factories are working to capacity.

THE BIO ARC SCREEN.

A Little Device for Watching the Carbon Tips.

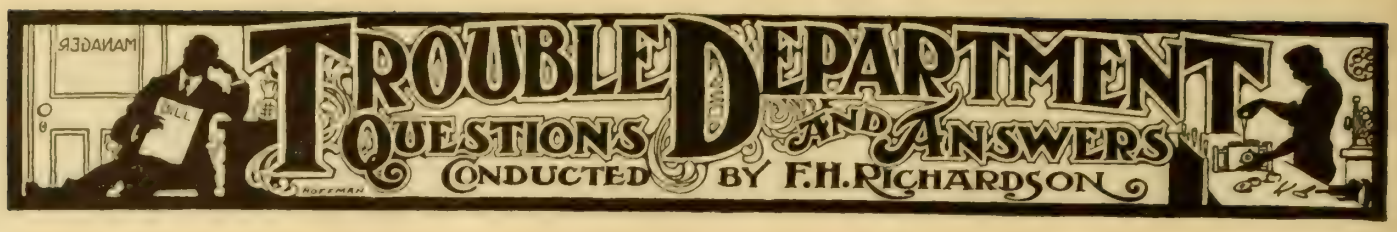
The Charles L. Kiewert Company has just placed upon the market a simple little device that will be appreciated by every operator. It is called the Bio Arc Screen, and is intended for attachment to the lamp house door in such a way as to show a full size, accurate reproduction of the arc **outside** the lamp house. The device is small and compact and may be attached to any lamp house door in two or three minutes and will not interfere in the least with the ordinary operation of the machine. The image of the arc is an exact reproduction but sufficiently subdued so as to occasion no discomfort to the eye in looking at it. The outlines of every portion of the arc are clear and distinct and in this respect it is far superior to the ruby glass covered peephole ordinarily used. The latter shows only those portions of the arc which contain red rays, and naturally the form of the arc itself which contains practically no red rays, is not shown at all. As the shape of the arc—that is the bluish flame between the carbon tips—is of the utmost importance in judging of the condition of the light, the necessity of this device will be at once appreciated. The image of the arc is visible from the operator's usual position; furthermore, his eye is subjected to no strain whatever, and he may quickly shift his glance from the arc image to his picture without the temporary blindness which always follows taking the eye from a powerful source of light to a weaker.

This device has been tried out in practice before being placed on the market, the Charles L. Kiewert Company having placed models in the hands of its salesmen for this purpose, and they state that every operator who saw the device immediately expressed a wish to purchase it.

ACCESSORIES FOR MOVING PICTURE WORK.

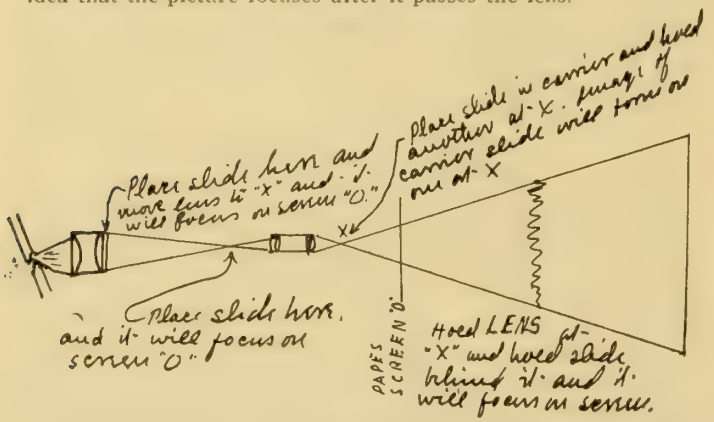
Genuine Antique Store Gets a Move On.

In recent times the manufacturers of moving picture films have realized the advantage of "dressing" their picture with correct, tasteful furniture, costumes and accessories. This policy adds enormously to the value of the stage effects. Mr. S. M. Jacobi, General Director of the Genuine Antique Store, which specially caters for this class of business, informs us that his firm has been compelled, by the growth of its business, to lease a five-story building at 5 East Thirtieth street, New York City. These enlarged premises will give increased facilities for the conduct of the business in the selling and hiring of accessories, etc., for the moving picture trade. A feature is made of correct period furniture, and there are costumes and accessories from the modern costumers. An assortment of arms and armor is always kept in stock. Other features include drapery and rugs, statuary, brass, curios, china, silverware personally gathered in all parts of the world. Our manufacturing readers should make a point of taking advantage of the service offered by the Genuine Antique Store.



Light Rays Again.—Edward Harford, operator, Salt Lake City, contributes the following: "In the current issue of the World, I note what you say of the action of the light rays in the condenser. In the past this has been something of a puzzle to me. I discovered what I am about to describe by accident, and until the articles on light rays came up I always considered a point in front of the objective lens as the focussing point of the picture. If you care to see the matter of focussing solved you may do so by placing a sheet of paper about fourteen inches in front of the objective lens. Now light your lamp and, unscrewing the lens from machine head but holding it in the same relative position, move it straight forward into the place where the light rays cross in front of the lens and you will get a clear focus of the condenser. If your back condenser is broken the break will show up clearly.

"Possibly this may be of no use to you, but it may clear up the idea that the picture focuses after it passes the lens."


Place slide here and it will focus on screen "O."
Place slide here and move lens to "X" and it will focus on screen "O."
Place slide in carrier and hold another at X. Image of carrier slide will come on at X
X
PAPER SCREEN "O"
Hold LENS at "X" and hold slide behind it and it will focus on screen.

Friend Harford has not conveyed his idea very clearly. The accompanying diagram, however, suggests some interesting experiments. As I understand it, his idea is to place a paper screen some fourteen inches in front of the lens and then unscrewing the lens move it straight out towards this temporary screen. I haven't time to study the thing out, and pass it up to our readers with the suggestion to neighbor Harford that he be more careful in his next letter to make things just a little clearer.

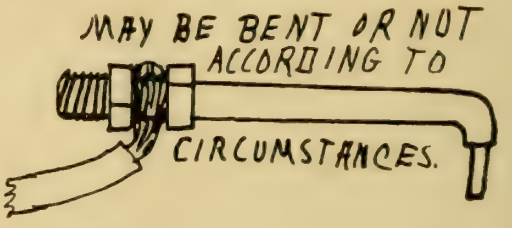
* * *

Films Get Out of Focus.—Los Angeles, Cal. (Warren C. Thomas) writes as follows: "For the benefit of Delhi, N. Y., and others who have trouble with the film getting out of focus, I would suggest the bending of the tension springs so they are just a trifle closer together at the top than at the bottom; also to see that the guides on the framing guage plate are not worn down on the inside more than on the outside. The setting of the tension springs, as above described, will tend to stretch the film tightly across the gauge. If the guides are worn down it will tend to cause 'bulging,' which is especially noticeable on thin film stock. In your answer to Weatherford, Okla., why not use a double throw switch with the lamp circuit on the middle poles, the A. C. on one side and the D. C. on the other? That will save the extra switch mounting circuit and the padlock idea. Also, it will give immediate cross-over service and you could not feed the A. C. into the D. C. line, or vice versa."

Many thanks, Neighbor Thomas, on behalf of our readers for the idea of the set of tension springs. Personally, I am a little skeptical about its efficiency, but would recommend that it be tried out. What Neighbor Thomas means by "guides on the framing gauge" is the film track on the aperture plate. Time and again I have cautioned our readers about running with worn aperture plate tracks. Friend Thomas is perfectly correct: worn aperture plate tracks will be more than likely to bulge the film. As to the switch problem, I am getting it handed to me all around on that particular proposition. Your suggestion is good, and I have had two sets of wiring diagrams sent me of double throw connection of which you speak.

* * *

Wire Terminals.—E. C. Shearer, Oakdale, Cal., writes as follows: "Having noticed several complaints in The Column regarding the tendency of wire terminals to burn off, I shall proceed to give my remedy, which has proven very successful in my own case. I had considerable trouble with the wires burning off inside my lamp house and last December made two copper bolts about 1½ inches long, threaded ¾ inch on one end, on which I placed two nuts. I then filed down the other end so that it would fit the hole in the lug of the lamp arm. I twist the wires around the bolt between the nuts and screw them up tight together and then place the other end of the bolt in the holes in the lamp arm where the wires ordinarily go, clamping them in with the thumb screws. I have been using these same bolts about eleven months and have not had a particle of trouble. If this is any good, you may publish it; if not, throw it in the wastebasket."



I am not throwing any communications of this kind in the wastebasket, Neighbor Shearer. It is just such ideas as this we want, and it is the interchange of ideas of this kind that largely goes to make up the value of the Trouble Department. I thank you and all others who send in such things. They are exceedingly valuable and I am sure are appreciated by all those who are readers of our Department. Come again.

* * *

A Whole Bundle of Them.—New York City, N. Y., writes as follows: "Allow me to trouble you with a few questions that have been puzzling me.

"1. Certain projection lenses have the back or equivalent focus stamped on them, and by that mark you can figure out the size of picture at a certain throw, approximately.

"2. The size of the pictures are standard, ¾ by 1 inch. Aren't all aperture openings the same? If they are, what is the use of measuring them? If they are made to standard, what is the correct size?

"3. Are we allowed to use 220 volts for projection in New York City?

"4. What is the simplest way to tell whether it is 110 or 220 volts?

"5. Can a Hallberg economizer designed for 220 volts be used on 110?

"6. What is the fundamental principle upon which an economizer depends for its action, and how many windings or coils are used?

"7. Can the enclosed arc lamps (not flaming ones) that are used on D. C. also be used on A. C.?

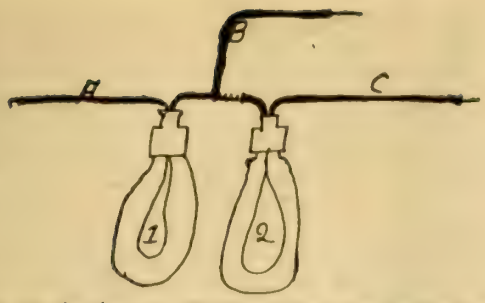
"8. Do all arc lamps consume the same amount of current?

"9. We use two enclosed arc lamps in series on A. C. Can I just take these off, hook on two flaming arcs instead, also A. C., or does it require experience to make these changes?"

1. I do not know of any lenses having the equivalent or back focus stamped on them, though possibly there may be. For directions as to how to figure lenses, I refer you to my answer to North Yakima, Washington, in last week's paper. If you know the equivalent focus of your lens you may find the size picture it will project at a given distance by multiplying the throw in feet by the width of the aperture and dividing the product by the focal length of the lens.

2. All apertures are not of the same width; they are supposed to be standard, and approximately 15-16 by 11-16 of an inch, but they are not; and a little bit of difference in the width of the aperture will make a big difference on the screen, particularly if it be a long throw. Accurate measurement of the width of the aperture is, therefore, necessary in figuring the lenses.

3. The Bureau of Water Supply, Gas and Electricity informs me that it is quite permissible to bring 220 volts pressure into a New York operating room and use same for projection, providing, of course, you install the proper resistance to take care of that pressure.



4. Look at the lamps. Perhaps they are marked with their voltage. If not connect two new 110 volt lamps, 1 and 2, in series as per sketch:

Always use new lamps for testing. Touch wire A to one of the circuit wires and wire C to the other. If the lamps burn with ordinary brilliance (up to candle power) the line carries 220 volts. If they only burn red (far below candle power) touch wire A and wire B to the wires of the circuit. If, on the second test, the lamp 1 burns with ordinary brilliance the line carries 110, if somewhat below c. p. the voltage is probably 105; if with somewhat more than ordinary brilliance then the voltage will probably be 115 or 125. With a little experience one is able to judge voltage very closely by using a test lamp.

5. A Hallberg economizer built for 220 volts cannot be used on 110 volts. You would not get anywhere near enough current. You would have to have the instrument rewound for 110 volts.

6. The basic principle of the transformer (economizers, inductors, compensarcs, etc., are nothing more nor less than low voltage transformers) is the law of electro-magnetic action which recites that a wire within the magnetic field of another wire carrying current will, by induction, receive an impulse of current at the instant the current starts or stops, and as often as the current starts or stops in the primary circuit. To fully explain in detail the action of transformers would require much more space than I have available this week. Upon the relative number of turns in the primary and secondary coils of the transformer will depend the secondary voltage (the less number of turns, within certain limits, in the secondary in relation to the number in the primary, the lower the secondary voltage). Upon the voltage of the secondary depends the number of amperes which will be forced through the resistance of the arc.

7. No. The construction of the alternating current and direct current lamps is quite different.

8. Different types and sizes of arc lamps consume different amounts of current, some using several times as much as others.

9. It requires experience, since some questions of arc and line voltage have to be considered.

* * *

One for Neighbor Crowe.—Stromsburg, Neb. (W. Batterson) writes as follows: "I have read A. W. Crowe's letter regarding lenses in the issue of October 22. Neighbor Crowe says the condenser inverts the picture. I claim that the condensers have nothing to do with the inversion. If he will continue his experiments with the piece of mica removing the condensers so that the light will strike the mica without passing through them, he will get the same result as with the condensers in use. It must, therefore, be the projection lens that inverts the picture. Were the picture between the light and condensers, they might have something to do with it. As it is, however, the only office the condensers perform is to do what their name implies—condense the light, bringing the rays down to the aperture in a bright round spot. I think when the light passes through the picture and strikes the back lens of the projector the work of the condenser is completed, and the light rays handled from there on by the projection lens. I do not believe the light rays from the condenser cross at all, from the fact that the back lens of the projector changes their course of travel before they have a chance to go far enough to cross. Of course, those same rays cross after leaving the projection lens, but the condensers have nothing to do with that.

"Have you had any 'slats busted' yet, friend Richardson?"

Nope, my slats are still in good working order, praise be! Your ideas seem to hang together pretty well. I am not going to argue this light ray proposition—yet. I welcome these letters because they show that the operators are beginning to study, and the more study on matters pertaining to projection, the better. We will get that light ray proposition straightened out yet, Friend Batterson. I just want to add this word, however, to your own, for the benefit of Neighbor Crowe and others: Take out the projection lens, cut a small hole in a piece of heavy cardboard or tin—a hole say ¼ inch in diameter. Place this in the slide carrier and light your lamp, leaving the film gate open. You will find a photograph of the arc projected on the curtain *bottom side up*, and it will be a pretty good photograph, too. Moreover, you will find a whole lot of interest in this experiment, since you can study that arc photograph and possibly learn a few things about the arc.

* * *

In Australia. In Australia they are projecting moving pictures, 35 feet wide, using from 90 to 100 amperes of current to do it. In England they are using 80 to 90 amperes of current for projection. In New York City our wise law makers for a long time limited the current to 25 amperes. Quite a difference from 25 and 100, and you haven't heard of anybody being killed in England or Australia, or any property being burned up any more than there has been in New York City. In England also they run with the whole back out of the lamp house. There is just exactly as much danger of setting fire to anything through having the back out of the lamp house as there is of setting fire to New York Bay with a cigar butt—our distinguished friends of the Electrical Department to the contrary notwithstanding. In New York, and other cities, operators have to obey a lot of fool rules and laws, and as long as they are laws it is up to the operator to obey them; but if the fool-killer were anywhere around, he would certainly knock the brains out of a few of the rules that have been made for the government of operating rooms in New York and other cities, and one of the first of those rules to 'get it' would be the one requiring the operator to run with a tightly closed lamp house. That particular thing is very costly in several ways, notably in condenser breakage, and it is all pure piffle, bunk and nonsense. If the Electrical Department of the City of New York can set forth facts to the contrary we shall be very glad to give them space in these columns. I firmly believe in making operating rooms safe, and thoroughly safe, but this matter of safety can be run into the ground just like anything else, and it has been in some particulars.

* * *

That Double Connection Again.—Seattle, Wash. (H. E. Cawthorn) writes as follows: "I have been a reader of the World since its first issue, and have noticed the praise you get from operators and managers all over the country. Therefore, will not try to express myself, but just let you consider me as the most complimentary of them all, which expresses my sentiments in regard to the paper. I would like to make a few comments regarding a diagram that appeared in October 15 issue. Now, Friend Richardson, like yourself, I am an old-timer, and admit to being a crank on things pertaining to good projection. Wiring is my hobby, and I would like to submit the enclosed diagram for the use of our friend in Weatherford, Okla. Your diagram would work out all right and give satisfaction in the hands of a **good operator,** but it is by no means fool-proof, and I fear would cause trouble for many of your readers. Besides, I think you will find that most cities require double throw switches, where that kind of a connection is made. Now, Friend Richardson, don't you take this as a roast for it is not. I have been Chairman of the Examining Committee of our Local Union, No. 154, I. A. T. S. E., and I know that not a few use your Department of the World as authority on everything pertaining to the picture game, and it would place a committee in a bad position to turn down a man on something he had learned through your Column."

Neighbor Cawthorn then explains his diagram, which is essentially the same as one already submitted by a correspondent from San Francisco who has suggested that instead of printing these diagrams at this time I ask for a submission of how the connection referred to should be made, which I have done. Both your own and the San Francisco sketches are very cleverly done, and one or the other of them will be published later. Meanwhile, you have our thanks for sending in such an excellent sketch and letter. Do not be afraid to correct me when you think I am wrong. I don't pretend to know it all and do not ever expect to, though I really did know better than to submit that particular kind of a proposition, and you are perfectly right in calling me down for it. Come again. The latch string is always hanging out.

* * *

Local Union No. 182.—Boston, Mass. (Harry Danto), writes: "Local Union, No. 182, Moving Picture Machine Operators' Protective Union held its regular meeting at the headquarters, 724 Washington street, and quite a few of the outstanding moving picture theaters have come into line."

Friend Danto, you get a motion through at the next meeeting of allowing you another bottle of ink. For sawed-off brevity, your last letter is, I believe, entitled to first prize. Business agent Bernard Corbett of the Boston Union called on me a few days ago and I enjoyed quite a pleasant chat with him. I hope to be able to visit you boys before very long. Meanwhile, don't be quite so stingy with your paper and ink.

Condenser Breakage.—R. M. Davidson, Binghamton, N. Y., writes as follows: "Your Column is of great assistance to operators and should be also to managers. I haven't seen any letters from managers, however, but trust they are not barred. I follow up The Column very closely and have received much valuable information from it and, therefore, feel obliged to contribute when I learn anything that will be of assistance to the business in general. With your permission, therefore, here is my mite.

"Where high amperage is used there has been a great deal of trouble from condenser breakage. We are using 65 amperes, which I believe is unusually high, and have had more than our share of this trouble. I have, however, evolved a scheme which has stopped it and I am sure will stop it for anyone else who tries it. Briefly, it is as follows: Close up all ventilation that now exists in the lamp house, make an opening about 1½ inches wide all the way across the front of the lamp house below the condensers and at the very bottom. Make another opening at the top of the lamp house in the rear, also all the way across, and as much wider than the lower opening as the size of the end of the lid will permit, the idea being that all the air coming in below the condensers will be heated by the arc and pass off to the opening at the rear of the top, thus making a continuous stream of cool air passing in front of the condensers and between them and the arc. Another advantage is that the arc itself is somewhat influenced by the current of air and is carried more directly upward. We find that the crater on the upper carbon sets in place in front of the carbon without any effort on the part of the operator. The reason I made the top opening larger than the bottom is that the air increases in volume as it is heated and needs more room for escape. Before I tried this scheme a new condenser lasted about one minute, and now the trouble is completely eliminated. If this is of any use to others, they are entirely welcome. I returned this week from a visit to your city and I blush with shame for the picture shows I visited while there."

Friend Davidson, it would surprise you to know that almost as many of the letters published are from managers as from operators. In fact, the division is about equal. The managers certainly are not barred, and this is their Department just as much as it is the operators. It is the Trouble Department, intended for the use of anyone who wishes to take advantage of it. Of course, the major part of letters pertain to projection, since better projection is the crying need of the hour. Questions pertaining, however, to the management end of the theater will be just as carefully answered as will projection matters. My own and the thanks of the readers of The Column are due you for setting forth this matter, which I believe myself will be found to be of great value wherever its use is not forbidden by law, which ought to be everywhere: I've blushed some myself for New York City shows.

* * *

Up a Stump Again.—Britton, S. D. (C. C. Baker, proprietor and manager) writes as follows. "Why is it that I can secure a better light during my second show. That is to say, why do my carbons give a better light. Until the light has been in operation for at least half an hour I cannot get a satisfactory light."

Friend Baker, you have chased me into the tall timber. I don't know. You will have to be a little more prolific with your data to start with. I don't know whether you use A. C. or D. C.; rheostats or transformers; what kind of carbons, or anything about it. Come on in with some information, old man, and we will see if we cannot solve your difficulty.

* * *

A Matter of Law.—Alden, Ia., writes as follows: "Mr Carmichael, proprietor of the Dreamland Theater, Daws. Ia., informs me that a license cannot be imposed on a moving picture theater in towns of less than 4,000, and refers me to you. The Mayor of this town demands a license from me and I have been compelled to pay the same or close my doors, even though I own the building and have lived and paid taxes here for thirty years. Please inform me how to avoid paying license."

Your friend, Mr. Carmichael, is mistaken, I think, Alden. The matter of license is wholly within the province of the municipality, regardless of the population. Possibly if a license of unreasonable amount were demanded you might successfully fight it in court. There may be some clause in the Iowa State law forbidding towns of less than 4,000 to demand license, but I think not. I doubt if such a law would stand the test of the courts. You can, however, ascertain if this be the fact by writing the Attorney General at Des Moines. Demand to see the law or ordinance under the provisions of which the Mayor is acting.

* * *

Local Union Makes Salary Agreement.—Scranton, Pa., Operators' Union has made an agreement with the Scranton Moving Picture Exhibitors' Association. The Union has secured an increase in wages from $1 to $3 a week for its members. It has also secured an eight-hour day with overtime, and has a written agreement that none but Union operators will be employed by members of the Exhibitors Association. The agreement becomes effective November 1. Scranton operators are to be congratulated upon their success. We would recommend to them the careful perusal of the letter from President Woods, of the San Francisco Union, printed in this Department two weeks ago.

* * *

Double Connection.—W. H. Harmon, McCook, Neb., contributes the following: "I have been a constant reader of the World for more than two years and value it very highly, but have never seen anything from this part of the country. I note the wiring problem from Weatherford, Okla. I have my own direct current plant which has given entire satisfaction for a year and a half. I am also connected with the city A. C. plant and am connected in duplicate all the way through. I have double throw switches and can change any of my lights from one plant to the other instantly. I use a rheostat on D. C. and transformer on A. C. But the change can be made without the picture even turning dim, and I can change all the other lights the same way. I believe that for picture shows in small towns these small light plants are going to prove a success."

We should like to know, Friend Harmon, what kind of a plant you are using. Won't you please describe it to us in detail, giving capacity of engine and dynamo, voltage, etc.? Also how close regulation do you get in the matter of voltage?

* * *

White Satin Curtain.—Owosso, Mich., writes as follows: "I am obliged to instal a new curtain and want something good. I have been advised by one exhibitor to put up a white satin curtain. He informed me that it makes a picture stand out clearer than any other screen. Do you know of its being used, and is it a success? Would be very grateful to you for any suggestion you can favor me with in regard to this matter."

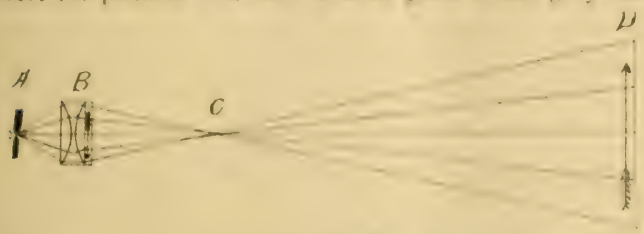
No, Owosso, I do not know anything about white satin curtains. I have never seen one, nor ever heard of one being used. I see no reason, however, why it should not make an excellent curtain, though very costly. Personally, I have found a good grade of bleached muslin sheeting 100 inches in width to make a very acceptable curtain. The picture stands out well and the cloth is thin enough that it can be taken down occasionally and laundered with excellent effect. Should you decide to try out the satin curtain, kindly let us know what the result is. I can procure you, merely as a matter of accommodation, the muslin bed-sheeting of which I speak, 100 inches in width, at 75 cents per running yard. I make this offer for the reason that you very likely cannot obtain the wide white muslin in your own city.

* * *

Gas Light.—Mt. Pleasant, Utah, favors us with the following: "In your issue of October 15 you ask for the experience of those having used gaslight. I have used the gaso-oxygen generator and saturator. It is not a cheap light, nor is it a very easy light to handle; but the results obtained are the best of any gas-making outfit I know of. The modus operandi of operating outfit, as practiced by myself, is as follows: Put about 3 pounds of chlorate of potash and black manganese mixed; in an iron retort, about 1½ pints of water in purifier tub, connect pipes to tank and place a small gasoline stove under retort and heat it about five minutes, when the gas will start generating. About 100 pounds of gas will be made, which will be enough to run from two to three hours. When through making gas, disconnect and attach saturator to tank, first putting about a pint of ether in the saturator. It is now ready to use. Use a high power calcium burner with medium bore goose-neck and a 1¼-inch limes. Be very careful in setting your lime that you get it just the right distance from the tip of the goose-neck, as this is the one most important thing necessary in getting good light. The lime should be no more than ⅛ to 3-16 of an inch away from the tip. I have developed 1,200 c. p. using this light and showed an excellent picture, 9 feet high at a distance of 55 feet, using an ordinary screen. The cost of operating this outfit is about $2 per night and it requires an hour's work every day to make the gas. The cost of the outfit itself, however, is, I believe, about $35 without the burner."

We are very much obliged to you, Mt. Pleasant, for the information conveyed. Would be glad to hear from other gas users setting forth in as much detail as possible their practice in the use of gas.

Another One From Crowe.—Watertown, S. D. (A. W. Crowe), is with us again in the following. "In my article in the Trouble Department, October 22, I should not have said that Mr. Pringle, of St. Paul, was wrong, since he could have been right. I enclose a sketch. 'C' in the drawing can be between the condensers and objective (stereo) lens and still project a picture, although with my outfit 'C' has to be about 5 or 6 inches in front of the objective lens; otherwise I do not get a good light. I find if the arc 'A' be moved ½ inch either way it changes 'C' about 4 inches, so I think that the operator would have a hard time keeping 'C' at any given spot during a whole run. As to the lens matter, I will try to make myself more clear. Draw the arc 'A' back from condenser 'B' until 'C' is between condensers and objective (stereo) lens. Place a slide, one half of which is red and the other half blue (I find these colors work the best) in the slide carrier, and the colors will be inverted on the screen. Take the slide out, however, and hold it on the other side of figure 'C' and the colors will not be inverted, which shows that the objective lens does not invert the picture. But here is what gives a man gray hair:



the moving picture lens is a different proposition and is one that inverts the picture on the screen. No matter where 'C' is located, the colors invert themselves when held in front of the aperture plate. To prove that the two lenses haven't the same action, unscrew the lens from the machine and place the colors half way across the back of the lens tube. Open the door of the lamp house, light the arc and reflect the light through the colors and lenses against the wall of the operating room. You will find that the colors with the stereo lens will not be inverted, while those reflected through the moving picture lens will be upside down. With these experiments do not try to get a clear field on the screen, since there is likely to be more or less distortion; but the colors will show whether they are inverted or not."

Well, Neighbor Crowe, there is one thing about your letter I particularly like and that is the gray hair proposition. I am getting a few myself studying this lens business. I would like to put this flea in your ear: If you have a machine with an opening through which you can look and see the back end of your moving picture lens, light your lamp and let the carbons get white hot with the dowser down, meanwhile threading a film into the machine and placing it out of frame about ⅛ of an inch, so that the dividing line between two pictures will show. Pull your switch, open your dowser and look thorugh the back end of your lens. You will see a miniature reproduction of the aperture, about ⅜ to ½ inch wide, and in that reflection will be seen the picture (which is upside down in the aperture) right side up. Chew on that a while, Neighbor Crowe, and see what you get out of it. It was handed to me in an excellent letter two or three days ago. I am just now engaged in making some experiments in the matter of light rays and shall have something to say myself before long.

* * *

Woke Him Up.—Woodhaven, L. I., contributes the following: "I wish to convey to you my heartfelt thanks for 'waking me up' through the Trouble Department of the Moving Picture World. I was for a long while a very indifferent 'grinder,' principally because of the hosts of low-browes who keep salaries in New York City too low for serious consideration. I could do better in regular theatrical work. Now that these near-operators are being weeded out, there is some stimulus to making a serious study of projection, and I am now trying to do that, putting all there is in me into an effort to be as good an operator as there is anywhere, and I intend to succeed. This is not egotism, but determination. Will you kindly answer for me the following queries:

"1. What could be done if one arrived at the hall or church intent upon giving a show and found the transformer outside the building of insufficient capacity to carry the increased load of his arc lamp?

"2. What would you do if the meter was too small, the transformer being of sufficient capacity?

"3. What if both are too small?

"4. In cleaning a Power's No. 5 with kerosene oil, isn't the kerosene liable to carry grit into the different shaft bearings through the oil holes? Must the whole machine be taken apart to be cleaned with kerosene?

"In closing, allow me to thank you for arousing ambition in me to become a real operator."

It is such letters as this that give one encouragement and proof that the efforts of the past year have not been altogether wasted. I have rubbed it into operators pretty strong, but there has been a method in my madness. My whole design has been to do just what I have done with Friend Woodhaven,—**wake them up and jar operators out of the rut into which so many have fallen.**

As regards your questions: If the line transformer is large enough to carry your current without anything else on, I would try to arrange to have all other lights extinguished during the time the arc is burning, remembering always that the commercial transformer will stand a very heavy overload for an hour or two without material injury. If, however, the transformer is too small and cannot be made to carry your lamp, there is nothing to do but have a heavier instrument installed, since you cannot attach your lamp to the high tension wires, nor would it be practical to use resistance.

2. If the meter were too small I would call up the light company and arrange to pay a flat rate and connect on to the lines ahead of the meter.

3. I think this is answered by 1 and 2.

4. The best way to clean a Power's No. 5, or any other machine, is to immerse it in gasoline, turn the crank a dozen times or so and take it out. Afterwards flood the bearings with oil, then wipe the whole mechanism clean.

ELECTRIC SIGNS FOR MOVING PICTURE THEATERS.

Necessary parts of the equipment of the modern and up-to-date moving picture theater are those which rely upon illuminated signs for their effect and operation. The external signs of the house, for example, not to mention those used in the interior. Then there are the spot lights, foot lights and everything pertaining to stage lighting effects. Conductors of American amusement houses, such as theaters, concert halls, and the like, always pay particular attention to these matters. Indeed, in the matter of external illumination the American theater man is always pre-eminent. And the moving picture man is, or at any rate should be, not behind other men in the entertainment business. In the interests of exhibitors and moving picture theater managers, we draw special attention to the fact that the Globe Electric Sign and Specialty Company, of West Forty-second street, New York City, pays special attention to this class of work. They furnish all the supplies; they draw up estimates; they make original designs; in fact, they are prepared to give a moving picture theater exhibitor or manager everything that he requires in the way of illumination for advertising or equipping his house. We recommend our readers therefore to get into touch with this company, feeling assured, as we do, from personal knowledge of the Globe people, that their requirements will be met in a prompt, efficient and satisfactory manner.

"HALLBERG" EQUIPS DORCHESTER THEATER.

W. R. Lusher, proprietor of the New Dorchester Theater, Flatbush, Brooklyn, placed an order last week with J. H. Hallberg, 36 East Twenty-third street, for an entire moving picture equipment, including two Motiograph moving picture machines, two "Hallberg" Economizers, two 4000 c. p. flaming arc lamps and a new electric sign, which Mr. Hallberg has just imported from England. This sign saves two-thirds on the electric bill, and can be read at a longer distance and at a sharper angle than any other sign ever produced.

Mr. Lusher saw the Motiograph in operation last year in Earl's Court, London, England, and he was so favorably impressed that he would not consider any machine but the Motiograph for his new Dorchester Theater. The ventilation of the theater will be accomplished by two "Hallberg" 24-inch exhaust fans, fitted with speed controllers and reversing switches, so as to act as either exhaust or pressure fans. The Kleine Optical Company of New York will furnish the films.

The Niagara Slide Company, of Lockport, N. Y., have just issued a neat four-page catalogue giving a partial list of their announcement and miscellaneous slides. A number of the slides in their list should be included in the slide stock of every moving picture theater. They are also makers of advertising and special slides which can be made profitable and interesting additions to any program.

THE EXHIBITORS' LEAGUE OF THE STATE OF OHIO.

By President M. A. Neff.

On October 3d at the Chittenden Hotel, Columbus, Ohio, the Exhibitors' League of the State of Ohio was organized. There had been previous efforts made to organize a League, of the motion picture people, but up to the present time it had lacked the support to make it a strong, effective organization. The Ohio exhibitors realize the fact that to raise the standard of our business and to secure our rights, it becomes absolutely necessary to have a thorough organization. The organization is not formed for the purpose of fighting anybody, or any special thing, but on the contrary is for the purpose of assisting the moving picture exhibitors in securing their rights, in all things pertaining to their business. The laws of the State are so construed as to work hardships upon the moving picture people. We propose to look after our own interests and see that just and eligible laws are passed in the Legislature for our protection as well as the protection of other lines of business.

We are discriminated against in many ways. Our insurance rates are double what they should be. We have a state inspector, and a city inspector, and an insurance inspector to inspect each and every moving picture theater. The safeguards thrown around the moving picture theaters make it the safest and best risk that an insurance company could possibly take. There has never been a fire to my knowledge or the explosion of a film in a moving picture booth, that has done damage to any extent. It is almost impossible to have a fire where an experienced operator is in charge. Our booths are all lined and made fireproof. Of course, there have been a few fires in moving picture theaters, but it comes from the crossing of wires, and not films. The only large fire we have had has not been in the picture shows, but in the theater where an inexperienced operator was at work, or in some large film exchange. Consequently, taking into consideration all the facts as they are, the moving picture show is one of the safest risks to take by an insurance company. The express companies are overcharging us.

Some of the inexperienced picture men allow their machines to be running in bad condition, thus tearing films, and creating a condition that the men who have competent operators, and look after their business have to pay for. Our organization is for the purpose of educating all picture show men along the lines of taking care of films, etc., and this information can only be gained through organization, as many men do not take your valuable paper and, of course, are not posted in regard to many things that they should be. Every exhibitor in the United States should read the Moving Picture World, because it gives both sides of the question, and information that will help everybody in the business. We stand for progress and a square deal with everybody. It is the duty of every film exchange and manufacturer in the United States to assist in organizing a thorough League. It will weed out the undesirable and create a healthy condition, and every just debt will be paid promptly by every member of our League, and every member of our League is posted and knows how to run his business, and by reason of this fact, it is a great assistance to the manufacturers, and to the film exchanges. No man can be a member of our League and beat anyone.

One of the main principles of our League, is that a man must be in good standing, honest and a straightforward business man, or he cannot become a member. His application has to be passed upon, before a membership card is issued to him. We are growing very rapidly, and by the fifth day of December, when we meet at Columbus, Ohio, again, we will have a very large membership. We have taken over all of the old organization, that have heretofore endeavored to organize. We are organized upon a business basis, and we are not going to win, but have already won. We are strong enough right now to command attention, and to ask for what we want, without fear or favor.

M. A. NEFF.
President of the Exhibitors' Association of Ohio.

CONSTITUTION AND BY-LAWS OF THE EXHIBITORS' LEAGUE.

OFFICERS.

M. A. NEFF, President, Cincinnati, Ohio.
W. A. PITTIS, Vice-President, Conneaut, Ohio.
T. P. REICHERT, Second Vice-President, Port Clinton, Ohio.
G. O. DUPUIS, Treasurer, Lima, Ohio.
C. C. CARTER, Secretary, Cincinnati, Ohio.

ARTICLE I.

Section 1. The name of this League shall be "The Exhibitors' League."

ARTICLE II.

Section 1. The object of this League is to promote and protect the welfare of the moving picture theaters and of the persons engaged therein, within the United States, and especially within the State of Ohio. To provide opportunity for an exchange of ideas, to further, legally and legitimately, the best interests of all the members thereof, in all matters pertaining to the exhibitors' business. To use our influence to induce the manufacturers not to produce pictures that might be termed objectionable. It is not the purpose of this League to take sides with the Independent or Patents Company, manufacturers or film renters, only so far as it affects the welfare of the entire organization.

ARTICLE III.

Section 1. The officers of this League shall be a President, Vice-President, Second Vice-President, Treasurer and Secretary. The governing body shall be known as a Board of Directors, consisting of the five officers elected at the annual meeting, who are to hold office until their successors shall be elected and qualified.

ARTICLE IV.

Section 1. The President shall preside at all meetings of the League. He shall call a special meeting upon the request of a quorum of members of the Board of Directors, or when he deems special meetings necessary. He shall strictly enforce the rules of the League and shall investigate any refringement of the same.

Section 2. The Secretary shall keep a record of all meetings of the League.

Section 3. In the absence of the President the Vice-President shall assume and perform all the duties of that office.

Section 4. In the absence of both the President and Vice-President the Second Vice-President shall assume and perform all the duties of that office.

Section 5. The Treasurer shall have charge of all funds of the League, and upon order of the President and one of the Board, he shall make such expenditure of same as are necessary. He shall keep a record of same, and shall report at each quarterly meeting and such other times as requested. The Treasurer will be required to furnish a bond of his duties, same to be approved by the Board of Directors.

Section 6. All money belonging to the Exhibitors' League shall be deposited in the name of The Exhibitors' League by the Treasurer, and all checks shall be signed by the Treasurer and President.

Section 7. The Board of Directors shall be the sovereign body of this organization when in session.

ARTICLE V.

Section 1. There shall be an annual meeting held at such time and place as the Directors of this League think best. A written notice to be mailed to each and every member at least five days before the meeting takes place.

Section 2. In case of a vacancy in any office before the annual meeting by reason of death, resignation or other cause, the vacancy shall be filled by vote of the Board of Directors.

ARTICLE VI.

Section 1. All bona fide, responsible motion picture exhibitors may become members of this League upon application with the proper fee, and receiving a majority vote of the Board of Directors.

BY-LAWS—

ARTICLE I.

Section 1. The Board of Directors shall meet quarterly each year, said meetings to be held the first Monday in January, April, July and October, hours and place of meeting to be designated by the President. All members of the League are eligible to attend these meetings. Meetings to be held at Columbus unless members are otherwise notified.

Section 2. Notice of such meeting, time and place must be sent to each member at least ten days before said time. The Secretary shall be responsible for this notice.

Section 3. A majority of the Board of Directors shall constitue a quorum.

ARTICLE II.

Section 1. The initiation fee shall be the sum of five dollars, until December 3, 1910, payable at the time of making application for membership, and shall be refunded if the applicant is not elected.

ARTICLE III.

Section 1. It is the duty of each and every member to notify the President of any invention, picture, or anything else that would be of benefit to the members of the organization to know, and it is the duty of the President to so notify all the members of anything pertaining to the moving picture business that will benefit the members.

Section 2. It is hereby made the duty of any and every member of this League who has knowledge or information of unfair or dishonest methods practiced by any other member in the conduct of his business or any infraction of the Constitution and By-Laws of this League, promptly to notify the President, whose duty it will be to notify, in writing each member of the Board of Directors within five days after having received such notice. The Directors thereupon shall investigate such charges, and if found to be untrue, said member shall be expelled from this League.

ARTICLE IV.

Section 1. Any proposed amendment to the Constitution shall be handed to the President not less than twenty days before the meeting, at which time it is to be acted upon, a copy of which shall be mailed to each member. Such proposed amendment may then be acted upon at the next regular meeting and passed on a two-thirds majority vote.

ARTICLE V.

Section 1. Minutes of meeting of the Exhibitors' League held at the Chittenden Hotel, in the city of Columbus, State of Ohio, October 3, 1910. Meeting was called to order by temporary President M. A. Neff on October 3 at 2 p. m. The minutes of the previous meeting were read by the temporary Secretary, Mr. C. C. Carter. After a lengthy discussion as to the needs of the Exhibitors' League, it was unanimously decided to form a permanent organization.

ARTICLE VI.

Section 1. M. A. Neff, of Cincinnati, was nominated for the office of President and was elected without a dissenting vote. W. A. Pittis, of Conneaut, was elected Vice President. P. F. Reichert, of Port Clinton, was elected Second Vice President. G. O. Dupuis, of Lima, was elected Treasurer. C. C. Carter, of Cincinnati, was elected temporary Secretary.

ARTICLE VII.

Section 1. A motion was made and carried that the initiation fee be $5.00 for sixty days, and after that $10.00. Motion was made and seconded that the Board of Directors meet in the evening and adopt a Constitution and By-Laws, and motion carried. Motion was made and seconded that meeting be adjourned to meet on Monday, December 5, 1910. Motion was made and seconded that the meeting be adjourned. Motion carried.

DINNER TO ARTHUR "VIC" SMITH OF THE VITAGRAPH COMPANY.

On Saturday evening, October 29, a testimonial dinner was tendered to Arthur "Vic" Smith, the cashier of the Vitagraph Company of America, at Raub's Garret, corner Nevins and Fulton streets, Brooklyn, by the professional and manufacturing departments. Among the invited guests were William T. Rock, president; J. Stuart Blackton, ivce-president and secretary, and Albert E. Smith, treasurer and business manager of the Vitagraph Company, and a few other chosen friends. The tables were arranged in the form of the letter V, decorated with flowers and especially designed favors. A very elaborate menu was served by a corps of waiters dressed in Louis XIV. costumes and wigs, while an orchestra discoursed appetizing music. J. Stuart Blackton acted as toastmaster, who called upon Messrs. Rock, Smith and others to say their say and they had no trouble in saying it.

HE'S SADDER BUT WISER MAN.

Louis Landsman had theatrical ambitions lately. Seeing a "want ad" in which a partner for a moving picture show was wanted, he decided to break into the game via the picture route.

Accompanied by his wife he called at the address given, a hotel on lower Hennepin, and found an affable stranger who held forth on the joys of life on the road. His show was at present in Seattle, Wash., but was coming this way. Mr. Landsman could become a partner and share in the harvest of profits. In order to become a full fledged partner Mr. Landsman was requested to buy a film for the show. Accompanied by the showman he was taken to a room and there persuaded to pay $150 for a film having as its subject a gold brick game. He took the film home and began to figure up his profits for a week's time. But for some reason the showman has not been seen since and Mr. Landsman found his film was valued at $4. He appealed to the police.—Minneapolis Tribune.

Mr. Stelter, the secretary of the Revier Motion Picture Company, of Salt Lake City, Utah, called upon us this week on his way to a Sales Company meeting. From him we learned very many interesting things with regard to the picture outlook in the great Mormon State, which we shall probably embody in a future article.

We had the pleasure this week of a visit from Dr. Marcel Vandal, the managing director of the Eclair Company of Paris. We shall shortly publish a description of the Eclair French works. Meanwhile, we may state that it is the intention of the company instantly to erect a moving picture plant at the Palisades, N. J., for the production of Eclair pictures in this country having all the famous Eclair quality. The first Eclair American release will be announced in due course.

LORA BONA,
The Celebrated Dramatic Reader.
("The Girl With the Golden Voice.")

Now appearing with great success at the B. F. Keith Bijou Theater, Boston.

WESTERN FILM DRAWING BIG IN CHICAGO.

We understand the Cowboy and Indian Frontier Celebration picture opened a week ago in Montreal to "big business." The Ontario Film Exchange, of Windsor, Ontario, have purchased the entire Canadian rights for this film and are now busy arranging dates. Judging from the opening business in Montreal, they believe that this film will prove a feature reel and an exceedingly popular drawing card throughout the entire Dominion.

"BISON" COMPANY LOST.

Our Los Angeles correspondent sends us a clipping from the Los Angeles Examiner telling of searching parties being organized to hunt for Fred J. Balshofer, manager, and three others of the Bison Company, who have not been heard from for four days. They left Los Angeles in an automobile for a camp twenty-seven miles away and the report is that their machine lies a wreck in a mountain gully. A note pinned to a tree by the roadside says they are footing it, and they ask for the relief party with mules.

NESTOR FILMS

"Rarely Equalled—Never Surpassed—Often Imitated"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

IF YOU WANT THE "USUAL THING"

SKIP THIS PAGE!!!

ON SECOND THOUGHT, WE ADVISE YOU TO

Read Every Word of This Ad.

IT MAY LEAD YOU AWAY FROM THE "USUAL THING" AND PLACE YOU ON

THE ROAD TO SUCCESS!!!

For Release Wednesday, Nov. 9th, 1910

THE WOODSMAN

BEST of ALL!

"We run everyone of your releases, and our patrons think they are the BEST OF ALL."

ST. DENIS THEATRE,
Queen St., Toronto, Ont.

Exhibitors!

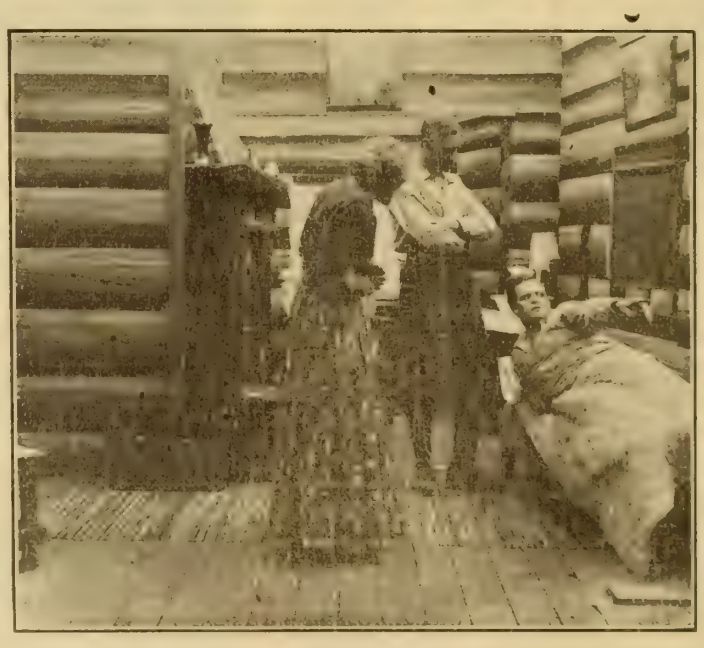
GET the "Real Thing"

Imitations may be very flattering to us, but they don't do you the least bit of good.

Shun imitations and the "usual thing." **GET** the GENUINE and the ORIGINAL—

Nestor Films

NESTOR FILMS are sold through THE SALES CO. 111 E. 14th St., New York.



Scene from "THE WOODSMAN"

The Woodsman

will help you CHOP DOWN YOUR OPPOSITION. It is a TRUE TO LIFE romance of the great western woodlands, and literally overflows with HEART-BEATS and HEART-BREAKS. It will ATTRACT GREAT CROWDS to your theatres, and every man woman and child will POSITIVELY RAVE over this WONDER PICTURE.

GET "THE WOODSMAN" and GET IT NOW!!!

GET ON

Nestor's Mailing List!

Send your name and address to NESLEY, care NESTOR FILM CO., 147 Fourth Ave., New York City, and you'll get

NESTOR'S Weekly Bulletin

NESTOR FILMS

"Rarely Equalled—Never Surpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

IF YOU WANT "JUNK" FILMS

SKIP THIS PAGE!!!

but you'll find it profitable to get acquainted with

Exchanges Buying Nestor Films:

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 So. Clark St., Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge St., Toronto, Ont.
BIJOU FILM & AMUSEMENT CO.	1222 Grand Avenue, Kansas City, Mo.
BOSTON FILM RENTAL CO.	665 Washington St., Boston, Mass.
BUCKEYE FILM & PROJECTING CO.	309 Arcade Bldg., Dayton, Ohio.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CLINE, EUGENE	59 Dearborn St., Chicago, Ill.
CONSOLIDATED AMUSEMENT CO	Rhodes Bldg., Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North 9th St., Philadelphia, Pa.
EXHIBITORS' FILM EXCHANGE	203 E. 15th Street, New York City.
GAUMONT COMPANY	154 St. Catherine St., Montreal, Que.
GLOBE FILM SERVICE	1073 E. Madison St., Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 E. 14th St., New York City.
W. E. GREENE FILM EXCHANGE (Inc.)	228 Tremont St., Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry St., Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Bldg., Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake St., Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam St., Omaha, Neb.
MICHIGAN FILM & SUPPLY CO.	1106 Union Trust Bldg., Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Bldg., Seattle, Wash.
PARAMOUNT FILM CO.	61 W. 14th St., New York City.
PARAMOUNT FILM CO.	428 Ninth St., N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch St., Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington St., Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-34 Century Bldg., St. Louis, Mo.
VICTOR FILM SERVICE	Prospect and Huron Sts., Cleveland, Ohio.
WICHITA FILM & SUPPLY CO.	112 N. Market St., Wichita, Kan.

THIS WEEK'S ADDITIONS:

CAPITOL FILM EXCHANGE, 422 N. High Street, Columbus, O.
TOLEDO FILM EXCHANGE, 319 Superior Street, Toledo, O.
CALIFORNIA FILM EXCHANGE, 1065 Mission Street, San Francisco, Cal.

Write to Nesley, care NESTOR FILM CO., 147 Fourth Avenue, New York City, and he'll send you **Nestor's Weekly Bulletin**

"The Passing of a Grouch" (Biograph).—Whether or not a grouch is transmitted from one to another, as shown in this picture, remains for the pschycologist to determine. Here, at any rate, it passes on, relieving one person while it affects another, until it gets back at night through his wife to the man who started it on its travels in the morning. The picture has much of interesting suggestion in it and offers explanations of personal peculiarities which have previously seemed incomprehensible.

"The Proposal" (Biograph).—A comedy which seems to indicate that it is wiser to make proposals verbally and then they can be recalled if desired. This gentleman got a scare after he posted his letter, but he could neither recover nor intercept it and was on the point of committing suicide, or flying to parts unknown when the letter comes back, returned for better address. This means that he is saved from the results of his folly and it seems a safe conclusion that he will not make any further experiments in this direction. A live comedy, full of laughs.

"False Love and True" (Lubin).—A new rendering of an old story. Men have deceived women numerous times and after marrying them have taken them to homes of luxury, but in this instance a girl tries the experiment and apparently succeeds to her entire satisfaction.

"Edith's Avoirdupois" (Lubin).—Of course the Lubin producers saw the opportunity for a delightful comedy in the fashionable ban on flesh and a comedy has been produced which keeps the audience in good humor throughout its short length.

"Under the Stars and Bars" (Melies).—This story of a Confederate soldier does not differ materially from what might have happened to any soldier. He returned after the war to find his home deserted, just as many another Confederate did, and wandered to a part where by accident he found again his wife and daughter, and the picture ends with the happy reunion. There is a scene which illustrates the fall of Vicksburg that is quite realistic enough to suit the most exacting, and there are other scenes which deal with some of the horrors of war. Such pictures help to bring about the reign of universal peace.

"Blasted Hopes" (Selig).—A love story representing a country girl deceived by a city man in quite the usual way and deserted in quite the usual way. He forgets her and marries another and when she seeks him and discovers the truth she falls insensible, heartbroken by his heartless action.

"The Swiss Guard" (Edison).—A love story told in that region of grandeur and beauty, the Canadian Rockies. It is a complicated love story, well told, and sympathetically acted, though one may venture the opinion that with all its merits it will scarcely attract more attention than the scenery. The artistic service performed by this company in this direction is by no means slight. To be able to produce hundreds of miles distant such accurate representations of mountain scenery is an achievement of which any firm may be proud.

"Indian Pete's Gratitude" (Kalem).—An Indian picture depicting the well known Indian characteristic of gratitude for a kindness done. In this the half breed, befriended by some white people, gives up his life in an effort to assist them in maintaining their ownership of a mine. His efforts are successful, but he receives a mortal wound, living only long enough to know he has done what he tried to do. The picture is melodramatic and has a number of thrilling scenes.

"Max in the Alps" (Pathe).—A comedy presenting Max in a new role, trying to secure an edelweiss blossom for the fair one. His experiences in the snow drift are amusing to everyone but himself, and when he takes his final tumble there is tumultuous laughter.

"Buffalo Fight" (Pathe).—A colored topical picture, photographed and reproduced with all the skill for which the Pathes are noted. It is quite in keeping with all their work of a similar character.

"Capt. Barnacle's Chaperone" (Vitagraph).—A comedy full of life and sparkle, showing how lovers outwit such adverse influences as sour visaged chaperones and succeed in their purposes, regardless of the complicated snares set for their unwary feet. Of course the question of whether it was quite square for the lover to so cruelly deceive a chaperone as to make her think he is going to elope with her, and then run away with the girl.

"The Silent Message" (Essanay).—A Western drama with a ruffian making advances to a girl who by reason of being alone is temporarily in his power. But here enters an episode so different from anything which has been seen in these Western pictures that it makes the film of unusual interest. The girl backs up to a window and by means of the sign language instructs the deaf and dumb Indian girl to ride for help, which she does and the outlaw is apprehended.

"Life of Moliere" (Gaumont).—A sumptuous production, ranking high with the films of the week and presenting features of staging which are remarkable for their beauty and the truthfulness of their reproduction. It is a task well nigh appalling to reproduce any such sumptuous scenes as were common in the court of Louis XIV.; but in this film a variety of court views are shown which are, apparently, truthful reproductions, convincing in their beauty, of the life of Moliere, the greatest playwright excepting Shakespeare the world his ever known.

"The Indian and the Maid" (Pathe).—A film presenting some exciting Western scenes. The fall of a girl over a cliff and her rescue by an Indian who lets himself down by a rope is thrilling enough. To see a girl carried down by a rushing stream, pulled out by this Indian, who with difficulty carries her to the top of the cliff and gets her to the ranch where she is speedily revived. Later a love scene is introduced, with the same Indian, now an educated young man, a figure.

"The Telephone" (Vitagraph).—An interesting picture representing the practical utility of the telephone in reporting the peril of a mother and child in a burning house. By means of this valuable agency they were released in time and rescued. Bringing them down the ladders through the blinding smoke is a thrilling scene, but one that is often duplicated by firemen everywhere.

"A Day on the French Battleship Justice" (Vitagraph).—A series of views reproducing life on a French battleship, giving a good idea of what the sailors do in work and play.

"Two Little Waifs" (Biograph).—Perhaps this picture will exert some influence upon those who might easily care for a lonely waif. If it does, its work will be a distinct advantage to humanity. If it softens even one heart it will be helpful. Perhaps it might be said that the most impressive lesson it teaches is that there is a home waiting somewhere for each waif where love and sympathy reign, only the little unfortunates fail in most instances to find it.

"Brothers" (Lubin).—A story of self sacrifice on the part of one brother to save another from the consequences of his evil ways. A pretty love story is interwoven with it, and after numerous disturbing vicissitudes the wayward brother reforms. The part of the girl is well and vigorously played in this film, and she is one with whom almost any man would fall in love.

"Max Has Trouble With His Eyes" (Pathe).—A comedy centering around the unforunate Max whose difficulties are apparently never ending. This time he can't see, and the result is a series of blunders, culminating in the kissing of the wrong lady which brings on a duel. A duel is commonplace, but Max manages to introduce some novelties, by reason of his bad eyes, which mark this one as perhaps the most humorously remarkable on record.

"New Style Inkwell" (Pathe).—Intended to be a humorous film, but there is little really funny in squirting ink into person's faces and ruining their clothes.

"Darjiling" (Pathe).—A satisfactory and informing picture of this town in Northern India which because of its location is visited as a Summer resort by a large number of people. The appearance of the town, the people in the streets, the modes of conveyance and the surrounding scenery are faithfully reproduced.

"AT THE SIGN OF THE FLYING A"

The First Four Releases **of American Film**

Ask your Exchange man to book them all to you. Each and every one will mark an epoch in Independent Progress.

Release Monday, November 14th.
"ROMANTIC REDSKINS." Length Approx. 950 ft.
An Indian Comedy-Drama.

Release Thursday, November 17th.
"THE LURE OF THE CITY." Length Approx. 945 ft.
A Pastoral Melodrama of the higher type.

Release Monday, November 21st.
"STARLIGHT'S DEVOTION." Length Approx. 960 ft.
An extremely sensational Indian Drama.

Release Thursday, November 24th.
"NOTHING BUT MONEY." Length Approx. 740 ft.
"A BIG JOKE." Length Approx. 220 ft.
A Split Reel Comedy—One continuous succession of side-splitting roars.

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : CHICAGO, ILLS.

Sold only through the Motion Picture Distributing and Sales Company.

"Settled Out of Court" (Selig).—A salutary lesson upon the results of jealousy which might, and often does, result in misunderstanding, then separation. Perhaps it is unnecessary to repeat the story. They are all much alike and in a majority of instances are due to unreasoning misunderstanding followed by failure to accept explanations.

"The Key of Life" (Edison).—A comedy dealing with the strange Hindu belief or reincarnation. Much interest attaches to the staging which presents scenes of an Oriental character of more than passing interest. The climax is reached when the young man, through the use of the charms left him by the dying priest, succeeds in changing a cat into a young woman.

"Fortunate Misfortune" (Essanay).—A double love story based upon the fact that one girl discarded a young man because he was ruined by business reverses. Later he finds a girl who wants him, not his money, and then he discovers that some hitherto worthless stocks have suddenly increased in value until he is wealthy again. Difficult to describe, this picture is interesting when seen on the screen.

"Both Were Stung" (Gaumont).—A love comedy, depicting the chagrin of two young fellows who both fell in love with the same girl, but who spent so much time in their makeup that a third man carried away the prize. The comedy lies in the careful preparations of the two young men and their dual attempts to please the young woman; and then the climax when she gives her affections elsewhere. A simple comedy, but—amusing.

"Picturesque Majorca in the Mediterranean" (Gaumont).—An interesting trip through this island, the largest of the Bilearic group, showing everything worth while. The operator did his work with discretion and the mechanical department was equally careful in attending to its own share. The result is a picture which will appeal to everyone who loves the scenic beauty of the great outdoors.

"A Double Elopement" (Vitagraph).—Two ardent young couples. Four objecting parents. Two elopements planned. A mixup in the girls and four parents pursuing the couples. The mixup in girls is straightened out. The ceremonies are performed. The objecting parents give their blessing and eight people go home happy.

"Boy Scouts of America" (Edison).—A graphic illustration which answers many questions asked regarding this popular and growing organization. Having its origin in England, it was championed in this country by Ernest Thompson-Seton, and is valuable chiefly because it teaches love for the great outdoors.

"Riders of the Plains" (Edison).—An excellent illustration of the actual work done by the mounted police of Canada, the most perfect body of mounted men in the world. The story represents how they capture an Indian thief, and while it is not particularly sensational, it will be found to be interesting. Moreover, the work is done by real officers and real Indians in the country where they do their work daily.

"The Rough Rider's Romance" (Kalem).—A melodramatic love story based upon a famous cavalry battle in the late Spanish war. The love story which is interwoven with it to give some interest to a dull picture doesn't end as most love stories do, but perhaps is none the less interesting for that reason.

"Cowboy Justice" (Pathe).—A sensational subject produced by the American company representing this house. The usual Western conception is seen, though it will be admitted that considerable care and effort mark this subject, as compared with some of those previously produced by the same company. The introduction of an automobile to aid the outlaws in escaping seems ridiculously out of place.

"Facori Family" (Pathe).—A reproduction of acrobatic work which seems almost impossible. The photography is remarkably good, considering the character of the subject. As one act after another is performed, one is almost disposed to hold one's breath, even though it is only a picture.

"Tragical Concealment" (Urban-Eclipse).—A thrilling story of France, representing a marquis hidden from searching soldiers behind a secret panel in the wall. Then the unfortunate wife is carried away by the soldiers and goes mad in prison thinking of her husband suffocating behind the closed door. Her reason is restored by re-enacting the scene before her. As she sees her husband step forth from his hiding-place her unbalanced mind is restored to its normal condition. The interest is in this psychological feature rather than any of the pictorial or dramatic qualities.

"Crossing the Andes" (Urban-Eclipse).—A picture of scenery in the Andes, showing the methods of transportation by mules. One little touch is significant of the whole picture. The road is so difficult that most of the mules are lame. Some of the scenic features represent faithfully the grandeur of the mountains and their wonders. Like all the outdoor work of this house, this picture interprets the mountains with unusual fidelity and makes one feel that one is really among them.

INDEPENDENT.

"Who Is She?" (Great Northern).—A drama similar to "Madame X," which has had a favorable run in New York and other cities during the past year or two. It can be said for this film, however, that the people responsible for its production have eliminated much that is not required and have kept the salient features, emphasizing them in a way that makes them stand out clearer and makes the play far more real. The acting is done with sympathy and skill, while the mechanical work is up to the usual standard of the Great Northern people. There is more than mere amusement in this picture. There is a reproduction of dramatic work that is well worth seeing.

"An Excursion on the Lake of Garda" (Itala).—An outdoor picture from this house which has not heretofore given the public much of such work. In this instance the operator selected his viewpoints with care, in most instances interpreting a mood of nature that is quite comprehensible to anyone who sees the picture. In others improvement might be possible, but in the main there is little criticism for the work. As a welcome diversion from the dramas and comedies such pictures as this are welcome, provided only they are well done and the photographic work is clear.

"Foolshead Volunteer of the Red Cross" (Itala).—That the Red Cross should be made the subject of a semi-humorous film does not seem right. Of course Foolshead is a comedian of merit, but there are some things which are better acted by those whose roles are serious. There are some things, too, which cannot be travestied and the Red Cross is one of these. Under no consideration would it be in order to make fun of such an organization as the Red Cross. Like the work of all organizations there will be humorous features. That would be only human; but they are incidental and foster no false impressions. It would be better that somebody besides comedians volunteer to the Red Cross work.

"A Clause in the Will" (Defender).—This story might seem absurd; only a few days ago something exactly like it occurred in real life up to the point where the man decides to brace up and become worthy of the woman who weds him to procure her fortune. The newspapers told the story with a good deal of detail. Later they said that the man took his money with him to some place or other and colored women stole it all. In the picture the thing runs differently, and, withal, rather more satisfactorily. The young man weds the girl because she paid him for it, then takes his money and disappears. Later the two come together again. He recognizes her, but she does not remember him. They fall in love all over again and presumably live happily every afterward. To have the story of a film reproduced in real life before the film is shown on the screen is not the lot of every producer, but in this instance it was done. It should make the film all the more popular.

"Mendelssohn's Spring Song" (Imp).—A story of how a musician might have composed a masterpiece, receiving his inspiration for different parts from persons and actions along the way. It humorously represents the possibilities of such compositions, but it may well be considered as unlikely that any composer ever performed his work in this way. However, the film shows a long string of people and things following after the composer as he plays the composition on the violin. The things which inspire him are quite commonplace and are, for that matter, rather more humorous than they would be otherwise. There is plenty of life and action and at the close, as they all unite in singing the new composition, the variety of facial expression is remarkable.

"The Hobble Skirt" (Imp).—This picture is illustrative of the difficulty into which a tramp got himself by donning a hobble skirt and impersonating an actress. The crowd was satisfied until the actress appeared, then the trouble began for the counterfeit. He ran and they all after him and before they finish with him he is quite ready to admit that he has had quite sufficient punishment to last him indefinitely. The humorous element is increased by the introduction of a long chase with the usual variety of mishaps included.

"Bewitched" (Lux).—The tale of what happened to a gentleman's hat which was utilized by a magician in performing his tricks. Apparently he didn't take out all the animals it contained because they appeared to the unfortunate owner at extremely inconvenient places shortly afterward.

The humor lies in the unexpected character of the appearances of the animals.

"She Required Strength and Got It" (Lux).—Moral: Take a bottle of Lux strength renewer. The old lady who drank it was able to do wonderful stunts with her barrow, overturning everything in her way and finally breaking in the wall of a house, she attacked it with so much vigor. There is plenty of life and unexpected difficulties. The film keeps the audience laughing heartily at the absurd things the old lady does with her barrow.

"Where You Go I Go" (Lux).—A humorous skit illustrating the difficulties which arose between two partners, one of whom was determined to follow the other. The nosy individual was somewhat corpulent and the difficulties into which he succeeded in getting entangled were laughable and are a fitting close to a reel that has three good comedies on it. This reel deserves more than passing notice since the producers have shunned the error which producers sometimes make—they have not made their comedies too long. On the contrary they have made them short and snappy and have thus been able to make them really funny. The reel will be greatly appreciated by managers who realize that an audience will not stand for the average long comedy, but likes two or three short, lively ones.

"Tontilini is in Love" (Cines).—Perhaps this film can be pointed to as an example of what a young man will do when he is in love. At any rate, the ever delightful Tontilini gives an exhibition that should serve as a warning to those who are liable to commit similar indiscretions. Even though he had a place near his lady, he spoiled all his chances by becoming excited and turning the hose on the crowd, including his lady, when a fire breaks out. As may be supposed all his chances for obtaining her favor vanish with this exploit.

"The Pretty Dairymaid" (Cines).—A love story in which a poor shepherd and a lord become enamoured of a dairymaid. Well, there are some, perhaps, who would perform this interesting operation, but whether this one would or not the audience may judge. Eventually, however, the maid relents and returns to her poor lover, while the lord becomes exceedingly gracious and takes the couple under his protection. It is, perhaps, a reasonably good exemplification of this type of story and this type of acting, but the average person will not be likely to discover anything remarkable in its production.

"The Sergeant's Daughter" (Solax).—A story of love and war in the Philippines. The opening scene is attractive, showing the movement of numberless soldiers upon a ship bound for the war. The scenes in the Philippines are interesting, reproducing the characteristic features with much fidelity to the original and affording opportunity to become acquainted with some of the principal features of those marvelous islands. Through it runs a love story which adds the requisite heart interest and assists in holding the attention of the audience. The film is good, the technical work upon it being satisfactory, while the acting is quite in harmony with the subject.

"The Fairies' Hallowe'en" (Thanhouser).—A story that will interest the children and all those grown people who have not forgotten their childhood days and the pleasures they had with Hallowe'en games and the fairy stories which are essential features of every child's life. To see the doll and the pumpkin suddenly assume life is interesting and naturally causes the little girl to whom they belong surprise. The good times they have as the fairies help will long remain in her memory, even though it is only a dream. That dream, translated into the motion picture film, will serve also to interest many thousands of others. The first little girl might have been disappointed when she found she had been dreaming, but those who see the picture will not be disappointed, they are let into the secret soon enough to prevent that.

"The Manufacture of Roquefort Cheese" (Eclair).—An industrial film which represents first the district where the cheese is made and the huge flocks of goats scattered over the pastures. Milking time is illustrated, with the goats being milked. Following this is a representation of the full process of cheese making, even to placing the ripened cheeses on the wagons ready for shipment. Probably everyone likes Roquefort cheese and this picture will prove interesting since it conveys information regarding its manufacture.

"Little Mother" (Eclair).—A pathetic story with a happy ending. It will influence people to be more helpful to those in distress and more ready to relieve suffering. The little girl's kindness to the unfortunate child is later extended to include the mother also, a pleasant ending for all parties concerned. Charity of this sort is very practical and very beneficial and the influence should be far reaching.

"The Idol's Eye" (Imp).—This story reminds one strongly of the "Moonstone" and Stevenson has a story in his "New Arabian Nights" which has some features similar to it. The main point to be brought out is the essentially injurious influence apparently inseparably connected with the stone. This the producer did not make sufficiently clear and a few subtitles would have helped. The dramatic situations are numerous, but not altogether pleasant, though this does not hinder one admiring the strength and power of the story. Around it all is thrown some of the glamor of Eastern mysticism in the peculiar poison and its antidote. The acting is admirable and the staging is quite satisfactory.

"The Italian Sherlock Holmes" (Yankee).—One of those melodramatic detective stories, full of the average impossibilities of all detective stories, yet possessing a fascination from which it is impossible to escape. Here is a valuable necklace stolen and the detective really runs down the thief because he had a bit of dust on his arm. Of course many deductions are drawn from apparently insignificant sources, but the main proposition is that the detective brings the thieves to justice and recovers the stolen property. Then he walks away scorning the money offered him in payment for his services. It is all performed so well that one cannot help but follow it with growing interest until the end. Detective stories are quite as interesting on the films as they are in books.

"The Fatal Gold" (Bison).—A drama in the Bison style, melodramatic in its character and abounding in situations, some of which scarcely bear the semblance of reality.

"The Sheriff and Miss Jones" (Powers).—A Western picture with some gun play, and the sheriff not only assisting in the escape of the man he was seeking, but actually making love to him, so excellent is his disguise. Perhaps it is quite in keeping with the principles of romance to wink at this violation of the probabilities and admit that a man could be so carefully disguised as a woman as to deceive even an officer; but in the vernacular it sounds fishy, and in some degree spoils the picture. To deceive the sheriff for a time would be sufficient. To deceive him as a joke would be quite satisfactory, but to deceive him seriously and secure his aid in escaping is a matter which passes the bounds of reason, and, from certain standpoints, mars the picture. If it was intended as a joke, as the closing scenes would seem to indicate, it is equally open to criticism, since the sheriff supposed the person he was seeking was guilty of a probable murder. Apparently this view of the situation is untenable. It becomes necessary, therefore, to accept it as it is and question the truthfulness of the narrative in that one particular. Otherwise the picture is no better or worse than a majority of those dealing with Western affairs.

"Mental Science" (Powers).—A comedy purporting to represent the marvelous things a man does after studying mental science for a time. All things come his way and he accomplishes so many difficult things that he acquires a sort of fame. When his wife goes home to her mother he exercises his peculiar talents and she trots obediently back. And so it goes. Truly a knowledge of mental science was a valuable asset in this gentleman's case.

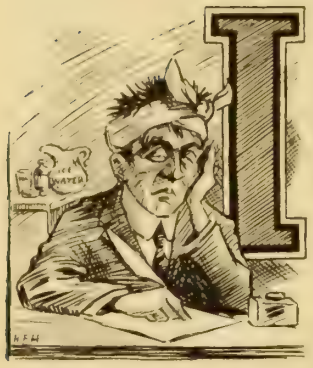
"Mistress and Maid" (Thanhouser).—A film detailing the woes of an heiress who to escape the conventionalities with which her position surrounds her, changes places with her maid and falls in love with a life guard in the most approved romantic style. She gets imprisoned in a light house through the maid's machinations, but an intelligent dog takes a long swim and delivers a note to her lover. Then follows a romantic rescue and the apprehension of the rascally maid, with the musical chimes of the wedding bells ringing in the near distance. There is life and animation enough to suit the most exacting, with good acting and clear photography as features of the picture.

"The Turning of the Worm" (Atlas).—Sometimes big, brutal husbands discover to their entire discomfiture that their hitherto yielding and pliant wives have spirit, and when they do there is usually some disagreeable feature connected with the discovery. The instance here depicted is one of those, and the fact that the big husband finally reaches his just deserts is looked upon with amusement by the audience. Well, perhaps it may be, for the surprise is so altogether sudden and the circumstances are so unusual for the man that he clearly shows his surprise. From that day forth conditions change in that home and the wife is restored to her rightful place as the equal partner in the household affairs.

Meeting of the Independents at Cleveland.

By John M. Bradlet and H. F. Hoffman.

(Sketches by H. F. Hoffman.)



IT happened in Cleveland, which is rather a strange thing, for nothing much has happened in Cleveland since John D. made his debut there in the early sixties.

The comatose town by Lake Erie was awakened from its Rip Van Winkle sleep on October 28 and 29, with the coming of the N. I. M. P. A., which means the National Independent Moving Picture Alliance. From the four points of the compass these gentlemen had foregathered to tell each other that things are not altogether as they ought to be in the Independent film renting business.

By a very odd coincidence it appears also that certain and divers Independent film manufacturers were also in Cleveland on business at the same time. By the merest chance, of course; sort of accidental like.

It was gratifying to note the friendly manner with which these two factions greeted each other. They flocked together like birds of a feather, exactly as they should have done. To the innocent bystander there appeared to be only harmony, but we must not forget the old adage: "There's many a smiling face that hides an aching heart."

The early arrivals spent Friday night "Seeing Cleveland" on a personally conducted expedition, which will probably be duly released as a film subject entitled, "The Slums of Cleveland."

The main bunch arrived on the firing line Saturday morning ready for business. The meeting was scheduled for 2 p. m., but, for the especial accommodation of those who wanted to get away early, it was postponed until nearly train time. According to the custom of all film conventions, the day was spent in hob-nobbing around the hotel corridor. There seems to be a penchant at these film gatherings to sleep all day and hold meetings all night. Things never begin to boom until two or three in the morning. Not that there is any ulterior motive in these owlish methods, but they like to put the agony off until the last possible moment. When they can't find anything else to do, they meet.

"TOMMY"

Around the lobby the very air was surcharged with an undercurrent of mystery. Several times the World correspondent heard morbid mutterings about somebody slipping something over on somebody else. There were other mutterings by others who did not propose to let anybody slip anything over on them if they could help it. We do not pretend to know what they were referring to, but we know it must have been something awful because they were so worked up about it.

All during the day little knots of partisans and bi-partisans held confabs. That is the way with all conventions. Everything is thrashed out in the lobby; then when meeting time comes, everything is cut and dried. Everyone knows what they are going to do and they do it in a perfunctory way.

Settling things in the lobby is perhaps the real reason for lateness of meetings. Be that as it may, there was one noticeable feature about this lobbying that deserves honorable mention and must be placed to the credit of the business. There was no bar-room orations or bar-room groups. Ordinarily at a convention, when you want to find a man, look for him in the cafe; but the rule didn't work in Cleveland. For the benefit of anxious wives at home, the World can state positively that every film man present conducted himself like a gentleman around the hotel and left the bar to take care of itself.

Of course it is not meant to infer that, under the stress of oratory, certain members were not now and then tempted to go and wet their whistle, but if they did so, they went as single spies and not in batallions. There were no weeping jags, and no member of the tournament went to bed with his boots on.

At 5:30 Saturday afternoon the members got together. Just when the dinner bell was about to ring, but when great men gather together to deliberate, digestion waits on appetite. About twenty-five Independent exchanges answered roll call, and just here it is proper to remark that they were about the healthiest and scrappiest bunch of exchange men the present scribe has seen together at any one time. They fairly bristled with independence and dared to call their souls their own.

The N. I. M. P. A. is the orphan child of the late lamented Film Service Association. Many of its members formerly belonged to the F. S. A. The new association contains a number of men who have profited by the mistakes of the beloved deceased and they know the pitfalls to be sidestepped, or think they do.

We deny with emphasis that we are superstitious, but it must be confessed that we observed with certain inward qualms, some of the Latin mottoes on the wall. On a panel above the chairman's head was carved in letters bold, the Latin motto, "SALVE."

Of course, everybody knows that "Salve" in Latin means "I greet you," but of late a similar word has come to denote, metaphorically, an oozy, greasy substance for remedial application to sores or wounds. It may have had some bearing on all that talk we had heard about "slipping one over." So let us hope that "Salve," according to Webster, means the healing of whatever ills now beset the N. I. M. P. A.

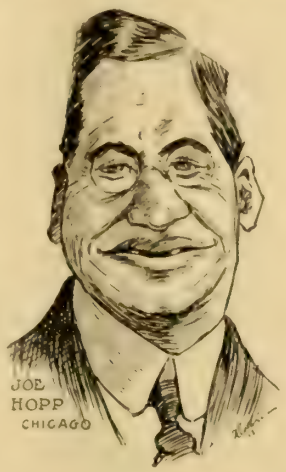
These ills were carefully gone over when the meeting began. Much time was wasted, as usual, by different members airing petty troubles that would not interest anybody to repeat. Then the Sales Company came in for some awful wallops. The broken vow was lying in state for those who cared to view the remains, while Mr. Manheimer of New York administered to individual manufacturers some hard kicks in the slats.

The question of exclusive territory for the Alliance exchanges was the star bout of the evening. Somebody happened to remember that the lobby was full of Sales Company members, and it was decided to call them in and put them through the third degree. A scouting party was sent out to round up the party of the second part.

There was a rattling of chains as the culprits were led in with a hang-dog look upon their faces.

They shambled into the rear seats but were yanked to the front by official command. As they stood huddled together in a group, the manufacturers reminded us of that famous painting of the Christian martyrs about to be devoured by lions, while Nero and the populace of Rome looked on. The dining-room orchestra downstairs was playing appropriate music.

After a dull, sickening silence, the Sales Company members as individuals were asked why they had not complied with the demands of the Alliance. Mr. Cochrane (Tommy) of the Imp Company, who seemed to be the natural spokesman, replied that there had been no demands that he had ever seen. He suggested that if the Alliance had any complaints or demands to make, it would be a good idea to write them down on paper and submit them to the Sales Company. The Sales Company could not be expected to grant any concessions to an Alliance that had never officially asked for any.



It began to dawn on the Alliance that perhaps, after all, their grievances had been rankling in their imaginations, when all the time they thought the Sales Company was aware of said grievances. A problem in mental telepathy, as it were. It was decided before adjournment that the Sales Company could not be reasonably expected to grant requests that had never been made. Also, acting on Mr. Cochrane's suggestion, it was decided to make certain requests of the Sales Company, through a representative committee of exchange men.

Mr. Horsley was next on the pan. David is some talker. He also proved himself to be some table-pounder. David was requested to throw some light on the question of exclusive territory as applied to Alliance members. Everybody knows that it is easy to get the goat of an honest man. Perhaps David is too honest, but anyhow, somebody stole David's goat.

The Moving Picture World does not condone the use of "the shorter and uglier word" at any of the meetings of its large family of beloved children. Neither does it hear with indifference when the children talk about being able to buy and sell one another. Nursery talk. Things were getting to a point where Mr. Hollenden, the hotel man, would soon be in the market for a new table, when "Tommy," with his usual presence of mind, began to rap Davy on the shins with his cane, while the orchestra downstairs was playing "Every little movement has a meaning all its own."

At this moment Bill Swanson stepped into the breach. As opposed to the excitable oratorical style of Horsley, Swanson is your true soothsayer. We have seen Mr. Swanson address two assemblages at two different times, and both times under the same circumstances. Twice we have seen him as the outcast orphan boy, peeping through a crevice at the feast in the banquet hall; twice have we seen him led in disgrace to the high table, and twice have we heard him speak. Each time he was heard to speak he cooed at times like the dove and erstwhile roared like the noble lion.

Bill Swanson, philosopher, gave the best monologue on exclusive territory that has been pulled for some time. We cannot tell exactly what he said because it would be spoiled in the telling, but we can give you the main facts. Like all Swanson addresses it began with a story and ended with a story, with a few stories in between. It began in humility and ended in triumph. If John D. Rockefeller had known that Bill was in town pouring oil on troubled waters, he would have wept with joy. Hand it to Bill.

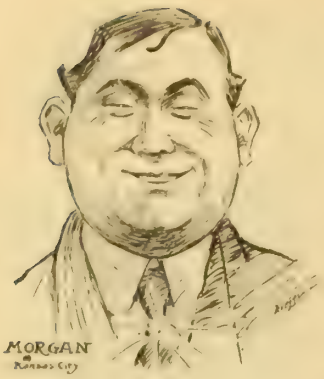
Mr. Swanson said he was in favor of granting exclusive territory if the Alliance could map out a plan. He pointed out with infinite delicacy that it is the Sales Company's business to make and sell film and that they did not have the time to settle local squabbles, hundreds and sometimes thousands of miles away. Bill made it plain that the exchanges were expecting the Sales Company to do what they ought to do themselves. The matter of exclusive territory concerns renters more than it does the Sales Company, therefore, why don't the exchanges draw up their own plan instead of expecting the Sales Company to sit down and dope it out for them. The manufacturers have troubles of their own. Moreover, what constitutes "exclusive territory?" Can the renters define it or confine it? If so, let them do it. Mr. Swanson illustrated the fact that sub-renting was really at the bottom of bad exchange conditions. So long as exchanges sub-let reels they are bound to come into competition with their own stuff, and what power has the Sales Company over such a condition, and how can they be expected to sit down and cry about it?

The speaker likened films to any other commodity when it comes to granting exclusive territory. He took hats for example and explained that the man who can guarantee the biggest standing order is the man who is going to get the exclusive agency in his particular town for those particular hats. There are well-known principles of wholesale and retail, just the same as there are for supply and demand, and since moving pictures are talked about as a pure commercial commodity they will probably have to be classed as such.

You never should have told us that, O rare Bill Swanson! Of course you didn't mean to, but you struck a jarring note when you likened films to hats and put them in a class with carrots and tobacco, boots and shoes, bricks and lumber. All the way to Cleveland; all the time in Cleveland, and all the way back from there, the writer never heard the words "Art" or "Quality."

As long as moving pictures mean nothing but "releases" and "cold copy," the business will be groping in the dark. What does quality care about "exclusive territory" and what does quality know about "standing orders" and all that sort of rot? Give the people quality and they know it in an instant. They know more about it than the men who make the pictures.

On the train, to and from Cleveland, the satisfaction of some of the manufacturers with their own product explains a whole lot. When a man is entirely satisfied with his own goods you need never expect any better from him. Instead of getting together and telling each other how good they are, it would be a little more to the point if they told each other the truth, instead of putting that unpleasant job up to the only paper in the



trade that can truthfully say that it has the welfare of every moving picture man at heart.

It seems to be characteristic of too many film men to ignore the important matter of better quality in and better presentation of the picture to the public. On the other hand, at the least personal grievance they call a meeting and spend much money on railroad fares, hotels, banquets, etc. And the ridiculous aspect is that no matter what the grievance, the meetings are heralded with much trumpeting and, like a political campaign, both sides have plenty of ammunition to fire at each other. To hear them talk the day before the meeting, they are sure to win, they have already the enemy beaten to a frazzle, but when the meeting is called to order, all these imaginary or real charges vanish away and the meeting is generally ended with a jollification in the shape of a banquet.

This was the case at the meeting of Cleveland. To hear the members of the Alliance, they had all the proofs to bust the Sales Company and the members of the Sales Company were as sure of winning the day.

When both sides unbosomed themselves and gave vent to all their grievances and charges, persons not familiar with the ways of the film men, would have expected a genuine war to the knife. But, when they did convene, they started to argue and little by little cooled down and parted seemingly the best of friends.

The greatest surprise was an invitation tendered by such good-natured manufacturers as Pat Powers, D. Horsley, Tom Cochrane, Bill Steiner, Geo. Magie, Mark Dintenfass, etc., who, forgetting the bitter attacks made against their organization, the Sales Company, invited everyone to a most pleasant eight-mile automobile ride to some woods in the suburbs of Cleveland, where we found at a Summer restaurant, a most delicious chicken dinner.

On the return to the hotel, each one shook hands and each one took his grip to return home, delighted with—not the meeting—but with the kind invitation from the manufacturers.

Let us hope that when the members of the Alliance and the members of the Sales Company meet in New York, that they will be as friendly in the meeting room as they were at the banquet table. A little conciliation on both sides would bring the desired harmony.

CHICAGO NOTES.

Prominent among our visitors this week were J. H. Allsup Blackledge, president of the Lucimer Film Company, San Francisco; J. A. King, manager Great Western Film Company, Winnipeg, Manitoba, and L. W. Brophy, president Yale Theater Company, operating theaters in Missouri, Texas and Oklahoma. Each of these gentlemen was greatly interested in the article contributed by J. W. Jennings, in our issue of November 5, agreeing that the writer had given the only plausible method to remedy the present situation of the moving picture business. This seems to be the general concensus of opinion; the proper man to lead the movement being the only requisite necessary to make it successful, for the idea is already very popular. Other visitors at the World's Chicago office were: L. W. Brophy, president Yale Theater Company, Muskegee, Okla.; J. Hruby, Hruby's Photoplay, Dalton, Ill.

MISTAKES OF A NEAR EDITOR.

Current Release by Our Screamerio Editor. Novelized by the Stenographer.

Delicately tinted in pale blue. Split reel. Tragedy and Comedy. About 7½ feet.

Act I.—Scene 1. Office of the Moving Picture World. Western representative entertaining group of visiting exhibitors. Assistants and stenographer "grinding out dope." Enter irate exhibitor (we know he's an exhibitor because he carries a little grip; we also know he is irate because he is madly waving a blue covered magazine).

Exhibitor: Say, who's boss here? I want to see him right away. I want my fifteen cents back. Whatinell did you print that joke for? (He tries to say more, but he's all out of wind.)

Fearing he may cause a scene, assistant pulls him out of the range of the camera and tries to pacify him.

Assistant: What's the trouble, old man? Whose fifteen cents do you want? What joke are you talking about? Etc. ad. libitum.

Exhibitor hastily looks through the "blue covered magazine" he is carrying, finds the place and reads aloud: "The Popular Mechanics magazine for September contains an article that was read with interest by those following the moving pictures here. It is entitled 'The Making of Moving Pictures' and is well illustrated, showing the interior of numerous studios," etc. Now I went and bought one of those books, but I can't find the article. I want you to show me, or you will have to give me the fifteen cents I paid for the book.

Assistant: My dear man, you are in wrong. This is the office of the Moving Picture World, not the Moving Picture Abuse; and the only advice I can give you is to write to the editor of that paper. He will be glad (?) to return your fifteen cents. He always acknowledges his mistakes very quickly. (Profuse apologies by the exhibitor.)

Act II.—Same setting. Same cast. Only different exhibitor. (We say different exhibitor, because this one happened to be fat, and you know that very few exhibitors are.)

Enter "different exhibitor" also waving blue covered magazine.

Exhibitor: Say, I want to stop this paper right away. It's no good anyway; besides you send me too many bills. I paid for last year in advance, now you write and tell me to pay up. What kind of business is this, anyway. (Starts to pull a bunch of letters from his pocket.)

Assistant runs to his rescue. We readily see he is in the wrong pew, because we **never** send out bills, all our subscribers pay in advance without urging. Besides, the "blue cover" tells us what's coming.

Assistant: My dear man, you, too, are in wrong. This is the office of the Moving Picture World. Just sit down and write your little grievance to the office of the Abuse. Most likely he made a mistake and he will be glad (?) to rectify it.

Exhibitor: Well, I guess I'll subscribe for your paper, for I see you have the goods. (Pulls out a $2 bill. After getting his receipt he backs away smiling.)

AGAIN WE REPEAT "WHAT BECOMES OF THE TITLES?"

Wednesday night, at the Orpheum, we saw a rather funny mixup, a sort of coincidence, as it were. The Vitagraph release, "The Renunciation," was begun with the Biograph title of the same name. Some in the audience noticed it, and wondered when the Biograph had engaged the new company, for they could not recognize the Vitagraph players in Biograph roles. Agan we repeat "What becomes of the titles?" The Premier Title Company, of 330 East Thirty-fifth street, should offer their services to the General Film Company.

WASHINGTON, D. C.

The Plaza Theater is using three singers daily with its picture performances. These are Leonard Chick, tenor; Francklyn Wallace, lyric tenor, and Harry Chick, baritone, with Butts Eberly at the piano. Even with these additional attractions, the house continues to be a 5-cent show and is doing fine business; and it is using big advertisements in the papers and finds that they pay, too. People will always go where they get the best.

The Virginia Theater is now the home of Independent films only. This makes Manager Neonen have one Independent house and one licensed house, the Maryland. It is up to the manufacturer to show which brings in the better receipts.

The Capitol Film Company is making a place for itself in the motion picture business. They have put out some good plays which have been well received. Manager Boernstein has succeeded in establishing an excellent company. The players which produce these dramas are actors who know their art, and they are under the able stage management of Mr. James. Many of the first runs of the Capitol Film Company have been seen here at the Empress.

Despite the fact that business is a little slow just at present at the theaters, the exchanges are busier than ever filling orders for new theaters and additional demands for old customers. The Paramount Film Company, since its consolidation with the Craft Film Company has increased its

force and is supplying many houses in the nearby States. The Moore Film Exchange has likewise got its hands full, a portion of this being occasioned by Mr. Moore's recent trip through the South, when he added many new managers to his list. Mr. Moore wants to take another trip in a nearby territory, but just at present business at home will not permit him doing so.

The introduction of motion pictures at the Sunday concerts of the Gaiety Theater has proved an enjoyable feature, adding a dignity that would not be possible to a purely musical show of this class.

Manager Brylawski is always adding new features at his theaters. If it is not new pictures, it is something new in the musical line, either to assist the silent drama or to rest his patrons that they may better enjoy the next picture. He is of the opinion that music and motion pictures, both of sterling quality, will hold audiences longer than any other acts.

The Empress has been making a specialty of well established plays or the dramatization of novels of merit, such as "She Stoops to Conquer," "Thelma" and others. Manager Notes always includes some exceptional dramatization in his Sunday bill.

Manager Le Mott, of the Hippodrome, knows how to keep his patrons by pleasing them and educating them at the same time. He has some of the finest pictures for illustrated songs that are to be found in the city. Too frequently the manager thinks that "any old thing" will do for such illustrations, but a falling off in the door receipts soon proves that people will go where they can get something better. This is an age when the public wants the best, and if the manager wants to keep his patrons he must give them what they want in this respect.

From the point of years in the business, Manager Avery, of the Alhambra, ranks among the first in this city. His house has become a mecca for many of the school girls and boys, who do not hesitate to ask the manager to place certain plays on his bills on certain days. Then these students attend in a body. The list of plays requested by these students are always of a high literary and educational standard and show that the moving picture business has been well studied, for the manufacturer is always mentioned when making these requests. The motion picture industry is not confined to those who make it a commercial business, but the public, too, is studying it. These students know just what they want and Manager Avery is always ready to satisfy them. It is interest like this that helps a house and the industry, also.

W. H.

Correspondence.

A WORD FOR THE FOREIGN MANUFACTURER.

Brooklyn, N. Y., October 25, 1910.

Editor Moving Picture World:

Dear Sir—In a recent issue, Man About Town asks "Is there an objection to foreign pictures?" Now as an exhibitor who enjoys beautiful scenery and photography and unsurpassed dressing, staging and acting, and as one who caters to a refined, intelligent class of people, I will say No. Decidedly, no. But there may be on the part of some of the manufacturers of the raw, crude junk now being put on the market and whose sales are hurt by the works of art put out by Ambrosia, Itala, Eclair, Lux and Great Northern. It does not require much intelligence to understand the work of the European manufacturer, no matter how complicated the plot, while of the others it requires a whole lot of it to understand the nerve of these so-called manufacturers of "every reel a feature film" at putting such junk on the market. As far as the Ten Commandments are concerned, how many great plays or books are written that the story is not founded on the breaking of some one of the Commandments. Are all American pictures founded on the graces and none on the disgraces? There are times when the European manufacturer is a little plainer in showing a crime than is necessary, but that is because they do not practice hypocrisy as much there as we do here, for instance, take our sermon preaching but not practising editors of the great dailies, who give columns day after day in describing some revolting murder, crime or divorce, even to the minutest detail and in their Sunday editions write about notorious men and women and their crimes and sins, then listen to those same fakirs rap the moving pictures.

Yours for the best in moving pictures,

ONE OF THE MILLIONS.

WHAT BECOMES OF THE TITLES?

Editors Moving Picture World:

Dear Sirs—In your issue of the Moving Picture World, of the 22d inst., I have just read in your "Chicago Notes" column that your friendly, the visiting exhibitors, have you somewhat up a tree in regard to what becomes of the titles attached to the various films.

As I have the extreme pleasure of inspecting about fifty of these reels each day, I am in a good position to observe them in all their stages of perfection and imperfection, and I believe that I am stating the truth when I say that the great fault lies with the operator or person who has charge of returning the films to the exchange. The operator does little or no damage to the title when running the film through his machine, it is when he is through with the film that the title is destroyed. Naturally in a hurry to get away from the theater, the man in charge of the film neglects in nine cases out of ten, to place a band of any description upon the reel; as a consequence, when it reaches the exchange, there will be anywhere from one to three feet of film jammed in the bottom of the can or case, the result being that one and probably more patches must be made in the most important part of the entire film, the title, and of course the title is entirely gone in a short time.

Of course it will be said that it is up to the exchange to supply new titles; but wouldn't it be much easier (inasmuch as most exchanges ship each reel enclosed in a durable paper band with the printed request to return in the same manner) for the operator to take a few extra moments of his time and see that the reel is returned in as good condition as he desires to receive it?

But, for heaven's sake, don't blame the poor inspector, who has nothing more than his two hands, his scissors, knife and little cement pot.

Yours truly,

JACK FALLIS.

Chicago, Ill.

A DISCLAIMER.

Washington, D. C., October 24, 1910.

Editors Moving Picture World:

Dear Sirs—Being the regular operator of the so called White Theater of your article in the World of September 3, 1910, and not receiving the roast that was handed the rest of the outfit by our unknown friend, I have been accused by a member of the Arcade Company of being the author of said article.

You would do me a great favor, and I think it is due me, to publish a statement, or at least, write to the manager, F. L. Averill, clearing me of said accusation.

FRED C. MATTERN.

Arcade Building, Fourteenth street, near Park Road.

ANNIVERSARY OF SWAAB'S PALACE.

Philadelphia, Pa., October 25, 1910.

Editors Moving Picture World:

Gentlemen—We gave our first anniversary October 10 at our house over in Gloucester, N. J., The Swaab Palace, 16 and 18 Burlington street. On this occasion we had a special program and an added attraction, "The Village Comedy Four." These four boys are very popular here and they always make a big hit. This time they were a knockout; doors opened at 6.45 P. M. and at 7.05 we had 700 tickets sold and 500 on the street. We never saw anything like it. We also gave a four-page folder with our compliments and a photo of Miss Florence Turner, the Vitagraph girl, who, by the way, is quite a favorite with our people. The whole town has been talking about our anniversary and they would like to see one every week—so would I.

JOHN HAYES.

Swaab's Palace, 16 and 18 Burlington street.

[Congratulations, Mr. Hayes; sorry we could not be there to enjoy the event.—Eds. M. P. W.]

THE CHANGE DAILY ABUSE.

The Dalles, Ore., October 27, 1910.

Editors Moving Picture World:

Dear Sirs—I have read an article in the Moving Picture World, under date of October 22, headed "The 'Change Daily' Abuse," by C. W. Lawford, which I consider a well written article and every word of it true, and I think that the daily change abuse in the small towns is the worst blow to the moving picture industry that can be dealt, and I agree with Mr. Lawford, the only thing that causes this abuse is the insane desire to put the other fellow out of business, instead of forming a mutual agreement among

themselves. I note that Mr. Lawford says ease up on the exchange man and the manufacturers. Now I will ask Mr Lawford what he can say when it is your exchange that starts this same abuse. Now I do not know anything about the conditions in other places, but do know the conditions in my own town, and it is a known fact that the only licensed exchanges that we have in Portland, Ore., and Seattle, Wash., belong to the same people and is the only licensed exchange where we can secure licensed films. Also it is a known fact that the People's Amusement Company, which own and control about fifty different picture houses in the Pacific Northwest, up until just a few weeks ago was controlled by the same people that control the film exchange; that the same man was president of both companies, and one set of officers transacted the business for the film exchange as well as the People's Amusement Company, so, plainly speaking, they were one and the same. Now I was the first house here and was here six months before another house opened and for two years there were never more than two reels used to a change and never more than three changes a week, until in 1909 this amusement company opened a house here and started in by using three reels, changes three times a week. Now about a month ago they commenced to use three reels and four changes a week, and no doubt they will be using daily changes here before long. Now when a house with a film exchange behind them starts this abuse, what is the other man going to do? He has to keep up with them or drop out of business. Anyone can see what kind of a service you would get from an exchange conducted in the same manner, and after putting up with their unfair treatment for some time I was compelled to use Independent films. There are just two houses here in a city of 6,000, and there is enough business for both houses, and both would do just as much business by using three changes a week as if we would use daily changes, as no matter how often you change the people are not going to come every night. Not many of them. And the few that do come every night will soon get tired of coming at all, and I think it is very wrong to try to give the people of your little town all the output of the film manufacturers; but by giving a good clean show, using fair grade of films and not too many of them you will keep the people wanting more. But as soon as you commence to try and crowd your trade you are going to lose money and deal a blow to the moving picture industry. I say use less pictures and give the manufacturers more time to produce good subjects, then perhaps we will be able to get more good comedy films, which there is such a big demand for. But I say again, when your exchange starts the abuse what is the other fellow going to do but try and keep up? LEW F. CULLINS,

THE PRESS AND THE PICTURE.

Rockford, Ill., October 26, 1910.

Editors Moving Picture World:

Dear Sirs—Regarding newspaper agitation. I asked our local newspaper to publish Rev. Jackson's article in their Sunday issue, which the manager kindly did as per enclosed copy. If other towns which have shows, that advertise enough to keep the local newspapers' friendship, would do the same thing, the article would get a big circulation outside of the moving picture circles, and it would seem to me to be a good suggestion for the general advantage of all. The Mirror Screen picture is holding its own on the 4th and 10 day run, against 2nd run, ice cream cones, Wilton rug souvenirs, etc. I notice their business falls away as soon as they quit giving away. With regards,

Yours very truly,
W. CLARKE.

[Right you are, Bro. Clarke. We would like to hear from other exhibitors who take an interest in public opinion. The article referred to, "The Moving Picture and Its Enemies," appeared in our issue of September 24. We will gladly send duplicates to any exhibitor who will hand it to the editor of his local paper. We have mailed you another copy so that your file may be complete.—Eds. M. P. W.]

Santa Barbara, Cal., October 18, 1910.

Editors Moving Picture World:

Dear Sirs—Enclosed find newspaper clipping, taken from a recent issue of the ill-fated "Los Angeles Times" which, by the way, may prove to be of interest to many readers of your valuable publication. Showing that the press of this portion of the U. S. very often in their columns give space as to the doings of the motion picture producers and exhibitors. Even the Hearst papers (who in the Eastern cities delight in giving all that pertains to the moving picture game a roast) are very partial to the business out here. And it is my prediction that in the near future the press of the entire country shall devote its column of moving picture news as it now does to the dramatic, and this will be brought about by the progressive exhibitor as well as the producer and speaking of progressive exhibitors, California boasts of many; especially Los Angeles, which, by the way, leads all coast cities as a moving picture center.

So hoping that the enclosed article will prove of interest to the "editors" of the ever popular "Moving Picture World," I remain, Yours truly,

C. J. MARLEY,
La Petite Theater.

[Our thanks are due to Mr. Marley, also to Mr. Culpepper, of Los Angeles, who simultaneously sent us the "Times" article, which was printed in full in last week's World. We congratulate the Californians on having such progressive exhibitors and so many fine theaters and it is our intention to visit and write them up at an early date for the benefit of the effete East.—Eds M. P. W.]

SCENIC AND EDUCATIONAL FILMS WANTED.

Tacoma, Wash., October 23, 1910.

Editors Moving Picture World:

Gentlemen—We subscribe to the World and read every word of it, including the ads., every week. We don't see how we could do without it. Have taken great interest in your articles on the "usual thing" in motion pictures. That is just what we have been trying to get away from ever since we opened up, on September 14, last. But we find it exceedingly difficult. We have applied repeatedly to our exchange, The Ind. Western Film Exchange of Portland, Ore., for scenics and industrials. So far, have had but two scenics (foreign) and no industrials. Consequently, it made us prick up our ears when we saw in the World of 22d inst., the two articles, "Exploration and the Picture" and "The Cinematograph in Official Places." Now that is the stuff we want. To mention another article in the same issue, "What the Nickel Theater Does," the fourth paragraph of which mentions films which show us how the Panama Canal is being dug, how they hunt lions in Africa, or pick cotton in the South, or hunt in Alaska, etc., etc. The man who wrote that article must have been dreaming of an ideal nickel theater. We have written letters to about twenty-five commercial clubs of the big cities in the East and Middle West, a half dozen State Park Boards, two State Colleges of Agriculture, a dozen big manufacturing plants, and others, asking for motion pictures. The answer in every case so far has been "we have none."

Now, what is a poor exhibitor who wants to give his audiences something beside the "usual thing" going to do.

We seat 400 people. To-day our house has been crowded all day long. We will do record business to-day. Why? We have a beautiful scenic (the second one we have been able to get) the Ambrosio "Excursion on the Chain of Mont Blanc." The people are simply delighted with it. Why can't we get some pictures like this of our own scenery? We have as beautiful natural scenery in the United States as anywhere in the world. Why are the Independents so far behind in this line?

Pray pardon this long letter, but we must blow off steam to some one.

Yours very truly,
The Ideal Amusement Co.,
WM. W. HOYT.

MORE COMEDIES WANTED.

Chicago, October 29, 1910.

Editors Moving Picture World:

Gentlemen—Referring to your article in the last Moving Picture World, speaking of a need for more good comedies, wish to say: that it is also our experience that we cannot get enough of good comedies, and at times no comedy at all.

We want at least one comedy every show to close the performance because we want to send them home laughing. Your statement that the people primarily want to be amused is quite true, and we think and in fact we know as far as our audiences are concerned that two out of every three or four reels should be good comedy.

Hoping that this letter may help induce the Film Manufacturers to produce more comedies, I am,

Yours very truly,
F. H. FRANKE,
The California Theater.

P. S.—Enclose one of our weekly programs.

[Mr. Franke's program is an eight-page affair, with considerable local advertising. Under each film title he gives a brief outline of the story. We note that he ran an Essanay night on October 24, a Vitagraph night on October 26 and a Biograph evening and matinee on October 29. Evidently Mr. Franke finds these exclusive programs attractive.—Eds. M. P. W.]

BIOGRAPH.

SUNSHINE SUE. There is an invisible power always attendant upon the truly innocent. A guardian angel that leads the way from the many pitfalls that threaten the young before they are able to realize the enormity of one false step. The human is endowed with free will, but during youth there is always that power reasoning for us, and our future depends upon harkening to it. Sue is the sunshine of the old home; ever smiling, singing and lifting the burden from the shoulders of her parents in their declining years. She is beloved by Tom, an honest country lad, who is at a loss to know how to evince it, she too carefree to understand. He was content to sit for hours and listen to her sing and play the old songs on the parlor organ. Fate seemed to be taking good care of affairs, until one day a Summer boarder pays the homestead a visit. Good looking, easy of manner and the owner of an automobile, Sue feels quite elated when he pays her some attention. She readily consents to taking a ride with him, which meets the approval of her parents, who look upon the young man as highly reputable. Ah! here is the time-honored trick of fate; the playing with fire, so often the beginning of the end. Some miles away from the village, the auto becomes conveniently disabled, and as it is assumed it will be some time before it is righted, the young man suggests that they go to the roadhouse nearby for rest and refreshments. So well entertained is she that the time flies swiftly and when she suggests returning home she is made to believe that it is too late to return home that night. Stunned at first by this intelligence, she awakens to the full realization of the situation and excluding the young man from the room, she passes the night alone in dreadful anxiety, for she imagines the disquietude her dear old folks are suffering. And rightly, too, for at dawn we see her poor old father with faithful Tom, after an all-night vigil at the front gate sorrowfully dragging himself up to the cottage door. The young man returns to Sue in the morning and persuades her to go with him to the city, promising to marry her upon arrival. To this she consents and he installs her in a furnished room while he ostensibly goes to make arrangements for their marriage. While he is away she writes this news to her father. But, alas, the poor girl is later made to appreciate the cruel truth of the situation when the young man pretends his father objects to his marrying just at present. He, of course, reasons that she has gone too far to turn back. In fact, she fully realizes her awful predicament, for she knows how the world will regard her apparent indiscretion, so ashamed to return home, she seeks employment. In this direction she meets with the indignities often afforded the innocent by those human vultures who call themselves men. Her experience is enough to convince her of the falseness of the world she would enter, so back home she goes the same day to be received with open arms by her dear old daddy, whose searching gaze she has met with a smile.

EDISON COMPANY.

THE KEY OF LIFE.—The first view shows the death of an old Brahmin priest and his presentation to his favorite pupil, a young American artist, of the sacred robe of Krishna, together with a copy of the Divine Book of Mysteries, with an injunction to search for the Key of Life, which is hidden in the book and with which the robe itself is somehow concerned.

Then we see the young man in his studio in New York surrounded with symbols of his studies and evidences of his life in other countries. He is reading the Book of Mysteries, while his little sister is studying the laws of love in company with a young man who is evidently her tutor. The girl plays with a little kitten and when the love scene passes and the betrothal is announced to the brother, the kitten is left upon the latter's desk while he continues his studies alone.

Suddenly he comes upon a paragraph which he has read, without understanding, before. When it is flashed upon the screen it tells us that Reincarnation is the Key of Life, and that if wrapped in the robe of Krishna, the ninth invocation be spoken before the shrine of Brahma, a reincarnation will take place. Getting the robe of Krishna, he opens its wrappings and unfolds it to view. Then he looks about him for an object which shall pass through the stages from animal life to humanity. He lights upon the kitten, which he places in a bowl, draping over it the robe of Krishna, while he repeats the invocatiton before the shrine of Brahma. A light vapor rises from the bowl, which with the kitten suddenly disappears and a sort of human kitten stands upon the pedestal.

She is rather a charming young woman with cat-like qualities, which become more evident as he becomes better acquainted with her. He helps her down from the pedestal and admires her beauty, playing with her as he would with a kitten. She alternately rubs against him and scratches his hand. Then, suddenly, just when he feels that he has begun to teach her the human feeling of love, she darts after the bird in the cage and he catches her only in time to protect it. A little later she makes the discovery of the cream in the pitcher which she wants to lap up. He shows her how to drink properly, but it is evidently not the natural way for her. With kitten like curiosity she plays with a dagger until she scratches her finger. Then he shows her how dangerous a thing it is to tamper with.

Finally, after much patience and coaxing, he succeeds in making her understand a little of love, and is just about to seal the understanding with a kiss when he hears a sound at the door, his sister returning. Lest his position and that of the kitten-woman be misunderstood, he secretes her behind the curtain and admits his sister, who announces a shopping expedition, kisses him and leaves him alone again. But that kiss has been enough to rouse the cat-like jealousy of the reincarnated one, and she flies into a rage. Seizing the dagger she makes a vicious lunge at him, which just grazes his shoulder. He takes it away from her and drops to his seat, his head upon his hands in despair.

Then slowly the reincarnated one begins to understand that she is neither cat nor human, and despair fills her because of the attack upon the man who would have loved her. She seizes the dagger and is about to end her own human existence, when suddenly a vision of Brahma in the clouds appears and stays her hand. Ascending the steps of the shrine, she turns and faces the now awakened artist and tells him that she understands his situation, and goes back to her million lives on the way from cat-hood to woman-hood again, in regular order. As he steps forward her face changes more to that of the cat, and suddenly she is gone entirely. Turning around, he discovers the bowl, the robe of Krishna and the kitten exactly the same in location and appearance as when the incarnation first began.

BOY SCOUTS OF AMERICA IN CAMP AT SILVER BAY, LAKE GEORGE, N. Y. The Boy Scouts movement was started in England by Lieut.-General Sir Robert S. S. Baden-Powell, K. C. B., where it met with immediate response and is being developed in this country through the study of woodcraft, as preached by Ernest Thompson Seton. The organization, founded on the broadest lines, is open to any boy of twelve or over. It need not necessarily be a separate organization. Any club of boys can add the Scouts' Organization to their present one by the application of the proper forms and methods. It is graded from the Chief Scout down through a number of officers to the lowest degree, which is called "tenderfoot" and which comprises the newest boys before they have learned enough to pass the first test and become Second Class Scouts. The main ideas are to encourage nature study, to be always honorable and loyal, and as the Scout Law has it, "To be prepared, which means you are always to be in a state of readiness in mind and body to do your duty."

From the above it will be seen what as a nation we may expect if our growing boys go through such experiences. The movement is democratic in the largest sense.

In our film, which was taken at Lake George and shows scenes of unusual beauty, we see the camp of boys going through their occupations and recreations of the day—rising, taking their morning dip, saluting the flag, the morning council and various sports and feats of woodcraft. We are shown at the end of the film the two gentlemen who are responsible for the movement in America, Ernest Thompson Seton and Dan Beard. In taking the picture we operated directly with the main organization in New York City and are showing it with their full approval.

RIDERS OF THE PLAINS.—In presenting "The Riders of the Plains" to the public the Edison Company takes considerable pride because the participants are not make-believe actors. Although the greater part of this film is a story picture, nevertheless the actors are the real things. The Indians are real Indians and the cowboys are real cowboys. The story was suggested by one of the commanding officers of this body of men and carried out under his instructions, as showing what has occurred time and time again in the annals of their life.

The entire story deals with horse stealing by the Indians. The Mounted Police are shown on post duty discovering the facts, reporting at Calgary Headquarters, and then a detachment goes out to bring back the guilty redmen; and we may be sure at this point that they will do so, for the Royal Northwest Mounted Police are not allowed to return empty handed. They will follow their prey for hundreds of miles if necessary. Eventually the picture winds up with the capture of the redmen and their being brought to the prison at the Northwest Mounted Police Station at Calgary.

ESSANAY FILM COMPANY.

A FORTUNATE MISFORTUNE.—Frank Wellthy has just become engaged to the pretty Vivian Marlow, and the event is pleasantly celebrated when he informs his club friends of his good fortune in winning the belle of the city's fashionable smart set. Frank is also considered a good catch, as he is rich, handsome and the idol of the society world.

The next evening at the reception given by Frank to Vivian and his friends, where the engagement is formally announced, a telegram is received by the young man with the news that, owing to unfortunate speculations, he is a ruined man. Stunned the message drops from his hands, and soon the news of his failure is whispered from one to another of the guests, and all hastily leave.

The next morning an auction is held at which all the household furniture is sold. The servants bid Lan a tearful farewell and Frank is left alone to bequeath save for James, his faithful valet who refuses at first to leave his master. The scene is here interrupted by the entrance of the burly iceman but Frank informs him that his establishment will no longer need ice. The iceman expresses his regret, but not informed of Frank's complete failure, asks him to buy tickets to the iceman's ball. Frank smiles and lays out his last two dollars assuring the iceman he will be glad to attend the ball.

The evening of the ball Frank, who has fallen into the depths of despair, resolves that he will seek diversion in actually attending the event to which he has tickets. After a really pleasant evening he returns to his rooms, while the face of a young lady, whose name he remembers as Fanny Parker, haunts him in his dreams.

The next morning finds him looking for work. He is about to give up disheartened when he meets his former iceman, to whom he tells his unfortunate circumstances and inquires if he would be likely to obtain a job with the ice company were he to apply.

Inquiry at the company's office results favorably and Frank, armed with a pair of ice tongs, is put on the wagon. At one of the houses where he delivers ice he is pleasantly surprised to meet the young lady whose acquaintance he had made the previous evening. After a short visit Frank is invited to call again.

The days go by and Frank, finding he is earnestly in love with Fanny, proposes and is accepted. Later they are established in a small cottage as happy as two larks, both confident of a radiant future before them.

The next day is pay day, and with it comes a new change in Frank and Fanny's lives. James, Frank's former valet, enters the ice company's office while Frank is in line and joyfully thrusts a newspaper into his hands. The news concerns the tremendous rise of certain mining stock of which Frank has a good portion, but which he had for a long time thought worthless.

The following scenes show Frank and Fanny established in new quarters and entertaining their friends. An amusing scene closes the film when callers are announced. The cards bear the names of Mrs. Marlow and her daughter, Vivian. Frank remembers the rebuffs he had received after the crash, when he had called on Vivian and her mother, only to have his card returned with the words "not at home" written across the face of it, and he returns the cards through James with the same message written on it.

A WESTERNER'S WAY.—Jason Watkins, a real estate and loan agent, enters his office in the little Arizona town of Navajo, to find that during the night robbers have visited the place and broken into his safe, taking with them a large sum of money and other valuables.

Watkins immediately notifies the sheriff, a posse is hurriedly organized and a search made for the culprits. However, their search is unfruitful, and Sheriff Watkins dismisses the posse and rides on to a neighboring town.

In the meantime Big Bill Hastings, the robber, who has hidden in the hills until satisfied the posse has given up the chase, has examined his loot and stowed it away in his shirt bosom. For the first time in twenty-four hours he has thought of food, and now finding his inner man crying to be fed, he mounts his horse and cautiously rides down the trail.

A few hours later he enters a gambling house in the town to which the sheriff has also ridden, eats and drinks, and after turning the roulette wheel a few times just to test his luck, saunters out, and into the arms of Sheriff Wells. The sheriff recognizes him and draws his gun before Big Bill has recognized his pursuer.

Bill submits to the arrest good naturedly, and goes back with the sheriff to the hotel, where they must wait for a morning train back to Navajo. The evening drags slowly and the sheriff suggests that they visit the gambling house just to pass the time away.

At the table the sheriff sits down just for a friendly game or two, though he is warned by Bill that he is likely to get cleaned. The sheriff plays and loses, and unmindful of Bill's advice lays out more chips on the table. Bill yawns and stalks to the door, and turning to the sheriff says: "I am going to bed, sheriff; I will be there when you come."

In the West in the early days a man's word was as good as his bond, and despite the fact that Big Bill would probably serve a long sentence if found guilty, the sheriff knew the bad man would keep his word.

Later Sheriff Wells, stripped of his money, and of Jason Watkins' money, which he had taken off his prisoner, enters his room at the hotel. Bill is there, sleeping peacefully, but awakens when the door closes. The sheriff confesses his loss of the money. Bill listens silently and finally tells the sheriff to go to bed.

Shortly after, when the sheriff has dropped off to a restless sleep, Bill slips a weapon from the sheriff's belt and slips out of the room.

The next scene shows him stealthily entering the gambling house, where the proprietor, alone, is counting up the day's receipts. He is masked and the proprietor is unable to recognize him though his intentions are easily apprehended. In the end Big Bill leaves with the stolen money, gambled away by the sheriff, and returns it to him. The sheriff, glad to get the money back, allows his prisoner to go after exacting a promise of reformation from him.

GAUMONT.

(G. Kleine.)

PHARAOH: OR, ISRAEL IN EGYPT. The first scene shows Pharaoh surrounded by his court refusing to listen to the appeal of Moses for the liberation of the Israelites. Nestling close to the King of Egypt is his first-born child, and although the Prophet threatens to have all the first-born Egyptians stricken with death, Pharaoh hardens his heart and refuses the liberty of the Israelitish people. Then the plot thickens. A feast is prepared at which Moses attends, but before that the slaying of the lamb of the Passover is shown, and the sprinkling of the blood of the lamb over the lintel and door posts is vividly pictured, the old buildings and the costuming of the participants in the ceremony being true to the period. The feast of the Passover follows, the Israelites being seated around a table, awaiting the coming of Moses. As he appears his people receive him reverently, and the lamb is brought in to be eaten with the unleavened bread which, in the form known to us as Passover cakes is handed to those present by the prophet.

The pictures depicting the tenth plague are finely conceived. First, we see the boy son of the King lying on a couch, attended by the women of the court, who amuse him by playing the harp and other instruments until he falls asleep. Pharaoh enters, and fondly kisses his first-born, enjoining the attendants to keep still that the boy may enjoy his sleep undisturbed. Suddenly, the lad awakes, as though seized with internal pains, and in a few seconds, after severe torture and writhing of the body, he is dead on his back, the victim of the threat uttered by Moses. Another deathbed scene is shown, of a lowly mill girl's son, and we see the herculean form of the father pushing two immense grindstones round, grinding corn, whilst the boy sleeps on the ground. The mother helps the father in pushing the stones round, when, with the same suddenness as was witnessed in Pharaoh's palace, the mysterious illness seizes the child, and the youngster, only about four years of age, gives a wonderful impersonation of the agony which might very well be real. Finally, he succumbs to the stroke, and then, in the hall of the Egyptian King's palace, we see the bereft parents bringing in their dead offspring to show to their equally bereaved sovereign, all cursing Moses and lamenting their loss.

Then, in the background, the Prophet and his followers appear, slowly walking down the center of the enraged people, threatened at every step, but calm and serene in the power he has been the means of showing the Egyptians. Again he makes his appeal to the King for the release of the Israelites, and this time he is successful.

The final scene shows a street lined with the native inhabitants, eager and expectant, awaiting the exodus of the 400 years enslaved people. On come the Israelites, pleased to go, each with his goods and chattels, the family, sheep, camels and a thousand and one impediments. Six hundred thousand was the number which left, and the Gaumont film shows a fair percentage of them.

LISBON BEFORE AND AFTER THE REVOLUTION. A very interesting series of pictures showing scenes in Lisbon, the principal streets and views of the more important buildings and harbor; also, Portuguese soldiers with King Manuel very much in evidence. There are also striking views portraying King Manuel's visit to England last year, with his welcome at Portsmouth, and the later visit to the city, and as an additional interesting item the view taken at King Edward's Funeral showing King Manuel and the other eight Kings. These in themselves should prove a big attraction to picture programs.

The views were taken Friday, October 7, by the company's special Paris representative, and they give a typical representation of the change that has taken place at Lisbon. We see the huge crowds in the public squares, the barricades and the soldiers, the horses and the wounded, and also the very nondescript crowds rushing hither and thither anxious for the latest information. The Republican flag is to be seen in many directions, and among the buildings that have suffered from the shells we have excellent pictures of the Royal Palace, with huge holes in the windows, lamp-posts damaged with bomb shells, ruined houses, and newspaper offices.

SPANISH LOYALTY. -Showing in detail the Ceremony of Allegiance to the flag of the Madrid Garrison.

King Alphonso XVIII. and his staff at the country mass.

Oath of Allegiance to the flag by the half country.

The kissing of the flag.

The troops marching past the royal box.

Queen Victoria and the royal family in the box.

URBAN-ECLIPSE.

(G. Kleine.)

THE SECRET OF THE CELLAR.—A truly impressive presentation of an old sergeant's devotion to his captain. Though blinded by the same shell which ends the life of his superior officer, he makes his way back to the captain's family in time to save them from suffering at the hands of an imposter.

A TRIP THROUGH SCOTLAND.—Presenting an itinerary which we briefly outline below.

(1). Edinburgh. (a) Panorama, (b) The Castle, (c) Review of Highlanders. (2). Forth Bridge at Queensferry. (3). Washing in the Highlands. (4). Sheep in the Moor. (5). River Cruggc. (6). Urquhart Castle. (7). Fingal's Cave on Isle of Staffa (Hebrides). (10). Stornoway Castle and Bay.

KALEM COMPANY.

FOR A WOMAN'S HONOR deals with that exciting and interesting period in Virginia which directly preceded the war. The story is that of a young Southern lawyer who has incurred the enmity of the father of the girl he hopes to marry by beating the old gentleman in a law suit. The young folks decide to override the parental authority by eloping and their plans are apparently working out excellently when an unforeseen incident changes the aspect of things entirely. It appears that the miller's wife, an old lady of some means, had met with a serious mishap during the evening and had fallen from the door steps where she was discovered by a shiftless negro who had happened by. The negro at first had gone to the old lady's aid but when he saw the contents of the handbag at her side his cupidity overcame his better feelings and he took the money and decamped. Shortly after the young elopers happened to ride by and seeing the woman in dire straits they dismounted from their horses and went to her assistance. The young man used his handkerchief to staunch a wound in the old lady's head and left it behind when he rode on with the girl. During this period, however, the young lady had had an opportunity and decided that she wanted to go back home. The lover gallantly acquiesced and she was able to get back into the house without being seen. The next morning the old lady was found dead by the road side and naturally the accusing finger was pointed at the young hero and in order to protect the honor of his sweetheart refused to explain his doings of the night before and it was only at the final trial, when the young man seemed in jeopardy of his life, that the girl summed up sufficient courage to tell the truth. She did this in the court room and, of course, under the circumstances the escapade was forgiven and the lovers united.

THE ATTACK ON FORT RIDGELY.—Fort Ridgely was a frontier post in northern Minnesota and upon the edge of the country infested by hostile Sioux lead by Little Crow. At the time when the whites had little reason to suspect an outbreak Little Crow formed a big war party and before troops could be organized and dispatched to the front had massacred hundreds of men, women and children. Fort Ridgely itself was saved through the goodness of Other Day, a friendly Indian girl, who informed Capt. McPhail of the uprising and plans of the attack on the fort thus enabling the little band of soldiers to put up one of the most remarkable defenses known in the history of early Indian warfare.

LUBIN MFG. CO.

THE TAMING OF WILD BILL.—Bill never had felt the softening influence of love. He was a product of the days of '49 and he had stayed wild. He was about the wildest man in the Crazy Creek district, and that was going some. But there came a day when Bill tired of cooking his own grub and sewing on his own buttons, and he advertised his claim for sale. He was offered a pot of money by a Chicago investor and he could not know that the man was an arrant rogue who intended to swindle him out of the mine, so he traveled on a Pullman where he had many strange adventures—and landed in the city by the lake. Innocently enough he left his papers with the agent, who promptly proceeded to forge duplicates, and the swindle would have gone through had not the office stenographer conceived an admiration for Bill and slipped him a warning. Then things happened in earnest, and Bill did not come out second best. He was so far first there was no second, so the mine agent took it out on the typist and fired her. But Bill was waiting downstairs for a chance to thank her, and when he found out what the trouble was he offered his heart, hand and gold mine, all three of which found favor in the eyes of the little shorthand expert. And so they were married and lived happily ever after with never a thought of Reno, but it sure was a shock to the boys when they saw how a little five-foot runt from Chicago had tamed the wildness of the pride of Crazy Creek.

THE MYSTERY OF THE TORN NOTE.—When Mildred refused to marry Billy Sprague it was not so much because she did not love him as because Billy regarded it too much as a matter of course that one day they would be married. He said a tragic farewell like the handsome hero of the melodrama, and to herself Mildred hoped that he would not do anything rash, for she loved Billy and intended to accept him about the twentieth time of asking. But love's young dream turned into a nightmare the next morning when the mail brought a note from Billy. There was a corner torn off, but there was plenty enough left, for the last words were, "I am going to drown my s——." It was not long before the police were called in and there ensued a lively chase along the river bank for traces of the suicide. Mildred was too excited to help much, and she identified any chance article of clothing as the property of the late lamented Billy, including the suit of a chap who was taking a quiet swim. Many other things happened that added to the liveliness of life until one of the policemen suggested that they go to where Billy used to live and see if he had left any more promising clues as to the exact point where he proposed shuffling off the mortal coil. The first person they met was William himself, who was rather surprised to see Mildred's escort. He produced the torn note. In it he said he was going to drown his sorrows in the flowing bowl. But he had not taken a drink, so Mildred forgave him and the ring dented his pocketbook about $450.

THE GAMBLER'S CHARM.—The professional gambler of the old-fashioned sort is a fast disappearing type in the West, but Kenyon was one of the best of the old school. He played cards better than he did anything else, and he played a square game, content to enjoy only the advantage that came with his expertness. He strikes out for new fields and comes upon Joe Dakin's little girl, a tiny tot, who wins his instant regard. In response to his request she brings him a drink of water, and when he finds that she is fascinated by the tiny elephant on his watch guard he slips it off and makes her a present of it. Her father is a miner, but the lust of gaming is in his blood and he wastes his time at the saloon where there is a game always in progress. The gambler takes Jim's seat when he drops from the game, his funds exhausted, but presently Jim reappears, for he has taken the charm and offers this as his stake. Kenyon recognizes the charm and accuses Joe of having stolen it, not knowing that the child is his. There is an altercation in which Joe is wounded, and the gambler's distress is very genuine when he discovers the identity of the man. He goes to the house, where he meets a cold reception, but Joe takes the blame and the mother smilingly permits Kenyon to restore the charm to the little girl, giving him in exchange the baby's locket for luck. Joe braces up and so good luck went with the gambler's charm after all.

G. MELIES.

A MOUNTAIN WIFE. -In the mountain wilds of Tennessee there is no end to the manufacture of moonshine whiskey. Whole families live on this nefarious trade and many of them die by it. The men who work at this business are constantly hunted by United States revenue officers as violators of the law for manufacturing liquor without a special license.

The "Mountain wife" loves her husband and stands by and shields him from his enemies, the officers; when they are on his track she hides him, then throws them off his trail, giving him time to escape in the mountain fastenesses, as we are shown in this interesting and thrilling picture. The revenue men are hunting their man and meet an adventurous artist who joins them in the search. They come onto their quarry while he is busy at his still. He is seized and held at bay by the artist. A boy who is a friend of the moonshiner happens along and distracts the attention of the artist from the distiller who, taking advantage of his chance, snatches the gun from the would-be hero, turns it on him and escapes to his home.

The detectives make a direct line to the moonshiner's home; his wife hears them and hides him in the cellar, hiding herself in the garret. The officers come, find no trace of their man and leave, all but the artist, who says he will stay and watch for the reappearance of the fugitive. He hides behind a barrel. The husband and wife come from their hiding places; the courageous artist confronts the husband with a pistol. "Hands up!" he says, but does not count on the wife who "swats" him in the face with a pillow; and again the hunted one gets possession of the pistol, gives it to his wife, and she holds the amateur detective in durance vile while her husband escapes to the mountain fastnesses.

Now she does something that requires pluck and determination—she makes the daring chap mount a horse and, straddling another, she compels him at the pistol's point to ride to the railroad station, embark and decamp for foreign parts a defeated and wiser man.

She returns to her home, sends word to her husband that the coast is clear and tells him to come back to the cabin to help pack up their belongings that they will depart from the country and begin life anew.

The picture closes with an indescribable tableau of natural splendor, the escape of the man and his mountain wife to a place where they can work at an honest trade and live a good life free from offense to God and man.

PATHE FRERES.

MAX IN A DILEMMA. Max is in love with Kitty, who is willing but whose father regards a substantial bank balance as of more importance than a loving heart. Max rejected, returns to his chambers, and would like to die, but his courage fails him at the critical moment. He is interrupted in his reflections by a burglar. At the sight of Sykes, Max becomes inspired and offers him the sum of $500 to kill him before midnight. The thief agrees and departs. A new arrival now appears, who turns out to be a lawyer, who has called to inform Max that a large fortune has been left him by his uncle. Transported with joy, Max listens to inform Kitty's father and is of course, immediately accepted, and invited to dinner. During dinner a servant announces that a visitor wishes to speak to Max. He goes to meet the newcomer and is horrified to recognize Sykes whose existence he had temporarily forgotten. With a cry he dashes out into the street, runs for dear life is overtaken and tremblingly awaits his death blow. Judge of his happiness and surprise when Sykes coolly hands him back his $500, saying at the same time that he is not going to risk his precious neck simply to do Max a favor.

MICRO-CINEMATOGRAPHY RECURRENT FEVER. By means of a combination of the microscope with the camera, this picture depicts the course of this virulent fever. In Russia, which has at times been visited by terrible epidemics of recurrent fever, the disease is caused by the bite of a flea that carries the disease, while in Africa it is the tick found in that country that transmits the disease. The picture is illustrated with observations of the blood of a monkey that has been inoculated. The germ soon multiplies and innumerable bacilli can be discerned in a single drop of blood under the microscope. The sickness comes in spells, between which the germ disappears and the animal seems cured, but the germ soon appears again in great numbers and after several attacks the patient is lucky if it escapes from death.

A MEXICAN LEGEND. It is noon at the old monastery of Vejas, which is situated in the heart of the wild country in northern Mexico and twelve miles from any habitation. The monks are returning from their labors in the garden to chapel. A band of Indians creep up through the long pampas grass, and as the monks come out from prayer, fall upon them and capture them. The aged Father Ignatius is dragged to the burial place and the heavy stone of a vault having been removed, is dropped inside, the stone lid being replaced. The others are imprisoned in the chapel while the Indians sack the monastery and make merry with the Fathers' well stocked cellar. The aged Father prays before a painting of the Christ that is in the vault, and the figure comes to life, and leads him out of his living tomb. Father Ignatius sees the marauders dancing and debauching and plods on his weary way to obtain assistance. He has to cross a river, and Christ appears and directs him to a floating island on which he is quickly borne to the other side. Weary and weak, he endeavors to climb the mountain path, but his strength gives out and he falls exhausted. Again Christ appears, takes him by the hand and leads him over the mountain. Finally he reaches his destination, a hacienda. He tells his story and the Mexican boys are soon in their saddles and on their way to the monastery. They swim the lake on horseback, and arriving at the monastery it is but the work of a few minutes to put the Indians to rout and release the imprisoned monks. Reverently they all turn and fall on their knees and give thanks to Him who gave the Holy Father strength to obtain the help that was so badly needed.

BLACK HEART. Rob Rokers is in prison. He is a noted vagabond and has no chance of escape from the death sentence he deserves. An arrow is shot into his cell bearing a file and a note. This informs him that his companions have formed themselves into a brotherhood for the purpose of revenging themselves upon their enemy, the Chief of the Police. He is in love with a gypsy girl, Sperata, and the brotherhood have decided that Rob Rokers shall carry her off as the price of his freedom. He files the bars and escapes undetected. Then, disguised as a beggar, he follows Sperata on her way home and rushes in and carries her off. Her brother sees him and rushes to the Chief of the Police for help. He requires no urging, and summoning his men he is soon in pursuit through the narrow and badly paved streets. Rokers is captured and Sperata rescued. The Chief of the Police is now more bitter than ever against Rokers, and determines to mete out justice himself. Before a tribunal of masked figures Rokers is forced to give an account of himself. He is finally condemned to death by the judge, who unmasks and shows himself to be the Chief of the Police.

A GAMBLER'S END. Herbert Ralston was a gambler and ne'er-do-well. The picture opens in the parlor of his home in Pennsylvania, where his wife is seen making baby clothes. Ralston soon comes in, and having lost his money gambling, begins to quarrel with his wife. He takes his grip and leaves the house. Along the road he discovers a dead man lying on the edge of the woods who resembles him so much that it even makes the hardened man of the world start. He changes clothes with him and proceeds on his way. The body is found and identified by Mrs. Ralston as her husband. Two months later we see her alone in her home with her fatherless babe. Four years elapse. Mrs. Ralston has married a Duke's ranchman, John Westmere, and they are living on the ranch. It is the child's birthday and she opens the locket round the child's neck and sees for the picture of her father. She teaches her to pray for him. Ralston is still gambling, and is now a faro dealer in a saloon out in Dakota. He kills a cowboy who accused him of cheating and makes his escape. He is quickly pursued by others present and an exciting chase ensues. Soon Ralston, to put his pursuers off the trail, dismounts and striking his horse on the flanks, lets it continue on while he himself takes to the woods, and arriving at Westmere's ranch walks quietly in. As he does so the child, who has stepped from the lap of her stepping mother, toddles to and, looking at him dumbfounded leads him to a chair and kisses him. She recognizes him as her father, and shows him the picture of her mother. Ralston understands. It is his child. Westmere comes in and Ralston explains. Westmere starts towards the bedroom as if to call his wife but Ralston motions that she must never know. He hears the horses of his pursuers outside. He says goodbye to the child, opens the door and falls dead, riddled by the bullets of the friends of the cowboy he had shot.

SELIG POLYSCOPE COMPANY.

THE LADY BARBERS. Every hamlet can boast of one or more public hostelry and most of them find time to name one of them Commercial, such is true of Caseyville. The evening train had just arrived, the hotel was busy attending to the wants of the new arrivals, among which was a real out and out lady tonsorial artist who has made known her intention of opening a barber shop in the quiet and staid village. She is soon in the hands of the real estate man and a bargain struck for a location. The sign is placed in position, and the excitement begins. The novelty of the occasion creates more furore than a detachment of bobbie skirts at a church fair. The village Beau Brummels, married and unmarried, are in line awaiting their turn. The regular shop presents a grave aspect, especially as regards the absence of customers. McGee drops in to tell the old reliable cause of the sudden slump in business.

The news is not received by the ladies of the town with any degree of delight, as they notice their husbands are spending more time and money at the barber shop than usual, some getting shaved 2 or 3 times a day. The new barber is so overwhelmed with business that she sends to the city for more help and in another day the force is increased to four barbers and a lady boot black. The last arrival was too much—the village belles fairly fumed with rage and vowed vengeance. They hold an indignation meeting and resolve upon a plan. In the meantime the regular shop decides to enter into skirted tonsorial competition and accordingly enlists the services of his wife and hangs his sign out to herald the news, but he has not weighed with the charms of the fair sex and while the customers came—like the girl at the church—"turned right around and walked right out again." The suffragette committee by this time had perfected their defense and ordered the old regular to get busy and send for some young men as hair dressers. This is done and proves a bomb in the camp of the invading barbers and all argument on the part of their men was of no avail. Their wives crowded to the old shop and the fair new arrivals are soon on their way.

THE VAMPIRE.—A picture dramatization from Sir Ed Burne Jones' famous painting, with suggestions from that world famous poem by Rudyard Kipling, each conceded a peer in the literary and world of art. This great subject handles deftly the realms of the imaginary inner circle of society.

(Even as you and I)

A fool there was and he made his prayer—
To a rag and a bone and a hank of hair—
(We called her the woman who did not care)
But the fool called her his lady fair—
(Even as you and I).

Guy Temple, as "the fool there was" marries his brother's ward, his boyhood sweetheart, Emily. The young husband becomes ensnared in the toils of the Vampire (a destroyer of souls). Clandestine meetings are arranged and the cunning, unscrupulous, satanic actions of the Vampire connels the poor weakling, Temple, to falter and fall before her charms.

John Temple, the other brother, determines to save the young husband when he discovers his perfidy, and to recover the jewels given the Vampire by Guy. In a dream he remembers where he had seen Loie before. She it was who had ruined the life of Emily's father and rendered the then slip of a girl an orphan. Seeking out the brother, John Temple told him Loie was a Vampire, that she had ruined his own wife's father and to quit her under threat of his life. He offers Loie a large sum of money to leave America. But her promise is soon forgotten—her direful work continues, the tightning strands on wrecking souls of mortals. The fool was stripped to his foolish hide—

(Even as you and I).

Which she might have seen when she threw him aside—
(But it isn't on record the lady tried)
So some of him lived but the most of him died—
(Even as you and I)

The young husband's mind is rent his better self and the yawning abyss of the great beyond ever in view.

VITAGRAPH COMPANY.

THE TELEPHONE. Hello! Mr. Crimson has gone to the city for the evening, leaving his wife and child at home. While he is away the family cat jumps on the table and knocks over a lamp which sets fire to the house. The wife rescues the child and they are to frightened until their rooms are in a blaze.

The wife is frantic with terror, minding all notions of courage cast off. She is trying to quell the fears of her little one when she suddenly thinks of the telephone calls up the club where her husband is staying tells them of the danger and they telephone the fire department who immediately go out on a call. The engines are racing through the streets followed by the fire chief ambulance and the police reserves. The husband with his club friends in full dress suits, make their way to the street and join the fire fiddlers in their mission of rescue.

The house is a fiery furnace, flame and smoke pouring from every window. The wife appears at one, waves and cries for assistance. Her husband is held back by strong arms from dashing madly into the burning building. The men at the hose are already at work. One brave fellow scales the ladder which has been raised to the window where the unfortified family are located, the mother passes her child to him and he carries it to safety; again ascending the ladder, he plunges through the window and lifts the woman from the floor where she has fallen in a dead faint and carries her down the ladder and places her unharmed in the arms of her husband.

A DOUBLE ELOPEMENT. Two young girls and two young men each in love with the other. The two girls are "Daisies," Daisy White and Daisy Brown. Jack Larkin is in love with Daisy White, and Tom Durkin is in love with Daisy Brown. The young couples plan an elopement and both hit upon the same means of eluding their parents and circumventing the objections of the girls' parents. Miss White agrees to meet Jack at a certain point and by coincidence Miss Brown agrees to meet Tom at the same place.

Each one of the young couples, unknown to the other, dress in long auto coats and goggles. The girls leave notes for their parents and go out to meet their lovers. Daisy White gets to the place of meeting, in the darkness and hurry Tom Durkin comes with his auto, thinks she is Miss Brown, takes her into the car and they speed on their way to the hotel at Marshallton. Jack Larkin now appears, and picks up Daisy Brown, thinking she is Miss White, and makes haste to the Marshallton Hotel. In the meantime Mrs. White and Mr. Brown discover the elopement of their daughters and make a hot chase after the two girls.

Mrs. White reaches the hotel, goes to the room where Miss Brown and Jack have learned their mistake and she finds Daisy Brown instead of her daughter. She makes haste to get on the trail again as soon as possible and decamps. Mr. Brown reaches the hotel finds Miss White with Tom who have also discovered their mistake. Old Brown is chagrined and disappointed at not finding his daughter, resumes the hunt and gets away as quickly as he can.

Jack hears the talk in the next room where Tom and Daisy White are and he and Daisy Brown go in, and the four of them hasten to the nearest church, where they are married.

Just as they are leaving the church they find Mr. Brown and Mrs. White seated on the doorsteps exhausted, defeated in their efforts to prevent the marriages. They forgive the young folks, happily accept the situation and make their ways back home arm in arm.

THE CHILDREN'S REVOLT.—Over-indulged and pampered; restrained and hampered by nurses and the "don'ts" of too much solicitude, the two children of wealthy parents long for freedom and show that they are in many respects quite as natural as most children and a little more unmanageable.

On the train going to the country for the Summer they insist upon indulging themselves in candy, lemonade and everything that comes in sight and then showing an utter disregard for them and less consideration for their parents who cater to their selfish whims.

At the seashore the children are kept under the espionage of nurse, governess and parents who will not permit them out of their sight. Naturally, the children long to play with the other youngsters and whenever they get a chance they break away from their guardians and get together with the other boys and girls on the beach, but they don't escape the vigilance of the nurse and governess, and are soon brought back to the straight and narrow path mapped out for them.

Their little hearts long for freedom and they declare a revolt by getting out of their beds early in the morning, escaping while the nurse is yet asleep. They make a day of it, and the way they do mix in with the children, giving vent to every childish inclination, romping, bathing and boating; it does you good to see it.

When the parents and nurses discover the absence of their cherubs they start out in search of them, the two young ones elude them several times, but they catch up with them just as they are start-

ing out for a row in an old boat they find along the shore. The father rushes into the water, seizes his little girl from the boat and a friend gets the boy. The parents rejoice at the recovery of their dear ones, and they are quickly taken home.

Snugly tucked in bed by the nurse who has no sooner left the room than the two truants get together to discuss the doings of the day and comment on the good time they had and the liberty they enjoyed. They kiss and are soon in the land of nod, dreaming of happy childhood days.

IN THE MOUNTANS OF KENTUCKY. Way up in the mountains of Kentucky, Jake, a moonshiner, lives in a shack with his wife Sally far from the rest of the world, with the least possible chance of being disturbed by the Revenue officers who are constantly on the lookout for illicit stills and distillers of whiskey.

Jake is a typical mountaineer, and his wife "Sal" —well she is a woman whose love for Jake has made her little better than a slave and subject of small consideration for one of Jake's coarse and brutal nature.

Sally's cousin Sue writes that she is not very well and will visit Sally for a change and a rest. She comes to the mountain home and immediately Jake begins to show her marked attention, ignores his wife who becomes extremely jealous, rightly so, and resents the familiarity of her husband and her cousin. She is a vixen and seems to delight in the torture and indignities to which she is subjecting the poor wife.

Driven to a frenzy, Sally betrays Jake to the Sheriff and Revenue officers who arrest him. He tries to strike his frail wife and turns to Sue for sympathy, but she is indifferent about his misfortune, pleased in receiving the attention from one of the officers who is chucking her under the chin and winking at her, and she pays no attention to Jake as he is taken away to jail.

This is a brilliant piece of acting, but is dwarfed by the fury of Sal when she is left alone with her cousin Sue. She turns on the intruder, drives her from the house with inflamed frenzy, hurls her belongings after her and falls exhausted against the door.

A year later Jake is released from prison and makes his way to his mountain home, bent upon killing his wife. Arriving at the cabin he looks in the window and then creeps cautiously through the door, holding a large club in his hand, as he sees his wife sitting in a chair unaware of his presence. Just as he raises the club to strike her, he sees for the first time his infant child which his wife holds tenderly to her bosom. She kisses the child and lifts it up so it looks into its father's face. He drops the cudgel and kneels reverently at his wife's feet, asks her if she can forgive him. She does; his heart is touched and his nature seems transformed and purified.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 7.

Biograph—The Fugutive (Dr.).....996
Lubin—The Taming of Wild Bill (Dr.).....990
Pathe—Max in a Dilemma (Com.).....446
Pathe—Micro-Cinematography: Recurrent Fever (Edu.).....449
Selig—The Lady Barbers (Com.).....
Selig—The Bachelor (Com.).....

Tuesday, November 8.

Edison—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Edison—The Lassie's Birthday (Com.).....560
Gaumont—Pharoah; or Israel in Egypt (Dr.)..1050
Vitagraph—A Tale of a Hat (Com.).....954

Wednesday, November 9.

Edison—The Ship's Husband (Com.).....1000
Essanay—(Title not given.)
Kalem—For a Woman's Honor (Dr.).....960
Pathe—Mexican Legend (Dr.).....1033
Urban—Secret of the Cellar (Dr.).....778
Urban—A Trip Through Scotland (Scenic).....217

Thursday, November 10.

Biograph—Simple Charity (Dr.).....993
Lubin—The Mystery of the Torn Note (Dr.)...550
Lubin—The Gambler's Charm (Dr.).....450
Melies—A Mountain Wife (Dr.).....980
Selig—The Vampire (Dr.).....1000

Friday, November 11.

Edison—The Adoption (Dr.).....1000
Pathe—A Black Heart (Dr.).....623
Pathe—Dutch Types (Scenic).....358
Kalem—The Attack on Fort Ridgely (Dr.)...1000
Vitagraph—The Nine of Diamonds (Dr.).....990

Saturday, November 12.

Essanay—(Title not given.)
Gaumont—Lisbon Before and During the Revolution (Scenic).....727
Gaumont—Spanish Loyalty.....283
Pathe—A Gambler's End (Dr.).....1000
Vitagraph—Jean Goes Fishing (Dr.).....988

FILMS FOR SALE. 50 Reels of Film $8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG, PA

LICENSED RELEASES.

BIOGRAPH.

Sept. 29—Examination Day at School (Dr.)....991
Oct. 3—The Iconoclast (Dr.).....992
Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Walter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....993
Nov. 14—Sunshine Sue (Dr.).....998

EDISON.

Oct. 7—The Farmer's Daughter (Dr.).....
Oct. 11—The Song that Reached His Heart (Dr.).....1000
Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.).....1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic).....450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990

ESSANAY FILM CO.

Oct. 1—Patricia of the Plains (Dr.).....1000
Oct. 5—All on Account of a Lie (Com.)....1000
Oct. 8—The Bearded Bandit (Dr.).....1000
Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.).....302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.).....372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000

KALEM CO.

Oct. 12—45 Minutes from Broadway (Com.)...892
Oct. 14—Winona (Dr.).....990
Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000

LUBIN.

Sept. 26—The Sheriff's Capture (Dr.).....990
Sept. 29—The Path of Duty (Dr.).....990
Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450

GAUMONT.
G. Kleine.

Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic).....165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.).....698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Lisbon Before and During the Revolution (Scenic) 727
Nov. 12—Spanish Loyalty 283

URBAN-ECLIPSE.
G. Kleine.

Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....960
Nov. 17—His Sergeant's Stripes (Dr.).....950

PATHE.

Oct. 19—Around Pekin (Scenic) 213
Oct. 21—His Life for His Queen (Dr.).....918
Oct. 22—Mystery of Lonely Gulch (Dr.).....950
Oct. 24—Another's Ghost (Dr.).....748
Oct. 24—Hagenbeck's Menagerie (Edu.).....203
Oct. 26—Motor Fiend (Com.).....610
Oct. 26—Bruges, Belgium (Scenic).....370
Oct. 28—Max in the Alps (Com.).....610
Oct. 28—Buffalo Fight (Topical).....358
Oct. 29—The Indian and the Maid (Dr.).....995
Oct. 31—Max Has Trouble with His Eyes (Com.).394
Oct. 31—New Style Inkwell (Com.).....272
Oct. 31—Darjiling (Sc.) 331
Nov. 2—Cowboy Justice (Dr.) 750
Nov. 2—The Facori Family 243
Nov. 4—Woman of Samaria (Dr.) 902
Nov. 5—Abraham Lincoln's Clemency (Dr.)...1030
Nov. 7—Max in a Dilemma (Com.).....446
Nov. 7—Micro-Cinematography: Recurrent Fever (Edu.) 449
Nov. 9—Mexican Legend (Dr.).....1033
Nov. 11—A Black Heart (Dr.).....623
Nov. 11—Dutch Types (Scenic).....358
Nov. 12—A Gambler's End (Dr.).....1000

SELIG.

Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....365
Oct. 27—Blasted Hopes (Dr.).....1000
Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000

VITAGRAPH.

Oct. 15—The Legacy (Dr.).....
Oct. 18—Auld Robin Grey (Dr.).....991
Oct. 21—Davy Jones' Domestic Troubles (Com.).1000
Oct. 22—Clothes Make the Man (Com.).....965
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335
Oct. 22—Clothes Make the Man (Com.).....983
Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 999
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.) 998

The Largest Bargain Sale of Song Slides This Season

300 Sets of Song Slides for Sale at $1.00 per Set and up

Write us to-day and get our lists

You will be surprised to see some of the sets we offer for sale at this ridiculous low price.

Be sure and write us at once as they are going fast

EXCELSIOR SLIDE CO.
138 East 14th St., N. Y. Phone 789 Stuyvesant
Get on Our Mailing List

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

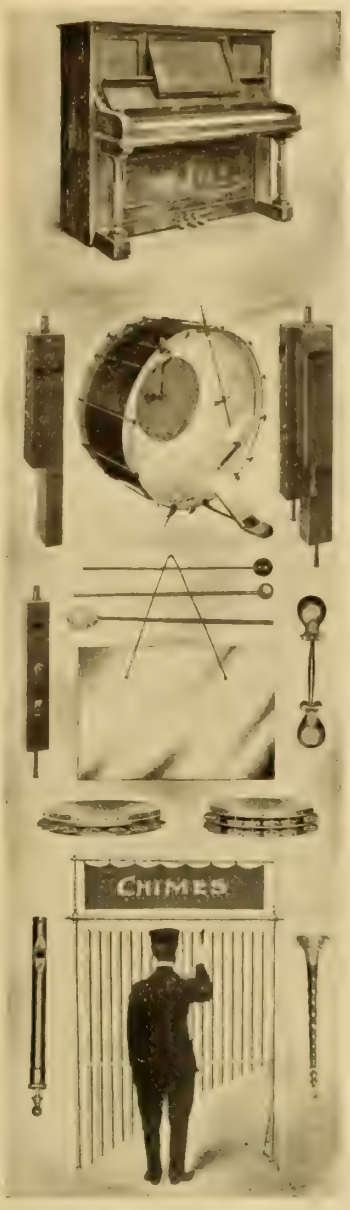
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

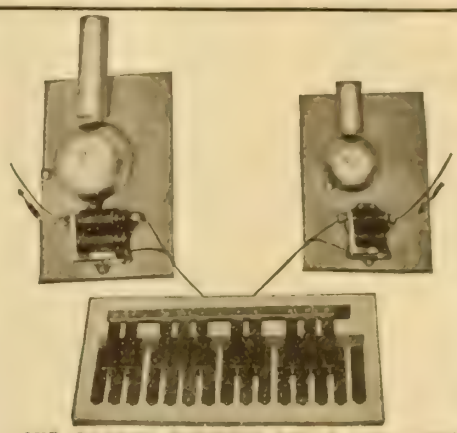
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

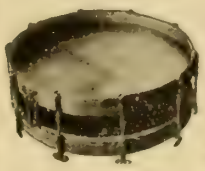
Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 3 x 14 / Size Shell 3 x 15 $10.00

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

56

Pages of literature appertaining to

Sound Effects for

MOTION PICTURE SHOWS

Sent upon request

WM. CHAS. L. EVANS

Eureka Pedal and Trap M'f'g.

200-202 E. 93rd St., New York City

Mention Dept. M. P. W.

READY NOVEMBER 10th

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

Independent Film Stories.

THANHOUSER COMPANY.

A LITTLE FIRE CHIEF. Willie Stone is only six years old, but he yearns to be a fireman. He is much impressed with the parade of firemen he sees in his home town, so much so in fact that he busily devotes his sister on the street to follow the "smoke eaters." But Willie is only a little boy, and despite his enthusiasm he is soon weary and footsore. And his plight, added to his tears, attracts the attention of a kindly fireman who is driving with his engine back to quarters. The lad's discomfort is soon forgotten, for the fireman gives him a ride back to the engine house.

There Willie gravely applies to the captain for a position on the uniformed force, and is jokingly accepted. But he does not see the humor in it and follows the other men to the bunk room, where he takes part in their sports.

But in the midst of the happiest day of his life, an alarm is sounded, and the firemen hastily slide down the pole to their duty. The new fireman, however, is not the kind to be deserted. Grabbing the helmet, the insignia of his office, he follows the others, but is too late to go to the fire. He arrives in time to hold them up on their way back, but is captured by his weeping sister. He does not wish to leave his command, but his friend, Fireman Jack Allen, finally induces him to go on promise that he, Jack, will call later. Perhaps one reason Jack is so accommodating is because he likes sister. Jack pays ardent court to her, and the flame of their affection resists all of young Willie's efforts to put it out. He didn't really mean to try, but he assuredly poured cold water on Jack, for it was in the line of what he regarded as his duty.

IMP

THE DOUBLE.—At the breaking out of the war with Spain, Colonel Robert King is ordered, with his regiment, to Cuba, and donning his uniform he hastens to the home of his sweetheart, Maud Wentworth, to whom he says farewell and at the same time persuades her to accept his engagement ring. At the railroad station from which the troops depart Maud meets the Colonel again and again bids him a tender farewell. As King steps through the gate leading to the train, Joseph Dansby, King's exact counterpart, steps through from the other direction, having just arrived from one of the incoming trains, and, unperceived by Maud, passes out of the station.

Dansby goes at once to a club to which he has been given a card of admission, and making some acquaintances, imbibes a little too freely and leaves the place slightly under the influence of liquor. Outside he meets a home-staying member of the lately departed regiment, who gazes at him in surprise and gives him a military salute. He next meets Maud Wentworth, who is riding in her automobile. She stops the machine in astonishment and asks him to get in with her and explain himself. As he knows nothing whatsoever about his likeness to Colonel King, he is completely mystified by her familiarity and the questions she asks him. However, his blundering replies are regarded by her as the result of his drinking and she takes him to King's home and turns him over to the butler, who escorts him into the house and waits upon him in due form. Dansby, being in a half maudlin condition, has decided to allow affairs to shape themselves as they will and accepts with that spirit everything that comes to him.

Next morning, after Dansby arises, the butler hands him a note addressed to King. On his refusing to open it, the butler, believing him to be still under the influence of liquor, laughingly opens it for him and hands it to him. The note proves to be from Maud, requesting him to call and explain his actions of the day before. Dansby, having been deeply impressed by Maud's beauty, decides to accept the invitation and clear up the mystery at once. But when he arrives, she refuses to accept his explanations and is greatly piqued by his attempts to deny his seeming identity. Her father enters, and believing him to be still affected by his libations of the day before, laughingly advises Maud to pay no attention to his denials for the present. Dansby has, by this time, fallen deeply in love with Maud and after examining the engagement ring on her finger, he points to the photo of King on the table and declares that he wishes he were the lucky man. She insists that he is and kisses him and he, unable to resist her charms any longer, returns her kiss with interest.

Matters drift along in this manner for some time, for, Dansby being unable to break away from the alluring spell which Maud has cast about his heart, makes no further attempts to reveal himself.

In the meantime, Colonel King and his regiment have arrived in Cuba and fighting has begun. One day while riding among the outposts, King is ambushed and fatally wounded and, falling from his horse, is carried to his quarters and dies in the arms of one of his friends, a surgeon.

At home, Maud receives a newspaper clipping announcing his death, and after reading it she faints away. Dansby enters and noticing her condition, picks up the clipping and reads it, then quietly leaves the house, after summoning her maid to her assistance. Returning home, he writes Maud a note, stating that as she at last knows the truth, he is going away forever.

Maud, upon reading his note, realizes that she loves Dansby as well as she ever loved King, and hastily going to Dansby, she begs him to remain to her side, and he, of course, remains.

FORTUNE'S WHEEL. Two brothers, equally well off financially, have a bitter quarrel, and, being separated by a mutual friend, they part, each resolving never to speak to the other again.

After the lapse of time, one of the brothers, having met with serious reverses on the stock market, becomes desperately poor, while the other has risen to be the head of a large manufacturing concern. The poor brother's family, being in need of food, his wife begs him, for their little daughter's sake, to ask aid of his wealthy brother. He refuses at first, but finally gives in and goes to his brother's factory and implores assistance. The rich brother, being ashamed of the relationship, takes him aside and not only refuses aid, but orders him to leave the premises at once. Returning home, helpless and hopeless, he receives a special delivery letter informing him that some of his mining stock he had believed worthless had taken a sudden rise. With the letter was enclosed a check for a handsome amount. The wheel of fortune had taken another turn.

The same turn of the wheel sent the rich brother on the downward path, through the gradual failure of his concern, and thus, after another lapse of years, the once poor brother becomes the rich brother, while the formerly wealthy brother becomes the poor brother. Situations are reversed.

The poor brother now lives with his family in miserable quarters, and, unable to meet his landlord's demand for rent, faces eviction into the street. Finally, yielding to his wife's entreaties, he in turn goes to beg assistance of his brother, calling upon him at his handsome residence. He is met with the same spirit that he had exhibited towards his brother on the former occasion, is reminded of his own heartlessness under like circumstances and ordered into the street. Heartbroken, he totters from the house.

The daughter of the rich brother has overheard her father and uncle talking and as soon as the latter leaves the room she rushes in, and gently chiding the former for his cruelty to his own flesh and blood, begs him to forgive the past. Not waiting, however, for his reply, she dashes out of the house, and overtaking her uncle, she persuades him to return.

The brothers meet again, and yielding to the importunities of his young daughter, the wealthy brother agrees to extend aid to the unfortunate one. The latter attempts to seize the other's hand and kneel in gratitude, but the other will not allow it, but shoves him back. Then, after a brief mental struggle, the rich man offers his hand to the poor man, and the two once more become brothers in spirit as well as blood.

SOLAX COMPANY.

A WIDOW AND HER CHILD.—When a man dies and leaves behind a handsome and charming widow, trouble is sure to come, and when there happens to be a child in the case, there is a complication of troubles.

Mrs. Bell, the widow, is being ardently wooed by two men, and each swears to win her at any cost. They both go about it in different ways.

Arthur Will's, seeing that the widow favors his rival's suit, and firmly convinced of the old adage (all is fair in love and war) kidnaps the child and secretes it in an old farm house. Mrs. Bell is in despair, and all her pleadings are vain. She finally consents to marry the abductor, so that she may obtain her little darling.

John Winn, his love dream shattered, almost goes mad, and unable to fight against fate, he wanders in the country. Dame Fortune, however, comes to his rescue, for in his aimless roamings he comes across the old farm house and the kidnapped child. He acts quickly; takes the child and restores it to its mother just in time to prevent her wedding to Arthur Willis.

John Winn is indeed a winner, for he wins the widow's hand and the happiness he has craved for.

ATLAS FILM COMPANY.

THE HAND OF PROVIDENCE.—Entering one of his favorite haunts, one night, he directed his attentions to one of the girls whose companion resented the intrusion and a terrific battle followed. He was carried home on a stretcher and nursed by Grace until he was able to leave the house. Not satisfied with the lesson received, he thirsted for revenge and began a search for the man who had caused his injuries. A chance meeting in the same cafe, an instant of deliberation and the deed was done. When the bartender came in from the street, where the wounded man had staggered, and cried that he was dead, horror was depicted on every face. Then the police came and led their man away.

Grace heard the news and fainted. She lay between life and death for weeks, cared for by the kindly doctor-friend of her girlhood days. The man went to prison for the balance of his natural life, so the judge decided. But the masons who built the walls of Sing Sing failed to build them strong enough to withstand the cunning of the crook and criminal. Some of the men escaped, among them Grace's husband. He eludes his pursuers by changing clothes with a man who was killed by a stray bullet and goes into hiding. The guards carry off the supposed convict's dead body and the newspapers apprise Grace of the story.

Meanwhile the doctor has been caring for her with the devotion born of long friendship and a love which has always been silent. Grace consents to marry him when she realizes she is free. They live happily and a child comes to bless their union.

A thief steals into their home in the quiet of the night and is caught by the doctor. Recognition follows. Two men fight at the door of death. The child hears their struggle and steps a passing policeman in time to prevent a crime. The thief escapes followed by a shower of bullets as the officer shoots through the doorway. Grace, rushing into the room hears from her husband that a burglar has been shot but she never knows his real identity.

YANKEE

THE CASE OF THE MISSING HEIR. Raymond Brown, financier, dies in the prime of his life after amassing a snug fortune, leaving his wife and infant son the bulk of his wealth, the major portion of which is willed to the infant heir, conditional with his living until he reaches of age. Should the child die before the time, a cousin, Ralph, shall come into the fortune.

The latter, through bad associations, has degenerated into a worthless character, a leech on society. Involved heavily in debt, he determines to make way with the child and secure a fortune. Plans are carefully laid to kidnap the heir during a steamship voyage up the Hudson River.

Nell Pierce has just successfully closed up a hard case and is taking a well-earned vacation. She happens to book passage on the same vessel on which Mrs. Brown, the baby and the scheming cousins are sailing.

Suspicious action on the part of Brown and an accomplice puts Nell on her guard and she watches the pair but does not comprehend their purpose until too late and the child is spirited away. A chase then follows in which many exciting incidents unfold. Nell gives up all thought of a vacation and takes up a slender clew through which she finally brings the cousin to justice.

The daring girl detective is forced to travel dangerous underground passages and many times comes within an ace of losing her life but finally rescues the infant heir and restores him to his distracted mother.

NESTOR FILM COMPANY.

THE WOODSMAN.—Everyone, except John Carter himself, knew that Ann Hunt, the young wife the gray-haired woodsman had taken unto himself, had married him merely for a home, and now that their humble little cabin was getting to be an old story Ann not only became careless about her household duties but her own appearance as well.

Her interest in both suddenly revived, however, when her husband brought home a young stranger, whom he had rescued from a deserted shack. This shack, wherein the stranger had taken shelter from a storm and fallen asleep—so he declared—had been struck by a tree that the woodsman and his partner had been felling.

Under the fatherly care of John Carter, who actually gave up his own bed and the better part of his meals to his new acquaintance, the stranger grew rapidly stronger and was soon able to be about.

The young wife, however, would not hear of his departure. This stranger was to her the one bright spot in the universe and she meant to keep him by her side at any cost.

One day as John and Bert Hale were busily engaged in felling a tree, Sheriff King and his deputy appeared. They had heard rumors of the invalid and believed him to be the man for whom they were searching—a highwayman and cattle rustler, known as "Gentleman Jim."

The sheriff's supposition was all too true—for, as the woodsman glanced at the picture of "Gentleman Jim," they beheld the face of their young stranger.

Hale would have at once communicated his knowledge had not the older woodsman plucked him by the sleeve. Unfortunately, his action had been observed by the keen-eyed deputy, who, calling his chief down the path, quickly imparted this latest piece of evidence. No sooner had the officer of the law disappeared from view than John threw down his axe and ran breathlessly to his cabin, intent upon apprising his guest of the danger hovering over him.

As the woodsman entered the kitchen, however, the sight which met his eyes froze him to the spot. The highwayman was standing with his back to the door, and in his arms was John Carter's young wife. Then, as the husband glanced around, his eyes fell upon his shot-gun; but, as he raised it to take aim, "Gentleman Jim" gently put the woman from him, and the woodsman realized that this scene had been of her making.

Quietly he closed the door between them; rolled up his blanket and, after leaving her half the money his bag contained, he stole softly out and walked resolutely away.

Long after the sheriff had taken the highwayman into custody and Ann had stood gazing out into the night wondering why he did not return—the woodsman was still walking resolutely away.

LUX FILMS.

THE TRUTH REVEALED.—A group of merry girls, carrying bundles of washing, are on their way to the stream, when one of the number, Mary, leaves the rest and meets a young farmer, John. This action is observed by another washer, Kate, who, her jealousy ill-concealed, watches the young couple. Later, as all the washers are busy by the stream, the young squire accompanied by a friend, rides up. Dismounting, he perceives Mary's pretty face and graceful manners, and endeavors to kiss her. As she struggles to free herself, the squire's friend quickly snap-shots the scene. Kate has been a witness of the affair, and, following the squire, she tells him of a way to be revenged. Then hastening to John, she informs him that his sweetheart has been flirting with the young squire. John is furious, and going to the squire pleads with him, but is only mocked and scorned. Meeting Mary, John reproaches her for her faithlessness, and refusing to listen to her explanation, leaves her. A few days later, the young squire, together with his friend, and some ladies attends the village fete. John also attends, and infuriated at the treatment meted out to him by the squire, denounces him in the presence of all the merry-makers. But the friend shows John the snap-shot of Mary struggling to free herself from the squire's embrace, and he quickly realizes how he has misjudged his country lassie. Making his way to Mary's house he asks her forgiveness, which is granted him, and both the lovers grasp the photographer's hand, thanking him for having brought them together again.

BILL AS A BOXER.—Here we have Bill aspiring to excel in the "noble art," and the ultimate consequences of his temerity. Bill reads in the paper a notice to the effect that a celebrated champion boxer is challenging anyone to knock him out, the reward offered being $4,000. Bill determines to secure this large sum and repairs to the champion's house, where he expresses his wish to the boxer's manager. The champion who is a huge colored man appears, and Bill gets one or two blows in. But when the black waves his hand Bill collapses, and finally leaves hurriedly. He very quickly gets into a scrape with two gendarmes who give him a very rough time of it, banging him about like a shuttlecock. After spending some time in a cell, Bill is released and promptly proceeds to practice in the privacy of his own home. He draws a rough sketch of a human fact on the wall, and, donning a pair of gloves, makes a mighty punch at the face. But, alas! he brings the wall down, and the film closes upon a scene of wild confusion.

DEFENDER FILM COMPANY.

THE LAST STRAW.—Ned Singleton, a country boy, leaves his country home to seek his fortune in the city, and trods a thorny, rocky path. But the folks at home, and the little maid waiting for his triumphant return must not know of it, so Ned grimly strives and struggles. One day, hungry, weary, exhausted, he falls fainting in front of a cafe, and a cafe hanger-on assists him; gives him food and money. The young man, upon hearing the other's tale of woe, tells him he will give him an opportunity to make money—and literally means what he says, for he is no other than the famous leader of a band of counterfeiters. The Badger leads Ned to his den and there tells him what his work is to be. As Ned realizes the nature of the work he is to do his manliness and integrity rebel. As he refuses to become an accomplice the other forces a counterfeit $20 bill into his hand; and just then the officers force the door and Ned is caught with the goods. He protests his innocence, but other innocent men have gone to Sing Sing—and Ned is one of the number. One day the Governor calls to inspect the prison, and feeling the weight of his coat hands it to Ned, who carries himself to freedom with it. The tide turns and he prospers. He sends for his little country sweetheart who does not know of the past events, and they are married. Then one day the Badger, discharged from prison, meets him and noticing his prosperous appearance, demands money. The money is given. Again he calls, again and yet again. He torments and pesters Ned until one day the latter driven to despair when he finds the other waiting in his home, attacks him and for the first time in his life commits a real crime as he sniffs out the worthless life of the badger.

CHAMPION.

THE WAY OF THE WEST.—Bess Allen does not know whether she loves Ben Crosby or Joe Darnton, and when they call and propose to her at the same time, she laughingly refuses both of them. The rest of the cowboys, led by Bess's father, give the boys the laugh, and to conceal their mortification, Joe asks Ben and the crowd to adjourn to the bar and wash down their disappointment.

Ben returns when he deems it opportune and renewing his offer of proposal to Bess follows it up with impetuous zeal. He will not take no for an answer, but seizes her and kisses her passionately. The girl struggles ineffectually and indignantly strikes him across the mouth. Regaining the mastery of his feelings he humbly accepts his dismissal and takes his leave, unconsciously clasping in his hand a strand of ribbon which he has torn from her throat in the embrace.

Returning to the saloon he is charged by Joe of having taken undue advantage by sneaking off to renew his suit. A word test ensues which results in a fistic brawl. Thinking he had killed Joe, Ben decamps to the wigwam of friendly Indians, where he remains in hiding.

Bess's father, incensed over the fight about his daughter, informs her of it. Having become aware of the reality that with the blow she had struck Ben, she had actually loved him, Bess now repairs to the saloon filled with alarm. Instead of finding Joe dead, she is confronted with fresh accusations from all the cowboys including Joe, and with disgust, and outraged pride she returns home.

In a spirit of revenge Joe entices her to a shack with a decoy note purporting to come from Ben and then compels her to fight for her honor, which she indeed does as only honest, hardy women of the West can. However, she is no match for the man, and at the crucial moment smashes the window with a keg and leaps from the second story into the arms of Ben Crosby, the man she loves. Ben has been warned of the machinations against her by his Indian friend who scented mischief brewing and brought him to the rescue.

Fearing the result of his deed and having truly repented, Joe comes out of the shack to give himself up expecting to find Bess dead from the fall, but when he, is apprised of the true situation, he humbly begs pardon of both her and Ben which is granted by them, for these big-hearted folk of the West do not harbor a grudge no matter how severe the provocation.

Bess's father and the cowboys arrive also and escort the young pair home amid the cheers and firing of guns, and poor, repentent Joe joins them.

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE.

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

Independent :: Competitive :: Progressive

That is Why We Are Winners

WE STAND ON OUR MERIT

We are buying all the films that will GET YOU THE MONEY regardless of who makes them.

We Handle All Makes of Machines, Machine Parts and Supplies

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

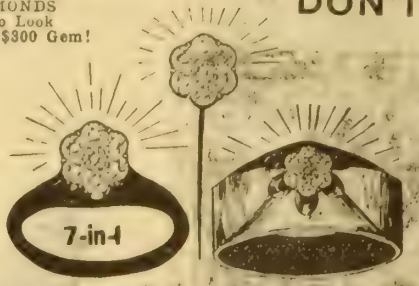
"An Exchange of Strength and Character"

159-161 Washington Street . . . . CHICAGO, ILLINOIS

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE-WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is finely pierced and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways! Choice of any article, set with 7 genuine diamonds set to look like one, $30 other sizes at $15, $50, $60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

with tears of happiness because of being forgiven by all.

ECLAIR FILM COMPANY.

GINHARA; OR FAITHFUL UNTO DEATH.—Ginhara, daughter of the King of Thebes, having fallen into an ambush, is rescued by Alberich, a barbarian chief. In gratitude and love, Ginhara, before a great assemblage of her people, chooses her deliverer, the brave Alberich, to be her husband. Haltar, a rejected lover of the Princess, enraged at the union between his beloved and Alberich, declares war on the kingdom of Ginhara, and in a fierce battle, Alberich is slain.

Ginhara is prostrate with grief, but she resolves before she leaves this world, to revenge the death of her dear husband. Accordingly, adorned in her richest jewels, she seeks the camp of Haltar, who, upon her arrival, conceives the idea that Ginhara has been won over by his daring exploits. Ginhara keeps the Prince in ignorance as to the real motive of her errand a sufficient length of time, and then is successful in administering a dose of poison to her hated enemy. This done, she considers her mission in this life ended, her one desire is to seek her departed loved one. Without delay, then, she partakes of a poisoned fruit, and expires.

Her body, when discovered, is laid in the chamber where her husband sleeps the sleep eternal, and amidst the reverend sorrow of their people, the two, reunited in death, are borne to their last, long resting place.

THE DEVIL'S BILLIARD TABLE.—Mr. X is a great billiard player, and is quite proud of his accomplishments in this direction. He never misses to challenge any of his friends, and, of course, never fails to come out victorious. As time goes on, his friends grow tired of being continually beaten, and besides, they are goaded by the knowledge, that despite their best efforts, they are unable to humiliate the proud Mr. X. At about this time, Mephistopheles happens along and tells the young friends of Mr. X, that if they will give him their souls, he will, in turn, challenge the mighty billiard player, and beat him at his own game. So keen has become the desire to avenge themselves upon their adversary that they make the compact.

Accordingly Mephistopheles challenges Mr. X, who readily accepts, feeling confident, of course, of victory. He does not play very long, however, before he realizes that he is playing against some greater power than himself and all too soon, he is beaten by the artful wiles of his enemy. The failure is a great humiliation to our friend X, but it teaches him not to abuse his talent, as he has done in the past.

AMERICAN.

THE LURE OF THE CITY.—An old man, weary of the city's strife and disappointments, has taken himself with his baby boy to the mountain fastness from which heights he can scan the world below and still remain unseen and unknown. His books he has taken and some small things. There, alone, with none to distract, he breathes the peace begot by seclusion. With patient care he moulds the mind and character of his son as he grows into manhood. Contentment reigns supreme in the mountain home. The old man as near the gates of heaven as the world will permit. The boy, a giant of muscle and mind, is free and content, dreaming of naught beyond his little world, the well of his affections filled with the love of his father.

What is it that suddenly attracts and absorbs his interest in the far distance away across the valley below? A city has been rising, until now the tall chimneys with their black smoke can be plainly seen through the early morning light. As we shall know this day, he holds in his hands a book. He reads intently and then with yearning gaze has turned to look toward the distant city. Anon he reads upon the page: "The city is a place for strong men, for there a man must do a man's work." He rises and expanding himself in his strength, repeats aloud he has just read. With hasty steps he is soon before the venerable father. When and where he tells the boy his desire to go to the city, he is sorrowful, warns him of its strife and its pitfalls, and counsels him not to go. The boy is determined. He leaves with his father's blessing, a small bag of gold, and prayers for his safety and return. We see him wending his way down the mountain side, his father and his faithful dog watching him sorrowfully, from above.

He enters the city in course of time and the many strange spectacles that assail him, reveal to him a new world. The first is a drunken creature; he staggers and falls helpless in the gutter. Our hero, not knowing the quality of the "Wine when it is red in the cup," runs with human impulse to succor a brother. A lazy policeman approaches, throws the boy aside and without a word drags the creature off to jail.

In wonder at all he sees, he reaches a factory. He applies for work. The men treat him roughly, laugh at his grotesque appearance, and he being a stalwart and strong man they are in fear of competition from him, so jeer at him and are driving him off when the owner arrives with his daughter, who, struck with the wild and rugged child of nature, saves him from the crowd. He is put to work. Then follows a series of rows and riots because of this outsider coming and doing three men's work. The crisis comes in a general strike instigated by a bully of a foreman who had aspired to the hand of the owner's daughter. They demand to see the boss' "union card." In the fight that follows the owner expires from the excitement and shock. The girl is left an orphan.

Some weeks later the inevitable has happened. The girl and the mountain boy are in love. She now looks to him as her natural protector and her whole life's interest is wound up in him. The bully foreman has constantly nursed his wrath until finally unable longer to control it, he plots to assassinate the intruder. The girl overhearing the scheme, warns her lover and admonishes him to fly. He refuses to go unless she accompany him. In a spirit of self sacrifice she consents to go, and together they flee into the foothills, followed by an angry and bloodthirsty mob. By a ruse the mob is outwitted and the lovers escape.

The mountain boy takes the girl to his father's home, and when the old man learns that the girl has saved the boy's life he receives her with open arms.

Some days have passed and the mountain boy is awaiting for the girl to suggest her return to the city. Finally, unable to hold back his love, he asks her if he shall escort her back home. She turns to him and answers, "No; your world is my world; your home is my home. We will stay here together on the heights always." Love has conquered and love and peace again reign in the mountain home.

GREAT NORTHERN FILM CO.

MOTHER-IN-LAW ARRIVES. Mr. Fabian hears to his disgust that his mother-in-law has been invited by his wife to pay a visit to his house. He is furious and plans a warm reception for her. All kinds of tricky attempts are made to bring about her discomfort, but the tables are always turned on Fabian. His mother-in-law stays after all.

CHAMPION WRESTLERS.—This film will find favor with those who like exhibitions of strength and skill, but who think boxing contests too sanguinary. It contains many thrilling characteristic "throws" by some of the world's best wrestlers, including such men as Lobanciet, Dettloff, Pugacheff, le Colosse, Luzzin, Hanibal, Lurich and others.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 7.

Eclair—The Resurrection of Lazarus (Scenic) ...645
Eclair—Religious Fetes at Tibet (Scenic) 329
Imp—Keeping His Word (Dr.) 990
Yankee—Spirit of the West (Dr.) .....

Tuesday, November 8.

Bison—The Branded Man .....
Powers—Moonshine and Love (Dr.) .....
Powers—When Love is Young (Com.) .....

Wednesday, November 9.

Ambrosio—A Floating Message .....
Atlas—The King of Beggars (Dr.) .....
Champion—The Ranchman and the Miser (Dr.) 950
Nestor—The Woodsman (Dr.) 960

Thursday, November 10.

Defender—The Last Straw (Dr.) .....
Imp—The Model's Redemption (Dr.) 995
Itala—The Black Gondola (Dr.) .....
Lux—The Truth Revealed (Dr.) 635
Lux—Bill as a Boxer (Com.) 927

Friday, November 11.

Bison—Bud's Triumph (Com.) .....
Cines (Eclair)—(Title not given.)
Solax—A Widow and Her Child (Dr.) .....
Thanhouser—The American and the Queen (Dr.) 1000

Saturday, November 12.

Columbia—The Heroine of 101 Ranch (Dr.) .....
Great Northern—World's Wrestling Champions.
Great Northern—Mother-in-Law Arrives (Com.)
Itala—Foolshead Knows All (Com.) .....
Powers—The Ordeal (Dr.) 950

Admission Tickets
Printed to Your Own Copy
Guaranteed correctly numbered, best printed, cheapest in the market. 100 M. 12½c. 250 M. 10c. 500 M. 9c. 1 million 7½c. **Stock Tickets**, all colors. **Admit One**, 6 M. $1.00, 12 M. $1.50, 24 M. $2.25, 50 M. $3.50, 100 M. $6.00.
Cash with order. Send for trial order.
Oppenheimer Printing Co. Cincinnati, O.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.50	50,000	$7.50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples **Stock Tickets, 6 Cents**
NATIONAL TICKET COMPANY - - - Shamokin, Pa.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

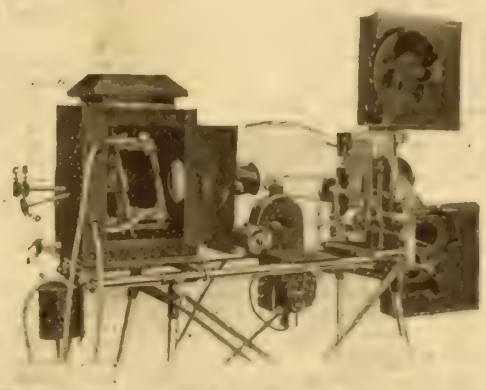
Manufactured by

JONES Change Register Co.
INC.

18 Broadway :: NEW YORK

The "STANDARD"

THE MACHINE THAT GIVES RESULTS

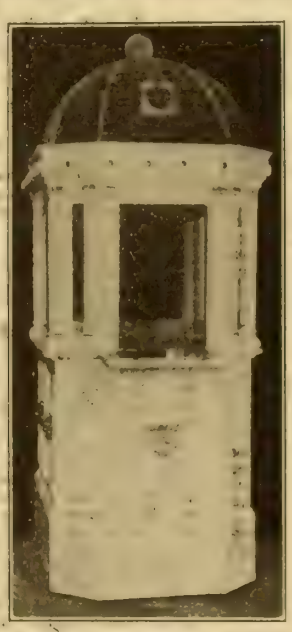


FIREPROOF—FLICKERLESS

Not as Good—But Better Than the Best

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK



WE BUILD Electric Signs

One of Our Specialties

PORTABLE BOX OFFICES

For Theatres and Picture : : : Houses : : :

Wired Complete,
Ready for Lighting.
Cathedral Glass Dome.
Marble or Wood Base.
Any Size. Any Style.

STRAUSS & COMPANY
(Incorporated)

The Largest Builders of ELECTRIC SIGNS in the World

440-442 West 42nd Street, New York

Write for Estimate and Catalogue

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 14—Romantic Redskin's (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....
Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220

ATLAS.

Oct. 12—Curing a Crouch (Com.).....
Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfection (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 9—The King of Beggars (Dr.) .....
Nov. 16—The Hand of Providence (Dr.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov. 12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....

DEFENDER.

Sept. 15—An Attempted Elopement (Dr.).....
Sept. 22—The Cattle Thief's Revenge (Dr.)....
Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....

ECLAIR.

Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270

CINES.
Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....

IMP.

Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....990

LUX.

Oct. 20—The Tyrant (Dr.).....577
Oct. 20—Gilson and those Boys (Com.).....347
Oct. 27—Bewitched (Com.) 270
Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670
Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327

NEW YORK MOTION PICTURE CO.
("Bison.")

Oct. 14—The Prayer of a Miner's Child.....985
Oct. 18—The Lure of Gold.....982
Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....

ITALA.
(By N. Y. M. P. Co.)

Oct. 22—The False Coin.....500
Oct. 27—Ruin 956
Oct. 29—An Excursion on the Lake of Garda...252
Oct. 29—Foolshead Volunteer of the Red Cross.562
Nov. 3—The Fault of the Grandmother.....
Nov. 5—The Suffer of Insomnia (Com.).....
Nov. 5—Where Have I Put My Fountain Pen (Com.) .....
Nov. 10—The Black Gondola (Dr.).....
Nov. 12—Foolshead Knows All (Com.).....

AMBROSIO.
(By N. Y. M. P. Co.)

Oct. 12—The Betrothed's Secret.....645
Oct. 12—Tweedle Dum on his First Bicycle....269
Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....

NESTOR.

Oct. 5—The Golden Hoard (Dr.).....930
Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960

POWERS PICTURE PLAYS.

Nov. 5—A Russian Romance (Dr.).....
Nov. 8—Moonshine and Love (Dr.).....
Nov. 8—When Love Is Young (Com.).....
Nov. 12—The Ordeal (Dr.).....950
Nov. 15—How Women Love (Dr.).....
Nov. 15—That Woman Lawyer (Com.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Do th Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.) .....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....

THANHOUSER.

Sept. 30—Dots and Dashes (Dr.).....1000
Oct. 4—Leon of the Table d'Hote (Com.)...1000
Oct. 7—Avenged (Dr.) 1000
Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000
Nov. 1—Mistress and Maid 1000
Nov. 4—The American and the Queen (Dr.)...1000
Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000

YANKEE.

Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...

NEW SLIDES

For the Following Songs—JUST OUT

Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay
He got Right up on the Wagon
Fifty Years Ago
Love Me Again

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Volgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

Among the Exhibitors.

St. Louis, Mo. Mrs. Anna M. Schier will erect a new moving picture at 2720 Market street.

Rutland, Vt. D. F. Mack has opened a new moving picture theater in the Humphrey Hall.

Mt. Pulaski, Ill. Peter Gingery is making arrangements to open a moving picture show here.

Coshocton, Ohio. Miller and Lower are preparing to open a moving picture show here.

Oklahoma City, Okla. J. E. Sanders will erect a new moving picture theater at 310 East Second street.

Quincy, Mass. The Pastime Theater has reopened with illustrated songs and moving pictures. This amusement house will be under the management of Arthur Foley.

Portland, Ore. A permit has been granted by the building Inspector to the Casco Amusement Company for the erection of a moving picture theater in the Kotzschmar Hall.

Milwaukee, Wis. Plans have been filed for the erection of a high class moving picture theater on Alston avenue and Twenty fourth street by former Alderman Klein, which will cost about $6,000.

Joliet, Ill. The new moving picture theater, which has been under course of construction for the last months will be ready to open within a week or two.

New Orleans, La. The French Union Hall, on Rampart street, has been converted into a moving picture playhouse under the management of Edward Tyler, former manager of the Canal Street Picture Theater.

Ogden, Mich. The handsome new Lyceum Theater, at Grant and Twenty fifth streets, built by David Hanle, will be ready for business within the next ten days.

Coatesville, Pa.—Jack Kline, of the Victor Moving Picture Theater has purchased a new theater in this section.

Philadelphia, Pa. Work has begun on the erection of a large moving picture theater at 333 Market street at a cost of about $100,000 which will be under the proprietorship of Felix Isman and seats about 2,000.

Richmond, Va. An entertainment was given at the Stockton Street Church which consisted of moving pictures and illustrated songs. The receipts amounted to $200.

Worcester, Mass.—Lyman H. Howe's moving picture show made a hit at Mechanics Hall here.

Passaic, N. J.—The St. Frances De Sales Hall has been converted into a moving picture theater.

Shamokin, Pa.—William Shively and Frank Silverman are fitting out a moving picture house in Kulpmont which will be ready for business within a week or two. The seating capacity will be about 150.

Lebanon, N. H. The Le Mieux Theater Company expect to open their new theater in about three weeks. This new amusement house will have a seating capacity of 450.

Omaha, Neb. The local moving picture theater is running again, parties from Omaha having secured a lease on it.

Lawrence, Mass. The New Nickel Theater has thrown open their doors and are doing a fine business.

Lincoln, Ill. Peter Gingery has leased the lower floors of the new Odd Fellows' building and will convert them into a high grade moving picture theater.

Lancaster, Penn.—M. J. Kuhn has purchased the Shitthoff lot, on Manor street, near Dorwart and will erect a moving picture theater 40 x 90 feet, which will be devoted to moving pictures and illustrated songs.

Anderson, Ind.—W. W. McEwen, formerly manager of the Crystal Theater, opened a new ten and twenty cent vandeville and moving picture house here, which can seat about 1,300 patrons.

Atlanta, Ga. E. A. Horne is now preparing a theater at 520 Poplar street which will be devoted to moving pictures and vandeville.

New Castle, Pa.—The Park Theater has changed proprietors and will be now under the management and proprietorship of Cohan and Harris.

Port Chester, N. Y.—The new moving picture theater which has been under the course of completion has at last been completed and has thrown open its doors to the public. The seating capacity is 1,500.

Dover, N. J.—James Florey has filed arrangements for the erection of a new moving picture theater here.

Watertown, N. J.—Mayor Hugo forbade a local moving picture theater the right to run the Jeffries-Johnson fight pictures.

Stroudsburg, Pa.—Robert D. Depuy, proprietor of the Star Moving Picture Theater on Washington street is having his theater enlarged and refixed in order that it will seat more patrons.

Stroudsburg, Pa.—C. Miller has purchased the Ricklet Moving Picture Theater which was previously under the ownership of Homer Everett.

Cleveland, Ohio. Two new moving picture theaters are nearing completion here, which will be known as the "Superior," located in Superior avenue near East Eighty-fifth street with a seating capacity of 750 to be under George W. Heinbuch's instructions. The other will be known as the "New Lincoln," in West Twenty-fifth street, which has been considered as one of the finest and largest of excellent drama houses in this vicinity. This amusement palace will have a seating capacity of 6,000, costing $15,000. Mr. A. Walters is the owner.

Pontiac, Mich. J. W. Smith has filed plans for the erection of a high class moving picture theater.

Lebanon, Pa. Fred C. Newbard has leased the New Pennsburg Opera House and will convert it into a moving picture theater.

York, Penn. The local moving picture theater which for the last three years has been under H. G. Duttera has been sold to Theodore Beck.

Jermyn, Pa. The Mayfield Nickelette Theater made a good business when they ran the film entitled "Thelma."

Springfield, Mo. Clarence Burke and T. E. Hornbeak are the proprietors of the new amusement house which is known as the Majestic Theater and will be ready to give public entertainments within a week or so.

Pekin, Ill. The "Idylhour" Theater, which for three months has been silent, will again open its doors under new management.

Nashville, Tenn. The Palace Theater will be the name of the new theater which will open on Fifth avenue just south of the Fifth Avenue Theater and will be under the management of W. P. Ready.

Jersey City, N. J.—Plans have been filed for the erection of a new moving picture theater on the west side of Ocean avenue, between Forrest and Oak streets, which will cost $9,000.

Joliet, Ill.—The "Idlehour" Theater here has opened again under the management of D. C. McClellan.

Woburn, Mass. The Walnut Hall has again been converted into a moving picture palace under the proprietorship of James D. Haggerty and William J. Hammon, who conduct many moving picture theaters in the surrounding towns.

Wilkesbarre, Pa.—A new moving picture theater will open at 12 South Main street.

Lima, Ohio.—Berger and Doyle are erecting a new moving picture theater on North Main street.

Poultney, Conn.—Moving pictures are being shown at the Humphrey Hall.

Warsaw, Ind.—A picture show will open in the Warsaw Opera House which will consist of vaudeville and moving pictures and be under the management of Mr. Cox.

Pittston, Pa.—At 12 South Main street a moving picture theater is being erected.

Greenpoint, N. W.—A moving picture show is being planned for the Auditorium building for Charles Wray.

Jersey City, N. J.—The New Monticello Theater, at Harrison and Communipaw avenues, Monticello, will open its doors to the public and will run all of the best vaudeville and moving pictures.

Keene, N. H.—Moving pictures are being shown every Thursday at the Hotel Hall here.

Manchester, N. H.—Mrs. Emma Houde, of the Tremont Theater, is to open a new picture palace in Windsor, Vt.

Muscatine, Iowa.—Permission has been granted to Richard Von Dresky and Adam Von Dresky for the erection of a moving picture theater 40 x 90 feet which will be ready to give entertainments about the first of December.

Lincoln, Ill.—The X-ray Theater is doing an excellent business since it went under new management.

Davenport, Pa.—A new moving picture theater is being erected in the Whitney and Griffith building under the management of H. A. Smith.

Cincinnati, Ohio.—The American Theater on Walnut street and the Family Theater are both being converted into moving picture show houses.

Waynesboro, Pa.—A new moving picture theater is being planned for Greencastle.

Port Jarvis, N. Y.—The Swift Beef Company's old storage building on Front street has been leased by B. Syker and Robert W. Wagner, who intend to convert it into a moving picture theater.

Colorado Springs, Colo.—A new moving picture theater is being planned for this city which will be known as the Idle Hour and will be owned by Kohn and Cook. Situation of this house is on the corner of Fourth and Colorado avenues.

Los Angeles, Cal.—E. J. Brogmeyer has prepared plans for the erection of a high grade moving picture theater to be built at 2600 North Broadway, corner of Daley street.

Marinette, Wis.—A large store on Hall avenue is being changed into a moving picture theater for the Vandennberg Brothers.

Middleport, N. Y.—The Star Theater is being remodeled and enlarged.

Montreal, Que., Can.—Application has been made to the Building Inspector for permission to give moving picture entertainments in the Methodist Church at the corner of Dorchester and St. Urain streets.

Wheeling, W. Va.—G. L. Ebright, the proprietor of the moving picture theater on the corner of Seventh and Marshall streets reports good business.

Chattanooga, Tenn.—Howell Graham has opened a new moving picture show on Market street. It is known as the Colonial.

Shamokin, Pa.—William Hbively and Frank Silverman are fitting out a moving picture theater in Kulpmont which will be able to seat about 150 patrons.

East Greenville, Pa.—R. W. Javens has purchased the Marble Hall at Quakertown.

New Castle, Ind.—The New Grand Theater, in North Main street, which was formerly known as the Coliseum, has been fitted and enlarged and will be ready to open its doors within a week or two. This amusement house will be under the management of W. W. McEwen.

New Bremen, Ohio. Chester Star and W. D. Whipple are preparing to open a new moving picture theater here.

Oneida, N. Y. E. J. Preston is planning the erection of a new theater at the corner of Cedar and Mott streets.

New York, N. Y. George F. Johnson has secured a permit for the erection of a four-story theater on Extra place.

Peoria, Ill. Vernon Seaton will soon open a new moving picture theater at 513 Main street. It will be known as the Empress.

Wilton, Iowa. H. A. Smith of Iowa City, has opened a new moving picture theater here.

Berrien Springs, Mich. Bert Slater has sold his moving picture business to Hayes Brown.

Hudson, Mich. Frank Strond is making arrangements to open a new moving picture theater here.

Leon, Iowa. Scott & Barquist of Albia have bought the W. P. Sheets & Co's. moving picture theater here.

Los Angeles, Cal.—E. Castelone will erect a moving picture theater at 515a N. E. street.

Louisiana, Mo. J. C. Yager has opened a new moving picture theater here. It is known as the Bijou.

Carrollton, Mo.—Mr. Waterson is making arrangements to open a new moving picture theater here.

Ontario, Idaho.—T. H. Moore is planning the erection of a new theater here.

Webster City, Iowa. O. W. McClelland is contemplating to start a new moving picture theater here.

Mishawaka, Ind. The Chicago Amusement Company is preparing to open a new moving picture theater here.

Louisville, Ky. The West Broadway Theater Company is making arrangements for the construction of a new $30,000 theater at Eighteenth street and Broadway.

Brazil, Ind.—Robert Kidd is planning to open a new moving picture theater in the Thomas block.

Hammond, Ind. L. V. Stodola is having plans drawn for the erection of a new moving picture theater to be erected at the corner of Columbia and Morton avenues.

West Palm Beach, Fla. T. J. Grier & Co. have been awarded the contract for the erection of a new theater here for the Dramatic Stock Co.

Rushville, Ill.—Phillips & Jackson are making arrangements to open a new moving picture theater here.

Superior, Minn.—Baxter Hall is contemplating to erect a new moving picture theater here.

Middletown, Pa.—Ed. Condran is making arrangements to open a new moving picture show. It will be known as the Majestic.

Nicollet, Minn.—Ludeke Bros. have opened a new moving picture theater here.

Edlwood, Ind.—E. W. Roberts and Miss F. A. Agnes have purchased the Coney Island Airdome Theater here.

Owatonna, Minn.—Samuel Manhart has sold the Gem Motion Picture Theater here to James Latham and H. W. Stout.

Superior, Neb.—A. J. Guernsey has purchased the Adelite Theater here from Geo. Cruse.

Memphis, Tenn.—The Majestic Amusement Company, R. C. Tarlton, pres., will erect a $200,000 vaudeville and moving picture theater here.

Gadsden, Ala.—Charles E. Meeks is contemplating the erection of a new moving picture theater here.

St. Louis, Mo.—The Vaudeville Theater Construction Company has been incorporated with a capital stock of $50,000. The incorporators are Isadore Wagner, O. T. Crawford and Fred Keller.

Philadelphia, Pa.—Joseph Friedman is making arrangements for the erection of a new moving picture theater at the corner of Point Breeze avenue and Fernon.

Belleville, Ohio.—McCourt & McMahel are making arrangements to open a new moving picture theater here.

Odanah, Wis.—Peter Bestler has opened a new moving picture theater here.

Spainard, Minn.—F. S. Low has sold his interest in the Grand Theater to F. H. Gruenhagen.

Hartford City, Ind.—George Loucks has sold the Crystal Theater to S. A. Radbaugh and Charles Sipe.

Humboldt, Neb.—Harry Mann and Alvin Gingrich have purchased the Crystal theater from Frank Boss, and took possession.

Basin, Wyo.—Mrs. Stanton has opened a new moving picture theater here. It is known as the Elite.

Aurora, Neb.—L. L. Burney has purchased the interest of Chas. Bush in the Lyric theater here.

New Orleans, Ia.—Ed. Tyler is preparing to open a new moving picture theater on Rampart street.

Fort Worth, Tex.—The Dakota Amusement Company is preparing to open a new moving picture theater here.

Richmond, Va.—R. C. Broadders is planning for the erection of a first-class moving picture theater at 1224 Hull street which will be under the management of the proprietor and will cost about $2,000.

South Norfolk, Conn.—The Music Hall here has been purchased by Marcus Loew of New York and will be under the management of William Browning.

Lawrence, Mo.—G. B. Jones has purchased the Grand Theater from O. Neiville.

Jackson, Mich.—The Star Theater is now under the management of Frank H. Beckwith and A. B. Lincoln.

Lowell, Mass. The Odd Fellows' Temple on Middlesex street has been transformed into a modern moving picture show which will be known as the Colonial, and will be under the management and proprietorship of D. Cook.

Wheeling, W. Va. Manager Snodgrass, of a local moving picture theater, is introducing vaudeville and illustrated slides in this house.

Baltimore, Md. The New Aurora Amusement Company have opened their new moving picture theater at North avenue and Charles street.

New Bedford, Mass. The New National Moving Picture Theater, which has been under the course of construction for the past months, has at last been completed and has thrown open its doors to the public, and is receiving an excellent business from new patrons. The admission is 5 and 10 cents.

Chippewa Falls, Wis. Dave Present sold his moving picture theater to C. E. Cannon.

Eau Claire, Wis. Rod Carrol has leased the Gem Theater and will convert it into a high class moving picture theater.

Los Angeles, Cal. The latest and most beautiful movin gpicture theater has been completed and will open within a day or two. The situation of this new enterprise is on South Broadway, just north of Mercantile place, and will be known as the Clune Theater.

Baltimore, Md. Plans have been filed for the erection of a modern moving picture theater at 1433 West Lafayette avenue.

Philadelphia, Pa. Arrangements have been filed for the erection of a moving picture theater at 2644 Kensington avenue, for the M. E. Cummiskey Company.

New York City. A new moving picture theater is being built at the corner of 169th street and Washington avenue for Philip Wattenberg.

Lincoln, Ill. A new Nickelet is being erected here for Eller Jones.

Logansport, Ind.—Workmen are remodeling the Hermann building on Market street into a beautiful moving picture theater.

White River Jct., Vt. Arrangements have been made for the erection of a moving picture theater in Windsor for B. F. Adams.

Sommersworth, N. H.—V. G. Lamb will be the new manager of the Colonial Theater.

Rockdale, Pa. Thomas Winterbottom has begun the erection of a large moving picture theater here.

Hackettstown, N. J. Mr. Wilson, manager of the Moving Picture Opera House here has given it up for the season.

Hamburg, Pa.—The National Theater here has been completed and will be ready to give their patrons a good show in a couple of weeks.

Connallsville, Pa.—The Keystone Planing Company is remodeling the former Glotfelty Restaurant into a moving picture theater for Clabaugh Brothers.

Williamsport, Pa. The Lycoming Opera House has been converted into a moving picture theater.

Milwaukee, Wis. A permit has been issued by the City Building Inspector for the erection of a moving picture theater on North avenue between Thirty-third street and Thirty-fourth street which will cost $7,500. Another has also been issued for T. L. Hahn for the adjoining lot which will cost $9,000.

Dubuque, Iowa. Harvey Fulton has purchased the Star Theater from the Standard Film Exchange.

Austin, Minn.—W. J. Mahnke has sold his interests in the Gem Theater to C. B. Collins and V. B. Vallean and will be known as the Idle Hour Theater.

Lancaster, Pa. M. J. Kuhn, proprietor of the Seventh Ward Moving Picture Theater has purchased a plot of ground on Market street, near Dorwart and will erect another moving picture theater which will be ready to open about December 1. This theater will be operated in the same manner as the other.

Spring Lake, N. J. Daniel Gilbert has bought the interest of William Borden in the moving picture show in Parker's Hall.

Omaha, Neb. The Lyric Theater has been sold to L. L. Burney.

Hartford, Wis. The Empire Theater which for years has been under the proprietorship of E. J. Wagner has been sold to H. L. Lawless.

Philadelphia, Pa. Permits have been issued for two moving picture parlors and plans are being prepared for the erection of a third one. Chris Gerke was granted a permit for the erection of a brick moving picture parlor, 25 by 70 feet, on the east side of Terresdale avenue north of Howell street, at a cost of $17,000. C. Morris Swartley will start work on a similar structure, 28 by 74 feet, at 1227 North Tenth for Joseph Patton which will amount to about $6,000, and Architect Wilson is preparing plans for a moving picture theater to be erected at 1120 Point Breeze avenue for Joseph F. McCartney which is to cost $15,000.

NEW INCORPORATIONS.

Helena, Mont. The Alcazar Theater Company; capital, $10,000. Directors: G. H. Grombacher, William Cutte and F. T. Bailey.

Brooklyn, N. Y.—The Kinemacolor Amusement Company; capital, $1,000. Directors: John A. Davis, Alfred J. Casney and Emma F. Kob.

New York City. The Julian Elfinge Company; capital, $10,000. Directors: A. H. Wood and Martin Herman.

Philadelphia, Pa. The F. W. Penn Amusement Company, capital $20,000.

Cincinnati, Ohio. The Surprise Theater Company capital $5,000. Directors: Ezra Rhodes, Donn Platt and F. H. Dannaldson.

Indianapolis, Ind. The Sumpton Wright Theater Company, capital $2,000. Directors: E. P. Sumpton, Minnie Wright and C. M. Sumpton.

Brooklyn, N. Y. The Highway Amusement Company, capital $10,000. Directors: Theodore F. Endress, Lillian Endress and Edward Rockwell.

Yonkers, N. Y. The Colonial Film Manufacturing Company, capital $100,000. Directors: Benjamin H. Newell, J. Lee Enright and W. Der Crothers.

Chicago, Ill. Edward Shayne Theatrical Exchange, capital $1,000. Directors, Edward Shayne, J. Van Tilson and A. F. Buttler.

Newark, N. J. The F. W. Penn Amusement and Producing Company, capital $20,000. Directors, Frederick W. Penn, Everett, Henry M. Libby.

Milwaukee, Wis. The Ideal Theater Company, capital $5,000. Directors, Alma L. Puls, Mary E. Hughes and George Ballhorn.

Helena, Mont. The Alcazar Theater Company, capital $10,000. Directors: G. H. Grombacher, William Cutte and F. T. Bailey.

This is an exact reproduction of the Buffalo Bill and Pawnee Bill Wild West picture film, as is being handled by Mr. P. P. Craft at 111 East Fourteenth street. For the enterprising exhibitor who contemplates exhibiting these pictures, we would advocate his getting in touch with Mr. Craft and secure one of his new and novel lobby display boards.

PROSPECTUS

NOW READY

Giving all the information that rabid anarchistic house organs have been clamoring for.

We want every exhibitor to become a stockholder in this enterprise.

Every stockholder has a voice in the management. NO ONE MAN CONTROL. Not operated for the benefit of a few.

Bound to be a success, because of its co-operative plans.

Employees will also be stockholders.

Could such an organization, officered by men of your own selection, be other than successful?

ALLOTMENT OF STOCK NOW OFFERED.

10,000 shares preferred 7 per cent. non-cumulative stock. Par value, $10.00 each.

SPECIAL.

With every share of preferred stock we offer as a bonus 2 shares common stock. Par value, $10.00 each.

After this allotment of stock is subscribed, this bonus of stock will be withdrawn.

National Film Mfg. & Leasing Co.

TEMPORARY OFFICES,

12 E. 15th Street, New York

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED At once first class singer. WONDERLAND THEATER, Gouverneur, N. Y.

THEATER FOR SALE.

FOR SALE Two moving picture shows, well located in San Antonio, Tex. Good reasons for owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

FOR SALE—Two attractive modern moving picture theaters in Seattle, Wash. Good business location in city and the very finest equipment. Will sell both to one party or each one separate. Price on one theater, $12,000, requires $5,000 cash, balance on time. The other theater, $8,000, requires $4,000 cash, balance on time. Reason for sale, owner has other interests and wishes to leave city. PHOTOPLAY, P. O. Box 347, Seattle, Wash.

AT LIBERTY First class moving picture photographer wishes position. At present employed, but wishes to change. Address, PHOTOGRAPHER, care Moving Picture World.

FOR SALE Well established moving picture theater in city of 25,000, central Oklahoma. Now independent. Has field alone, doing nice business. Reasons for selling, business in another city demands attention. A good bargain if sold quick. Address, O. & W., Moving Picture World.

AT LIBERTY—Expert dark room man or camera man open for immediate engagement. Address, A. W. P., care Moving Picture World.

SITUATIONS WANTED.

AT LIBERTY Operator, who understands his business thoroughly, wishes position; outside of city only. Neat, sober and willing worker. MAX SCHWARTZ, 234 East 103d St., N. Y. City.

AT LIBERTY Manager or Operator (licensed). Capable and experienced. A 1 references. Greater New York only. Address, J. W. B., care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE Power's Cameragraph, complete, $150.00 equipment. A-1 condition, new Power's mechanism, bevel geared, Oxo Carbi gas making outfit complete, splendid shape. Illustrated lectures, songs, etc. Bargain for quick sale. Write for list. BOX E4, Washington, C. H., Ohio.

FOR SALE—Power's Inductor, used one month, $35. EUREKA HOTEL, South Beach, Staten Island.

MISCELLANEOUS.

FOR LEASE—Moving Picture Theater, fully equipped, corner of Merrick and Hempstead Roads, Lynbrook, L. I. Address, WILLIAM GEIS, Far Rockaway, N. Y.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.

ADVERTISING ANNOUNCEMENT

SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
CLEAN, NEW YORK

SAVE MONEY

Tickets, roll of 2,000, 16c.

CARBONS

Bio, 6 x 5/8, per 100, - - -	$2.15
Arco, " " - - - -	1.95
Electra, " " - - -	2.10
Lamps for Power's Machine - - -	4.50
Announcement Slides, each - -	.25
Condensers, imported, - - - -	.75
Noiseless Rewinder, complete, -	3.50

SPECIAL

All machine parts and other supplies at exceptionally low prices.

Send for Catalogue.

American Moving Picture Supply Co.
61 West 14th St., N. Y. City

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Canadian Exhibitors

Looking for a first-class film service, write the Crystal Palace Film Exchange for particulars. We handle both Licensed and Independent films and can give you a right up-to-date service. We own and operate the most successful Moving Picture Theaters in Canada.

Located at

141 Yonge Street, Toronto
331 St. Lawrence Blvd., Mont.
27 King Street East, Hamilton

Agents for Powers and Edison Machines

Crystal Palace Film Exchange
141 Yonge Street Toronto, Can.
269 St. Catherine St., West, Montreal, Can.

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

E. O. Prince T. P. Bible

Imperial Film Exchange

144 N. 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can giv you a Commercial Film Srvic for the lowest prices. Write, Wire or 'Phone.

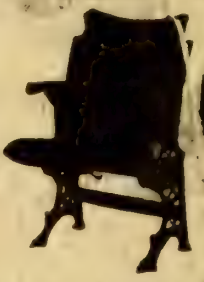
FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS



FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1885
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write to-day.

The HARDESTY MFG. CO., Canal Dover Ohio, U.S.A.

Business Boosters

3 New, Novel and Original Ideas

that will pack your theatre to capacity, advertise your place for months to come and put you 30 days ahead of all competition. Also formulas for both kinds of film cement and an unique plan for featuring your singer that will make them gasp, talk and come again. Thoroughly tried and tested in my own theatre. $5 00 for the lot to one progressive exhibitor in each town only, with the guarantee that after you've tried them, if you don't say they've been worth $50.00 to you, your money back.

R. H. COLMAN : *Palace Theatre*
Washington C. H. - - OHIO

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

"MIRROR-SCREENETTE"

Latest and most powerful mirror effect obtainable. Make your pictures the talk of the town and get rich. Price $6.00 per gallon. Manufactured only by

THE MELVIN RICE MOTION PICTURE CO.
121 S. Court Ave., Memphis, Tenn.

Another Lot of Steel Tooth Sprockets

Regular Price $2.50 and $3.00—for **$1.35.**

FOR EDISON, POWER'S, LUBIN AND MOTIOGRAPH

Watch Mfg. Machinery and Moving Picture Machine Repairs

E. W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West Broadway and 17th Street New York City

IT STANDS TO REASON

That the exhibitor is the sole judge of his program. He, alone, knows the films that will prove popular with his particular audiences, and he should be permitted to patronize the Exchange that gives him the proper service. When an attempt is made to force you, or cajole you, into taking **certain** makes of film from a **certain** exchange, against your own judgment, declare yourself for independent service. Run your own theatre, select your own exchange, and secure the FINEST MOVING PICTURES IN THE WORLD from the following:

PROGRAM

EVERY MONDAY

ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

ITALA—New York Motion Picture Company
IMP—Independent Moving Pictures Company
DEFENDER—Wm. H. Swanson
LUX—R. Prieur

EVERY FRIDAY

BISON—New York Motion Picture Company
CINES—Eclair Film Co.
THANHOUSER—Thanhouser Company
SOLAX—Solax Company.

EVERY SATURDAY

GREAT NORTHERN—Great Northern Film Co.
COLUMBIA—Columbia Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
CAPITOL—Capitol Film Co.
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, October 29th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 70 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS.

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

Special Imp Bulletin!

The prize winning scenario of the recent St. Louis Times contest, in which hundreds of writers submitted manuscripts, will be produced by the Imp Company as one of its regular releases on Monday, November 14. Read the accompanying clipping from the St. Louis Times and it will give you an idea of the treat in store for you. Advertise this film as the "prize winner" and tell your exchange you simply must have it at the earliest possible moment. The title of the release is

"The Double"

(PRIZE WINNER IN CONTEST)

It is a plot that is not only bound to command your respect, but one which is rich in dramatic situations remarkably well handled by the Imp stock company. Look up the synopsis elsewhere in this issue and then begin ding-donging at your exchange till you get "The Double." If your exchange can't furnish it, write to us. We'll give you the names of exchanges that will! Released Monday, Nov. 14th. Remember the date and the title!

"Fortune's Wheel"

Released Thursday, November 17

Here is another "Imp," typically high class in plot, acting, photography and every little detail. If any other manufacturers were producing films in the same class as "Imp," there might be some reason why your exchange should furnish you but one "Imp" per week. But, knowing as you do, that "Imps" are far and away the best that are being marketed right now, you ought to get **TWO IMPS EVERY WEEK** if you have to keep switching from one exchange to another till you find the right one!

MRS. CLEMENS WINS THE TIMES SCENARIO PRIZE

Her Sketch, "The Double," Selected Over Those of Hundreds of Others.

$100 IS AWARDED TO HER

Imp Company to Produce Play, Using Its Most Talented Actors.

Mrs. Katharine Boland Clemens, daughter of one of St. Louis' first families, and wife of Dr. J. R. Clemens, has been declared the winner of the scenario contest and the $100 offered by The St. Louis Times for the best moving picture play. The judges of the contest awarded the prize to Mrs. Clemens over several hundred contestants. The Independent Moving Picture Company of New York will produce the play immediately.

"The Double" is the title of the successful scenario. The Imp Company will employ the most proficient moving picture players in the United States in producing "The Double," according to their agreement with The Times. The films will be distributed to every village, town and city in the United States where the cinematograph is an institution.

The scenario attracted the attention of the judges because of the care and precision with which the various scenes were worked out. So nearly perfect was the technique of "The Double" that it will be produced as it was written. The action of the playlet, according to the judges, is developed from situation to situation in a remarkably interesting manner.

Independent Moving Pictures Co. of America.
102 West 101st Street, New York
Carl Laemmle, Pres.

All "IMP" Films are sold through the Sales Co.

See that you get TWO every week

Demand Two Imps Every Week

GREAT NORTHERN

Stands for Quality!

Release for Saturday, November 8th

The Jewel Case
A Meritorious Dramatic Subject

A Fatal Picnic
A Mirth-provoking Comedy

Release for Saturday, November 12th

World's Wrestling Champions
A splendid exhibition of contests of strength, skill and characteristic "throws" by the world's best wrestlers, headed by Lurich, holder of the champion title. "A picture which is a show in itself."

Mother-in-law Arrives
A comedy subject in which Fabian scores again in some of his funny "stunts."

Release for Saturday, November 19th

The Diamond Swindler
This great feature film is another of our famous detective stories. It is adapted from the adventures of Harry Taxon, a clever pupil of the celebrated Sherlock Holmes. A snappy production which will prove itself most popular. Book it now.

Many Headliners Coming! Watch for Them!

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

POWERS PICTURE PLAYS

Excellence in Photography, Stories, Acting and Scenic Effects

Released, Saturday, Nov. 12th

THE ORDEAL
A 950 foot Drama of unusual interest.

Released, Tuesday, Nov. 15th

How Women Love
A very pretty little Drama, beautifully staged and photographed. Of the usual Powers' class.

That Woman Lawyer
A Comedy that surely will win against odds, you shouldn't miss this.

Remember Tuesday, November 15th, is the release date of this two-subject reel. Order now.

THE POWERS COMPANY

241st Street and Richardson Avenue, : New York City

SALES COMPANY SOLE DISTRIBUTERS

Want people to stop at your door? Get one of our handsome Lobby Displays for $5.00

Columbia Film Co.

101 Ranch Productions

The Biggest Film Proposition on the Continent

EXPRESS COMPANIES' STRIKE HAS DELAYED OUR NEGATIVES FROM OKLAHOMA.

We have been compelled to postpone our FIRST RELEASE OF 101 RANCH production to SATURDAY, NOVEMBER 12th, 1910.

1st Release of 101 Ranch Production, Saturday, Nov. 12, 1910

The Heroine of 101 Ranch

THE GREATEST OF ALL WESTERN DRAMAS

Release of Saturday, Nov. 19, 1910

OKLAHOMA BILL

A thrilling Drama of the plains, stampede of Two Thousand Cattle, thrilling riding and Western atmosphere on gigantic scale. Hundreds of real Indians, Cowboys, Buffaloes and Wild Animals.

Mr. Exhibitor—Insist on getting 101 Ranch releases and when you project them you will find the Trust houses playing to empty seats.

COLUMBIA FILM COMPANY

301 WEST 37th STREET - - - - NEW YORK

TELEPHONE, 2504 MURRAY HILL **CODE, COFILM**

Sold through The Motion Picture Distributing and Sales Co.

BILLS ——— BILLS ——— BILLS

THE MOST PROMINENT

OF THESE ARE

"TWO BILLS"

Buffalo and Pawnee

With Their Cowboy, Indian

AND

Foreign Riders of the World

Are Portrayed Exactly as Seen IN THE ARENA

THIS IS AN EXACT REPRODUCTION OF

THE GREATEST SHOW ON EARTH

Now Selling—Exclusive State Rights

ARE YOU INTERESTED?

IF SO—PHONE—WRITE—OR WIRE FOR FURTHER DETAILS

Buffalo Bill & Pawnee Bill Film Co.

care of MOTION PICTURE DISTRIBUTING & SALES CO.

NEW YORK CITY — 111 East 14th Street — NEW YORK

Motion Photography and the Mirror Screen

The Two Greatest Inventions in the Amusement Producing World

Motion Photography's Pre-eminent State of Perfection
is Due to the Invention of the MIRROR SCREEN.

WHY THE MIRROR SCREEN HAS PRODUCED SUCH GREAT RESULTS

The projection of pictures on the Mirror Screen means that you are working in the science of light as glass. There is no substance used which is so important in the science of light as glass. Glass attracts light, reflects light, condenses, projects transmits, multiplies and magnifies light. Glass is transparent or translucent, according as it may be treated or used in practice. In fact, glass is the best agent to transmit light in the many ways known. Therefore, a Mirror Screen is the most perfect screen that can be made for motion pictures It beautifies still life, increases the detail of the picture; in fact, it elaborates that which the camera has recorded when the film was first photographed. Always the best investment for any theatre. Get wise before your competitor does.

Motion Picture Screen Company

Shelbyville - - - - - - - - Indiana

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

This Letter Tells the Story

FRANKTON, IND., Oct. 17, 1910.

CHARLES L. KIEWERT CO.,
New York.

Dear Sirs:—I received your samples of BIO Carbons I asked for. I tried them and I certainly was surprised when I lit them and threw the light on the screen—so different from what I had been using—clear, bright and clean—they make the ghost disappear and bring out the dull photography and really do more than you claim for them. They are *the* carbons. I have used *all* kinds and makes and am sorry I did'nt know about them before. Any operator makes a mistake by not adopting the BIO Carbon above all.

T. K. EDWINS,
Palace Theatre.

This is one of hundreds of unsolicited letters from men who know Carbons and demand the best.

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

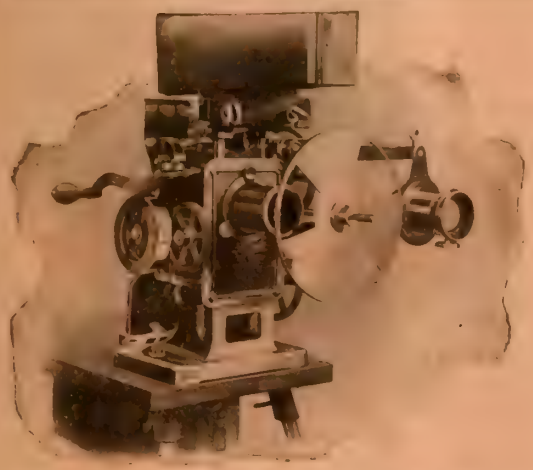
Vol. 7, No. 21. November 19, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Power's Cameragraph No. 6



The Perfect Motion Picture Machine

THE most desirable features in a moving picture machine are steady, flickerless pictures and substantial construction. The former draws patrons to your theatre. The latter is an insurance against breakdown and big repair bills.

These features are found only in Power's Cameragraph No. 6.

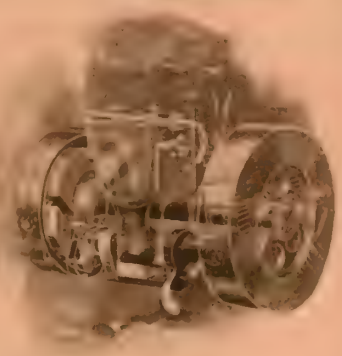
The Machine Without a Pinwheel and Star Wheel

"I have used your No. 6 machine for the last 6 months and the picture it shows is absolutely flickerless; in general it shows a picture as near perfect as could be expected. It is also a machine built to *wear*, and that is what every exhibitor, manager and operator is looking for."

Dated Oct. 1st/10 (Signed) BERNARD R. SIEVE
Star Theatre, 5 Tremont Row, Boston, Mass.

"I have used practically *all* the leading American machines and one foreign machine. It has been my experience that your Cameragraph No. 6 is the machine that gives the most satisfaction in every way. It is absolutely flickerless. It gives the longest wear and is the most durable."

Dated Sept. 15/10 (Signed) WM. M. WALTERS.
Madison, N. J.



WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

"John Halifax, Gentleman" Is Coming!

THE THANHOUSER 2-A-WEEK

Say "THANHOUSER" to the Exchange Man and You'll Get

RELEASED TUESDAY, NOV. 22

For All the Year—AND Thanksgiving Time!

A Thanksgiving Surprise

deals with the transformation of a young, useless society snob into a splendid man of the world and shows how the change was accomplished. This was the ruse of his uncle's and the sweet, pure love of an humble flower girl, that the youth strove to win. While succeeding, he shook off the shackles of class feeling and redeemed himself in his wealthy uncle's eyes and—best of all—in his own. AS A STORY THAT GLORIFIES THAT GRAND AMERICAN VIRTUE—DEMOCRACY—THIS WILL CAPTIVATE AMERICAN AUDIENCES. IT MAKES IRRESISTIBLE APPEAL TO THAT MAIN SUPPORT OF THE MOVING PICTURE—THE GREAT AMERICAN MIDDLE CLASS.

No. 162. Code Word, Surprise

Scene from "A THANKSGIVING SURPRISE"

RELEASED FRIDAY, NOV. 25

Winning a Girl With an Airship Flight!

Scene from "THE WILD FLOWER AND THE ROSE"

The Wild Flower and the Rose

is a really-truly novelty film and, concerning itself with airships and airship flying, just fits in with the aviation craze. EVERYONE IS READING AND TALKING ABOUT AIRSHIPS. That controversy between the English bird man and the American, is the great topic of discussion everywhere. ALL THIS WILL BOOST YOUR RECEIPTS THE DAY YOU SHOW THIS PICTURE—or rather, the day you "FEATURE" it. For there's nothing like telling the public you've got something that deals with something in the public eye.

No. 163. Code Word, Rose.

That Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 30 inches in width and 40 in depth (inside glass dimensions), with glass and easel complete.

Goes to You for $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

The Greatest Lobby-Display Bargain Ever Known

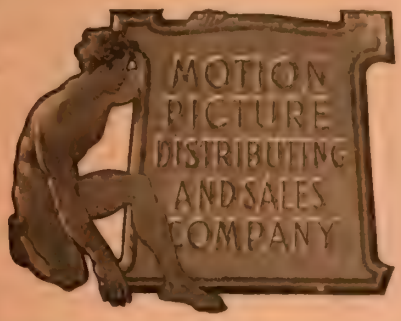
For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Banners for All Releases On Sale by B. B. Sign Co., Cleveland, O.

"John Halifax, Gentleman" Is Coming!



OWNERS OF LARGE THEATRES

Who hesitate to change to Independent service should have their doubts dispelled when they see the largest and finest moving picture theatres in America making more money than ever before with our films. Among them are the Unique and Fourteenth St. theatres, New York City; The Gem, St. Louis, Mo.; the Boston, Chicago, Ill.; the Alhambra, Cincinnati, O.; and hundreds of others. Run your own theatre, pay no royalties, choose your film exchange and select the finest moving pictures in the world from the following, weekly:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company

EVERY SATURDAY

CAPITOL—Capitol Film Co.
COLUMBIA—Columbia Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, October 29th, 1910

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

American Film Manufacturing Co., Ashland Block, Chicago, Ill.
Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

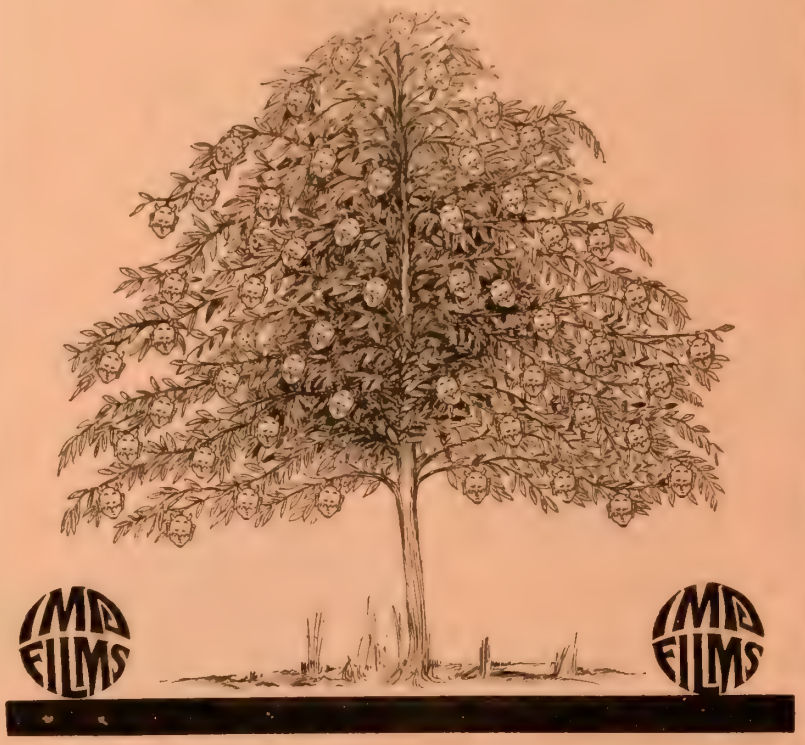
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"If you wish the best fruit
"In the garden of films,
"Imps are the peaches to pick!"



The Imp Thanksgiving release on Monday, November 21, will, we believe, be the most enjoyable of its kind ever produced around holiday time. It is calculated to appeal to the Thanksgiving mood of the people—a rich combination of pathos and humor. It is entitled

Their Day of Thanks

and deals entirely with the efforts of a young couple to supply themselves with their Thanksgiving meal. It's a simple theme around which to construct a playlet, but please take notice how splendidly it has been done. Three days after this film is released we will offer a rural drama entitled

The Country Boarder

and we know your audiences will enjoy every blessed foot of it. It involves a country couple, a city couple and a grand mix-up of their love affairs. It has a happy-forever-after ending of course. This will be released Thursday, November 24th. Meanwhile, are you going to adopt our suggestion about demanding TWO IMPS EVERY WEEK from your exchange? If you really want IMPS, you'll have to help us see that you GET THEM.

Independent Moving Pictures Co. of America
102 West 101st Street, New York
Carl Laemmle, President

All Imp Films are sold through the Sales Co.

Two Each Week

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 788

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up :: :: ::

"Campaign Slides are Vote Getters"

Slide with candidate's picture and announcement 50 cents ::

ERKER BROS. OPTICAL CO
604 Olive Street, St. Louis
— Moving Picture Theatre Supply House —

EXTRA! EXTRA!

Greatest Sale of Song Slides on Earth. 300 Sets at $1.75 per Set.

Send for our list and you will find a lot of good late songs that you will pay elsewhere $5 00 per set for the same Slides. This Week's Release:

"All Over Town."
"The Little House That's Big Enough for Two."

EXCELSIOR SLIDE CO.
138 E. 14th St., N. Y.
Phone 789 Stuyvesant. Get on our Mailing List.

MOVING PICTURE SUPPLIES

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2.15
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Flaming Arc Carbons A. C. Current 10 hour, 50 pr.	5.40
Tickets—roll of 2,000	.16
Stay on Oil, 1-2 pint can	.20
Pure White Condensors, each	.75

SEND FOR CATALOGUE

American Motion Picture Supply Co.
61 West 14th Street, New York City

GREAT NORTHERN

Stands for Quality!

Release for Saturday, November 12th

WORLD'S WRESTLING CHAMPIONS

A splendid exhibition of contests of strength, skill and thrilling characteristic "throws" by the world's best wrestlers, headed by Lurich, holder of the champion title. "A picture which is a show in itself."

MOTHER-IN-LAW ARRIVES

A comedy subject in which Fabian scores again in some of his funny "stunts."

Release for Saturday, November 19th

THE DIAMOND SWINDLER

This great feature film is another of our famous detective stories. It is adapted from the adventures of Harry Taxon, a clever pupil of the celebrated Sherlock Holmes. A snappy production which will prove itself most popular. **Book It Now!**

Our Coming Feature Productions Will Create a Furor

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

"ELECTRA"

ELECTRA
"PINK LABEL"
CARBONS

EXCELLO
"FLAME ARC"
CARBONS

·TRADE MARK·

WHITEST LIGHT LONGEST LIFE

HUGO REISINGER

Sole Importer

11 BROADWAY, NEW YORK

CARBONS

POWERS PICTURE PLAYS

TWO EACH WEEK

Every Tuesday
Every Saturday

YOU have noticed for several months past the general excellence of our Releases.

WE will do even better and want you to note the improvement which each week's PICTURE PLAYS will show from now on.

This Week's Big Feature

RELEASE NOVEMBER 19th, 1910

The Magdalene

DRAMA. (See Synopsis) 900 Ft.

DO NOT MISS IT. **ORDER NOW**

IT IS ONE OF OUR BEST

RELEASE NOVEMBER 22d, 1910

Thou Shalt Not Kill

DRAMA

Absent Minded Arthur

COMEDY

A DOUBLE BILL. 950 FEET

This Reel will turn your audiences both grave and gay. **GET IT.**

The Lobby Display Frames and Easels are going fast.

ORDER QUICK IF YOU WANT ONE

THE POWERS CO.

24lst St. and Richardson Ave., New York City

SALES COMPANY SOLE DISTRIBUTERS
111 East 14th Street

Every Tuesday and Every Saturday

"Champs" and Thanksgiving

Just Naturally Go Together

That is, Mr. Exhibitor, if you show them. Show "Champs" every week, and you will give thanks for the increase in business they will bring.

Let Us Give Thanks

Approx. Length, 950 Feet

Released Wednesday, Nov. 23, 1910

Do not fail to feature this reel during Thanksgiving Week. It is just what you want.

Place Your Order at Once.

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

LUX FILMS

MR. EXHIBITOR:

You are looking for something different, something that will give variety to your Program, something that will stand out in sharp contrast from your other Pictures and will please your audiences every time. Try the Lux Release this week and you will look no further.

Release Friday, Nov. 18, 1910

BILL AS A LOVER

COMEDY, 462 FEET

A Comic that will tickle both young and old.

BLOPPS IN SEARCH OF THE BLACK HAND

COMEDY, 468 FEET

This is a scream from first to last.

For the Comedy part of your Program, get this Double Reel sure. IT'S A WINNER.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. New York City

Sold only through the Motion Picture Distributing and Sales Company.

WE ARE THANKFUL

To Exhibitor, Exchange and the trade in general for the hearty support accorded our new Melodramatic productions. Thanksgiving with us is a pleasure, and we've shown our sentiment in a highly apropos Film, suitable for Thanksgiving Day and all the year.

RELEASED WEDNESDAY, NOV. 23d

"Cast Thy Bread Upon the Waters"

A slip of a lad whose love for his parents makes him a thief grows into manhood and sees re-enacted his early struggle with poverty. He becomes a good samaritan, and spreads sunshine where it is sorely needed.

A REAL FILM SERMON. DON'T MISS IT

COMING NOV. 30th **"Saved by a Vision"**

WE'RE MAILING BULLETINS WE WANT YOUR ADDRESS

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our productions.

We Are Ready---Our Aim The Best

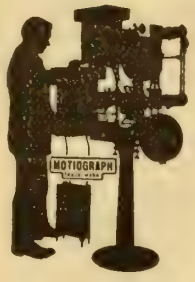
WATCH FOR OUR FIRST RELEASES

Offices: Majestic Theatre Building H. REVIER, President

Salt Lake City, Utah

FACTORY: Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited



THE REASON WHY

The MOTIOGRAPH is so rapidly DISPLACING ALL OTHER MACHINES is that managers are learning that

IT WILL BOOST THE BUSINESS

more than anything they know of.

DOZENS OF MOTIOGRAPHS have been installed recently to TAKE THE PLACE OF OTHER MACHINES many of which had been USED ONLY A FEW MONTHS.

THE MOTIOGRAPH has been

A BIG SUCCESS FROM THE BEGINNING

Each successive model is an improvement over the preceding one. The moral is DON'T EXPERIMENT. BUY ONLY THE MOTIOGRAPH.

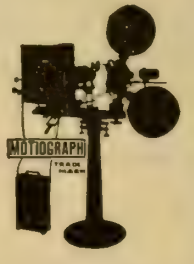
THE BEST MACHINE MADE

WRITE FOR CATALOG

PATENTED AND MANUFACTURED BY

ENTERPRISE OPTICAL MFG. CO.

564-572 W. Randolph St., CHICAGO, U. S. A.



J. H. HALLBERG, Agt. New York City.

J. F. BROCKLISS, Agt. London, Paris, Berlin

Eclair Films

SPEAK FOR THEMSELVES

But Note What Others Say:

ECLAIR FILM CO.,
31 East 27th Street,
New York.

Gentlemen:

Please put me on your mailing list, also send me posters, as I can use same to very good advantage in my lobby. We have always considered your releases a great deal above the average. Thanking you in advance, I beg to remain,

Very truly yours,
C. H. HERBOLD, Mgr.,
Cascade Amusement Co.,
New Castle, Pa.

For November 21st

The Exiled Mother

920 Feet

(Dramatic-Comedy by Andre Dorny)

A Dramatic Offering that Appeals to the Human Emotions Everywhere.

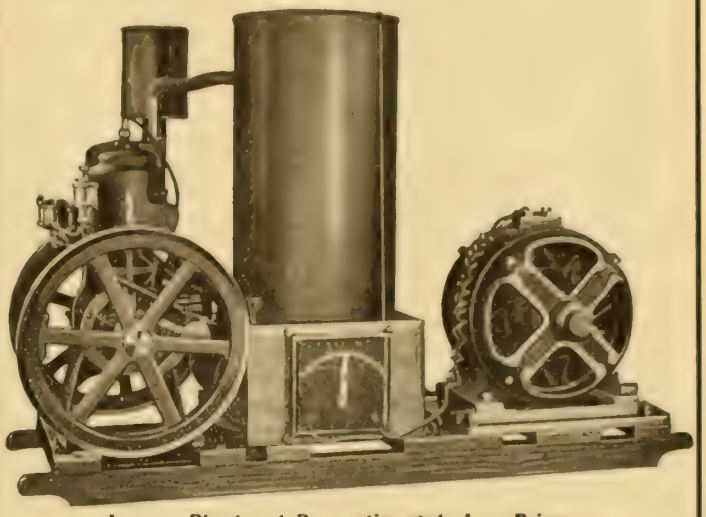
ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Electric Light Plant Complete

$210.35



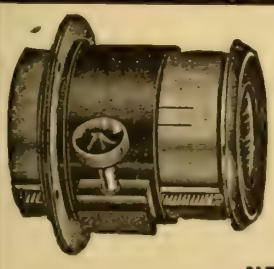
Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U.S.A



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

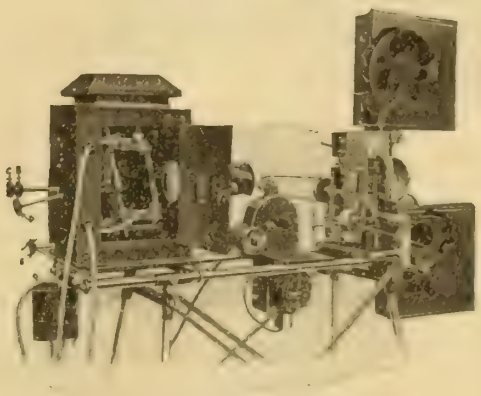
WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

The "STANDARD"

THE MACHINE THAT GIVES RESULTS



FIREPROOF—FLICKERLESS

MR. WM. B. FULMER,
Owner of Montauk Arcade Theatre,
Says:—Your machine is absolutely flickerless, runs steadily, and gives results. None better.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

OUT OF TOWN EXHIBITORS

Acme Film Co.
INC.

12 E. 15th St., New York

BRANCHES AT
14 LARKIN STREET
SAN FRANCISCO, CAL.
460 SO. SPRING STREET
LOS ANGELES, CAL.

THERE ARE SEVERAL REASONS WHY YOU SHOULD USE OUR SERVICE :: :: ::

WRITE US FOR PARTICULARS

A Silvered Screen for $6.00

If you want to improve your screen and get the proper effects with house lights on, use . . . . . **SILVO Kurtain Koat**

It is so prepared that any one can apply it with a brush.
It produces a screen which brings out perfectly the skylines, highlights and shadows.

One can will cover 350 square feet and the cost is only $6,00.
Order from your Exchange or direct from us, C.O.D.

Kurtain Koat Co., : : 2107 W. Lake Street, CHICAGO, ILL.

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory
ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa, or at our New York City office, 516 Fith Avenue, corner 43rd Street.

CANADIAN EXHIBITORS

We have secured the rights for the entire Dominion of Canada for the Exclusive Motion Pictures of the

COWBOY AND INDIAN FRONTIER CELEBRATION

HELD AT CHEYENNE, WYOMING

3 Reels of the greatest Western Pictures ever produced—World Champions in daredevil feats of the vanishing Wild West—the best Feature Attraction in Canada—a sure money-getter.

BANNERS, POSTERS, LOBBY DISPLAYS, Etc. Arrange for an early booking.

ONTARIO FILM EXCHANGE :: Medbury Bldg., Windsor, Ont.

OUR

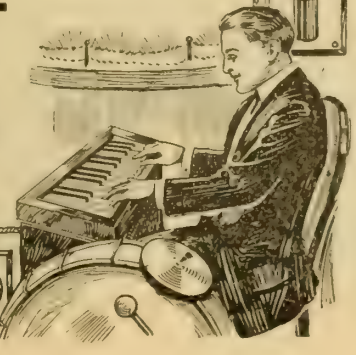
Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00. The only additional expense is about $2.00 for wire and about one days time to mount same.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.



USE THE "PERFECTO"

The New Calcium Light Outfit

The Initial Cost is Less than that of any other and it can be Maintained for Less.

$25.00 Complete with Burner

At last a calcium gas making outfit that produces the maximum light at the minimum expense can be had. The "Perfecto" solves the problem. In this light you get more gas pressure than in any other calcium light, hence a more powerful light, and at less expense because of its generating process. It is the simplest of calcium lights and naturally the best; is non-explosive, never gets out of order, and complete weighs only 15 pounds. There are no frills about the "Perfecto." It's just a plain calcium gas making outfit that produces the powerful light that you must have, and above all at the least possible cost. Every exchange and dealer in lighting outfits should handle this light, and every exhibitor who is forced to use a calcium light should use this one. It's the cheapest in every way, and the best. Write for more particulars, or will ship C. O. D. upon receipt of deposit. Price $25.00 complete with burner.

CAPITAL MERCHANDISE COMPANY,
225 Dearborn St., Chicago, Ill.

SAY:

These Celluloid Advertising Buttons are Certainly Winners.

Pinned on the coat of a boy or girl, you know they stick.

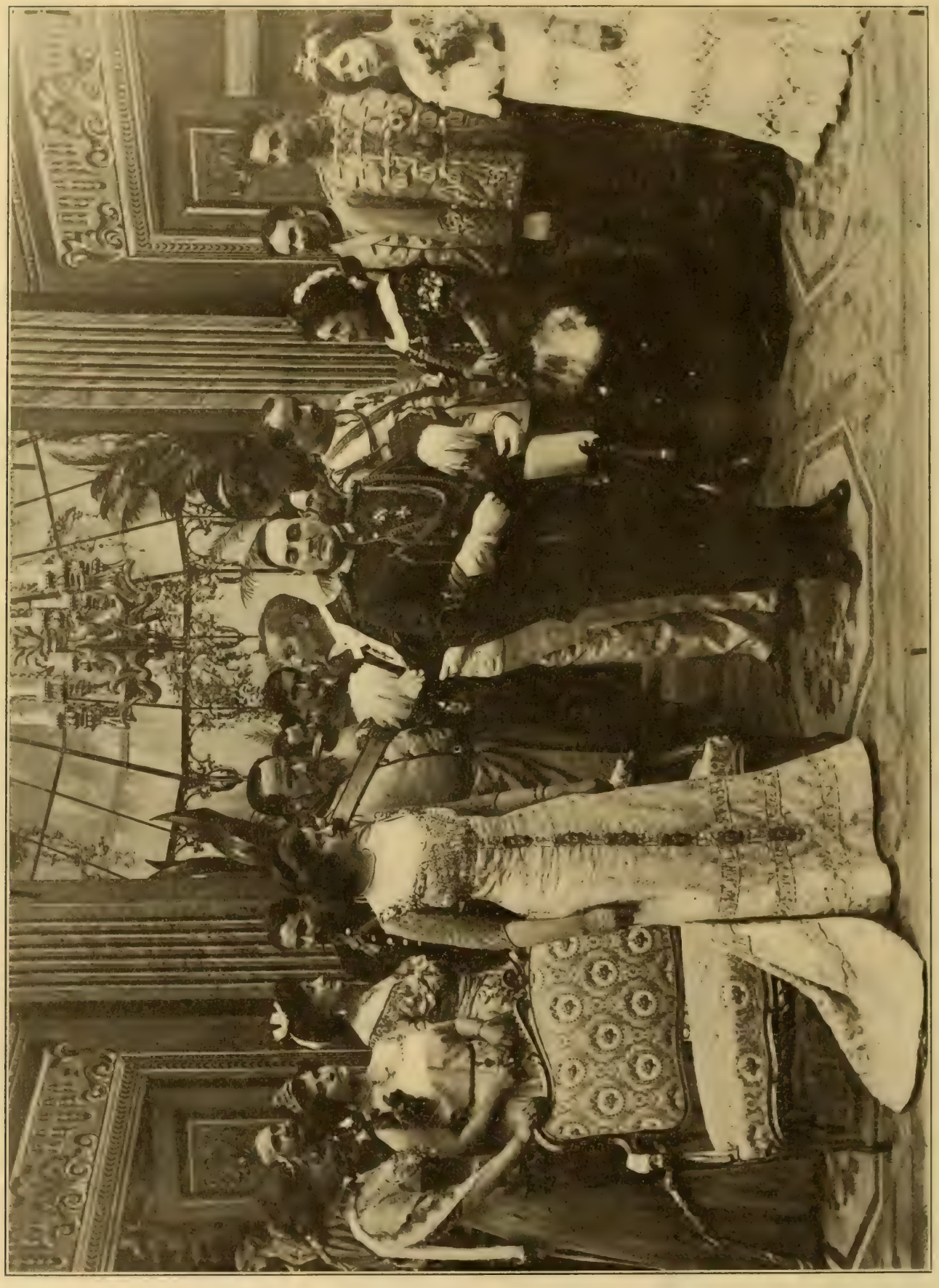
Give them away at some special matinee and watch results.

This is the price on the best size with any lettering and in any color. 1¼ inch.

250 for $7.50 500 for $10.00 1,000 for $15.00

We make other sizes and novelties for souvenirs, etc.

AMERICAN BADGE CO.
141-143 W. Michigan Street, CHICAGO, ILL.



SCENE FROM "IN THE RED LIGHT," A STORY OF THE DIPLOMATIC SERVICE IN THE TIME OF THE RUSSO-JAPANESE WAR.
(Coming feature release by the Great Northern Film Company.)

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.
TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six montns, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 NOVEMBER 19, 1910 No. 21

Summary of the Week.

The Picture "Marking Time".....1158
Is It Forward or Retreat?.....1158
The Arbiter 1159
The Exhibitor and the Newspaper.....1160
A Voice from the Berkshires.....1161
Natural Color Photography. By Thos. Bedding, F.R.P.S.1160
The Pictural Drama. By Louis Reeves Harrison.....1163
The American Film Manufacturing Company.....1162
The "Nostrand"—A Model Brooklyn Show House.....1164
The Picture on Its Trial.....1165
Vaudeville, Music, Uniforms. By J. M. B.....1166
"Lux Graphicus" on the Imp Prize Scenario Film.....1167
Trouble Department Queries Answered by F. H. Richardson 1168
New England Notes.....1173
Comments on the Films.....1176
From the Lone Star State.....1179
Chicago Notes 1180
Industrial Moving Pictures of Value.....1182
Growth of the Yankee.....1182
Notes of the Trade.....1182
Letters to the Editor—Why So Much Drama?—The Test—Argument vs. Results—Why Vaudeville Is Detrimental—"Photoplay"—The Fittest Are Surviving—From a Member of the Public—Let Excelsior Be the Cue—The "Art" of the Producer—Another Trouble Department.....1182-1184
In the Mississippi Valley.....1185
Higher Education the Need.....1185
Licensed Film Stories.....1186
Licensed Film Release Dates.....1188
Independent Film Stories.....1190
Independent Release Dates.....1194

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Announcements.

The long promised MOTION PICTURE HANDBOOK, by F. H. Richardson, is now ready for delivery. The price is $1.50, postage free. Several hundred mail orders have already been filled and anyone who has ordered and paid for a copy and has not yet received it should notify us at once.

The WORLD'S staff of editors are now at work on another and more comprehensive work, a YEAR BOOK OF MOTION PICTURES. The first volume of this projected annual will contain a historical review of the growth of the industry. We invite contributions from any of our readers who can furnish authentic historical data or articles of scientific interest. Technical articles dealing with the various branches of the industry are also solicited and will be paid for according to their value. The publishers thereby hope to be able to issue in the near future a standard reference book and guide to the photoplay, for which, to use a trite expression, there is an aching void.

Arrangements are now being made for two or more CASH PRIZE COMPETITIONS that will be of much more than pecuniary interest to our readers. The first of these is briefly referred to on page 1166, this week's issue, and is intended to encourage a more general use of the uniformed attendant at the photoplay. Our Chicago representative is now completing the details of this competition, which will be announced in due course.

The second competition will be more far-reaching and will interest every reader of the paper, but more especially the operator. The prize list will be much larger, but the details of the competition are so heavy that we will not be able to make public the conditions until the month of December.

Beginning next week a new department will be inaugurated in the pages of the MOVING PICTURE WORLD, viz., "MUSIC FOR THE PICTURE." This department will be conducted by Mr. Clarence E. Sinn, the director of the much lauded orchestra in the Orpheum Theater, Chicago.

A series of valuable articles on the "TECHNIQUE OF THE PHOTOPLAY," by George R. Craw, is in type, and also articles on "THE ACTING IN THE SILENT DRAMA," by C. H. Claudy, all of which will appear at an early date.

The Picture "Marking Time."

We have before us a five-page letter from an exhibitor, or rather from one of the members of a firm of exhibitors, who own or control a large circuit of theaters. The letter was sent to us for publication, but as it sounds such a pessimistic note and the writer refuses the use of his name, we will merely quote therefrom. Our excuse for doing this is that the letter is evidently written by a man of brains, a man who can think and reason and who is apparently serious in his deductions and assertions, some of which contain much food for reflection.

He starts out by advocating an "open market" as the only effective means of safeguarding and promoting the welfare of the motion picture. This is open to debate. His argument is that an open market would put the manufacturers on their mettle, competition would be on the lines of quality only, and a decided improvement would immediately be observed. He says that this would result in greatly increased sales for some of the manufacturers, while it would eventually lead to the elimination of the tyro who was now reaping an unfair harvest due to the present regulations of the two trust factions controlling the source of supply.

It does seem to us unreasonable that a poor film should have the same sales and the same showing as a production of merit, equally so it is unreasonable, nay unjust, that a manufacturer who makes liberal use of money and brains should be governed by the same trade restrictions as the man who can see no farther than the ten cents per foot at the least possible expenditure. This is one argument in favor of the open market.

We cannot help thinking that herein lies the cause for the stagnation or lowering of quality to which our correspondent refers at length. He cites the fact that the call for Biograph is not what it was some months ago and that some of Selig's releases, such as "The Ghost of the Oven" and "O, You Skeleton" and others are far inferior to what he was producing two, three and even four years ago.

Our correspondent also says that the demand for Pathe European films has fallen very low while the call for their American subjects has increased, the Edison product, except an occasional feature film, fails to draw, others are at a standstill, while the only licensed manufacturer whose productions have steadily advanced in public favor to any marked extent has been Lubin. This tallies with our own observations and inquiries and it points to a condition which ought to, and no doubt does, demand the serious attention of every manufacturer.

We will not devote any more space at this time to this exhibitor's letter or quote further therefrom than to say that he is exhibiting licensed films and draws a very uncomplimentary parallel between the program he received from his exchange on Wednesday, November 2, and that shown the same day by a neighbor of his who runs Independent films. We will not mention the numbers on his program, some of which were past releases, but we think it justice to the Ambrosio people to say that the Independent exhibitor was featuring "The Slave of Carthage" and the sensation that this magnificent film created among the spectators so contrasted with our correspondent's weak program that he seriously considers featuring vaudeville in a theater that has hitherto featured the picture exclusively.

Is It to be Forward or Retreat?

The moving pictures are progressing! The moving pictures are *not* progressing! This seems a paradoxical statement, yet true, nevertheless. Just where each of these contrary statements is true is simply a matter of relationship to location and conditions.

The Moving Pictures Are Progressing.

Everywhere, where there is a right knowledge of their value and possibilities, the many and varied predictions of the great future of the cinematograph are being rapidly realized. In educational quarters not only are the possibilities of the instrument acknowledged, but its immediate power is used as far as it can possibly be utilized in imparting knowledge; its only limitation being found in the negative to be shown under the second heading of this article. The magazines of the day, American and European, are constantly dwelling upon the higher uses of the moving picture, many of these writings from recognized authorities now speak of the moving pictures as one of the necessary accessories of the every-day life of people everywhere. It has taken its place with the telegraph, telephone, steam power and electricity. The question of its possibilities is now never referred to, its capabiliites are never questioned. It is an established instrument of world-wide necessity. Educators are calling for the fulfillment of promises made, and demanding that those responsible for the production of subjects shall comply with a complete response to their own predictions. In the commercial world the demand for the practical uses of the cinematograph have exceeded the most sanguine forecastings; uses to which purpose even the wisest prepared for have been surpassed, and a further call is made for the *commercializing of the advantages* of the moving picture as a new factor in trade. Institutional uses of the moving picture are to-day as general as a decade ago was the universal stereopticon, to which must be added the greater powers of the former over the latter. In the world of pleasure there is but one note everywhere. "More and better" is the cry. Keep pace with the possibilities; the crude experimental days are passed; graduate from school of learning into the professional of the universal teacher! Thus, the great progress is marked and emphatic, leading to the analysis of the situation as to why and where:

Moving Pictures Are Not Progressing.

Acting as a drag upon the wheels of this great progress is the insufficient growth to a higher plane of the film producers. With a sameness week after week. The "usual thing," the "daily change," the limited subject measured off like tape at a drygoods store, by the yard. The only sign of progress is where an occasional religious picture, or scientific exhibit from France, suggests that someone is alive somewhere.

Strange to say, the recent use of commercial pictures were upon positive orders from those desiring them for exhibition purposes. Frequent visits to moving picture theaters have made so familiar the characters in the various plays that they can easily be followed from one subject to another until one feels a strange fulfillment of the truism that "familiarity breeds contempt." The monotonous subjects, too, are now growing tiresome—Indian, melodrama, comedy, melodrama, comedy, Indian—simply "ringing the changes" with the everlasting, ever present, stupid, sickening "illustrated songs," often vulgar, always badly sung by a cracked voice and by a class of "hangers on" that are bringing moving picture places into evil repute. Continuous, consistent, catering to a depraved taste in love scenes, like a circulating library of

dime novels of the worst kind of a Laura Jean Libby style; are the present flow of the hundreds of feet of film, so that love is becoming a sickening sentimentalist emotion of a type almost impossible to conceive.

Food for yellow journalism is much of the non-progressive production of to-day. The last year has seen little or no advance along these lines, the pictures have not *grown with purposes,* and there is non-progressive element in moving picture work. This state of things leads to a prediction, and here let it be said that this prediction is based upon the common history of almost all movements the success of which depends upon growth. It is an invariable rule that the pioneers of any movement pass away, and the mighty impetus necessary to bring to a great conclusion is carried on by others who take up the work where their predecessors had either failed or halted —for to halt is to invite failure where progress is concerned. Before long we shall see springing up around us in the moving picture business mighty concerns, whose first aim will be to produce nothing of a kind now upon the market, and which in ten years will not only be obsolete, but the wonder of the age that they were ever tolerated, the only excuse for their existence being made that they were the vagaries of infancy. The next aim of the coming progressive moving picture makers will be the reproduction of the highest possible plays, subjects, and themes; so that while losing none of its present popularity among the people it shall rank equal with the demands of the theater, institutions, or schools of the highest order possible. Of the large number of moving picture firms to-day—and there are many good ones—only those will survive who wisely catch the progressive spirit and answer the calls and demands made from every quarter of the globe for the high standard the movement justifies and, "death from natural causes" will be the verdict of any who are deaf to the call. The MOVING PICTURE WORLD has always believed in and predicted this future and is at the present time doing all in its power to keep abreast this mighty progress, hoping also to carry with it both its clients and readers that together they may share the fruits of those earlier labors, believing that those who have been the pioneers should, if possible, also be those who should share in the glories of success.

The Arbiter.

To our thinking there is no more interesting part of any journal, whatever be its character, than its correspondence pages. Every responsible journal features this department. Every editor of a journal (we speak by the light of considerable experience in this matter) finds compensation for the disappointments or discouragements in his work—and he is bound to meet with this kind of thing—in well-supported correspondence columns. That is to say: letters to the editor, containing either appreciation of the paper or intelligent interest in the cause which the paper exists to promote. It is so with ourselves. The production of this paper would be deprived of a great deal of its pleasure if our correspondence pages were not patronized by sympathetic readers, writing responsively to what we write, and evincing an anxiety for the progress of the business in which they are engaged. All through its existence we have never lost sight of the fact that the exhibitor is the arbiter of the business. Upon him, as we have recently pointed out, rests the responsibility of getting in closer touch with the public, than either the manufacturer or the renter. The duties of the exhibitor, therefore in his relationship to the public are obvious. He must give the public of his best in the way of pictures, and the manner of their presentation. We have insisted upon this point and that quite recently. From many aspects it falls to us to do so again this week, with reference to one of those aspects.

We make a point at every available opportunity of asking the exhibitor to let us know his needs in the way of pictures; to ascertain the preferences of his patrons, be they dramatic, comedy, scenic, industrial, native or foreign. We like the exhibitor to write us giving his experiences. We like him to say which pictures, which brands of pictures, succeed or fail with his audiences, and why. Our reason for this is plain. We want the exhibitor to influence the manufacturers through our pages. We know from experience that it is a very difficult thing to influence a manufacturer or his underlings direct. These latter are apt to ignore suggestions. If, however, these suggestions are made in a public print, it is almost impossible for a manufacturer to ignore them. If he does so, it is at his own risk of publicly ignoring what his customers want. Last week there were several letters in our columns from exhibitors responding to our suggestion that they should let the manufacturers know what their patrons wanted. One man stood up for the foreign made picture and very properly pointed out that many of these pictures were superior to the native article and were preferred to many American subjects. We do not wonder at the latter considering the puerility of some of the pictures that are at the present being released. Then another exhibitor took up our parable with regard to the paucity of comedies. He seconded our appeal for more of these pictures. Yet another, in his desire to escape from the "usual thing" seeks better and more scenics and industrials, and incidentally chides the Independents for their carelessness or indifference in this respect.

These are the kind of letters that gladden our hearts. We want every exhibitor (and, dear reader, this means you), week by week to make a daily study of the requirements of his audiences, to find out what they like and why. What they dislike and why, and to report to us results. A serious responsibility therefore rests upon the shoulder of each exhibitor to force the manufacturer to give the public what it wants, not what the manufacturer thinks. The average manufacturer, we fear, holds the public too slightly as readers of our columns must admit. Let him look down the pages devoted to comments on the films or to the section devoted to the stories of the films, and what does he see, in far too many cases? Antiquated stories imperfectly told and treated in a more or less amateurish way. There are reasons for this which we shall discuss in subsequent articles.

Meanwhile the object of this present article is to urge the exhibitor with all the emphasis at his command to exercise one kind of freedom of choice that remains to him whether he be licensed or not. And that is to let this paper know what he wants or rather what his public wants. If our advice be acted upon generally throughout the country, we shall have a speedy improvement in the average quality of the picture. This will be a case of the tail wagging the dog which, after all, is right and proper; for, though the exhibitor as we concede this week is and may be the arbiter in such matters, the final court of appeals as we remarked weeks ago is the public. The public is calling out for better pictures all the time. It remains for the exhibitor to do his part in gratifying the reasonable requirements of the public.

We understand that Epes Winthrop Sargent, publicity manager for the Lubin Manufacturing Company, will shortly retire from that position. What Mr. Sargent's future occupation will be he has not yet decided, but whatever it is he carries with him the best wishes of the Moving Picture World.

The Exhibitor and the Newspaper.

The wise exhibitor uses the newspaper, not only for advertisement purposes but for the further and greater benefit of its news and editorial columns. By so doing mutual advantage may result and greater public benefits accrue; this is more especially applicable to all places other than the large cities, because in the township newspapers there is less possibility of the "yellow taint" and a greater readiness to publish matters of a readable nature. From the fact that the moving picture occupies a position of such central and vital importance to-day—being the recognized medium of knowledge and pleasure; added to the fact of its universal acceptance by all ages and all classes of people the exhibitor is backed by a power that is in itself irresistible, therefore it only remains for him to adapt himself to the high moral standard and requirements of his community to assure a cordial support and further secure more than an adequate return in prestige and profit. To this end it is the purpose of this article to so assist the exhibitor that he may be able to secure the advantages we suggest. Every exhibitor who reads the MOVING PICTURE WORLD knows full well that not only is it his friend and helper but that its pages are filled with matter which he can use with great profit if he will follow the advice we are presuming to give. Before making our suggestions we prefer to present an example which will, we believe, give more effectiveness to our suggestions than anything else we could say.

In our issue of November 12, page 1124, there appears under the heading "The Press and the Picture" a letter from "W. Clark, Rockford, Ill., in which the writer tells of having used the columns of the local newspaper by having reprinted therein articles appearing in the MOVING PICTURE WORLD. On the same page another letter signed "Wm. W. Hoyt" adds valuable testimony to the advantage gained by the use of the columns of the WORLD. In view of these examples we wish to enlarge upon the suggestion, that exhibitors everywhere may do the same, thereby initiating a CAMPAIGN OF EDUCATION throughout the entire country which can only react with untold advantage to the moving picture cause. There have already appeared on these pages many special articles and other matters of general importance, the reproduction of which in local papers is advisable. The MOVING PICTURE WORLD spares neither effort nor expense to give its readers the best; and although ostensibly a trade paper, we have often wished that a larger army of readers might be benefited by our efforts. Here then is the exhibitor's special opportunity which we present for what it is worth—and we believe its worth is great—feeling sure that not only the suggestions given but also the examples quoted will lead to a larger adoption of this plan. The power of the press is acknowledged, the "use of printer's ink" is an axiom of success, and as everybody reads the local papers the exhibitor is wise who uses its columns, and the reader is profited by his reading.

Every Little Bit Helps.

Moving picture shows may be like literature, there may be some "dime novels" among them, but like literature are doing a great work among the masses. The cheapness and accessibility and the freedom in time one has to stay in them reach a vast number of people.—Memphis Scimitar.

Brotherly Love.

The Savoy, a new moving picture establishment to be operated by the Beverley Amusement Company, was opened at Staunton, Va., Monday and had a most liberal patronage. It is worthy of note that the Savoy throws on the canvas a suggestion that reads, "After leaving here, visit the Lyric and Wonderland," showing a spirit that speaks well for its liberality and broad-mindedness.

Moving Pictures in Natural Colors.

THIRD ARTICLE.

BY THOMAS BEDDING, F.R.P.S.

In former articles on this subject, I vaguely hinted at some undeveloped possibilities in the way of producing moving pictures in natural colors. In this third article of the series, I will refer to them. Let me repeat: The object of these articles is to stimulate thought and experiment. There is no finality in this matter, as was pointed out last week in reference to the Urban-Smith process. There are many minds that have worked on the problem, and therefore the time is ripe for the publication of new, and perhaps unconventional ideas on the subject. As I have said before, I have some ideas, but I am not going to publish them yet awhile, or until it suits me.

Most photographers who make still negatives on glass are familiar with the not uncommon phenomenon of the appearance of color in the deposit. I, myself, and many others have produced negatives, developed with alkaline pyro which have shown most beautiful superficial color effects. Some people when they have had this exclaimed, "Eureka! I have found it." The "it" being photography in natural colors. Of course "it" was nothing of the kind. It was one of those curious chemic-physical phenomena which defy explanation. I was writing on this subject some years ago in London, when a gentleman took me up and contended that it was possible that color could be produced by direct exposure and development. In proof of which he sent me several lantern slides in the most natural colors, obtained, he said, by simple exposure and development. He could not explain the phenomena, nor could I, and there the matter ended. "Something in it," say people. But what that "something" is nobody knows.

Which leads me to the main point of this article, namely, that we are far from having exhausted experiments in the chemistry and physics of silver salts which, as everybody knows, are the basic material of the moving picture negative and positive. The haloid salts of silver, and even pigmentery or metallic silver, are very little understood. You coat celluloid with silver-bromide; you expose and develop it. You get a picture in black pigmentery silver. That is all of the property of these bodies which is known, although they have been experimented with for thirty or forty years. It is probable that one of these days some important discoveries may be made on the chemic-physical properties of metallic silver. Then there will be something doing in the way of natural colors.

Over twenty years ago, as I have already pointed out in these pages, the late Mr. Mathew Carey Lea published in the "American Journal of Science" the results of some extraordinarily interesting experiments on silver salts which I have never forgotten and which I think may interest those readers who are working on the subject of color in moving pictures. Of course, when Lea worked there was no such thing as a moving picture, and no such thing as celluloid. In brief, what Carey Lea did was to prove that deposited metallic silver could, by suitable treatment with organic substances, be made to yield, approximately, all the spectrum colors. He calls these bodies the photo-salts of silver. He got silver in a blue form, in a red form, pink, yellow and the like. In fact, he proved that instead of being simply a black deposit, pigmentery silver might be converted into almost any color. Probably this was caused by some alteration in the physical constitution of the molecules. Equally so, in another set of experiments, Carey Lea proved that silver could be made to assume all the physical and optical aspects of

gold. He appeared to have solved the problem of the transmutation of one chemical into another, a dream of the old alchemists. However, these experiments of Lea created great interest at the time, but were not taken up by other men of science. If they had been, there is no knowing what we should have been able to do in the matter. Probably we should have gone a step further towards the elucidation of the problem of direct photography in natural colors—a thing yet to be accomplished.

Lest any of my readers should feel inclined to take up the thread of Carey Lea's work where he dropped it, I give the reference. His papers were published in the "American Journal of Science" for, I think, the year 1887. He called these salts photo-chloride or photo-salts of silver. If I remember aright, the yellow silver was termed allotropic silver. I do not know if the "American Journal of Science" is still in existence, but the volumes for the years named, can no doubt be consulted in any great library. I should not be surprised if these articles did not excite much attention in the minds of those who have given this subject of moving pictures in natural colors some consideration.

I think, if the intelligent reader will weigh what is printed in this and the two preceding articles on this subject, he will agree with me that for the first time in the history of moving pictures some experimental data have been published which point the way to probable accomplishments. The germs of many good ideas have been printed in these articles. It must be remembered that in photography many important practical developments have resulted from mere suggestions, just as slight and as casual as these suggestions may appear to the reader. It is doubtful, to cite a case in point, if moving pictures on celluloid coated with gelatine bromide of silver would be made to-day if not for the suggestions of a group of English experimentalists who, in the early eighties, told how the gelative emulsion could be made. One of these men was a friend of mine. He proved that the sensitiveness of the emulsion could be vastly heightened by boiling. That is the foundation of modern high speed photography—all due to a chance experiment and a suggestion published in a technical paper. Hence, though these discursive notes on the application of natural colors to moving pictures may not, at first blush, look exceedingly valuable, yet there is the possibility that I have given the germ of a practicable process of the future.

The Illustrated Song.

How long is it going to be before exhibitors awake to the fact that the illustrated song of the day vulgarizes the exhibition? What a combination of bad music, worse singing, and love songs of such a nature as to make one feel ashamed that so noble a sentiment or virtue should be prostituted to such degrading depths. It has recently developed in the courts that much of the evil reputation brought upon moving pictures was both from the singing and the singers of these songs. There are weak minded female sentimentalists in the moving picture places, even of the matinee idol worshipping variety, who are influenced by other singers; two of whom have recently found their way to the pentitentiary; what a pity that many of the songs do not find a similar oblivion. Only upon two occasions has the writer heard acceptable illustrated songs, one being when a young lady sang most acceptable and suitable songs, and the other when a young man sang standard American and patriotic songs in which the audience delighted to join. We hope for more acceptable songs with worthy and capable singers or none at all. At present the only redeeming feature is the tastefully colored slides.

The Posters.

An eminent critic once said "if the plays in the theaters are anything like the posters on the walls, I never want to visit and see them."

With what truth this can be said of the average moving picture poster of to-day; more crude and inartistic work it is impossible to imagine. How noticeable too that only the cheap and poorer places have them, their very presence suggests to those seeking the good and the best to pass them by; those flaming, glaring colors are danger signs rather than invitation, and are very seldom seen in front of the best houses. Why not be content with using large photographs? If the better houses find them sufficient surely the cheaper ones may, and if necessary to edify the public taste by all means do so. Glaring, high-colored, exaggerated posters and a screeching musical instrument may do for a side show with a traveling circus, but they are not good enough for a moving picture place with any pretentions towards refinement.

A Voice from the Berkshires.

By Virginia Bartlett.

Being a devout lover of the silent drama, I have often thought what beautiful backgrounds could be obtained for almost any outdoor pictures, in the Berkshire Hills.

Up here the moving picture is appreciated and attended by an educated class of people. At the Spa, in Pittsfield, Mass., the pictures are put on in an almost perfect manner; the picture is large and distinct, and the operator never hurries it. This is a decided relief, after being in houses where the pictures fly across the screen so fast that the story has to be guessed at.

The Spa shows only licensed films and the improvement in all the films is marvelous. Not more than eighteen months ago, the Biograph Company was in a class by itself and it needed only the announcement, "Biograph To-night," to fill the theaters, but now the announcement of a Vitagraph, Selig, or Essanay will accomplish the same results. I can remember when an Edison film was enough to almost empty the theater, while only a short time ago I saw "The Big Scoop," an Edison film that was one of the best pictures ever put out from a popular standpoint.

I attribute the success of a good many films to the popularity of the players, the Biograph artists formerly leading in public favor, but now their ranks are sadly depleted, and we have to go to the theaters showing Independent films, to see the old favorites.

I would like to impress upon manufacturers that the public is extremely partial to good looks in the players. This seems entirely forgotten by some of the producers. Only a short time ago I saw a Selig film, "Little Boy," in which the leading character used a most peculiar twist, or uplift of the chin; whether this was natural or assumed for the occasion, I was unable to decide; nor was I the only one puzzled by his strange behavior. At first I thought he was trying to suggest a case of extreme nervousness, which would later, in the film, develop into insanity. But the film closed and he was still trying to struggle out of his collar, for no apparent reason. This was a film which affected the entire audience unpleasantly, and was followed by an old Pathe, "The Nightmare," which dealt with an inkeeper's dream of murdering his guest. I could not commend the choice of films which put two such unpleasant films on the same program, but had I complained to the exhibitor, no doubt he would have put the entire blame on the exchange man.

However, we appreciate the many good pictures produced, and hope for still better ones, as there seems absolutely no limit to the producers' ingenuity.

A Blessing in Disguise.

As an afterclap of the amateur night agitation in St. Louis, we learn that an ordinance has been sustained requiring moving picture houses to tear out their stages. To many of the exhibitors this may seem a hardship, but when we think of how many of the acts are founded on pure nerve, and how few on talent, and also of the good money it costs for either, we have an idea that the exhibitors, in time, will come to regard the decision as a blessing in disguise.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

The American Film Manufacturing Co.

Last week we had the pleasure of a long conversation with S. H. Hutchinson, late of the H. & H. Film Exchange. Mr. Hutchinson, we may explain, is the president of the new American Film Manufacturing Company in Chicago, already known to our readers by name. He was in New York on business connected with the proposed admission of his company to the Sales Company—a mission in which he was entirely successful. Indeed, in justice to the Sales Company and its operations, we are pleased to say that Mr. Hutchinson expressed himself entirely in sympathy with the objects and aims of this company, and the way they are carrying out their schemes for the advantages of the Independent side of film manufacturing and distributing.

All sorts of absurd rumors were afloat as to possible antagonism between the American Film Company and the Sales Company, but Mr. Hutchinson brushed these aside by saying that there was no foundation for them, and the relationship between his company and the officers of the Sales Company was most harmonious. Parenthetically we may say that Mr. Magie of the Solax Company, and David Horsely of the Nestor Company also recently and voluntarily assured us that the relationship of their companies with the Sales Company was quite satisfactory. Moreover, T. D. Cochrane of the Imp, who is also president of the Sales Company, quite recently made use of similar sentiments. So far, then, as evidence may be trusted, the Sales Company is carrying on its work to the satisfaction of those most intimately concerned, namely the Independent manufacturers and exchanges.

The establishment of the American Film Company out in Chicago is an event of the highest significance. Ever since the Independent film manufacturing movement took shape, Chicago was weak in this end of matters. Last year, two or three abortive attempts were made to institute manufacturies there. They failed, because the men at the head of affairs were neither scientifically, commercially or personally capable of handling the situation. At last, in the establishment of the American Film Company, we have a concern worthy of the Independent cause in Chicago.

Mr. Hutchinson has had long experience of the business at the exchange end of matters. He and his partner, Mr. Hite (H. & H.) recently surrendered their licenses to the Patents Company. It was a severance conducted on amicable lines. The relationship of H. & H. to the Patents Company was always agreeable, simply by reason of the fact that H. & H. carried out loyally and to the letter their agreement with the Patents Company. When they quitted they did so with clean hands and without any ill-feeling on either side. A very laudable state of things.

The new American Film Manufacturing Company starts thoroughly well equipped for its mission. It has command of very considerable capital and is in the business to stay. It has very fine studios in Chicago, and, moreover, it has surrounded itself with the best available producing, acting and technical talent which is under the control of A. M. Kennedy who is favorably known to our readers. Mr. Hutchinson is in supreme charge, so that everything augurs well for a successful career for the new company.

The company is fully alive to the making of pictures suitable for the average moving picture audience in this country. They intend to feature the comedy side of picture making, and in their dramatic subjects are solicitous to avoid anything which would provoke the displeasure of the censors. Their start has been so successful that during a recent trip Mr. Hutchinson was enabled to dispose of sixty copies of his first release. Emphatically a very auspicious commencement.

We have not the smallest doubt that the American Company will hold a strong position, not merely out West, but here, in the East, and we should not be surprised to see Mr. Hutchinson himself taking an active part in the direction of the Sales Company, which would certainly be strengthened by the inclusion on its board of some representative Western business men. An impression has been circulated that Chicago was a center of opposition to the Sales Company, and therefore to Independent progress. Mr. Hutchinson and his company will no doubt be able to do much to dispel this erroneous idea.

We hope in an early number to speak in detail of the pictures produced by the American Film Company. Meanwhile we are glad to give our readers these few data with regard to the concern which, in our opinion, materially strengthens the Independent moving picture situation.

THE INDUSTRY IN GENERAL.

The World's New England representative has, from time to time, spoken with people on the vitality and growth of the moving picture business, and has received some very peculiar—not to say absurd—ideas from them. As far back as three or four years ago, people have gone on record as stating that this enormous industry, with its great outlay of capital and brains, would utterly collapse within a stated time. Some said 1910, others stated 1911, still others 1912, and so on, would mark the end of the business. Well, here we are—it is the year of our Lord 1910, and the industry is by far in the best vigor and health yet attained, with every sign pointing toward a logical increase and general betterment on every side of the trade. The writer thinks the business yet in its merest infancy.

A year or two back, many moving picture houses were built by people with little capital, whose only idea was to make a few dollars in a fly-by-night way, and then close up and try something else. These people were the originators of the store show. Now we see this class of house dying out, due to lack of business, and in its place pretentious theaters are being built, dedicated to this greatest form of amusement. It would seem that a retrospection of these facts will show that the business is looking upwards, looking toward a bright and prosperous future. Look at the great improvement in the manufacturing of the films. Can anyone point out any branch of the theatrical business which has shown as much moral improvement as has this? The business of producing regular dramatic productions is a very old one; the business of producing motion picture plays is a very young one; but already the latter's plays are on a higher standard of general excellence than is their older brother. Go to almost any theater, then visit the moving picture theater and this fact will stand as a correction. Taking these things into consideration, the writer predicts a great growth and expansion in this industry, and feels that, year by year, will see all worthy members of the trade in an ever increasing state of prosperity. We even feel able to assure that able writer, Lux Graphicus, that he will surely live to see that "moving picture palace on Broadway;" and that the day is approaching when the rich will have a moving picture theater in their homes. Even a born pessimist can not help but be optimistic when looking the moving picture business squarely in the face. Let each one of us do his share to help it forward!

Moving Picture Shows in Spain.

Deputy Consul Albert S. Troughton states that during the past four years the cinematograph has become very popular in Malaga, Spain, the four theaters being crowded nightly. Only 4½ cents is charged for first-class seats, and 1½ cents for second-class. French and Italian films are used exclusively. As the proprietors are continually looking for novelties, it would seem that Malaga offers a good field for American film makers. Nothing has yet been shown in the way of depicting American life or industries. One or two of the local theaters are connected with similar places through southern Spain, and American films once introduced would be widely viewed.

The Pictural Drama As A Fine Art

by Louis Reeves Harrison

There is a new rival in the field, or rather an old rival in new dress is reaching out strongly for public favor.

The Biograph pictures still maintain a high quality of dramatic performance, and the Vitagraph plays are working their way among the tendrils of human sympathy; the Reliance productions are magnificently staged and acted; the I. M. P. Company continue to give plays of striking originality; Gaumont scenes are often of the highest artistic quality; and now the Solax Company and other Independent producers are forging to the front with creditable efforts, but the general run of pictures are received by the audiences of picture houses with indifference when a good vaudeville performance is on. Time was when I could hardly sit through the cheap variety acts in order to see the motion pictures, but a great change has taken place.

There has been a slump in the theatrical business all over the country, largely due to the inordinate greed of those in control, and many fine actors have been compelled to appear in mixed performances, who would have scorned to appear on the stage of a motion-picture house a year ago. Early last week, there was a strong bill presented, one of the kind that can be appreciated a second time, at the Union Square Theater. All week the Fourteenth Street Theater was packed to the limit because of the best show ever given in New York for the money. The latter theater must have had to turn away patrons right up to this issue because of a highly entertaining series of vaudeville acts. One of these was good enough for the dollar houses and excited wild enthusiasm. The tremendous popularity of acts seen and heard, when they are above the low quality which formerly distinguished them, constitutes the most serious menace the motion-picture business has ever received.

This may not be fully appreciated so early in the game, but it will later on.

I am ranged on the side of motion-pictures. I believe they are capable of tremendous development, and everything I say is intended to promote their advancement. To accomplish this purpose, I do not range myself with those who jolly the producers along to get their good will, nor do I make frequent reference to those who are in the rear of the procession. From lack of money, or appreciation of what is required, many producers are still back in the woods trying to portray novels and stage plays on the screen. I deal principally with the live ones, houses destined to take front rank if they are not there already.

Manufacturers seem to have exhausted their stock of plays. There is a way to get new ones. Authors are not writing for amusement. Good plays are worth every bit as much to producers as good stories are to magazine publishers. Instead of fixing an indiscriminate rate, pay according to quality, so much down on acceptance and a fair addition if the play goes over in fine style. That is the easiest way to plant a new crop of playwrights. The principal fault with the Biograph productions lies not in the quality of performance but in a tragic tendency without compensation or relief. They were formerly strong on high comedy, but seem to be drifting away from those delightful little plays. The licensed productions vary greatly. The difference between their best and their poorest is too pronounced. The principal fault with the I. M. P. photoplays is a lack of snap at the end. It would be better to have them terminate at a high moment rather than carry them to a benumbing finish. Many of their productions are, otherwise, notable for fine acting and intelligent setting. The Reliance pictural dramas will never take high rank by acting and setting alone. Their plays lack the strong underlying quality of sympathy. Common human sympathy is so utterly lacking that their costly and elaborate productions arouse but little interest in the audience. The Gaumont Company is relying too much upon exquisite backgrounds. Many of their pieces are so vague in motive that they are confusing to the spectator. They are not clear enough. Of the "punk" turned out by some producers, the less said the better, their *good* plays are all too infrequent. The way to success leads, first, through the infinite variety and charm of different writers. There are a great many view-points in the mixed audiences at the theaters, more than a dozen authors can provide. The monotony, the sameness of many inferior products indicates that they are mere adaptations. Some of them are sub-titled to death, others die from inanition. One feels a sense of nothingness, a "what in the world am I here for" at the end. Among these we see the comedies where the actors slap each other on the back and do all the laughing, over a joke as stale as a drummer's story. Play up to the best in the audience, not down to the worst in it. That audience sees other pictures than yours, and is quite capable of making comparisons. That audience must be entertained.

High-class vaudeville acts, especially those embodying delightful music, have the tremendous advantage of being performed to appropriate music. It takes high quality in the motion-picture to overcome the well-known musical disadvantages of presentation. If I am any judge of audiences, they are getting very tired of poor motion-pictures. This will eventually react upon *all* producers. If the vaudeville performances continue along the lines of recent marked improvement, it will be a question whether the leaders can pull the tailers up or will be pulled back to a point of complete business reorganization.

Brownsville, Tex.—The new Dittman Theater, which recently opened, is generally filled to capacity. It has been well designed for the comfort of patrons and has ample ventilation and aisle space. There are 600 chairs and two proscenium boxes seating eight each. Mr. Dittman has always been a believer in the straight picture show, but his new stage is designed to accommodate vaudeville if his patrons demand it.

The "Nostrand," a Model Brooklyn Show House.

ENTRANCE TO NOSTRAND THEATER.

The Moving Picture World received a communication several weeks ago from a Brooklyn exhibitor, Mr. Henry L. Schloh, in which he invited us to visit and inspect his theater, the "Nostrand," at 657 Nostrand avenue. Attached to the invitation of Mr. Schloh's there is a tale.

In the number of the Moving Picture World dated October 17, there appeared on page 641 an article under the caption, "Inadequate Picture Work in Brooklyn." By turning to your copy of the World of the above date you will see that this rather peppery article is an arraignment of Brooklyn exhibitors for numerous faults, and among those mentioned are poor music, bad operating, poor taste in selecting pictures, bad ventilation, indecent vaudeville, etc. Without the slightest vestige of a doubt these conditions do actually exist in a great many parts of Brooklyn, but there are also moving picture houses in the "City of Churches" that approach as near the type of the ideal as we can hope to see, and it was with the object of bringing this fact to our attention that Mr. Schloh wrote.

In his communication Mr. Schloh announced that he was in the lists as a champion of higher grade amusement and in refutation of our article offered his own place as proof that there are in Brooklyn moving picture theaters of the character of which the World is the advocate. So to what better test could we put Mr. Schloh's qualifications than to have our representative visit his place and see for ourselves just how it is conducted. That is precisely what we did, and of the result we cannot speak in terms too expressive of our gratification and pleasure.

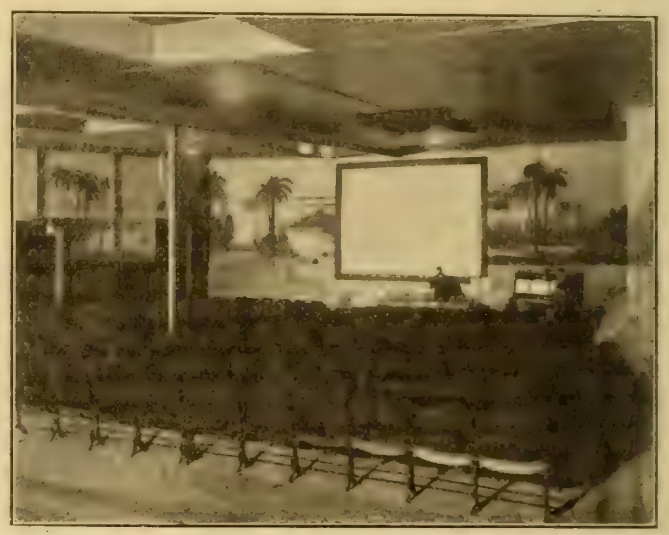
The "Nostrand" is indeed an exemplification of all that we have been trying to teach our readers a thoroughly high-class place of amusement should consist of. Perhaps this coinciding of ideas is accountable for by the fact that in the box-office as well as on the tables in the foyer (yes, they have a real foyer there and you will hear about it presently) are to be seen numerous copies of the Moving Picture World. These copies are read every day by the managers as well as the patrons and employees of the "Nostrand." In Mr. Schloh's own words, "It is my only text-book and guide, and by following its precepts I always proceed with the assurance that I am on the right track."

Although justly proud of his place, Mr. Schloh is very modest and left it to the writer to form his own opinion of the work that is being carried on there. Those of my readers who know anything about Brooklyn, know that to live in the St. Marks section means that your bank account is necessarily a large one. It is, in fact, one of the exclusive Winter residential sections of the town. The residents there have costly seaside or mountain homes where they spend the Summer months. The result of this is that the "Nostrand," which is located in the center of this section, closes its doors for the Summer, opening them again with the return of its patrons to town. As indicated by the name, the "Nostrand" is located in Nostrand avenue and is between St. Marks avenue and Prospect place. It is almost in the shadow of the Union League Club, one of Brooklyn's aristocratic clubs, and is also within a few blocks of the St. Marks Hotel, one of the finest hostelries.

Cozy Waiting Room of Nostrand Theater.

As you enter the "Nostrand," instead of passing directly into the auditorium you enter instead a handsome, spacious foyer about twenty-five feet square. Here are large easy chairs, settees and tables of green crex, and the decorations are carried out in a deep shade of green. The floor is white tile and a few white marble steps lead up at the rear of the auditorium. There are mirrors where in the polished surface the ladies can assure themselves that their hats are set on at the latest chic angle before leaving. This, so Mr. Schloh believes, banishes one of the greatest terrors that the ladies have in removing their hats. In the foyer also is a large rapid safety filter such as is usually seen only in playhouses.

On entering the auditorium you seem almost for the moment to have found yourself in some tropical country from which the last dim light of day is receding. The walls from about one-third of the distance up all the way to the ceiling



The frescoed walls give a rich appearance.

are painted with an artistic mural frieze showing waving palms, sandy beaches, long stretches of blue ocean and sloping hillsides. The artist has accomplished his work perfectly and has left nothing to be criticised or desired. Were this not so, the effect would be ludicrous. You can readily realize how daring is this wide departure from the usual conventional color scheme of the walls. Your first impression as you enter is one of utter surprise and after this passes your feeling is one of pleasure as you proceed to enjoy an unexpected treat. There is nothing wearisome about it, either, and the second and third time you see it, you are just as well satisfied as the first. The auditorium is forty-seven feet wide and a trifle longer, and there is an incline from the back to the front of about eight feet perpendicular. There are three large skylight ventilators and four exits. The center aisle is six feet in width and there are two side aisles each four feet wide. The floor is heavily carpeted. For the convenience of the patrons a telephone booth has been installed, and by this means it is possible for doctors who wish to seek a few moments relaxation to visit the "Nostrand," for they are within instant touch with their offices and the hospitals.

The operating booth is nine feet in length by seven feet in width and is topped by a skylight ventilator so that the operator is always supplied with plenty of fresh air. Recently a new Power's No. 6 machine was installed.

One of the features of the "Nostrand" is the music, and not to mention this important adjunct would be to leave

the half unsaid. Recently something was said in the Moving Picture World about reviving old-time songs. This scheme was tried out with success at the "Nostrand" some little time ago. Mr. Marvin Savage, who has charge of this department, has been in the game a long time, and judging from his gray hairs he might be said to be a veteran in it. He was formerly connected with the Vitagraph Company and was sent to Canada by them as a player some time ago. He operates with excellent taste about fifty three "traps" and is also a proficient bell ringer. He keeps his bells on the table at the front all the time and renders selections on them between reels. This is the nearest approach to vaudeville that will probably ever enter the "Nostrand."

The "Nostrand" is owned and operated by partners, Mr. William Haase and Mr. Henry L. Schloh. These two men can be easily classed among the leading exponents of moving picture exhibiting in Brooklyn. They are at present completing a new theater which will open in about two weeks. It will eclipse anything yet seen in Brooklyn. Of this you will hear more later.

The Picture on Its Trial.

During the recent conference of the Humane Societies in the National capital, the moing picture proposition was discussed from all points. Various opinions, widely differing, were advanced as to the good and evil tendencies of the motion picture, the educational and degrading influences of the films, censorship of reels, legal restriction of the number of houses, the necessity of such amusements, the prohibition of children unattended at these shows, and many other points relative to the motion picture business.

In order to discover the practical needs of the city of Washington, The Times has selected a committee of men and women in various pursuits to visit the local houses and give their opinions on this much-discussed problem. These are being printed daily in The Times and form interesting material for thought. Extracts from some of the most recent statements are printed below:

Rev. John Van Schaick, Jr., pastor of the Universalist Church of Our Fathers, has said in part: "I must acknowledge frankly that I went to these theaters with reluctance, that I dreaded the vulgarity of which I had heard so much, that I expected to be bored, but that, on the contrary, I was instructed, entertained and amused. . . . There were husbands and wives and mothers with their children, as well as children alone. There were representatives of all ages and many classes. They all conducted themselves like ladies and gentlemen. . . . As to the amusement itself, I am compelled to speak in high praise. This is not an unqualified endorsement: I intend to seek further. . . . There were some very silly things, of course, and some grotesque, unreal and exaggerated. There were some things I would not show if I were running the business. But there was a deal of real instruction, much that appealed to the imagination and emotion, and what is vastly more important, so far as these places go, amusement. That is what the masses need—rational amusement that amuses. It must be cheap. It must quicken and stimulate the man or woman who is dead tired of the monotony of his toil. If the 5-cent theater does all these things it is a benefactor to the race. . . . Prof. Patten, of the University of Pennsylvania, has said, 'Amusement is stronger than vice and can stifle the lust of it. It is the basis of economic efficiency upon which depends the progress of multitudes.' All the forces which cooperate to save man from becoming a machine are religious. Amusement is one of these. I wish that we had more playgrounds of various kinds for adults as well as children and that all knew how to play as well as work."

Mrs. Edna Keene Bushee, chief attendance officer of the public schools, has this to say about the moving picture theaters: "As a substitute for something worse, the 5-cent theater is no doubt a good thing. Standing alone, however, it possesses many features which tend to lower the standards and hurt the morals of our children. . . . The theaters have increased in numbers and their springing up represents in a large measure the waste earning of those who can least afford it. . . . I know children who evening after evening visit these places and are away from their homes until the late hours of the night without the supervision of any older person. . . . You may say that this is due to lack of parental control and home conditions, and that is true, but these places, large in number as they are, easy of access to the homes, within the reach of all financially serve as meeting places for boys and girls. . . . So far as my knowledge of these places is concerned, I have never seen an obscene picture in them. I have seen pictures, however, which I would consider highly demoralizing for children, and while not so hurtful, perhaps, in their effect upon older people, certainly have nothing to uplift in them and tend to lower standards of morality. We have heard much said against the yellow backed novels, but in my opinion, their influence is as nothing compared with that of the moving picture shows. . . . But I would not have the 5-cent theaters abolished, they may be made a great power for good. It has been said that they preserve the family unit and to some extent, I believe they do. Pleasure, in my opinion, is as necessary to life as work, and the cheapness of this pleasure brings it within the reach of all. . . . I would, however, ask for a reduction and restriction in the number, a strict censorship—and the elimination of vaudeville acts where young children perform. With these safeguards, I believe that the moving picture shows could be made to take their proper place as one of the greatest powers for good in the city of Washington."

Mgr. James F. Mackin, pastor of St. Paul's Catholic Church, gives his opinion of the moving picture houses as follows: "The moving picture, like all modern inventions, may be made a most useful instrument or a most terrible scourge. In the hands of intelligent educators it may be made to illustrate science, religion, history and travel as no other agency can. . . . In the hands of selfish mercenaries it will become a potent agency for destruction of the faith and morals of the young and here, in my opinion, the greatest danger lies. . . . Young children are allowed at will on the streets after nightfall, without escort or older companion, and as a natural consequence are attracted by the brilliant lights and the glitter surrounding these establishments. . . . I am strongly in favor of the recommendation made at the Humane Conference that children be prohibited from attending moving picture shows unless escorted by their parents or proper adults. . . . Next to the restriction of children, I am impressed that the most important feature to the moving picture houses that needs to be regulated is that of the films, . . . for there can be no estimating the consequences on a child's mind of a picture based upon criminal or immoral suggestion. When good, clean pictures are displayed and the children who see them are properly chaperoned, the moving picture theater has become largely an instrument for good. . . . Regarding the operation of moving picture houses on Sunday, I can not say that I am opposed to this feature, provided that they are not allowed to be kept open when church services are in progress. . . . During the hours when there are ordinarily no religious services being held, I can see no objection to their being patronized as a place of rest and recreation."

BOSTON.

Manager Broune, of the Old South and New Washington Theaters, Boston, has also recently gone on a trip to the "big town" to take a look at the "center of things."

October 12, 1910, was the first date that Columbus Day was officially recognized as a holiday in Massachusetts. The day was clear and cold and the moving picture men made a gala day's business. It is safe to state that the great majority of Boston's moving picture theaters were filled to their utmost capacity from early morning until late in the evening. Some houses even recorded the best day's business in their career up to that date.

Napa, Cal.—The Hayes Theater opened this season under new management. Since the opening the S. R. O. sign has had to be put up on several occasions. The Hayes will seat 1,000 people and will easily accommodate from 200 to 300 more. It is not a theater with a lavishly decorated lobby and nothing inside—but is the opposite. The lobby is fixed up very nice, but inside it is decorated by hand, beautifully, and is the work of an artist who has had wide experience. Your plea for good lighted theaters does not apply here for it is very light inside. Manager Goldsmith does not let expense stand in his way. You will see from the program enclosed the show they are putting on. Yes; they show vaudeville, but not the class you justly decry. Last week a star of the Bevani Grand Opera Company, which has been playing in 'Frisco, scored a great hit here with his selections from "Carmen," "Rigoletto," "Il Trovatore," etc. A superior class of film service is shown at the Hayes. I am sure if you ever saw the Hayes you would say it is one of California's best.

The Unique Theater (Independent) is drawing a good business. Thanhouser, Itala and Great Northern are deservedly the biggest attractions here.

The Novelty ran the "Passion Play" to record houses last week. A special lecturer was employed for this.

R. D. KYSER.

VAUDEVILLE—MUSIC—UNIFORMS.

Just returning from a trip to Indianapolis, Cincinnati, St. Louis, etc., I will have for next week more interesting news, showing how the country towns are doing a good business and how, by paying a strict attention to the management of their places, they have enlisted the support of the best classes. A photograph of the Gem Theater, of St. Louis, showing a string of automobiles waiting on the outside, is a proof that the rich folks are no more opposed to motion pictures.

While certain persons seem to ignore the Moving Picture World, we are proud to know that our magazine is sought by everyone interested in motion pictures. Why? Because the Moving Picture World is the only paper that tells the truth in regard to both sides, therefore it is of vital interest to the exhibitor.

We have fought against cheap vaudeville and it was a hard fight, as many other trade papers have claimed that vaudeville acts were a good thing to digest motion pictures. We know that our work has not been in vain as hundreds of theaters have followed our advice and have discarded cheap vaudeville to the benefit of their box receipts.

T. A. Bryan, of Cedar Rapids, Ia., was in Chicago recently and told us that he had decided to give up vaudeville and devote his house to good pictures only. This morning we were surprised and pleased to receive the following post card: "Broke the house record yesterday, $82.20; what will we do when we get our mirror screen——"

Mr. Bryan does not seem to regret having discarded cheap vaudeville. On the road, as soon as I present my card, I am greeted in the following manner: "We like the Moving Picture World; it is our guide; we find that we are doing better since we gave up vaudeville——"

Music.—The same thing can be said of our fight for appropriate music with the pictures. As we have already stated, we have received checks to pay our expenses to visit moving picture theaters of other towns, and at this writing I have two invitations in my desk accompanied with railroad tickets. If hundreds of managers have discarded cheap vaudeville, more have come to the conclusion that appropriate music and sound effects enhance the beauty of the picture. The old style of a self-playing piano or of a cheap pianist playing a rag-time tune, are things of the past, as every progressive exhibitor seeks now the services of the best pianists and of the best drummers and lavish money on instruments, sound effects and in many cases in orchestras of several pieces. It is a pleasure to receive daily letters from exhibitors telling us of what they are doing and visits from other exhibitors who want us to visit them and see for ourselves what they are doing to show the photoplay to the best advantage.

Last week, while passing through Cincinnati, Ohio, I paid a visit to the Bijou Theater and I must compliment the management for its excellent music and sound effects. The drummer of the Bijou is the nearest, to my memory, to approach the remarkable sound effects that made Lyman H. Howe so famous. Everything was as natural as could be, even the rattling of the chains of harness was rendered. When Miss Bennett, of the Edison film "The Song that Reached His Heart," is shown on the screen singing to the phonograph the song of "Annie Laurie" the audience was greatly and agreeably surprised to hear a good phonograph re-echo the supposed words of Miss Bennett.

Another of these progressive exhibitors is B. B. Risinger. the genial manager of the Majestics, of Memphis, Tenn. He calls his houses Majestic No. 1, Majestic No. 2, etc. Mr. Risinger visited Chicago to engage the best singers he could find and invest in some musical instruments, including the Deagan "bells." Mr. Risinger claims to have the most perfect music arrangement and cordially invited us to visit Memphis, as he feels confident that we can find in the management of the Majestics many points of interest to the readers of the Moving Picture World.

Mr. Risinger, like many outside exhibitors, was surprised to see how the Chicago managers are taking but little pride in their work and he claims that if he was as careless in his management, the investment of his stockholders would be a very poor one. We fully agree with Mr. Risinger, as we have often said that the worst place to see motion pictures were New York and Chicago and always claimed that the country exhibitors were doing more for the uplifting of motion pictures than the big cities. We can assure Mr. Risinger that we accept his invitation and that we will visit Memphis in the near future.

It is only a question of time when the moving picture theaters will be regular concert halls, where lovers of good music will elbow their way with the lovers of good pictures. The lovers of music will enjoy good pictures accompanying fine musical selections, and the lovers of good pictures will enjoy them still more when accompanied by good music.

Uniforms.—Another reform due to the Moving Picture World is the uniforming of the attendants and although some exhibitors are still hesitating at the expense of uniforming their ushers, we are gratified to see that many have followed our suggestions. We believe in the uniform, and to show that we do as we preach, we have our uniformed messenger boy, and we can say that since the young fellow presented himself in his new uniform to our Chicago patrons, they have shown him more courtesy. A uniform commands a certain amount of respect from everyone, even on the part of the uniformed one, as he would not do certain things that he would frequently do in his store clothes. A uniform must be neat and not a sort of carnival affair of loud colors and trimmings. as the wearer must feel at his ease and not imagine that he is a ridiculous target. If you want your attendants to look clean do not invest in cheap uniforms that will last no time, but give them good uniforms that hold their shape and the wearers will take care of them. Mr. Risinger, of Memphis, told us that all his attendants are uniformed and, to force them to keep clean and neat, he had the uniforms made to order from the best material and from the well known shops of James H. Hirsch & Co., of Chicago, where we also contracted for the uniform of our messenger boy.

We are so much in favor of the uniform that we have decided to open a contest, in which we will offer $100 in prizes to the six best uniformed groups of moving picture theater employees. The contest will open on December 1, 1910, and close on February 15, 1911. The prizes will be awarded on the neatest appearance, the number of attendants in the group not to be considered, as we wish to give an equal chance to the small and large houses. Full particulars and conditions will be published later.

As stated before, motion pictures are becoming very popular with the better classes and this change is assuming such proportion that all the small "dumps" or store front theaters of from 100 to 200 chairs are fast disappearing to make room for fine houses of larger seating capacity. With this reform well started, it is necessary for the exhibitor to give more style to his house by uniforming his attendants, by pleasing the cultured classes with the best music and the best pictures and by eliminating the cheap, objectionable vaudeville acts.

J. M. B.

BALL OF THE M. P. & P. M. OPERATORS' LOCAL, NO. 165, CINCINNATI, OHIO.

The second annual ball of the M. P. & P. M. Operators' Local, No. 165, was given on October 31 at Central Turner Hall, Cincinnati, with an attendance of fully 1,000 persons, mostly Cincinnati exhibitors and operators. This ball proved to be a very successful affair, bringing closer together the exhibitors and the operators and clearing $500 for Local No. 165. A bevy of young ladies added to the charm of the evening and caused to be forgotten, for the time being, bad carbons, defective sprocket holes and many other troubles that are so often the cause of bad humor in the operating booth.

The Exhibitors and Renters' Association of Cincinnati was well represented, as was Cincinnati Lodge, No. 33, T. M. A. While the operators were delighted to have with them Mr. A. Dresner, the genial manager of the Magnetic Film Service; Mr. Thomas Riley, of the Southern Film Exchange, etc., the General Film Company was conspicuous by its absence.

Harry Schwartz, secretary and treasurer, announced that in the face of such a success, another ball will be arranged for next year.

The M. P. & P. M. Operators' Local, No. 165, although only two years old, is one of the best conducted locals, with a membership close to 100. The members stick together and are always ready to help each other.

The officers of Local No. 165 are: Edw. Kirsch, president; Jas. Curtis, vice-president; Harry Schwartz, secretary and treasurer; Edw. Walker, business agent; Fred. Biere, sergeant-at-arms.

J. M. B.

One of the films of the week is undoubtedly "The Double," an Imp release of November 14. I made a note to see this picture as soon as it was visible. The opportunity came in the new projection room of the Sales Company, a day or two ago. I presume that in due course this projection room will be an ideal apartment for the purpose. At present it is slightly open to criticism. I refrain, however, from saying much about this point, as there are so many thin skins about Fourteenth street just now. It will meet the case, however, if I hint that in my experience the Pathe projection room on Twenty-fifth street is the best that I have yet seen. If the Sales Company can do as well as that, they will be doing very well indeed. It would pay each manufacturer, in my opinion, to have a very nice projection room for showing his pictures off to the best advantage. The Film Import and Trading Company of lamented memory had an ideal room for the purpose: one of the very few good things about that company—whose end was pieces, if not peace.

* * *

The scenario of "The Double" is by a lady whose portrait is given in the early part of the Imp film. She is a very nice looking young lady, indeed. She is also very clever, and very fortunate, for this scenario won a prize of $100 offered by the St. Louis "Times" for the best moving picture play. I don't know who the judges were in this contest, but they are quoted as saying that "its technique was nearly perfect": that "the action of the playlet developed from situation to situation in a remarkably interesting manner." Added to this the Imp Company feature the scenario and the film. One is therefore justified in assigning to this story, a position of special prominence amongst current releases. It has also to be judged by very high standards indeed. First of all it received the imprimatur of a jury selected by a great newspaper; then, it is given the special commercial and artistic endorsement of Mr. Laemmle and his merry, merry men.

* * *

Here is the story of "The Double," as I followed it on the screen. A charming girl is in love with a gallant soldier. He goes away to the wars. This soldier has a double, whom, in the absence of the soldier, the girl mistakes for him. So Mr. Double is invited to the lady's house and is made to do duty for the absent soldier. The double, realizing the position of affairs, assumes the position and authority of the real lover. Finally, however, the equivocal nature of his position induces him to apprise the girl of the deception he has allowed himself to practice upon her. But he confesses that he loves her. Meanwhile, the real lover is killed in ambush, and so the lady, accepting the situation, instantly forgets the slain hero, takes the new lover to her arms, and then the curtain falls on the one-hundred-dollar prize scenario of "The Double."

* * *

As a piece of photography the Imp people have never done anything better than this pretty picture. As a piece of natural acting, it was extremely delicate. As a piece of moving picture stage construction, it deserves very high praise. The story is palpable to everybody, even without the aid of sub-titles and explanatory legends. So that, on these grounds, Mrs. Clemens, the St. Louis "Times" and the Imp Company are to be congratulated upon "The Double." It will undoubtedly be a very great success.

* * *

I think it is a story which is something of an advance in scenario construction. It is an obvious story. It is so good that it practically "plays itself": the situations are so admirably and so naturally contrived. In fact, I don't remember in recent times any moving picture story which I have followed with such ease and so little a draft upon one's powers of understanding. It is all as plain as a pikestaff: logical, human—and ALMOST convincing.

* * *

Oh, that ALMOST! "The Double," in my opinion, would have been a perfect scenario if we could shut our eyes to its improbabilities. Since I saw this picture, I have put a question to several ladies of my acquaintance. I have said to the dear creatures something like this: "Dear Madam, Mrs. or Miss," as the case may be (for, as the reader knows, I am acquainted with several ladies), "suppose you were in love with me, and I went away to the wars, and my double, a man perfectly resembling me, presented himself to you, do you think, or do you not think, that you would know the difference between me, away at the wars, and my double, when I came to kiss you or embrace you?" Without exception, all these charming ladies replied: "You bet I would," or words to that effect. In other words, every woman to whom I have mentioned this plot, scouted its probability.

* * *

Improbability I think is the weak point of "The Double." And it is not a new theme. Years ago, Katherine Cecil Thurston, an English novelist, wrote a fascinating book, called "John Chilcotte's Double." John Chilcotte was an English member of Parliament and a society man. Another man had to take his place before the world, but not, if I remember aright, with the intimate connivance of the original's wife. The spurious John Chilcotte was John Chilcotte only in the popular eye. So the story had verisimilitude. But in the case of "The Double." No. 2 exercised all the lover-like rights and privileges of No. 1 without being discovered by the fair lady!!! Mrs. Clemens, the St. Louis "Times" and its judges, Mr. Laemmle and Mr. Cochrane must pardon me if I say that this is wildly, nay grotesquely improbable. Fathers have mistaken other boys for their own sons. Mothers have been alleged to do ditto. Cases of mistaken indentity are common. I myself have several doubles. But I do not think that the woman is born who could mistake one man for another—or, better, one lover for another! It is not merely improbable, it is impossible. Is it not so, ladies?

* * *

Nevertheless "The Double" is a most remarkably interesting film, and will be popular, increasing the reputation of all concerned in its production. "The Double" will also have another effect. It will draw us nearer the time when the moving picture play will be like any other stage play. It will not violate the probabilities. Most successful plays produced on the ordinary stage are those in which the action develops naturally, easily and with regard to the probabilities. These plays are true to life. "The Double," I venture to say, is not true to life. Still it is a very fine film. It might, in my opinion, have been made finer and more plausible if the girl in the play had been given some great and irresistible reasons for so readily transferring her affections from the dead man to the living man. No woman, it is said, ever forgets a man who has once loved her. She never forgets a true lover, and she does not readily transfer her affections from one man to another without tremendous causes. At least, this is what the ladies tell me. I have spoken to several of them, as I have already told you on this subject of "The Double," so this page of Lux Graphicus this week is therefore largely based on information supplied by the fair sex.

* * *

In conclusion, I would like to say, in the strictly personal sense, that I hope Mrs. Clemens will give us other stories. I hope that her work will have the effect of making the minimum market price of a scenario $100, and not a paltry five, ten, or twenty. I noted in the early part of these paragraphs that her name and picture were given on the film. I hope that in future this will be done with every film that is released, so as to give the authors a chance. The Imp Company certainly deserves congratulations for their enterprise in this respect, and I trust their example will be followed by other manufacturers.

Miss Lora Bona, the "girl with the golden voice, who lately appeared with such great success at Keith's Theater, Boston, Mass., has been engaged by Mr. Wm. J. Ganes, of the Manhattan Theater, Broadway, New York, to give her original selection and recitation of monologues, etc. Miss Bona makes her first appearance on Tuesday, November 15, at three o'clock.

The Moving Picture World congratulates Mr. Ganes on his evident intention to supplement the show of pictures with the highest class dramatic talent obtainable.

IMPORTANT ANNOUNCEMENT.

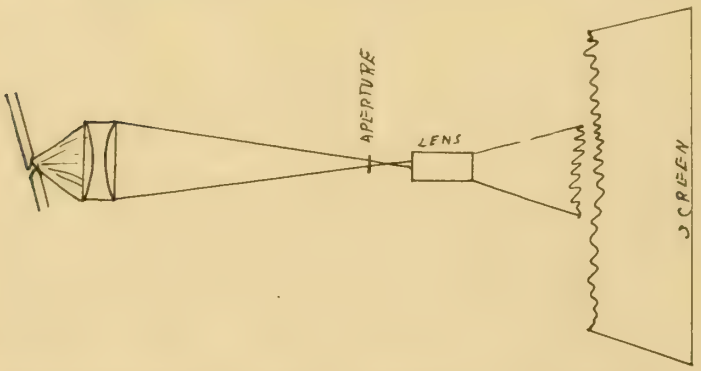
To answer once and for all the many queries and theories in regard to the optics of projection apparatus, the Bausch & Lomb Company have kindly consented to prepare for the Trouble Department an exclusive and exhaustive article on the subject. The position of the Bausch & Lomb Company in the field of optics is second to none and an article or series of articles from one of their experts will be a great boon to readers of the Moving Picture World.

* * *

An Address.—Somewhere in California, according to my last information, are friends of mine, Joe Treville and wife, formerly known as the theatrical team "Treville and Landers." Treville is now or was running a moving picture theater, I believe, in Placerville. Can anyone give me news of them?—Editor Trouble Department.

* * *

More from St. Paul.—Geo. M. Pringle, St. Paul, Minn., comes in with the following: "My former communication was written to show that condensers are of great importance (not their foci, but their excellence). I have never yet learned anything by agreeing with the general idea, but rather by the exact reverse. With your permission, I shall supplement my letter with my understanding of the laws of refraction. First, light rays move in absolutely straight lines, unless refracted by some media. If they strike a refractor the angle of incidence and refraction are equal. Second, all bi-convex lenses have a principal focus which can be found in several ways, the best of which is, perhaps, to use a burning glass, the distance from the lens to the point where the light rays converge to the burning point being the principal focus of the lens. Third, all motion and



most stereo objectives are a combination of two achromatic bi-convex lenses, and the following laws govern their action: (a) If an object, even a very large one, is at sufficient distance from the bi-convex lens, the rear and inverted image which is obtained is very small if it is near the principal focus. Illustration: In the action of the camera, the object is at great distance and the image is inverted on the ground glass. This law also gives the rule for finding the focus, either back or equivalent, of the lens, as already published in your columns. (b) If a very small object be placed near the principal focus of the bi-convex lens, the image which is formed is erect and at any distance beyond the length of the principal focus is larger. It is this second law that governs projection. The lighted object, either stereo or motion picture, is within the principal focus and as far as the objective is concerned is not inverted. Then what does invert it?

"Enclosed find drawing of my idea. If studied carefully you will note the beam of light is converging, and as all light rays move in straight lines, the converging rays will cross at some point and then continue to diverge unless again refracted. Now, take the lens in the drawing, which is 4-inch E. F. The back lens will give a burning point at, approximately, 7½ inches and the front lens at 5½ inches; and for the light rays to cross between the two lenses they would have to be separated by 13 inches instead of by 2⅛ inches. (St. Paul is now speaking of the two factors of the objective lens.—Ed.) At 11-16 inch, or half way, the circle of illumination from back lens is, approximately, seven-eighths the size of the front; and at 2⅛ inches, two-thirds the size of the front lens, the lens used being a Darlot.

"Try the following experiment: Thread the machine in the usual way, but for illumination do not use the arc or condensers, or any converging beam of light. Use instead an incandescent lamp, which gives diverging rays in front of machine. Watch the film and you will find it is not inverted by the lens. Second experiment: Take a No. 6 Power's; there is a small aperture in the frame over the balance wheel, where you can see the picture on the rear lens of the objective. It is extremely small and very bright. You had better use a smoked glass or freeze your carbons. You will find the picture has been inverted."

I was unable to follow a little of that dope, St. Paul, particularly as regards the circle between the lenses. I might add that I have tried out the experiment you speak of by looking at the image of the aperture on the back end of the lens, and will say that to my own surprise the image unquestionably was right-side up with care. I would say further, however, that if you place an incandescent lamp in front of the film in the machine and look through the objective lens you will discover that the picture appears inverted just as it is in the aperture, even though you back away from the lens a considerable distance. This particular letter will probably be too much for a good many of the column readers, but study it closely and continue making experiments, and between us we will solve this matter of the action of light rays through the lenses of a projection machine before we get through with it.

* * *

From Dixie Land.—Mobile, Ala., writes me as follows: "My thanks to you, Mr. Richardson, for valuable information received from the Operators' Column. I have been reading the World for quite awhile. It is safe to say that you have done lots of good in uplifting the profession. Contrary to the ideas of most operators, I have no choice as between the different makes of machines. I contend that results do not depend so much upon the machine as upon the man who runs it—the man with his hand on the crank and both eyes on the screen. My eyes never leave the curtain while the machine is in motion. I start with picture in frame with my framing rod half way of its travel and every bit of my attention is given to the picture from the time the machine starts until it stops. I would like you to tell us what, in your opinion, constitutes a good operator. Also, if you can spare the space, what questions operators have to answer in New York examinations. Does he write them out in the examiners' office, or take them with him? This letter, Mr. Richardson, is from Dixieland, where snow is a stranger and Old Sol a constant visitor. Also, with pardonable pride, I say this is not from a film 'snarler.'"

It would require too much space, Mobile, to set forth what in my opinion constitutes a good operator. Briefly, however, a good operator is a man who projects a perfect picture, not sometimes, but all the time. By "perfect," I mean perfect except for the inherent faults in the film and projection mechanism, for which, of course, the operator is not responsible. The examination in New York City is oral, one man being examined at a time. There are no written questions at all. Glad to hear from you at any time, Mobile; also pleased to know that you find the Department of benefit. I was in your city in 1904.

* * *

Outside Shutter.—Richford, Vt., writes as follows: "My machine is an Edison exhibition model, changed from a two-pin to a one-pin movement. The shutter is on the left side of the aperture. I would like to put the shutter in front of the projection lens. Will give you my plan: I wish to extend the spindle through the wooden case, making a slot to allow for the raising and lowering of the framing carriage. Bend and fasten a piece of steel to the frame extending through the wooden casing to make a journal on the outside. Now, if I should try this and wanted to put on a light, three-wing, one-piece shutter, would I have to change my bevel gears, if so, what size would you put in?

I could use a two-wing shutter. The shutter would have to be far enough out to allow the removal of projection lens.

"P. S.—My wife put up a kick because I put four or five condensers in the oven—but let her kick! I am going to try out that Winnipeg idea."

I am sorry, Neighbor Richford, but I am afraid your scheme wont work out, the trouble being that your shutter would be too small to get the right effect. Outside shutters are usually something like 7 to 8 inches in diameter, and there is a good reason for using that size, though the Lubin machine uses one considerably smaller. You could not increase the size of your shutter, owing to the fact that the spindle would set a given distance from the lens center, and this could not be changed without attaching the gear to some other portion of the machine. Aside from this, the thing would work all right, and the gears would be all right, too.

* * *

Power's No. 6.—Ohio (name of town suppressed) writes as follows: "We have ordered a Power's No. 6 machine and I would like some instructions regarding same: how to set a shutter and any other points you think would be of value. Do you think the Taylor's correspondence course would be of value to me? I am a bottle blower by trade, but wish to become a **good** operator. Have had some experience with correspondence courses while working at my trade and found them to be of little value. I like the Trouble Department of the Moving Picture World very much and have learned quite a bit. I read your comment on the letter by President Woods, of 'Frisco, and like it **very** much. I do not belong to an operators' union, as I am not yet capable enough, and there is none here anyhow, but I am a union man and belong to the Glass Blowers' Association."

As regards the Power's No. 6 machine, there are a few points that should be carefully looked after, some of which are as follows: Keep the sprocket idlers set away from the sprockets by about twice the thickness of the film. Never let the idlers run on the film, since that is likely to make it climb the sprockets. When you receive the machine the spindle carrying the shutter will be folded down against the mechanism. When you raise this spindle up, be sure and raise it as far as it will go, and not only tighten the screw engaging the hook in the casting, but also the screw immediately below (about 1 inch below) the spindle. It is very important that you get this spindle up as far as it will go. Fasten it securely in place. On the front of the machine is a loose collar into which the projection lamp screws. This collar is held in place by three large flat-headed screws. It is designed that you will screw the lens into the collar as far as it will go; then loosen these three screws and turn the lens so that the adjustment screw will be in the most convenient position, after which the three screws are retightened. Many operators make the mistake of pulling down on these screws very hard. This is neither necessary nor desirable. Tighten them just enough to hold the lens securely, and be sure that you tighten them in such manner that the ring is square with the front plate, thus bringing the lens into proper alignment. Full instructions for setting the shutter of this machine will be found in my reply to Chattanooga, Tenn., this week's issue.

As to the Taylor's correspondence course, I really do not know very much about it myself, although I lecture one hour each day at that school. I have not, however, carefully examined the correspondence course, but will say this, that it would be a very, very poor proposition, indeed, if it were not worth the $5 Mr. Taylor charges. As a matter of fact, I think there is no doubt at all but what it is worth at least that sum of money to any man who wishes to improve himself in projection matters. I am glad that you are determined to become a **good** operator. I like to hear that kind of talk. We have got altogether too many of the other kind.

* * *

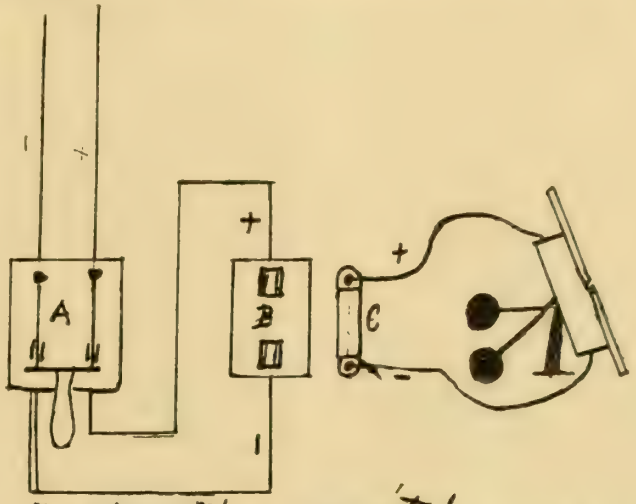
Very Secret.—And now cometh a good friend with request that we answer certain questions, and not only is his name and the name of the town suppressed, but the name of the State as well. The question is as follows: "Could I project a picture successfully from behind the screen? How far away must the machine be placed to get an 8 by 10 picture? Would the light be too strong for the people's eyes? I have a room 11 feet high and would have plenty of room behind the screen."

Yes, you can project a picture through a very thin screen. Get thin bleached muslin. Your film must be placed in the machine with the smooth side toward the light. That is to say with the emulsion side towards the screen, else all reading matter will be backwards. Your machine must be set somewhat lower than the curtain so that the audience will not be looking right square into the lens, in which case they would see a bright spot in the curtain. No, the light would not be as strong that way as though the machine were on the other side. The size picture you will get at any given distance will be dependent upon the focal length of the lens. With a given focal length of lens the further back you get from the screen the larger will be the picture. When you buy your machine, tell the person from whom you purchase it the size picture you want and the distance your machine will be from the curtain. He will, or should, supply you with the proper lens.

* * *

Polarity Changing.—Los Angeles, Cal., writes as follows: "Friend Richardson—I take the liberty of calling you 'friend' because I have gained so much valuable information through your Department. I am sure all those who are interested in the advancement of operating and in good projection feel that you are their friend. I am enclosing a sketch which might be of value to some who have trouble with the polarity of their lamp changing. It is not quite as handy as a double throw switch, but is much cheaper. If you think it worth a little space, all right; if not, the waste basket is handy and no harm done. If the World desires any news pertaining to moving picture theaters in Southern California I am in a pretty good position to secure it."

Many thanks for your kind words, Los Angeles; and let me assure you that nothing of this kind reaches the waste basket. I at one time had considerable trouble with polarity changing myself. I was operating in a large house in Chicago, supplied by a plant in the building. They had considerable trouble with the dynamos and switched from one to the other. Every time they switched the polarity of my lamp changed.


+
A
B
C
+
A = Operating switch
B = 50 ampere single cartridge cutout block.
C = Cartridge fuse (with fuse blown) To which wires are attached by drilling holes in contact and soldering.

In the sketch the wires from the lamp are attached to the contacts of the cartridge fuse (c) by soldering. This fuse (c), however, is one that has been blown, merely the contacts being used. Fuse (c) fits into receptacle (b), one contact of which is attached to the negative and the other the positive wire, so that by merely reversing the ends of the fuse (c) the polarity is changed. The sketch is excellent and self-explanatory. I am glad to have ideas of that kind at any time; also we shall be glad of the news items you speak of.

* * *

Trouble with Focus.—Indiana (name of town suppressed) has a bundle of trouble, as follows: "Enclosed please find check for another year's subscription to the World, which I would not do without at any price. I am using a Power's No. 5 machine with an Allen adjustable lens; throw a 12-foot picture at 60 feet, using 220-volt, 60-cycle A. C. through a G. E. mercury arc rectifier connected so as to deliver the maximum amount of current; ⅝ cored carbon top and ½ inch carbon below, both Electra, pink label. My picture is out of focus on the right side for about 18 inches. I have tried new aperture plate and tension springs but it did no

good. I have tried another lens, but the effect was the same. Can you help me out in this very annoying matter?"

Most certainly your information is complete, Indiana, and I wish all inquirers would do as well. Your carbons are all right, as is everything else pertaining to the light. The trouble doesn't lie there. I would call your attention to my reply to Havre de Grace, Md., in November 5 issue, though I hardly think this will fit your case, since you say you have tried another lens. See to it that the head of your machine sets square with the table-board. If your machine sets to one side of the screen; that is to say, if it does not set square in front of the screen, that very likely is where the trouble lies, in which case your only remedy will be to square the machine with the curtain. I would also call your attention to my reply to Alfred S. Corey, Somerville, N. Y., page 990, October 29 issue. If none of these things appear to fit your particular case, kindly communicate with me further and we will see what can be done.

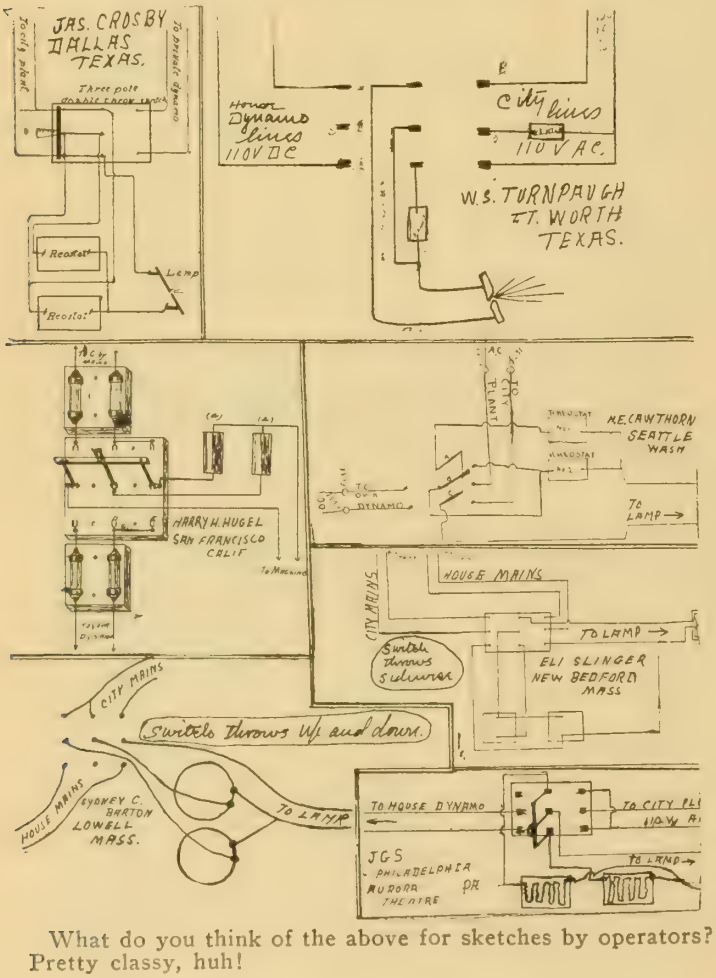
* * *

Kind Words.—New Bedford, Mass., sends in a sketch of the triple pole switch connection, winding up his letter with the following: "This is the first time I have written to you, but I am a regular reader of the column and cannot find words to express my appreciation of what you are doing. Keep up the good work, Mr. Richardson, as you have done more to improve projection than anyone else.

The cut that New Bedford sends in is excellent and will be reproduced in another place. His kind words are highly appreciated and we trust the Department will merit his approval in the future as it has in the past.

* * *

That Triple Pole Connection.—On page 1051, November 5 issue, appears a letter from San Francisco, Cal., calling the editor down on that Weatherford, Ohio, wiring job. San Francisco suggested that instead of publishing his diagram at once I set the boys thinking by asking them to submit diagrams of the connections spoken of, which I did. In reply a great number of sketches have been received. Practically all of them are correct, though some not made in the best possible way. Here are a few of the best sketches with the names of the persons submitting them, that at the center being from the gentleman who wrote the letter from San Francisco. The sketches are ingenious and highly creditable to those submitting them.



What do you think of the above for sketches by operators? Pretty classy, huh!

Sprocket Holes Showing, Etc.—Toronto, Ont., Can., submits the following: "Dear Friend Richardson—I read the World from cover to cover every week and think it is the best moving picture publication printed, especially The Column. I notice some of the men are having trouble with sprocket holes showing on the screen. I had this same trouble with my Power's No. 5, and found that by putting a new spring on guide roller at the top of gate it eliminated the trouble. I like to see you get after the careless operator. There certainly are some of them right here in the city of Toronto who need stirring up. With regard to picture being out of focus on one side, I had an experience of that kind and discovered that the head of the machine was not setting square with the table-board, which threw one side slightly out of focus."

Many thanks, Toronto, for your kind suggestions. We think the World is a pretty good paper ourselves; at least its editors are bending every energy toward the production of that kind of a publication. We leave it to our readers to say what measure of success has attended our efforts.

* * *

Information Desired.—T. J. Reed, Inspector, Department of Electrical Inspection, Muncie, Ind., makes the following request: "We are going to license moving picture machine operators in the city of Muncie. If you can give us any information as regards examinations for operators we shall be very thankful for the same."

The following reply was sent to this letter: "As regards examinations, there should be no set routine of questions. A written examination is neither necessary nor desirable. Examinations should be oral.

Your department will merely desire to ascertain whether or not the various applicants possess sufficient knowledge of projection apparatus, and what pertains thereto, to be safely placed in charge of a theater operating room. To qualify as "safe," they must have a good working knowledge of the force they will handle, viz., electric current. For example: they should not only know that a certain minimum size of wire must be used for the operating circuit, but they should also know **why** it is required. They should be able to explain intelligently the action of the rheostat and transformer. They should be able to test for shorts and grounds. They should be able to explain **why** more projection light is obtained from a given number of amperes D. C. than from the same number of amperes A. C.

These and other similar **practical** questions will enable the examiner to quickly gauge the applicant's real knowledge of the electric current and its application to projection. A few queries will then determine his ability, or lack of it, as regards projection apparatus itself. I would suggest a few as follows (to which very many more may and should be added): Have the applicant set the revolving shutter of a machine, having first explained what office the shutter performs. What size is the aperture? What size is the picture on the film itself? What is the size of standard aperture? What focal length moving picture lens is required to project a 15-foot picture at 60 feet (or any other size and distance)? What size stereo lens? Have applicant point out (a) aperture plate (called also "picture gauge"), (b) intermittent sprocket, (c) tension springs, (d) star, (e) cam-wheel (also called pin-wheel), (f) framing carriage. How much film passes through a standard moving picture machine to each turn of the crank? How do you measure the focal length of a condensing lens? Describe the operation of putting in a new star and adjusting same to run.

These, Mr. Reed, are merely suggestions. The questions may and should be varied with each man examined, but they should be **confined strictly to practical things**, tending to determine the applicant's real, practical knowledge. Never, never, **never resort** to "catch" questions. That particular practice is neither fair nor just. The examiner who is unable to determine an applicant's competency without resorting to catch, or "fool" questions (such as, for instance, "What is the voltage of a short circuit?") is sadly lacking in knowledge himself. Always remember that the applicant's right to earn his daily bread at his chosen profession is at stake and with that right you have absolutely **no** right to monkey. The man, naturally, having so much at stake, is more or less nervous and not in the best possible condition to tell what he really does know. To further confuse him with foolish questions is nothing short of a cowardly outrage. **Give the man a fair show by asking fair questions**, but if he then fails to qualify **turn him down, no matter who he may be.** If, however, there seems some doubt, dismiss him with instructions to reappear for examination in 30, 60 or 90 days, as seems best.

Under **no circumstances** disqualify a man because he answers one or even two questions wrong, unless it happens

that the queries and his answers be such as to thoroughly demonstrate his total lack of knowledge. As an instance of such a possible question and answer, I have heard an applicant reply to the query, "What is the rheostat for?" by asserting that it was to "Regulate the heat!" The same man said he would not hitch up to a No. 10 wire, but would require a No. 6. Good! **But** he then said he would not hitch up to a **No 1** wire because it would be "too strong." These two questions, or either one of them, disqualified him, of course. I will add that that man had been running a moving picture machine for **six years.**

There should be one practical operator on the examining board. Be very careful that no examiner allows, consciously or unconsciously, personal prejudice to influence him in any way.

Your board is at liberty to, at any time, free of all cost, ask any questions desired through the Trouble Department of the Moving Picture World. The name will, if requested, be suppressed in replying.

* * *

Coal Gas for Projection?—Bloomfield, Ia., writes as follows: "I am a constant reader of the World and especially of the Trouble Department. Would like to know if I con use gas for projecting moving pictures; that is to say, ordinary coal gas from the municipal gas plant? What is the best gas outfit that you know of? I am thinking of running three nights out of each week in a town where there is a gas plant. I am having trouble with my Power's No. 5 take-up. The film jumps off the take-up sprocket about every 50 feet; doesn't take up film too fast or too slow. It jumps off mostly when I start. Also my picture is out of focus on one side. Gate, fire shield and aperture plate are all true."

No, Bloomfield, you cannot use ordinary illuminating gas alone for projection purposes. The only real and practical propection gaslight is the calcium or oxy-hydrogen light (ordinary gas used in conjunction with oxygen). There are several good gas outfits on the market, two of which we can recommend, the "Perfect," made and sold by the Capital Merchandise Company, 225 Dearborn street, Chicago, Ill., and the "Model B" gas outfit, manufactured and sold by the Enterprise Optical Company, Chicago, Ill.

I would also refer you to an article on gas in another part of this week's paper, unless it gets crowded out, in which case it will be in next week.

As to your take-up trouble, there are several things which might cause it. Too tight a take-up tension, the remedy for which, of course, would be to loosen up. Badly worn take-up sprocket; remedy, get a new one. Lower magazine setting over to one side so as to give a side pull on the sprocket; remedy, line up your magazine. Stripper plate not properly set, thus throwing the lower loop out of line with the take-up sprocket; remedy, set one end of the stripper out further until the loop comes up squarely onto the take-up sprocket. Take-up sprocket out of line with intermittent sprocket, that is to say, too far to one side or the other; remedy, line it up. In one of these things you will undoubtedly discover your trouble. By the way, one other thing: your sprocket idler should be set away from the sprocket by means of the set screw provided for that purpose by about twice the thickness of the film, and kept that way. If the roller runs on the film it will have a tendency to make the film climb the sprocket.

* * *

Single Condenser.—Montreal, Can., writes a very complimentary letter and winds up by asking why it is necessary to have two condensing lenses instead of just one single lens.

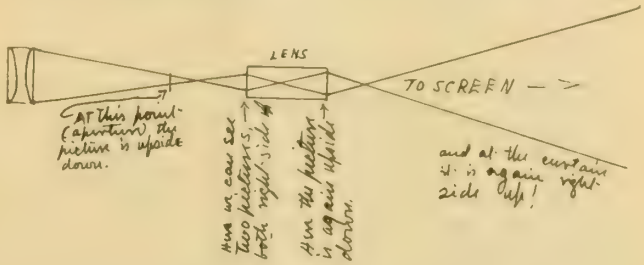
Many thanks for your kind words, Montreal. As regards the condensing lens: in order to concentrate the light with the single lens your lamp would have to be a long ways from the lens, which would involve great loss of light. By moving the lamp back far enough you would get a spot with a single lens, the same as you would get with a double one, I believe, but the arc would be so far from the condenser that four-fifths of the light would be lost.

* * *

Another One on Light Rays.—C. E. Boone, owner and manager, the Brownie Theater, Platte, S. D., contributes the following: "Without any preliminaries, I wish to say that the Trouble Department of the Moving Picture World is the best ever. I have been on the point of writing you for some time and this 'light rays' proposition has finally started me off. I have been operating for eight years and have had my own place of business for the past four years, so that although I am now an owner I still retain a warm spot in my heart for the crank turner; this for the very simple reason that I have always done my own operating.

"The different opinions expressed on this light ray proposition have caused me considerable amusement. I really wonder if any of the men have gone into the matter in the right way. It is a thing that anyone can prove to his own satisfaction, since he can see the results with his own eyes.

"Take any machine with which the rear end of the moving picture objective lens can be seen while the film is in motion. That is to say, any machine in which a person can look **deep** into the rear end of the lens. (The Edison is the machine I have been using.) There is a small hole right beside the thumb latch on the gate, and by looking through this hole you can see deep into the lens. Now, while the picture is being projected look at the rear glass of the lens and you will see an exact reproduction of the picture that is being run **right side up.** In fact, you will see two pictures, both of them right side up. Then look deep into the lens from the rear end and you will see a reproduction of the picture upside down. The picture reverses itself between the aperture plate and the rear end of the lens; it then re-reverses itself in the center of the lens, goes out at the front upside down and reverses itself again between the front of the lens and the curtain. All I ask is that any doubter look with his own eyes and he will see that this is true—unless the picture could reverse itself within the thickness of the glasses of the lens. The light rays passing through the stereo objective lens are altogether different in their action from those passing through the moving picture lens, but I will not go into that matter until I see if this 'lecture' of mine is worth while. I send herewith a sketch that is self-explanatory."


LENS
TO SCREEN
At this point (aperture) the picture is upside down.
Here we see two pictures, both right side up.
Here the picture is again upside down.
and at the curtain it is again right side up!

Next! On second thought, however, there won't be any "next" until we receive the Bausch & Lomb article.

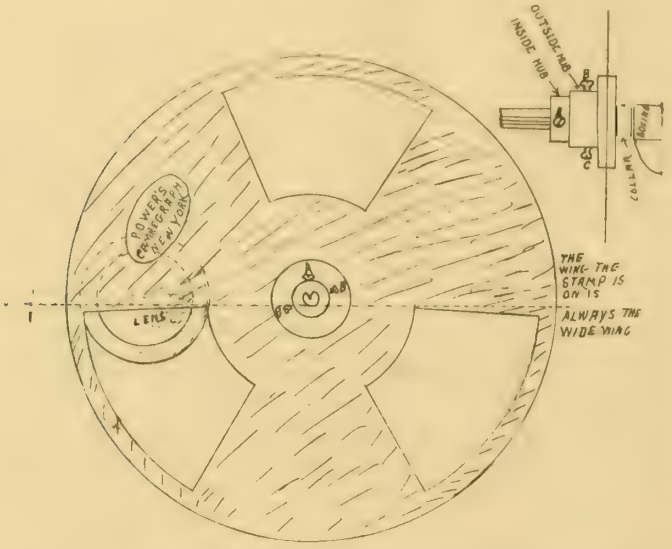
Tools.—Sacramento, Cal., asks whether the operator or the house should furnish the tools, and what tools would constitute a complete kit for operating room work.

The writer believes in the operator owning his own kit of tools, except such things as bench vise and permanent fixtures of that kind. It is neither practical nor desirable to have the house furnish the tools for the operator. My own tool kit consisted of the following, when I was operating, and with it I could do any job I ever had occasion to tackle: One pair of "button" pliers, 8 or 10-inch; one pair 8 or 10-inch lineman's side-cutting pliers; one pair of 8 or 10-inch gas pliers; one large and one medium screw driver; one screw driver with good length of carefully tempered blade for small machine screws; one 10 or 12-inch cabinet rasp for sharpening carbons; one small riveting hammer; one carpenter's claw hammer; one small cold chisel; one medium sized punch; one very small punch for star and cam pins; one pair of small tinner's snips; one pair blunt-nose film shears (such as clerks use); one small gasoline torch for soldering wire joints. With this kit you will be able to do almost any job, but you will have use for every one of them one time or another. In addition to the above the house should furnish an assortment of files, as follows: One 8 or 10-inch flat file; one 5/8 round file; one 8-inch "rattail" file; one small bench vise with anvil attachment; some soldering wire, soldering flux, film cement, binder strips, mats, slide cover glass and wires of the various sizes and kinds likely to be needed. All tools should be arranged on the wall wherever is most convenient, though the pliers and screw drivers should always be in reach of the machine operator. Never under any circumstances leave tools lying around; always put them back in place the instant you are done with them. When a breakdown comes and the audience is sitting in darkness, that is no time to be hunting for tools or anything else. Often and often I have seen an operator spend three times the amount of time necessary to repair a breakdown in hunting up tools and materials with which to make the repair. That kind of work spells "sloppy"; it spells incompetency in great big letters. Have your screwdrivers magnetized so you can pick up screws with them.

* * *

Setting the Power's No. 6 Shutter.—Chattanooga, Tenn., asks for instructions for setting the Power's No. 6 shutter. Setting this shutter is a very simple operation, once it is understood. This shutter may be more accurately set on the end than the beginning of the intermittent movement. In

the accompanying sketch will be seen three screws labeled "A," "B" and "C," the same being shown at one corner of the diagram in a small drawing representing the hub of the shutter. Both these sketches are drawn to exact proportion.



Screw "A" is the one on the inner hub of the shutter. This screw fits in the V-slot of the spindle holding the shutter in place on its shaft, and it should be set up solid in the groove and not disturbed except when it is desired to move the shutter in or out on its spindle or remove it entirely. To set the shutter, proceed as follows: Loosen screws "B" and "C" so that the outer hub and shutter revolve freely on the inner hub. Now turn the flywheel of the machine in the direction it normally runs until the intermittent sprocket moves and **completes its movement.** Next turn the flywheel backwards until the intermittent sprocket just **barely** begins to move, the point being to get the Geneva movement set exactly at the point where the intermittent sprocket has **barely ceased to move** when the machine is running in its usual direction. Having accomplished this, stick your thumb in between the spokes of the large gear just back of the flywheel and press the ball of your thumb against the flywheel to hold it perfectly stationary while you revolve the shutter until it sets just as you see in the sketch, the dotted line representing a horizontal line. You will observe that the two lower openings set exactly the same distance below an imaginary horizontal line. In other words, these two openings set level with each other and the lens is just a little bit less than half uncovered when the intermittent sprocket has barely come to rest. Now tighten either screw "B" or screw "C" just enough to hold the shutter in place, but not tight enough but what you can slip it on the inner hub by using some little pressure. Now, put a film in the machine and project the picture on the screen in the usual way. Pull the framing lever clear up and then clear down. If there are any flashes of white upward from white objects in the film, shove the top of the shutter just a little bit over away from you; that is to say, slip it on its inner hub slightly, holding the flywheel stationary. If, on the other hand, there are flashes of white downward, hold the flywheel stationary and pull the top of the shutter slightly towards you. Do this until all white streaks vanish, after which set up screws "B" and "C" tight and the job is done. Users of Power's No. 6 machine will do well to preserve this for future reference.

* * *

Some Local Information.—New York City, N. Y., asks: "(1) Is it permissible that we run a Standard machine with a motor here in New York City? (2) Can powdered graphite be purchased here in the city? Montgomery & Co., whose address you gave, only handle flake graphite. Will it answer the same purpose? (3) Could I remove the rear cell of a projection lens and still project a picture? (4) Where could I learn something about the Standard machine and the working of its motor?"

(1) As I understand it, it is. Call up Cortlandt 8520 and ask for Mr. Wynkoop. He will answer the question authoritatively and officially. (2) The "flake" graphite will not do. The Montgomery Company assure me they do handle the **powdered** graphite in one-pound cans. (3) Yes, but the picture would be of poor definition and **very** small. Removal of one factor makes the remaining one of very long focal length. (4) Go to the office of the American Moving Machine Company, 101 Beekman street (corner Pearl street), Manhattan, and they will supply you with any needed information.

THE EXHIBITORS' CALL TO ARMS.

In this land of the free and home of the brave, oppression seems to have a stronger hold than in the most despotic countries.

How long will moving picture exhibitors continue to be at the mercy of selfish and autocratic manipulators, who do not seem to care for the future of cinematography, so long as they can work a Wall street game to get rich quick? These men in high places are not lovers of the art: they are financiers and are killing the goose that lays the golden eggs.

Moving pictures have proven to be good educators. They supply the amusement of the people, and should be carefully nursed by the manufacturers, to make them still more popular, and to even force them into the schools and the churches. This should be the aim of the manufacturers. But, with their success, they have grown selfish. They have no consideration for their neighbors. Their only ambition is the mighty dollar.

I am speaking of the ways of both the licensed and the Independent manufacturers, as their two pet institutions are based on the same selfish principle. I do not say that one is better nor worse than the other, but I can safely say that both institutions are working for the benefit of a few privileged manufacturers, who, with their arbitrary rules, restrict other manufacturers, a thing that should not exist in a free country.

These corporations, by monopolizing the business, are forcing the exhibitors to take just what they are given. The exhibitor has a right to select his program.

It is time for them to take the matter in their own hands and overthrow this yoke of oppression. We must see a change; the exchanges should control the manufacturers and not the manufacturers the exchanges. We must have an open market: the exchanges should not be forced to stock themselves with what the manufacturers unload on them. Then the films will be sold on their merits, and the manufacturers will have to keep improving their pictures if they want to retain their sales.

To-day the Sales Company says to the exchange: "You must buy such and such films" and if the exchange calls for another make, the Sales Company says: "We do not handle it, but we have something better or just as good." The case is the same with the General Film Company. Any licensed manfuacturer can put on the market a film like the "Reserved Shot," and although the exhibitors may say: "We cannot show such a film to ladies," the General Film Company must take it just the same and force it on the exhibitor. With such methods, the manufacturers can produce anything they want, and by eliminating competition they will be able to reduce the cost of negatives.

In all other lines of business, the manufacturer is not the dictator; he is merely the servant of the distributer. Why should we reverse a general rule for motion pictures? I am positive that if one of our film manufacturers was to go to a shoe store and be forced to buy a pair of shoes that did not please him, on the ground that the storekeeper was forced to take what the shoe manufacturer forced on him, our film manufacturer would raise a big kick and call it an outrage that in a free country he was dictated to by the shoe manufacturer.

If a hat manufacturer wishes to make high hats of tin, he is free to do so, but he cannot force them on the storekeeper.

The renter who is paying his good money for films surely has a right to pick what he wants.

Competition is the life of business. Suppress competition and you will go down in no time. Every season we see something new in furniture, in clothing, etc., because the manufacturers of the whole world, with the exception of the film makers, are not the dictators but merely the obedient servants of the distributers and of the public, and as they cannot force any old thing on the distributers, they improve their goods to get the orders. Factories and warehouses are loaded with goods that the distributers refused to take. This is not the case with the film business. If the renters and exhibitors had the rights granted to other merchants, to buy only what they want and what they can use, the "Reserved Shot" and other such films would rest on the shelves of the manufacturers instead of resting on the shelves of the exchanges.

The manufacturers claim that the daily newspapers and the ministers are unfair. No! We have too many pictures that should not be shown, and suggestive pictures that are thrown on the market because the manufacturers do not want to be the losers. The Federal Government should confiscate certain films of the Kalem Company, as they play the part of the yellow journals by exciting American passions against the Japs.

The exchanges have failed in all their organizations. The only remedy now is for the exhibitors to organize themselves

to fight the autocratic rules of the manufacturers and regain their independence by dictating and not being dictated to. When the manufacturers find their shelves loaded with films that they cannot sell, they will improve their work, and try to produce pictures suitable for the market. The moment that we have a genuine and fair competition in the ranks of the manufacturers, we will see a bright future for the photoplay.

While the motion pictures started as the cheap amusement of the people, they have quickly risen to such fame that the better classes are taking to them, the boards of education, the churches, etc., are offering their support to make cinematography the great and universal educator. Such good prospects are checked at this time by manufacturers who are simply out for the money and allow their managers to produce anything they wish irrespective of morals and of decency. The wishes of the people are for good pictures, that, while amusing, can be elevating and instructive.

While a few manufacturers will deride this letter, I feel confident that the great majority of the manufacturers, the ones that stand for quality, who love their profession and who want to make of motion pictures not only the best and most profitable investment, but an industry to last for generations, will be on my side. These conscientious manufacturers will be only too willing to be dictated to by the distributers, as they will recognize that such a policy is the only good one to infuse new blood. The good manufacturers have nothing to fear, the demand for high class pictures is great enough to assure them a quick sale of every foot of film that they can turn out, provided that the subjects are clean, well staged and well acted. The spirit of competition is absolutely necessary to maintain this quality.

We are at the opening of what has always been considered the best season, yet the reports, although favorable, are far from up to expectations. Why? Because there is a feeling of unrest. Many exhibitors claim that the service offered by the General Film Company is not exactly what it should be and they fear that it will be worse in the future. While corporations have some good features, an employee will never give the attention of a boss. Let me illustrate: Jones starts a film exchange and by paying close attention to his work, makes a success. The General Film Company buys Jones and retains him as a manager at so much per week. What is this to a man that could make more money by himself? It is natural that Jones, when reduced to a mere clerkship, will work like a machine with no ambition.

This explains why some exhibitors complain of the service and complain that they no longer have the privilege to shift to another exchange. On the other hand it is true that some licensed exhibitors are highly pleased with the present service.

The Independent exhibitors also complain of a poor service. This is due to the fact that the Independents have not enough good sound exchanges to buy in sufficient quantities to give a good service. Independent films are not scarce, but exchanges with money are not there to handle the business.

J. W. JENNINGS.

NEW ENGLAND NOTES.

The Royal Theater, of New Bedford, Mass., devoted to exhibiting moving pictures and vaudeville, was recently purchased by Baylees & Hathaway. Andrew Ashley will be in charge of this house on its opening under the new proprietors.

Southbridge, Mass., will soon have a new moving picture theater, built by Blanchard Bros.

Lawrence E. Thayer, owner of the Orpheum Theater, Newburyport, Mass., was arrested Saturday, October 29, charged with maliciously setting fire to his theater. The Orpheum was burned October 16, and the fact was duly noted in the World. Mr. Thayer is said to be well known in the New England States, where he operates a chain of moving picture theaters. The case is not at all a sure one, even Fire Marshal Rice stated that although it was evident the fire was caused by an incendiary, there was not enough evidence, in his opinion, to warrant this prosecution. Mr. Thayer was arrested in Haverhill, Mass. His friends call it a great mistake and it is hoped that this charge will be easily refuted.

Bellows Falls, Vt., will soon have a new and large theater devoted exclusively to photoplay, as the Dreamland Theater is now nearing completion.

Jesse Crook is now transforming Odd Fellows' Hall, Lowell, Mass., into a modern moving picture theater, to be called the Colonial.

The Grand Theater, of Lawrence, Mass., has been bought by G. B. Jones from O. Neville. The former intends to expend considerable money in alterations before he opens his new theater for business.

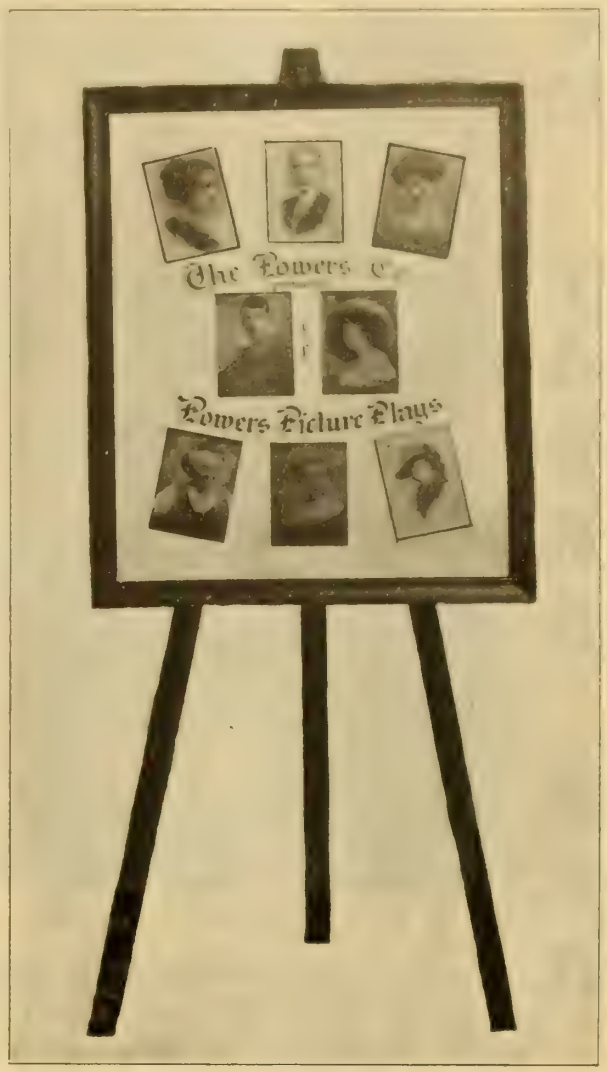
Mr. Clinton, of Bridgeport, Conn., is building a large moving picture theater in that city. The house will hold nearly 1,800 people, and will cost $40,000. All reports state it will outstrip all the other moving picture theaters of that city.

Marblehead, Mass., about five miles from Boston, had its first taste of local photoplay when the Lyceum Theater was opened, October 10.

Canton, Mass., another Boston suburb, is now among the number of small towns having its own local moving picture theater. John Lannigan opened a neat, cosy little house there the latter part of October.

Jake Lowrie, general manager of the Beacon Theater, Boston, has sent his assistant, Chas. Heath, to New York City to look over any new ideas that might be able to be viewed in that city.

HENRY.



THE POWERS PICTURE PLAY EASEL.

We wrote last week of the interest which the general public takes in the personalities of moving picture actors and actresses. All the moving picture making companies are realizing this and many of them are intelligently administering to a legitimate curiosity. The result of it is, that the entrances of moving picture theaters are becoming liberally adorned with photographs of the performers in the films shown inside.

Taking advantage of these facts, the Powers Picture Play Company are putting out a very attractive easel which carries real photographs of the principal players in the Powers Picture Plays. This easel and the photographs sell for $5.00 and form a very attractive ornament to the entrance or foyer of a moving picture theater. The easel is 6½ feet high, carrying a frame 32 by 38 inches, containing sepia toned photographs of the Powers players. This elegant ornament is of mission oak finish. It is pretty and tasteful to look at. We think that every Independent exhibitor throughout the country should obtain one of these Powers Picture Play easels.

Good News! TWOYA

COMPLYING WITH AN INSISTENT GROWING DEMAND FOR MOR

TWO YANKS PER WEEK

FIRST FRIDAY PRESENTATION
December 2nd

QUEEN OF T

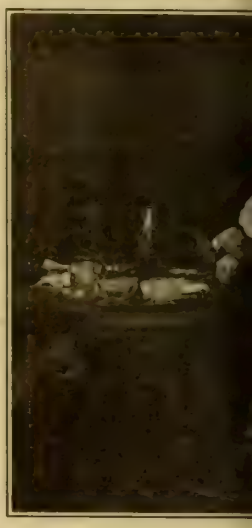
The children of the victim of the Czar's cruelty vow vengeance.

A MASSIVE, compelling, a wealth of lavish sett costuming. A plot wh spirited action, and which unfo carefully selected, superlative

IN TRUTH, A MIGHT PROGRESS, whose strength breadth of the land of pictures be proud.

Send for our Eigh

We've published a handsome, made six styles of large lobby We want you to show this film,



The Queen of the Nihilists e

Exchanges: The demand for "QUEEN OF THE NIHILISTS" will be widespread. We will absolutely guarantee its quality by our promise to refund the purchase price if our claims fall short. Your order simply means adding to the strength of the Independent Movement, for it will surely make converts.

R. G. BACHMAN. President

YANKEE Western films owe their of the West accurately and intel and customs of the West are best kno

Next Issue, Monday, November 21st LO

A Motofilm Tale of the Indian of today, the civilized, educated type manhood, he loved a wealthy maiden and saved her from a horrible death, heroic type that have passed away. The film is exciting and satisfying, an

YANKEE FILM COM

Write Your Order to the Sales Company

KSPERWEEK! Hooray!

NKEE, WE ANNOUNCE TWO FULL REELS PER WEEK HEREAFTER

E NIHILISTS The Yankee Film Company's Moto-film Spectacle

ing production, embellished with nificent and historically correct a wonderful continuity of real, artling realism in the hands of a racters.

UMENT TO INDEPENDENT felt throughout the length and A film o'er which to exult and

e Book of the Story

story of this great film. We've cially for theatres and exhibitors, got to beg for it on your knees.

r's domain as a gypsy singer.

Sworn to secrecy by the Nihilists the pair start out on their mission.

onal Alliance, says: "One of the best films I have ever seen."

dous popularity to their superiority over all others. They convey the proper spirit . In fact, our strongest supporters operate theatres in territories where the habits o stronger evidence is needed.

WOLF'S TRUST

charge of an infant, which grew to proves a delightful change from the e it.

TWO YANKS PER WEEK

ANY

334 East 32d St.
NEW YORK
Telephone 6170 Madison Square

UNCLE SAM FILMS
MADE BY YANKEE FILM COMPANY NEW YORK
TRADE MARK

"Waiter No. 5" (Biograph).—A dramatic picture dealing with the downtrodden poor in Russia, then suddenly transferred to America as the principal actors are forced to fly from their native country because of revolutionary tendencies. The scenes among the poor are harrowing enough to arouse the most generous impulses and cause one to believe the unpleasant criticisms of the Czar. This portion of the film will attract attention. Then comes the appearance of the former chief of police as a waiter in a city restaurant in America, where, unknown to everyone but his wife, he works continuously until his son is old enough to marry. Some trouble develops then, but it is quickly swept away by the timely arrival of the Czar's pardon for whatever misconduct might have occurred in earlier years. The change from one country to another and the excellent acting in each of the parts do much to make this film attractive, yet it must be admitted that it is not up to the standard which has been set and generally followed by the Biograph people.

"Mike, the Housemaid" (Lubin).—Oh, yes it is. This is no misstated subject and Mike makes good the excellent qualities described in his letters of introduction. He takes good care of the silver and that was exactly what the advertisement called for. To be sure he invited his pal in to help about this care, and this was done while the family were out. They didn't quite figure on Clancy's appearance, but the officer came just the same, and that led to difficulty. The confederate got nearly drowned in the bathroom and the family returned before the officer left. That put Clancy in right and he was warmly complimented for bringing in two flagrant offenders. The comedy is contagious, and while the unfortunate Mike doesn't quite see the joke it is obvious that the audience does.

"Birthday Cigars" (Melies).—A rattling comedy which is based upon the disarrangement of labels upon two boxes of cigars. The family with the rich uncle visiting them gets the explosive cigars, and when one goes off in the old gentleman's mouth he refuses to see the joke. Then when the whole box is thrown into the fireplace the explosion shakes the house and he departs in high dudgeon. Of course the family which had expectations cannot entirely enjoy the joke, but the audience will, and that is what the exhibitor is looking for.

"Generous Customers" (Melies).—A somewhat original subject in that it shows how a party of automobilists played upon the credulity of a restauranteur and induced him and his waiter to engage in a species of blindman's buff which apparently proved costly. Still, there were compensations, because the party which stole away without paying the bill returned a check for the amount with a liberal tip for the waiter.

"The Early Settlers" (Selig).—A picture full of thrills and one that will commend itself to those who have studied such matters as an accurate reproduction of what occurred many times during the settlement of this country. Indians objected to the encroachment of the white man and they annihilated more than one family quite as effectually as they purposed annihilating this one. Not all had friends who could and did assist them, and because of that this picture ends more pleasantly than many of the actual occurrences did. This picture has reproduced the prairie schooner with fidelity to our ideas of that primitive mode of travel. The camp scenes and the skulking tactics of the Indians are all faithfully reproduced and mark a masterly understanding of the actual conditions. The picture is a valuable addition to the collection of historical films which graphically reproduce scenes and incidents long since passed into oblivion.

"The Little Station Agent" (Edison).—A stirring railroad story with a love story to insure interest. Jealousy over a girl leads to the dastardly deed of cutting loose a number of freight cars which go rushing down a mountain with an apparently dead man on one, in imminent danger of wrecking a fast train with hundreds of people on board. The girl station agent saves them all from destruction and saves her lover, who was knocked insensible on the car by his rival. The wild ride down the mountain is realistic, and then, when the girl gets the message and she and the superintendent start out to sidetrack the flying freight and save the express from destruction there is thrill enough to satisfy almost anyone. Then comes the emotional part, when the miscreant who perpetrated the deed is arrested. The girl's hand is slipped in that of her lover as the rival is led away to prison. It would be difficult to conceive a more stirring film, or one that would appeal with such irresistible force to any audience.

"Silver Cloud's Sacrifice" (Kalem).—An Indian drama, showing the love story of a white man and an Indian girl. The girl's father objects and in assisting her sister to meet her lover, Silver Cloud meets her death.

"The Woman of Samaria" (Pathe).—A colored reproduction of the Bible story of Jesus and the woman at the well. These scenes which are so graphically portrayed in the Bible are reproduced here with all the fidelity to costuming and color possible to procure by careful study of what is supposed to be the exact place where this occurred. It is the old story retold in pictures and it will appeal to all who have heard the story since their childhood and have, perhaps, imagined what the scene was like. Here they can see it as vividly and as correctly as the imagination can conceive it.

"The Children's Revolt" (Vitagraph).—A successful picture of two pampered children who prefer to break away and play like other kids. Finally they succeed and the picture represents the good time they had before they were captured by horrified parents and nurses and carried away to the house. It is a protest against the growing custom of some families of restricting the play of the children. It tells plainer than words can do it the story of childish desire for freedom and the opportunity to have a good time in a childish way.

"A Western Way" (Essanay).—A story of Western life which represents in a graphic way the peculiar code of honor that was observed among thieves and outlaws. To have a prisoner go to bed and know that he would be there the next morning is unusual to Eastern ways of doing, but that has actually occurred more than once out in the open. The gambling sheriff is a character who had many counterparts in the days that are gone. To see the thief come down and rob the keeper of the gambling house for the benefit of the sheriff is also unusual, but all the more interesting for that reason. In short, the film offers several novel situations. No one is sorry when the sheriff turns the prisoner loose after exacting from him a promise to do better in the future.

"The Fishing Smack" (Gaumont).—One rubs one's eyes when this picture flashes on the screen, for one seems to have stepped out of the present rushing, hurrying world into one of those quiet, picturesque old fishing villages which apparently belong to another century. All the picturesque features are present. In fact, it is easy to see that the producer has made a picture which in every way tells the story of this life which is foreign to a large proportion of humanity. The story centers around an old man who loves his boat as he does his life, a common thing in fishing towns, and refuses to part with her, even when illness forces it. But the boat is sold without his knowledge and his heartbroken appearance when he discovers it is pathetic. But the young man who bought it proposes that he enter the family by marrying the daughter, and all parties being agreeable, the situation is cleared of its unpleasantness. Even though the love story is an added feature, the beauty of the picture is in the reproduction of the picturesque scenery and the life about the village.

"Abraham Lincoln's Clemency" (Pathe).—A story of Lincoln told with a good deal of sympathy by the American company. It is historically correct and involves a young soldier who was sentenced to be shot for sleeping on post, but who was pardoned by Lincoln and afterward was shot as he led the scattered Union soldiers to victory by rallying them around the colors. Perhaps the most interesting features of this film consist of the visions: first the one that appears to the President as he sees the soldiers, then the gray haired mother and the nameless grave. At the end where the stars and stripes and stars and bars are rolled together and unrolled as the national flag, there is a touch of patriotic sentiment which is difficult to appreciate without seeing it. After

"AT THE SIGN OF THE FLYING A"

AMERICAN FILMS
WINNERS

All Ways and Every Way
at Once

Exchanges Buying Our First Releases

Albany Film Exchange, Albany, N. Y.
L. J. Applegath & Sons, Toronto, Can.
Anti-Trust Film Exchange, Chicago, Ill.
Bijou Film and Amusement Co., Kansas City, Mo.
Boston Film Rental Co., Boston, Mass.
Buckeye Film and Projecting Co., Dayton, Ohio.
California Film Exchange, San Francisco, Cal.
Eugene Cline, Chicago, Ill.
Consolidated Amusement Co., Baltimore, Md.
Consolidated Amusement Co., Atlanta, Ga.
Canadian Film Exchange, Calgary, Can.
Dixie Film Co., New Orleans, La.
Great Eastern Film Exchange, New York, N. Y.
W. E. Greene, Boston, Mass.
Globe Film Service, Chicago, Ill.
Hudson Film Co., New York, N. Y.
H. & H. Film Co., Chicago, Ill.
Independent Western Film Exchange, Portland, Ore.
Western Film Exchange, Milwaukee, Wis.
Western Film Exchange, Joplin, Mo.
Laemmle Film Service, Chicago, Ill.
J. W. Morgan, Kansas City, Mo.
Paramount Film Co., New York, N. Y.
Philadelphia Film and Projecting Co., Philadelphia, Pa.
Standard Film Exchange, Chicago, Ill.
Wm. Steiner, New York, N. Y.
Swanson-Crawford Film Co., St. Louis, Mo.
W. H. Swanson, Denver, Colo.
Texas Film Co., Dallas, Texas.
United Motion Picture Co., Oklahoma City, Okla.
Victor Film Service, Buffalo, N. Y.
Victor Film Service, Cleveland, Ohio.
Western Film Co., Los Angeles, Cal.

Count Them! Con Them Over!
See If Your Exchange Is On the List

Our Film is Marketed through the Motion Picture Distributing and Sales Company.

Are you in on that $200.00 cash prize offer? Write the Contest Editor.

Have you seen our posters?

Get on our mailing list for the newsiest, most interesting, and most valuable house organ in the business. **FILM FACTS.**

ROMANTIC REDSKINS

Release Monday, November 14th.

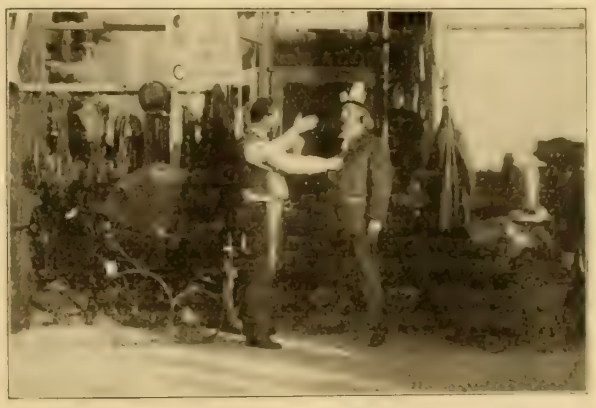
THE LURE OF THE CITY

Release Thursday, November 17th.

STARLIGHT'S DEVOTION

Release Monday, November 21st.

NOTHING BUT MONEY



A Big Joke—Release Thursday, November 24th.

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : CHICAGO, ILLS.

all, the whole story of the Civil War is told in that little bit. While it is by no means certain that the producer intended to make that the climax of the picture, it is, and everyone who sees it is constrained to cheer.

"In the Mountains of Kentucky" (Vitagraph).—A moonshining story, with some jealousy and excellent acting included. There are two scenes which will attract with especial force, where the man is led away to prison and the woman who has been taking his attention away from his wife is so indifferent to his fate. Then comes a perfect frenzy of dramatic spirit when the wronged wife drives the intruder out of doors and hurls her belongings after her. It is seldom that actors in motion pictures reach such a height of abandon. But it is admirably done and the woman naturally falls exhausted after it. Later when the man comes, with the avowed purpose of killing his wife, as evidenced by his club, he discovers their babe asleep. This is the climax of the picture, and what follows is merely explanatory. The effect of this film upon the audience is very marked, and a ripple of applause follows its close.

"The Fugitive" (Biograph).—A psychological picture based upon the strength of mother love. The salient feature is that the mother of a Confederate soldier just killed, hides the slayer of her son, even after she knows the facts, allowing him to escape, for the sake of that other mother in the North. All other scenes are accessory to this. The only dramatic interest is in the mother's struggle when she is considering whether she shall give up the fugutive or not. Mechanically the film is satisfactory.

"The Taming of Wild Bill" (Lubin).—A Western comedy presenting over again the oft-repeated fact that love, or what sometimes passes for it, changes the characteristics of the wildest and fiercest individual. The film is full of surprises and melodramatic situations.

"Max in a Dilemma" (Pathe).—A story which has been told before, and not so very long ago. The burglar, after a long chase, gives back the $500, thinking it hardly worth risking his neck for.

"Micro-Cinematography—Recurrent Fever" (Pathe).—A scientific film, representing the progress of a case of recurrent fever, which sometimes causes serious epidemics in Russia and elsewhere. The action of the growth of the germs in the blood of an inoculated monkey is clearly shown.

"The Lady Barbers" (Selig).—A comedy presenting the disturbances caused by a lady barber opening up in a country village. After submitting for a few days, the wives of the men who patronize the place so freely, open a shop for the young men of the village, and the invaders are soon on their way. A comedy it is true, but somewhat open to question in its suggestiveness and horseplay.

"The Bachelor" (Selig).—A short comedy; that word "short" designating its especial merit.

"Trip Through the Canadian Rockies and the Selkirk Mountains in Canada" (Edison).—An excellent production which represents artistically the glories of the Rockies in the scenic beauty spot of that portion of the American continent. It is a trip along the Canadian Pacific road and gives a good idea of what scenic wonders present themselves to the eye of the traveler in that section.

"A Lassie's Birthday" (Edison).—A love story which is really comedy, since it shows plainly enough that the young woman had her mind made up before her birthday and the attempts of all excepting the right one to secure her favor were wasted. The picture presents no novelty and the story is of no special strength.

"Hank and Lank as Life Savers" (Essanay).—These comedians enact a lively comedy, using the beach at Coney Island as a stage for their operations. Lank succeeds in securing a purse for his bravery, but Hank misses and because of his failure Lank narrowly escapes drowning.

"The Masquerade Cop" (Essanay).—Detailing the adventures of an unfortunate on his way to a masquerade attired as a policeman. Taken for a real officer he is called upon to make arrests, but fails and finally lands in the police station charged with impersonating an officer. His uniform is stripped from him and he takes the homeward track attired in the twilight and a barrel.

"Pharoah, or Israel in Egypt" (Gaumont).—A reasonably accurate presentation of the popular conception of the tenth plague which was the one that made Pharoah permit the departure of the Israelites. The acting is satisfactory. The staging is probably as accurate as can be made and the coloring undoubtedly gives a fairly true reproduction of the costumes of the period. As a pictorial presentation it unquestionably reproduces with sufficient accuracy to be pleasing the beginning of the exodus.

"The Tale of a Hat" (Vitagraph).—A comedy with considerable life, but based upon wrong premises. It is conceivable that a man might mistake another woman for his wife, but it is an absurd stretch of imagination to show him belaboring another man without looking to see who the woman might be. Perhaps such scenes are permissible in a fake comedy of this character, but the producers should not expect the public to always patiently submit to such absurdities, even in a comedy. If comedies of this class are made true to facts they will be quite as funny and far more satisfactory.

INDEPENDENT.

"Cohen's Generosity" (Defender).—It is true that one good turn deserves another, though sometimes those helped or benefited forget it later or when they have an opportunity to reciprocate. Not so Cohen. He never forgets the boy who befriended him once when he was sore beset and at last when the opportunity comes he returns the favor with the accumulated interest of the years. While this film tells a simple story there is something about it which arouses the emotions and makes one feel that after all the world is not so bad. It tells a story which everybody can understand.

"Willie" (Imp).—A characteristic Imp film. The city people are quite ready to welcome the unsophisticated country boy to their home, but he turns out to be somewhat different from what they expected. He seems to be able to give points to the entire family and when he ends up with eloping with the heiress whom the city cousin expected to marry there is consternation indeed. But it is one of those things for which there is no help and however one may regret the result it is impossible to change it. The acting is admirable and in the case of the hero there is a free and easy, devil-may-care attitude in his work which is quite refreshing and cannot help but please with its rendering.

"The Fault of the Grandmother" (Itala).—A drama from this house which is well acted and clearly photographed. Perhaps some will not altogether like the play, but they cannot question its forcefulness at any rate. Nor can they gainsay the quality of the work done.

"Fatty Buys a Bath" (Lux).—If everybody had as much difficulty after he purchased his bath as this individual did it is safe to say that not many baths would be bought. The difficulties he encounters and the ill luck which seems to follow him after he became inextricably wedged in his new bath supply a lively comedy and bring more than one hearty laugh. When he ends in the river it seems as though that must be the finish, but a diver rescues him and he goes on his way rejoicing, leaving the hoodoo bath behind.

"Her Diary" (Lux).—A love story told by entries in a diary. The girl waits long and the entries express her feelings, but ultimately her waiting his rewarded and she becomes the wife of the man she loved through all the long years. It is a pathetic story, simple in its outlines, yet withal telling the tale of a heart that remained true.

"A Wooden Sword" (Cines).—It is dangerous to pawn a sword, particularly when you are a soldier in the service of your king. But in the instance here the offender gets off without a court martial because he wears a medal of bravery upon his breast. This is all there is to the story which wastes a good many feet of really good film in the telling.

"Red Wing and the White Girl" (Bison).—Not essentially different from many other Indian pictures which have come from the different studios recently. The acting and scenery are good, but there is the handicap that Western pictures which tell nothing in particular are no longer desirable.

"The American Queen" (Thanhouser).—A novel method of rescuing an imprisoned queen. The American marries her, and then, inasmuch as she is entitled to the protection of an American she receives it, troops being landed from the ships lying in the harbor to effect her release from prison. The wedding is unique, the girl being inside the prison and reaching out through the gate to take her lover's hand. That and the novel method of release are interesting and stamp the film as above the ordinary. The rascally cousin is killed in the encounter which releases the queen.

"The Heroine of 101 Ranch" (Columbia).—A Western story that is different, offering reproductions of scenes which convince because they do not go beyond what might be possible under certain circumstances. The players have caught the spirit of the piece and their work is beyond question as good as any that has been turned out recently in the way of Western films. The heroine proves to be all that the most exacting might desire, performing her part with a dramatic earnestness which is difficult to describe. The film should be popular in the motion picture world as the ranch is famous in the Western world, a combination which it would be hard to equal and still harder to surpass.

"The Jewel Case" (Great Northern).—A drama of merit which affords opportunity for some clever work by the capable actors of this house. The release will assuredly be popular because it tells a good story and tells it in a convincing way. The staging and costuming are apparently correct and the work of the actors is satisfactory.

"A Fatal Picnic" (Great Northern).—A lively comedy which will insure one hearty laugh at least in your program. The action is lively and carries one irresistibly along, developing numerous amusing situations as it progresses. The audience does not fail to show its appreciation by hearty laugther.

"The Sufferer from Insomnia" (Itala).—The depiction of the trials of this unfortunate are sufficient to make one wonder where all these difficulties were discovered. Moreover, the various schemes for relief are hints which may or may not be worth following. At any rate the audience learns what happened to one afflicted person.

"Where Have I Left My Fountain Pen?" (Itala).—Of course he looked everywhere but where he left it and when he was done looking he was quite as wise as he was at the beginning. Fountain pens, according to this story, are extremely elusive articles, and the picture seems to prove its case. The audience will get much sport out of the picture before it closes.

"A Russian Romance" (Powers).—A play based upon a novel situation. A woman's husband is murdered. She seeks the murderer and has him arrested. He afterwards proves to her that he is innocent and she, by a clever ruse, secures his release from prison. With good costuming and good acting this combination of circumstances affords ample opportunity for satisfactory dramatic work.

"The Resurrection of Lazarus" (Eclair).—In general terms this is a dangerous subject for a motion picture house to take. Thost who believe in it regard it as almost too sacred to be openly discussed, while those who do not believe in it look upon it as nonsense and will be disposed to ridicule it. What happens in each instance would be largely due to the producer, but more so to the mind which is brought to the picture. In this instance the producer followed reasonably close the story as it is given in the Bible and the characters perform their parts with so much dignity that a skeptic cannot fail to be favorably impressed. The actor who assumes the part of Jesus does it with a dignity that is impressive. The film has been reviewed by two others in previous issues and the present writer can do no better than to confirm what they have said. The effect upon the audience was plain. A profound hush pervaded the theater, ample testimony of the fidelity with which the actors performed their parts. It was a bold experiment, but it succeeded admirably and makes another step forward in the history of this enterprising house.

"The Religious Fetes of Tibet" (Eclair).—Another release which will undoubtedly impress any audience as it did the one of which the writer formed a part. It was an interesting and altogether satisfactory exhibition of a little known region. The religious ceremonies so graphically depicted run back so far into the past that their origin is lost in the mazes of prehistoric legends. The film is educational in the highest sense, conveying information and exciting interest at the same time. The technical work is exceptional for such a subject and in every way it may be accepted as a picture far beyond the average. A long description appeared in a recent issue, and it need not be repeated. It is, perhaps, sufficient to say that the audience followed it with the closest attention and clearly wished it were longer when it closed.

"Keeping His Word" (Imp).—Some of the Imp films have a satirical vein running through the story they tell, but this one appeals strongly to the emotions. In that respect it is dramatic, perhaps because it is so simple. Not an eye was dry when the little fellow fell back dead after the wealthy gentleman found him. It is but fitting that the little brother should have a new home, but the rejoicing is tempered with regrets that the faithful one could not have lived to enjoy it, too. Dramatic in its simplicity, it so clearly presents actual conditions which surround the common people that it appeals with startling power, and excites the emotions as no mere drama, however perfectly acted, could possibly do.

"Spirit of the West" (Yankee).—Not all Western pictures are convincing, but it is easily understood that what this one depicts could have happened. The treacherous half-breed and his successful scheme of abduction, the escape of the girl, the attack on the emigrant camp, the personal battle on the verge of the precipice with the thrilling plunge over are all so clearly probable, that the picture possesses an interest which not all Western pictures have. An audience will watch with breathless attention such a picture, following closely every motion of the different individuals concerned in it and applaud the victor at the close. So far as could be seen, the details were carefully represented, indicating that the producer had gone over his material thoughtfully and had done everything in his power to make the picture accurate without destroying its life. That success crowned this effort is apparent. The audience responded to this with sufficient force to prevent any misunderstanding.

"Moonshine and Love" (Powers).—The title is rather a misnomer. It refers to an illicit still and not to the rays of the silvery moon as might be suspected from the title. However, the picture will not disappoint. Laid among the Tennessee mountains, it deals with the adventures of a school teacher who goes into a cave and accidentally stumbles upon an illicit still. He is held a prisoner by the moonshiners, but to increase the complications it develops that the daughter of the leader among the moonshiners is in love with the teacher, and sends a note urging his release. Of course the appeal is heeded and the young man leaves. All evidence of the still is destroyed by a cave-in, which is a fitting climax to an excellent story. Some of the scenic effects deserve special commendation. The entire picture pleases the audience and in one instance, at least, there was applause when the young man was released.

"When Love Is Young" (Powers).—A farce comedy which presents some interesting complications in love making. The mixup keeps the audience laughing and guessing what the next turn will be until the end, and that is funniest of all. It will interest girls who happen to have handsome and widowed mothers. It presents certain interesting possibilities in the direction of comical mixups, which are worthy serious consideration by those who enjoy a hearty laugh.

"The Branded Man" (Bison).—A drama which presents more probable features than some from the same house. To be marked or branded would be a serious thing for most men, and this film not unworthily tells the story of one such unfortunate wight.

FROM THE LONE STAR STATE.

The latest addition to Ft. Worth (Tex.) playhouses is the Princess, a $50,000 vaudeville house, which is now playing Sullivan-Considine circuit. The house is very attractive, seating about 1,000 people, and has all curtains and scenic effects controlled by drops. Joseph Aronoff, proprietor, has been in the moving picture show business for several years in Dallas and later in Ft. Worth.

In 1908 Mr. Aronoff opened the Lyceum, a 5-cent picture show, and being successful he has now opened one of the finest vaudeville houses in the State. Gus Arnold is business manager for the Princess and has been prominent in show circles for some years past.

The latest in picture shows will be R. A. Healy's $10,000 show on Houston street. Mr. Healy, with T. J. Walsh, has recently purchased the Scenic Theater from W. H. Perkins and will immediately erect the most handsome theater in the South for the projection of moving pictures. He will name it "Healy's Vision of Arc." It will have a large arch front about 30 feet high, also will have eight private boxes in the balcony and lower floor. The front will be dotted with hundreds of Tungsten lamps. Just upstairs, or up in the rear of the arch, Mr. Healy will put in one of Wurlitzer's $4,000 orchestrians.

R. A. Healey will also put in the most up-to-date operating room in the city, equipment to consist of two moving picture machines and two exhaust fans and a motor rewind. All doors and drops to be automatically controlled in case of fire. Healy's "Vision of Arc" will seat about 450 people, with a good slope to the floor. The means of ventilation will be two 4-foot exhaust fans placed in the rear of the house and blowing the cool fresh air right through the house toward the front.

The moving picture operators here in Ft. Worth are organizing now and have good, bright prospects of coming through all O. K. They have chosen their officers and sent off for their charter and have a nice balance in the treasury, after having an excellent picture show float in the Census Celebration and Carnival parade. They are asking $24 per week for eight hours' work and are going to be backed up by a bonding company, so that in case of fire by operators' carelessness the exhibitor will not be the loser. Each operator will be required to stand a very rigid examination, which will be conducted by two or three of the best operators in the city.

The Chicago-Philadelphia baseball series of pictures were shown here to-day (October 29) at the Healy Theater and proved a great attraction. The pictures are unusually clear and well photographed.

Chicago Notes.

The Bell Theater, Madison street and Western avenue, is a thoroughly up-to-date theater, which is in many ways a model and an excellent example of the way in which a modern moving picture theater can be developed. It is owned by W. H. & J. A. Bell, father and son, who, to develop the theater according to their ideals, spent about $10,000 on its construction. The result is to be seen in one of the very best moving picture theaters to be found anywhere. The front is inviting, with ticket office of plate glass, dado of gray marble and mosaic floor, and does not in any way suggest the "nickelodeon." The interior of the house fulfills the promise of the outside. In seating capacity the house is of average size, seating about 300. The floor has a heavy incline all the way to the screen, insuring a good view of the pictures from all seats. The lighting system in use is adequate, while the curtain itself is very well shaded from the side lights. Ventilation, a matter which is only too often neglected, has received proper attention here, and several large exhaust fans keep the theater well supplied with fresh air without any undue drafts.

The management of this house is also commendable. The active management of the theater is in charge of J. A. Bell, and under his expert direction the entire evening's entertainment runs very smoothly, with never a hitch nor halt. The screen is dark between reels only long enough for the people to get out of the theater and the waiting crowd to get in and seated. No one is allowed to enter while others are passing out, and the show is not started until all the incoming patrons are seated. Messrs. Bell believe in giving the public their full money's worth, and the show is never hurried, though nearly all the time after 8 o'clock there is a crowd waiting to get in. The people do wait, and patiently, too, because they know that when they get inside they are sure of seeing the whole show properly presented. The exhibition consists of one first-run film and one second-run film, with often a third reel, all of which are very well projected. The music in this theater is also worthy of mention. One thing that I noticed was the absence of the too common popular music being played to the pictures. Instead the pianist played music suited to the pictures, and her work was not marred by a noisy drummer, as is too often the case. Altogether the impression left by my visit to the Bell Theater is a most agreeable one, and my only regret is that there are not more moving picture theaters of this class.

* * *

A need which has long existed has at last been filled—a first-class theater downtown showing good Independent pictures well—and the theater to fill it is the La Salle, which is now devoted to vaudeville and pictures. The projection here is good, but as the La Salle Theater never was designed for a picture house, it suffers in one or two ways. The picture is thrown downward, at a drop of about 30 feet in an 80-foot throw, which makes the base of the picture seem much wider than the top. Also, the side lights have not been designed to illuminate a picture house, and they are allowed to shine on the entire lower half of the screen, materially affecting the brilliancy of the picture. The projecting light, in charge of William Ehlen, the operator, is very brilliant, and the picture is better illuminated than in most of the downtown houses. Mr. Ehlen is another man who disproved the "degenerate" theory, as he has been in the business for thirteen years, and does not yet show any signs of degeneration, unless it be that his statement that he "loves his machine, and cares for it a good deal" is such a sign.

* * *

I have noticed in a good many houses, of which I do not care to cite any examples, that their side lights are unshaded or imperfectly shaded red lamps. Since the city ordinances require the use of red lights at the exits, why not fully comply with them, and reserve the red lamps for exit lights? Red light constantly shining in the eyes of the audience is very irritating to them and causes much eye strain, while at the same time lights of this color do not really fulfill their mission of illuminating the aisles and seats of the theater. Moreover, if red light shines on the screen, it will introduce a false color into the picture. If unshaded lights **must** be used, deep green lamps will give sufficient light, while they will injure neither the picture on the screen nor the eyes of the audience.

* * *

The Monogram Theater, at Thirty-sixth and Halsted streets, about which I had occasion some time ago to say some rather unkind things on account of poor light and unsteadiness of its pictures, has changed hands, the new owner being A. Lewis. Mr. Lewis has coated the screen with aluminum paint, giving the picture some brilliancy. The throw at this theater is a very long one, about 110 feet, one of the longest in Chicago, and Ewing Mitchell, the operator, is to be congratulated on the picture he secures at that distance, the picture being steady, well lighted and sharply focussed. Mr. Mitchell has a good fault; he runs the pictures decidedly slow, which, though it gives rise to a little flicker, is far preferable to running at such a race-horse speed that the story of the film cannot be made out. Perhaps his ten years' of experience have taught him the advisability of not running too fast. The picture at the Monogram is now really excellent, when the throw and the disadvantage of having to use alternating current are considered.

Another house lately started in the same neighborhood, the Marion, is just north of Thirty-fifth street on Halsted street. The house was built for a theater, but owing to mismanagement it closed down some ten months ago. The present owners, Mr. and Mrs. Rose, are just starting their career as theater managers, but they are doing very well. Mrs. Rose is a picture lover of long standing and, as such, she does not believe in vaudeville. Therefore, it has not been introduced and pictures exclusively will be shown. This policy has been wise, as many people in the neighborhood who would not go into the ordinary "nickel theater" have been attracted to this house. Independent films are shown, as the competing houses are licensed, and high-class service is furnished by Eugene Cline, the pick of the Independent product being supplied. The picture on the screen is steady and well lighted, and the character of the entertainment is such as to invite one to come again. Mr. Rose is avoiding the errors which many managers who exhibit Independent films make—he shows other than Wild West ones and he is not showing old junk, consequently he is getting a steady patronage.

The Bon Ton Theater, at Thirty-first street and Indiana avenue, has been reopened after closing for the Summer to be remodeled. Many seats have been added, the screen being moved back to make room for them. A larger picture is secured by the increased throw, which is well lighted and steady, considering its size. The screen is coated with hygienic calcimine, which seems to me to give a better picture than the majority of the patented screen paints, the full photographic beauty of the pictures being brought out without any harshness, such as is present when aluminum is used for the curtain. Manager Nestle is determined to give his public the best possible show, and a very good orchestra is supplied by the George K. Spoor Company. The music of the orchestra enhances the effect of the pictures.

Mr. Riner, who is operator at the Scenic Theater, in Chicago, and who placed before the picture men a rubber composition ruler, which was mentioned recently in our columns, has a cement that is really perfect. This cement, known as "The Bulldog," was tried out before one of our representatives last week. A small piece of waste film was picked up and cut, the patch was prepared in the usual way and the Bulldog cement was applied. After several days the film was examined and the patch was found to be in perfect condition, the cement still in a hold-fast grip. This quality is due, no doubt, to the fact that Mr. Riner does not use ether in this preparation and the chemicals used are so compounded that they do not evaporate and leave a dry dust that will easily pull apart.

The Genre Transparency Company, of this city, recently made a shipment of 1,800 slides to Johannesburg, South Africa, through a World ad.

BOOKS AND CORRESPONDENCE SCHOOLS.

Every time that a new industry is well launched we see a crowd of sharks following it up with different schemes. The motion picture has not escaped these schemers and we see them coming from every direction with schemes they claim will benefit either the manufacturer, the renter, the exhibitor or the operator. Operators are called upon to part with some of their hard earned money on the ground that they should know more about their work and should either buy certain books or take a course from a correspondence school. While we believe that an operator cannot know too much, we feel it our duty to our subscribers to warn them not to buy all books offered them or pay for a correspondence tuition until they are sure that the information is genuine. Undoubtedly there are some good books and some good schools, but on the other hand, there are many fakirs and some of them would have the nerve to ask a big price on the ground that their worthless book is endorsed by the city inspector. Often, too often, the book is endorsed by no city official, yet the game works good. You buy the

book, not that you need it, but for the sake to keep solid with the inspector in your district. The same can be said of many schools; so we advise the operator seeking more instruction on the running of a projecting machine and appliances, to seek the opinion of some competent person on the value of certain books and of certain correspondence schools. J. M. B.

FILM SHIPPING BOXES.

Although many boxes have been placed on the market, none stood the abuses of Mr. Expressman. Tin or galvanized iron boxes have proven the less durable, as they get out of shape and break in no time. Wooden boxes have stood the strain better, yet they are far from satisfactory. In our Chicago office there is now on exhibition a box of a new composition, that has been tested by a number of film exchanges and proves to be the most durable and economic box ever offered. It is a round box of the size of a regular reel, made of a composition of fibre, with a well fitting lid and a strong wire handle. The price is remarkably cheap. Boxes are made for 2, 3 and more reels, according to the needs of the exchanges using them. Slide boxes are also made of the same material. The concussion of a metallic or wooden box during a fall is so great as to break a number of slides, while if the expressman drops one of the new boxes, the fibre will give and consequently reduce the concussion to a minimum. It is stated that while not more expensive than the wooden boxes, these fibre boxes will outlast any other make.

THE "PERFECTO" GAS MAKING OUTFIT.

"Keeping everlastingly at it brings success." This is one of the favorite mottoes of S. Pearlman, manager of the Capital Merchandise Company, 225 Dearborn street, Chicago. This company is placing on the market a new gas making outfit called the "Perfecto" and it is all that its name implies. It is neat and compact, weighing but 15 pounds, which is less than half the weight of any similar outfit. Mr. Pearlman claims superiority for the "Perfecto," and he bases his claims on a few of the following excellent features it possesses: The chemicals can be charged many hours before the machine is used; it is equipped with stop cocks, obviating the necessity of throwing the ether away when moving the outfit; and, unlike any other make, it is equipped with a safety valve which can be placed either way on the hoses without any danger of combustion. These few features alone should make the "Perfecto" a winner from the very start.

YES, INDEED, "THAT'S GOING SOME."

The express drivers' strike in New York City and a "dope" writer for a Chicago film manufacturer are responsible for the following tale told to a representative of the World: Owing to the above mentioned strike, the Selig Company is sending all their prints of current releases to New York via Twentieth Century Limited by special messenger, who delivers them to their New York office personally. That would make a fairly good press notice if it were told in connection with some burlesque show, but film manufacturer—no, back up, that's a little too strong. It's awful, some of the things they try to "slip over" on us.

THE MOTIOGRAPH WEARS.

It may be of interest to users of the Motiograph moving picture machine to hear that J. W. Erwin, the celebrated lecturer, has recently left the office of Edward Kemp, in San Francisco, for his annual tour with the original Motiograph mechanism, purchased nearly three years ago, and which has been in constant use for that time. Mr. Erwin has been on the Pacific Coast for the past three months obtaining material for new lectures and incidentally giving his equipment an entire overhauling, after almost 50,000 miles of travel. The fact that the mechanism for the projection of the motion pictures is shipped in the trunk, the same as any other apparatus, instead of being carried by hand as usual, makes it especially interesting to learn that not the slightest repairs were found necessary, and this in spite of the fact that one-night stands were the rule.

THE PRESS AGENT.

A certain near-editor recently took a fling at the World for daring to belittle the press agents who supplied him with free music for his hand organ. Also when we published, on May 7, an article by "Lux Graphicus" and a cartoon on the excessive use of advertising literature, a few manufacturers and especially their press agents became more or less offended.

We knew our ground at the time and it is always safe ground to stand upon—Public Sentiment. Many exhibitors had said to us: "We do not care for these bulletins in which the manufacturers blow their own horns. They can not be relied on."

To gratify personal vanity, manufacturers seemed to vie with each other as to who would publish the swellest bulletin. Empire manufacturers, thinking that fine feathers make fine birds, began to put into expensive bulletins the money they ought to have put into their films. The effect has been grotesque. The exhibitor has done some real kicking, and shrewd business men like Geo. Kleine, W. N. Selig and the Lubin Company have listened to public opinion and have gone back to the popular one sheet bulletin. The Kalem people never did plunge heavily in bulletins, but we remember their four page closely printed story of the film—a condensed novel, frequently mentioning scenes that did not appear in the film. Now the Kalem Company issue the most popular bulletin of all—a one sheet with a large picture from the film, the title in large type, and a very brief outline of the plot.

The Biograph Company consistently stuck to their plain single sheet, with no blatant trumpeting of their films, yet selling more than any other—and why? Because the Biograph press agent uses his brains in helping to make the Biograph pictures what they are, not in trying to convince the public that they are what they are not.

The latest thing in manufacturers' bulletins, emanating from an Independent house, is so vapidly blatant that it caps the climax. It is tastefully printed on expensive paper and it is a pity to see so much money wasted that could be better applied to the purchase of scenarios. There are hundreds of writers ready to supply stories above the usual drivel, but to secure this talent the manufacturers will have to pay more than the usual price. Then the press agent's palaver will not be needed to sell their products.

IN MEMORIAM.

We note with the most sincere regret the death of James Donaldson, proprietor of the Old South and New Washington Theaters, Boston. Mr. Donaldson's death is a blow of more than ordinary importance to moving picture exhibitors. A very successful and wealthy business man of forty years' prestige in this city, Mr. Donaldson first became identified with the Old South Theater, Washington street, two years ago. Last year he opened the New Washington Theater. In this time he has often aided the Boston exhibitors by means of his prestige and affluence, as he was much interested in the business itself, apart from his own personal part in it. Men as representative and of as high standing as was Mr. Donaldson are always additions to any line of trade; and he was exceedingly welcome when he first entered this line. His interests in the two theaters will doubtless be carried on by his heirs. Only this Summer the Old South was enlarged and remodeled at an expense of $25,000. Requiescat in pace.

MOVING PICTURES AS A CURE FOR INSANITY.

To amuse the patients in the big Overbrook hospital, at Newark, N. J., for the insane, the authorities will install a complete moving picture and vaudeville show. The medical directors will select the pictures the patients are allowed to see. It is believed that the innovation will have a marked beneficial effect.

FRONTIER FILMS IN CANADA.

The widespread interest in Western pictures is apparent to every photoplay theater manager, and it goes without saying that the attendance figures have been broken in every town where the Indian and cowboy pictures taken at Cheyenne this year have been shown. The Ontario Film Exchange, of Windsor, Ont., certainly scored a scoop when they secured the privileges for all Canada.

DEFENDER GOING SOME.

It is the public's misfortune and the exhibitor's loss if Defender products are not made available to them through the exchanges. We arrived at this conclusion after viewing two forthcoming Defender releases. The photography was excellent, some scenes being especially striking in conception and beautiful in execution. The plays themselves were not of the clap-trap drama variety, but clean and interesting problems of every-day life; stories that please, of things that may have happened. If the Defender Company follow on these lines and give due attention to the minor details that go to make perfection, their pictures should steadily grow in public favor.

MOVING PICTURES OF INDUSTRIAL VALUE BESIDES PLEASURE GIVING.

The strange yet welcome information comes from Tacoma, Washington, that in one of the largest hop yards in the State, the owner, Herman Klauber, has installed a moving picture place for the purpose of providing entertainment for the great number of hop-pickers employed by him at this season of the year. The result has not only proved satisfactory but beneficial.

Formerly the people used to wander away, often long distances, to the surrounding towns for the necessary relaxation and amusement; now, they have all the pleasure they need right in their midst at a saving of money, time and trouble, besides which they are always on hand and ready for work in the morning.

The economic value here is also worth considering and taking all the advantages into consideration we are sure there are many people and communities similarly situated who can and will profit by this example. Employers, too, will not be slow in noting the advantage of the "working people's theater" and many similar instances to this recorded above will soon be noticeable.

GROWTH OF THE YANKEE.

It is interesting to note the forward strides that have been taken by certain Independent manufacturers. Particularly is this true of the Yankee Film Company which is, perhaps, one of the youngest of the group and whose progress has been delayed somewhat by conditions under which very few, if any, of the other manufacturers had to contend with.

Beginning modestly, without flare of trumpets, the single, Monday release of the Yankee Company has gradually wormed its way into the good graces of the trade until, through the sheer quality and popularity of Yankee films, they have reached the point where more releases are demanded. This is particularly gratifying at this time in view of the large number of Independent reels available to the trade. "Bill" Steiner, director general of the Yankee Company, just returned from a tour of exchanges in the Central and Western States. When interviewed the other day he waxed enthusiastic over the results of his trip and said he was "confident the demand for a second release was genuine, so confident, in fact, that he had invested an additional fifteen thousand dollars in equipment and accessories to make his position sure. When I told them I would give them another reel if they wanted it, they all seemed glad. The exchanges are supporting me, too, and I'm going to press every available dollar into service to make my product the leading topic of moving picture conversation throughout the country."

The World believes in the sincerity of "Bill" Steiner and fully expects to see him at the top of the heap some day.

Meanwhile, he is doing his best to make excellent films and everyone knows it. What more can we say?

"The Queen of the Nihilists," the Yankee Company's release of November 25, is the first picture to be sent out by this company under its two releases a week system. The company very properly features the picture which deserves notice at the hands of the Independent exchange and exhibitor, whom we strongly recommend to obtain "The Queen of the Nihilists." It will be popular with American audiences, which include an enormous number of Russians. Briefly, "The Queen of the Nihilists" is a typical story of Imperial Russian persecution of progressive people, such as is taking place this very moment in the domains of the Czar. We have the knouting of innocent people; the creation of Nihilism by oppression; martial law; plotting and counterplotting; military despotism and duplicity; Siberia; the evolution of a Nihilist queen in the shape of a woman who, as a child, suffered at the hands of the oppressor; and finally, the arrival of the queen and her lover in this, the land of freedom, an incident realistically depicted in a trip up New York Bay. "The Queen of the Nihilists" is full of strong, healthy melodramatic meat. It is exciting, genuine, thrilling, holds your attention from first to last. It is right down fine drama, well acted, well photographed, and in our opinion will be popular wherever shown. Here and there it is, perhaps, a bit stagy, a fact which perhaps heightens rathers than depresses the striking effects aimed at.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

NEW LUBIN BULLETINS.

Answering the demand from exhibitors for a bulletin sheet printed upon one side of the paper only, the bulletins of the Lubin Manufacturing Company now appear in the form of large sheets carrying a cut eight by six inches with a large block title and a succinct description in large type. The release date and other data appears at the bottom, where it may be marked out or cut off, as may be desired, by exhibitors who do not use first run.

The bulletins are shipped rolled in mailing tubes that unsightly creases may be avoided, and will make a most attractive lobby display.

PATHE FRERES NOT IN A TRUST.

(Contributed.)

An important case has just been decided in the Ohio State Court of Appeals in a matter in which Pathe Freres were alleged to be in an unlawful conspiracy with other manufacturers in restraint of trade in violation of the Sherman Act and the Valentine Act in the State of Ohio.

About two and a half years ago Pathe Freres brought suit against the Co-operative Film Syndicate of North Baltimore, Ohio, in the Court of Common Pleas of Wood County, Ohio, for the recovery of the purchase price of films. The defendants through their lawyer asked damages of Pathe Freres in the sum of $20,000. Judgment was given in favor of Pathe Freres for the price of the goods sold and delivered, and Pathe Freres also won out on the question of the alleged trust, on the appeal which took place a few days ago. This judgment was confirmed in its entirety.

"LUX" COMEDIES TO THE FORE.

As if in response to the articles and letters which have recently appeared in our pages on the dearth of comedy subjects, the Lux Company are putting out some very attractive comedy films, two of which we saw during the past week. If these pictures would not quite make a cat laugh, the humor of them is sure to hold and interest any moving picture audience. The first of them is entitled "Necessity, the Mother of Invention," and it shows how a needy artist and his wife use a lay figure for mendicant purposes in order to replenish their exhausted treasury. When it is understood that the dressed up lay figure resembles a very old man and is mistaken for a real person, the opportunities for fun will be easily realized. After a series of adventures, the lay figure is returned to the artist, who, with his wife, sits down to enjoy a meal, as the result of the experiment. A clever comedy idea very skilfully worked out and acted, and nicely photographed.

The other picture should be popular in all moving picture houses, because it shows "Bill as an Operator." Bill in his booth plays the wildest conceivable pranks with his films, so that the audience and the manager of the house are sometimes driven to distress. Bill also is in love. Bill is really a very funny operator, and what he does is all very laughable. In real life what the maladroit operator mostly does is stupid or tragic. The real operator in real life is only too often a hopeless proposition without even a laugh in him. Bill, however, has the saving grace of being genuinely funny and doing genuinely funny things, and this Lux film of him therefore is assured of a good reception.

Letters to the Editors.

WHY SO MUCH DRAMA?

Philadelphia, Pa., November 3, 1910.

Editors Moving Picture World:

Dear Sirs—What seems to be wrong with the Independent manufacturers? Do they imagine that people go to the theater to use up their handkerchiefs, wiping their noses and drying their tears over the "turr'ble" stories running wild on the curtain as moving pictures?

Just look at the enclosed clipping of this week's releases: Monday—3 releases, 3 dramatics. Tuesday—3 releases, 1 dramatic, 1 comedy, 1 unknown quality. Wednesday—4 releases, 4 dramatic. Thursday—4 releases, 2 dramatic. Friday—4 releases, 4 dramatic. Saturday—4 releases, 3 dramatic.

Now don't you think, Mr. Editor, that a little more comedy would be appreciated by the suffering public?

I leave it to you.

A READER.

[Yes. We quite agree with you and so do others, as you will notice in the same issue letters from two exhibitors calling for more comedies and scenics.—Eds. M. P. W.]

THE TEST—ARGUMENT VS. RESULTS.

Principles and institutions are tried by experience and their fitness to human nature and need.

Our educational system and methods must submit to be tested by the kind of men and women they produce.

Our political institutions by the amount and the kind of liberty and benefit they produce for the people.

Institutions are to be weighed by what they produce and not by what we think of them. Which weighs more: results or opinion to the contrary?

Suppose we apply this test to the every-day business. Bring it a little closer home—right down to the **moving picture** business.

Is associated effort to better trade conditions to be tried by personal opinion or by its results? If associated effort has produced results beneficial to the trade, is personal opinion to the contrary of any weight?

Someone may have a personal opinion that men cannot fly. Men are flying just the same, however, in spite of the personal opinion.

Someone may have a personal opinion that a local association of moving picture exchanges will be of no benefit to its members. In spite of that opinion, however, the trade has reaped a decided benefit from such local associations.

Trade associations, both local and national, have been tried for years by their results. If they were not productive of good they would have gone out of existence long ago.

Someone may say: "We had one and it was no good." Was it the fault of the association or the individuals who composed it that it failed? If a man fails in business, is the business to blame or the man?

Think it over and try the "Work together" method.

Yours very truly,

SAMUEL STERN.

WHY VAUDEVILLE IS DETRIMENTAL.

As the World has published so many opinions as to the value of vaudeville in a moving picture theater, I am moved to commit my ideas on that subject to paper.

Vaudeville, **per se,** is not necessarily harmful to the motion picture, in fact when used discreetly and very moderately, may be an aid to that disease called "box-office-itis." When the ordinary moving picture manager decides to intersperse his program of pictures and songs with vaudeville his first care is to reckon out the additional cost to his running expenses. He finds the additional expense quite a considerable item. He decides he can not stand this unaccustomed strain. He ponders—How shall this be overcome? Why, that is easy!

The theater has been running four reels of film, two new and two old, also three or four illustrated singers. He decides to run only one new reel, using three commercial reels, and to pay less money for his singers—won't the vaudeville make up for this degeneration?

Then there is the type of manager who features his vaudeville to the entire exclusion of his pictures, using only the poorest junk. When a moving picture theater decides to give a little vaudeville, it must be given **gratis;** that is to say, the pictures and songs must be of the same **quality** and **quantity** as before. The people who pay their dimes do so to see pictures, plenty of pictures, **good** pictures. To this everybody agrees.

No theater charging 5 cents can afford vauedville, but one charging 10 cents and doing a good business can use one or two acts to advantage, as it is a relaxation from the intensity of the cinematograph. The writer believes that the above causes are the chief reasons that vaudeville is at the present time detrimental. As far as New England is concerned, he is sure of his ground; apart from that, he can not be certain, but the chances are that one part of this country is the same as the other in this respect.

A NEW ENGLAND EXHIBITOR.

"PHOTOPLAY."

Noticing some correspondence upon the new name "Photoplay," it is to be hoped that a thorough interest may be aroused and no doubt many valuable suggestions will flow through the columns of the World.

The writer is very anxious to hear from our English friends across the Atlantic, as from their viewpoint we shall, without doubt, receive some very valuable remarks, whether favorable or unfavorable, they will be alike welcome.

While agreeing with your editorial that in the absence of a "newly coined" word the selection of one name may prove a difficult matter, progress will be made if in the adoption in part of photoplay or any other name some of the commoner names now used may be eliminated.

In making these comments, however, the writer's object is not only to carry out your idea of using your columns for the purpose of airing opinions, but also to suggest at once the advisability of starting a campaign of names which shall be as worldwide as your circulation, hoping to derive therefrom either an endorsement of photoplay, or the selection of some other name which the people at large may approve.

In furtherance of this plan and to start a live interest, the writer suggests the name theagraph as one most eminently fitting for the future use in describing moving picture work. The bare suggestion of any name must carry with it reason for its adoption, or provoke reason for its rejection. In theagraph or any such immediately similar word we have a name which would be alike useful the world over, in any country and in any language; it is at once ancient, modern, of pure origin and perfect adaptation.

The most value of such a name is that in one word it both means and designates the motion picture show, theater, amusement place or lecture hall where the cinematograph is used; it would always parallel the theater and never conflict with it; and, even as theaters may have a proper name to distinguish them, as the American or Metropolitan, so could the theagraph.

Again, a name of this nature applies to every possible use now known and what is more important, **which may ever be known,** in the present or future of moving picture work or possibilities; it is also self-explanatory and needs no interpreter; is euphonious and joins good company and lends its own value to the company it joins when linked with theater or opera house; or, in plainer language, to borrow the commonplace simile of the judges of photoplay, it will be as easy for people to say, "let us go to the theagraph" as to say "let us go to the theater" or "let us go to the opera."

Is it worth while saying that such a name possesses both character and dignity? While people may object to this name or suggest another, they cannot belittle the nature of theagraph, and while it is not presented in a final or positive sense, it is here presented for honest candid opinions, and with the object of starting in your valuable paper what the writer trusts may be a picture worldwide search for the best name to carry forward the greatest benefactor of twentieth century developments.

EXHIBITOR.

THE FITTEST ARE SURVIVING.

Aurora, Ill., November 2, 1910.

Editors Moving Picture World:

Dear Sirs—I am a reader of the World and every week read some very good articles on music used in 5-cent amusement houses.

While in Elgin the other day I dropped into the Globe Theater. As I went in the door I heard someone singing "Dixie;" however, when I was seated I wondered what kind of a place I was in as then all was still except the piano and drums, which were softly playing that good old air. I soon learned that the Imp's "Dixie" was on the screen and as the titles which were set in music appeared, the pianist and drummer (both ladies) sang what was on the screen. It was so well done you would have thought they had rehearsed it for a week, but as they get their films the same day they use them, that was not possible.

The beauty of it was they played and sang with feeling according to the run of the picture, and best of all they finished the picture by singing "America." I have been in hundreds of moving picture houses but never was in one that I enjoyed more than that one.

The house was packed but everyone was so orderly you could have heard a pin drop as the clear soprano and alto rang out that beloved old song, "America."

The Globe has a mirror screen and a good operator, as the pictures were perfect. All the fault I found about the place was there is no sign, nothing to show it is the Globe. I learned that from the little "Globe Hustler," who directed me there. Mr. Sulivan is a good manager and knows his business when it comes to hiring help and renting films. He has the latest Independent pictures and, altogether, it is worth the 5-cent admission any day in the week.

I wish a few of the poor managers would take a peep into a good house once in a while and learn something.

Yours very truly,

D. S.,

Pittsburg, Pa., November 8, 1910.

Editors Moving Picture World:

Dear Sirs—I am much interested in Mr. Neff's remarks in this week's World under the title "The Call to Arms." Mr. Neff's remarks have, to me, a deeper meaning than appears on the surface.

Yours truly,

C. R.

FROM A MEMBER OF THE PUBLIC.

Editors Moving Picture World:

Gentlemen—I find the Moving Picture World to be one of the publications of which I never miss a copy. Though not interested in motion pictures save as a spectator, I find the publication uniformly excellent and interesting, though I was some time in discovering the oppositeness of the page by "much grassycuss." I tried the remarks about the "Beautiful City of Prague" on some of my friends, and from the way they took them I concluded that this must be the comedy end of the publication.

Every day I look over the bulletin board at the first-run theater on Fourteenth street near Broadway and sometimes I am rewarded by finding on view what I am looking for—a comedy or scenic, to see one of which I am quite willing to sit through one or two of the other kind, the kind which was well described, I thought, in the article printed from the Los Angeles Times as an "irritating playlet." I have frequently sounded the person who might be sitting next me, and find that they usually are of about the same opinion as myself; they prefer a funny or industrial or travel picture to almost any other form of entertainment, but find that to experience that pleasure they must take a very considerable dose of the other kind.

I have seen very many "dramatic" pictures, but do not remember to have been gripped by a single one of them. And it should not be forgotten that the class of people to whom these dramatics are supposed especially to appeal may weary of them after a time.

There is a man who works with me and who has been putting in his Saturday afternoons at picture shows for a long while. The other Monday he was telling me of having been at an amateur baseball game on the previous Saturday. Questioning him as to his desertion from his regular diversion of a picture show, he said, "O, it makes me sick. A lot of doggoned rot." This from a Scotsman with all the caution and avoidance of a decided opinion so characteristic of the race.

Why the manufacturers do not turn out more American scenics I cannot understand. Surely there is another public for this sort of entertainment than that which is typified by say, the people walking on Fourteenth street on a Sunday evening.

We all know dozens of the sort of people I am thinking of, and there are unnumbered thousands of them in the smaller cities and towns, well meaning, wishing to be informed, easily able to spend the little money it costs to see a moving picture show one or two times a week, but certainly not financially "up to" the high priced legitimate stage. But they surely did not patronize the now happily defunct "ten-twenty-thirty" melodrama in its day, and no more will the same sort of stuff on the screen attract them.

Yours truly,

FRED VAN BUREN.

LET "EXCELSIOR" BE THE CUE.

Binghamton, N. Y., November 8, 1910.

Editors Moving Picture World:

Dear Sirs—I am not a moving picture exhibitor, but an ardent admirer of moving pictures, and I read every number of the Moving Picture World as soon as it is on the market, and I notice with much interest your feeling toward raising the standard of the business. I am a "drummer" and also an amateur singer, consequently I am much interested in the musical end.

My territory lies through Eastern New York and Western Vermont and of course I have my favorite theaters, and one of them is the Dreamland Theater, in Barre, Vt. About two months ago, when there, the pictures were put on the curtain in as steady, bright and plain a way as any we seldom see, and accompanied by suitable music—some of the classics being used—and in the Edison pictures I found their cues, artistically used, making the impression that good and suitable music always does. The only lacking thing was the singer and he was a new one from the previous visit. Good voice, but too light.

About a week ago I made another visit. Found the pictures unsteady, dim and long in intermissions; music accompanying them "haphazard," and I was much disappointed; and on inquiry found "a change of help." The only redeeming quality was the return of a former singer, a strong, pleasing baritone that can be heard in all parts of the house.

Now what is the cause of this? I find in my travels many such circumstances, and have come to the conclusion that it is the "money problem." The salaries of the good people are of course higher, and the majority of the exhibitors are looking for the "cheapest" help when they should be looking for the "best." As I said at the start, I am not an exhibitor, neither do I know anything of the parties mentioned, and this is merely a plea for good substantial salaries; for **then** and **not till then** will the moving picture be artistically produced. For how can good musicians afford to work at this business when they can earn more and be better appreciated elsewhere.

Think it over, exhibitors

A MOVING PICTURE LOVER.

THE "ART" OF THE PRODUCER.

Sparta, Ill., October 28, 1910.

Editors Moving Picture World:

Gentlemen—I noticed an article in a theatrical journal in which Hal Reid opines that the picture business is on the toboggan at last. In the article it is mentioned that he secured a contract with one of the largest manufacturers (Selig) to write and stage productions. Upon entering his duties he asserts that owing to the elimination of scenes depicting "murder," "knifing," "kidnapping," etc., he was practically at a loss to specialize his particular line of art.

It seems to me that Mr. Reid has an ax to grind. If not, why does he try to make us believe that on account of his inability to depict his blood and thunder the moving picture game is taking the count? Can it be possible that he disagrees with the National Censorship Board in the matter of uplift? Mr. Reid also mentioned that it was far more difficult for him to write one scenario for pictures than it was to write and stage several "meller dramers." What is the answer? Are our manufacturers, censorship boards, etc., after all, wrong in the uplift movement? Or would it be safest to go back to the old Deadwood Dick style of pictures? Truly there is no answer to such a foolish question other than congratulations to the present day methods. People sometimes see things as they wish, that is they imagine they see such. We all dream at times and perhaps we see our competitors go down and out, leaving the field all to ourselves, then comes the awaking—it was only a dream. I realize how nice it would be for the "Ten-Ton Door" companies to have no obstacles in their way, but nevertheless I cannot see the beginning of the end, as Mr. Reid would have it, of the silent drama.

It seems peculiar, but it's a fact, that with very few exceptions, playwrights and authors have failed utterly in their attempts to shine as directors, producers or scenario artists and even actors of renown have failed to set the world afire in their capacity before the camera. I have watched them perform both in pictures and on the stage, and I believe they are as much out of place in pictures as one of our camera stars would be in speaking parts on the stage.

JOS. C. HEWITT.

THE PICTURE IN WASHINGTON.

Washington, D. C., October 31, 1910.

Editor Moving Picture World:

Dear Sir—Referring to your article "Washington and the Picture" in a late number, will you kindly tell the writer that our pictures are not jumpy unless it is the fault of the makers. I have been in the picture business for the past ten years and know when jumpiness is due to the projecting machine and when to the camera. I could name some manufacturers who are at fault and especially when outdoor scenes are taken. If they would only take the trouble to weight down the camera we would have less jumpiness on the screen.

Yours truly,

SIDNEY JULIAN JACOBSON,
Mgr. and Chief Operator, Palace Theater.

ANOTHER "TROUBLE DEPARTMENT."

Editors Moving Picture World:

Dear Sirs—One of the best, and at least the most essential feature of your valuable paper is the "Trouble Department." Every one interested reads much valuable advice week by week, for which they are very grateful. May I with propriety suggest another, the "General Advice Department," wherein could be asked and answered all kinds of questions applying to every phase of the moving pictures outside the technical—moral, artistic, educational, religious, financial, etc., etc.? Your correspondent feels such a department might often prove a friend in need to many an anxious mind. Shall be glad to know what you think, Mr. Editor.

Very truly,

INQUIRER.

[Inquirer, the Moving Picture World is conducted for that very purpose. Send along your queries and we will reply to them to the best of our ability.—Eds M. P. W.]

IN THE MISSISSIPPI VALLEY.

Don W. McClellan, of Pekin, Ill., has purchased of the Consolidated Amusement Company, of Bloomington, Ill., the Idylhour Theater, Pekin, and will continue it as a moving picture theater.

The Airdome, First avenue, Sterling, Ill., is expending $4,000 in improvements for the Winter. The alterations include a brick front and steam heating system.

The new Empress Theater, at Peoria, is near completion and when opened will be one of the prettiest picture houses in the Middle West. The auditorium is nearly square, with a lofty arch dome over the center. The floors rise back from one angle of the house forming a natural amphitheater. The proprietors are Seaver & Robinson. Vernon C. Seaver is owner of Al Fresco Park, Young Buffalo Wild West circus, a 22-car show and a dozen other successful amusement enterprises. Mrs. W. W. Robinson, who will manage the house, is the widow of the late W. W. Robinson, former city editor of the Peoria Star, who gave his life to prevent a panic in the Princess Theater, a moving picture show, over a year ago. Seaver and Robinson, in a little room back of the curtain, were consulting plans for a new house when fire broke out. Robinson rushed to the stage and calmed the audience, then in the first throes of a panic, and no one was injured, but the effect of the smoke upon his lungs brought on an attack, and he died soon after reaching his home.

Because his seating capacity of 300 is not large enough, Manager Siegfried, of the Nickel Bijou, at Decatur, Ill., closed it down until he could connect the room up with the adjoining building, upon which he had secured a five-year lease. Siegfried is building the New Plymouth, a moving picture house, in Minneapolis, Minn., which will seat 1,200 people. This house will be managed by Mrs. Siegfried. It will be entirely fireproof, with a color scheme of mahogany woodwork to match the chairs and piano, against green and tan walls, and the ceiling in cream brown, tan and green

The White Hall, Ill., city council has passed an ordinance against exhibiting any prize fight or any immoral, lewd or obscene moving picture.

Peter Gingery will open a moving picture show in the I. O. O. F. Building, at Mt. Pulaski, Ill., having three entrances from the show into his ice cream parlor in the room adjoining.

R. W. Heivly has sold the Crown Theater, at Petersburg, Ill., to Mrs. W. J. Cheaney, who has placed her son, Don, in charge. A Saturday matinee for farmers is a feature of this small city show.

A moving picture show will be opened in the White Building, at Belle Plains, Ia.

J. B. Shierk, of Bridgewater, S. D., and D. F. Shierk, of Lena, Ill., have purchased of W. S. Mogle, of Freeport, Ill., the moving picture theater at Polo, Ill.

George W. Myers, manager of the Gem Theater, at Clinton, Ill., gave vaudeville a week's trial, according to the press of that city, and returned to the moving picture fold.

The Star Theater, of Clinton, Ill., has been redecorated with mural paintings in the lobby and on the side walls of the auditorium; a mirror screen has been installed and, with a ten-cent admission for a picture show, the management announces it will continue to be known as the "House of Features."

The city council of Robinson, Ill., raised the license fee of moving picture shows charging five cents from $3 to $20 per month, and for shows charging over that amount from $5 to $30 a month. The only person affected is G. A. Sharrock, of the Vaudette, who declares he will not pay this fee. As a provisional contract existed between Mr. Sharrock and the I. O. O. F., whereby the order's building would be leased for ten years for show purposes, the lodge has appointed a committee to confer with the uplifting city legislators.

Manager Eagleston, of the Grand, at Charleston, Ill., has been remodeling the lobby and his office. He has recently installed a new No. 6 Power's Cameragraph.

Members of the Lincoln, Ill., city council and energetic reporters have managed to pretty well impress upon the general public that the moving picture shows of that city are death-traps. The following excerpt of the report of the proceedings should prove reassuring to heads of families:

"Member Schuster told of his inspection, with the chief of police, of the moving picture shows in the city, where the rear exits were blocked with chairs and boxes, so in case of fire it would be impossible for the patrons to escape. It was also stated that some of the operators smoke cigars and cigarettes around the combustible films. The councilmen became aroused on the subject of protecting the lives of innocent people, and on motion of Member Watson, the city attorney and members of the fire and water committee were instructed to take up the matter, and if the ordinances were lax in these regards to present new measures to the council."

According to decisions handed down by Circuit Judges W. B. Homer and Moses N. Sale, moving picture shows will have to dispense with platforms or stages if they wish to operate under the present ordinance of the city of St. Louis. In all probability the exhibitors will unite to appeal from the decision.

"The unusual thing" seems to be responsible for the troubles of Albert Lynn, of St. Louis, as reported by The Times, of that city:

"On account of a rumor that he had become a prohibitionist, the attendance at Albert Lynn's moving picture theater shrunk from 300 a night to a doubtful 40. Then Lynn went before a notary public and duly made oath that never in his life had he ever signed a paper favoring the adoption of the prohibition amendment.

"This affidavit, secured behind glass in a frame, hangs outside his moving picture show, The Nightingale, 2909 South Broadway, and is intended to assure his patrons they have misjudged him.

"Lynn has been running the show for three years. Business was good until recently. Then the attendance began dropping off steadily. Lynn made an investigation and learned that the report had been spread broadcast he had placed himself on record as a prohibitionist.

"This was the cause of his drooping attendance.

"Before taking up his present business he was a glass blower. He made bottles for a brewery, and said he never was connected with anything that savored of prohibition."

HIGHER EDUCATION THE NEED.

A fourteen-year-old boy in Manhattan pleaded guilty to robbery, burglary, grand larceny, assault and receiving stolen property. He explains that he saw a moving picture depicting crime, in one of the theaters devoted to that entertainment, went right home and got a revolver with which to sally forth as a highwayman.

No doubt this boy reads the newspapers. While the discussion of moving pictures is on, a majority of juvenile criminals will make a feature of the picture shows in the confessions they give for newspaper publication. There was a time when billboards advertising melodramas were the fashionable source of temptation. Before that the young heroes usually claimed a consumption of incredible quantities of cigarettes; and before that it was the proper thing to boast of reading dime novels. In a few years it will be something else.

Good boys are not likely to be driven suddenly to crime by seeing a picture. But nevertheless the pictures of burglaries and train robberies and murders ought to be suppressed. Those who like them are injured by them, and there are plenty of patrons who are disgusted by them. It is a case for common sense. Not all murder scenes need be prohibited. Shakespeare's play of "Julius Caesar" has been effectively shown in moving pictures. But flathouse robberies and city street holdups cannot possibly please any but a taste already vicious.—Brooklyn Standard Union.

Among the late installations of new machines is the beautiful Colonial Theater, of Ft. Wayne, Ind., which has a seating capacity upwards of 500 people, which has installed the latest model Motiograph. Other houses of importance are the Empress Theater of Peoria, also the Fox Theater of Aurora and the Tavern and Crystal Theaters of Joilet, all of which have installed Motiographs.

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York.

BIOGRAPH.

THE TROUBLESOME BABY.—Martin is hurriedly called to High Beach to close a contract for a big deal with the president of a construction company who is stopping there. He begs his wife to accompany him, but she pleads not having yet the new suit she has ordered, so he makes the trip alone intending not to stay any longer than necessary. Arriving there, he transacts his business at once and rushes to catch the next train out, missing it by a hair, which forces him to stop over several hours for the next. Meanwhile, Mrs. Martin has received her suit and follows her hubby on the next train. To while away the time, Martin takes a turn on the beach, taking a seat beside a lady with a baby in her arms, who, without looking up, thinks her husband is still occupying the seat and absent-mindedly places the baby in his arms while she runs off after her other child. Well, you can see the trouble that is cooked up for Martin when he meets his wife. However, he gets rid of it after awhile, and when it gets back to its mother explanations bring peace.

LOVE IN QUARANTINE.—Harold and Edith are betrothed, but, as the course of true love never runs smooth, they quarrel. Edith leaves him at the gate in a huff, but "faint heart ne'er won fair lady," so he follows her into the house to find the doctor attending the maid, who, it transpires, is ill of a contagious disease. The doctor has telephoned the case to the Health Department so the house is quarantined at once and the peevish lovers are destined to stay under the same roof until the ban is raised. This elates Harold, but the worst is yet to come. They both must be vaccinated. Edith's mother plans to help things along by having Harold pretend illness to arouse Edith's sympathy. The scheme is working finely when Edith discovers the hoax. Still, the ice is broken and the lovers' quarrel is quashed.

EDISON COMPANY.

THE LITTLE STATION AGENT.—The station agent is a girl about nineteen years of age. Joe Allen and Albert Hill, two freight men, are particularly smitten with her charms.

She smiles at the one and bows to the other with equal womanly grace. Joe Allen is far in the lead as regards her affections. This fact is also revealed to Albert Hill. He is in a particularly dangerous frame of mind when, while setting the brakes of the box cars while going down a steep grade, he meets Joe on top of the train. The little station agent immediately becomes the subject of a conversation which waxes into a bitter argument—hot words pass and a blow is struck. The cars go dashing on, the two men reeling and swaying in a terrific struggle. A blow with a lantern knocks the favored one, Joe, unconscious.

Albert thinks he has killed him and, realizing the punishment that will follow if he is found out he determines to destroy the evidence of the crime by cutting the cars loose and letting them run wild, that they may be dashed to pieces and Joe with them. This will enable him to hide his guilt. The cars are cut loose and go tearing down the mountain grade, but Joe soon awakes to consciousness to find himself on a mad runaway freight. He strains every nerve and cord in his body tugging at the brakes, but to no avail. A glimmer of hope arrives as he dashes by a way-station. The station master hears his cry, and rushing into his office sends a wire to the little station agent. A moment and the news stuns her, but it means Joe's life—it means more than that—it means the safety of the Overland Limited!

Ten minutes have hardly passed before we see the track superintendent, the little station agent and an engineer dashing out of the round house on a high-speed emergency track automobile and away to head off the oncoming freight. Now we are shown the train dashing around dangerous curves and now the track automobile running for life, love and humanity's sake. At last the siding switch is reached—a moment only and the runaway freight is sidetracked and safe. In the next instant the Overland Limited comes tearing down the track and off in the distance.

No one ever knew who had saved their lives, or how near to death they nearly were. Joe knew to whom he owed his life, however, and the next day when Albert Hill was arrested the little station agent slipped her hand into Joe's; and somehow we are made to feel that it is just these little tragic moments of life that bring two souls together.

A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS IN CANADA.—We start upon our trip over the C. P. R. at Calgary, a beautiful city which stands sentinel on the watch line between mountain and prairie. Soon we find ourselves fairly among the mountains, with all their grandeur, tunnels, torrents and towering peaks. A few moments' stop at Laggan; a glimpse at Lake Louise, the beauty spot of America; then down Fraser Canyon and the Selkirk Mountains. A visit to the National Park, containing the largest herd of buffaloes in the world, and so on until we have passed the two great steamers, the Princess Charlotte and the Princess Victoria, off Otto Point on their way to Victoria. Here, at the capital of British Columbia, we pause to view the harbor, the parliamentary building and the city itself. Four hundred and forty feet of beauty, and every picture is a gem in itself.

THE LASSIE'S BIRTHDAY.—The scene takes place in a garden back of a summer house. The lass herself is not up when the story begins, and the first to appear are two children, who scamper off in search of suitable gifts for her, looking up and laughing at the closed blinds which show that she is still asleep on her natal day.

And then comes a poor but attractive young man who, having nothing in his pockets wherewith to purchase presents, has gotten up betimes and picked violets for his lady; which offering he leaves upon a table just outside the little summer house. Of course he writes a little note upon a piece of wood and leaves it with them.

He has hardly gone when a poetic youth, a very poetic fellow, appears. He is evidently fond of himself as well as of the girl, for he brings her a portrait, probably painted by his own hand, and verses, to his mistress's eyebrows probably. He looks scornfully at the violets and puts his portrait in front of them on the table with his scroll of verses by it. Then, deciding to watch the reception of his gift, he hides beside the porch.

She receives many other gifts from young men in various walks of life; but all are rejected with the exception of the bouquet of violets. The rejection of the presents are witnessed by the suitors with anger and disappointment, for each one thought that his would be the favored gift. Then, the poor young man comes back in time to see the reception of his gift, and, as he and she come together in love's embrace, the fat boy slips from his perch and dangles helplessly from the summer house, while a little girl of six holds up her apron to catch him should he fall.

THE SHIP'S HUSBAND.—Mrs. Knox loves her husband, James Knox, and Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands loved their dear little wives. But the "Charmer"—ah! there's where the trouble lies! Who is the "Charmer"? Mrs. Knox discovers a strange hair upon Mr. Knox's coat, where it had conveniently been placed by a practical joker, also a telegram to the effect that her husband is to sail with the "Charmer" at ten, and that he need not meet her husband, Jones. The green-eyed monster at once proceeds to grow larger and larger, and she rushes down to the boat, but it is far out to sea. She immediately proceeds to inform Mr. Jones that his wife has eloped with her husband.

This sets Jones in a whirl and he at once hires a tug, and with Mrs. Knox sails away to capture the villain Knox and his supposed unfaithful wife, Mrs. Jones. But ere this has all transpired, Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife., Mrs. Knox, and mistakes pile upon mistakes until the four curious people arrive at the ship's husband's office, where the mystery is all cleared up. "The Charmer" is the name of the boat that Knox sailed away on, and the "husband" is none other than Mr. Jones, himself.

KALEM COMPANY.

JIM BRIDGER'S INDIAN BRIDE.—The story embodies a very pretty romance which follows the rescue of an Indian girl by Jim Bridgers who falls by accident in one of his bear pits. Jim was taking the girl back to her father's tepee and her brother, suspecting foul play, set upon Jim, who was obliged to kill the Indian in self-defense. The girl's father thereupon set out after Jim's scalp and would have got it but for the fortunate arrival of a detachment of United States Cavalry. The story comes to a pretty ending of a wedding in which an army chaplain officiates and the parts of the bridesmaid and best man are taken by a couple of stalwart cavalry troopers.

THE WAY OF LIFE.—John Mason and George Bent were chums in a music conservatory. After they graduated they met and fell in love with the same girl. Mason, however, proved successful and won her for his wife. As time went on Mason's wife proved a shrew and the two gradually became estranged. In the meantime Mason found himself falling in love with one of his pupils. Recognizing his danger he sent the scholar to another teacher, his old friend George Bent. Later on returning to his home one night he found his wife had decamped with another man. In the course of events Mason secured a divorce and went in search of his former pupil for whom he had a strong attachment which apparently would not down. Finally locating her he found that she was happily married to his old friend George Bent.

GAUMONT.

(G. Kleine.)

BOTH WERE STUNG—A pretty young girl pays a visit to her aunt, the latter having two sons who work their mother's farm. When they see their cousin the result is magical: they both fall head-over-heels in love. The next morning their toilet is most carefully made, each producing some article which scores over the other. While stacking hay during the afternoon, one of them is suddenly taken ill, and betakes himself to the house. The plot not being very deep is understood by his brother, who, five minutes later also appears, having apparently run the haying fork through his leg. Their intentions, however, are rudely frustrated, for the two ladies make the invalids comfortable, and go off to finish the haying. The last scene shows how the waiting game pays, for the girl is seen in a quiet spot embracing a third man, the two brothers being hidden onlookers.

Picturesque Majorca.—In the Mediterranean. A combination of scenic and educational views produced in the usual perfect manner of this concern.

This film presents all the native activities in a perfectly clear manner and shown under such ideal conditions as to make exceptionally pleasing pictures of events which partake of an industrial tone.

Tours of this kind seem to be making decided gains in popular favor.

A TRIP TO THE BLUE GROTTO, CAPRI, ITALY.—A well finished and comprehensive trip to the famous grotto.

The passengers embark in a small steamer at Naples, of which place an excellent view is shown from the stern of the vessel.

As Sorrento is passed we obtain some particularly impressive pictures of that well-known city, shortly after we come into sight of Capri.

Here we disembark, taking our places in rowboats and begin an inspection of this strange cave, to enter which we are forced to lie down in our boat. On the return to Capri we close our little trip with a beautiful Mediterranean sunset.

URBAN-ECLIPSE.

(G. Kleine.)

THE RIVAL BARONS.—The Duke of Hartings and John of Northbourne are rivals for the hand of Alice, the daughter of a neighboring baron. The Duke, rejected, waylays the lovers and imprisons them. On a threat that her lover will be killed, Alice consents to marry the Duke. John makes his escape, and flies for sanctuary to a monastery where the Prior, invested with all the authority of his order, withstands the fugitive's pursuers. A message comes to the Prior from the Duke, asking that a monk may attend at the castle and perform the marriage ceremony. John, disguised as a monk, goes to the castle, first enlisting the aid of Alice's father, who follows him with a bodyguard. Instead of performing the ceremony, the monk throws off his disguise. The Duke, beset from within and without, is overpowered, and the lovers are triumphant.

AN ALPINE RETREAT.—Gersau, and the Lake of Url, Switzerland. Wooded heights rise from the water's edge; noble mansions nestle amid horticultural beauties on the banks and islands of the lake; mountains, now half enshrouded in soft morning mists, now bathed in brilliant mid-day sunlight, rise height above height in silent sublimity to the far distant horizon, and the whole forms a motion picture series of exceptional loveliness which will appeal to the stay-at-home and to the traveler alike.

LUBIN MFG. CO.

THE STREET PREACHER.—Florence Nixon engaged herself to Henry Martin because she thought he would quickly win a church in the city. He was one of the most promising students of his class at the divinity school and it was only natural to suppose that he would soon find a wealthy congregation. But Henry was an earnest and sincere man. He saw that he was needed upon the street more than in the pulpit and it was a shock to Florence when he wrote that upon his graduation he would become a city missionary. Instead of the mistress of a fashionable parsonage she would be the wife of a street preacher. Her castles in the air quickly vanished and without compunction she wrote to break the engagement and determined to win her own way in the big town. Meantime Martin had become a city missionary and one of his talks so impressed Florence that she urged Ransom to marry her. This he refused to do, but the preacher touched his heart and he went back to Florence to tell her that he would right his wrong. He found her staring at a revolver. She had decided to make away with herself. Ransom took the weapon from her and sent the maid for the minister who so worked upon his feelings. It was Martin, married to Florence's chum and Florence had good reason for being glad that he chose the vocation of street preacher.

RIGHT IN FRONT OF FATHER.—Betty's father was a deacon in the church and so was Rob's. Betty's father objected to Rob and Rob's father objected to Betty because Betty's father objected to Rob. But Rob did not object to Betty, far from it. He wanted to marry her and he wanted to marry her quickly. He had a moustache and an undying affection and thought that a sufficient equipment for a bridegroom. Betty's father told Betty that if she married without his consent and in his presence he would disinherit her and to clinch things he wrote Rob's father to that effect. Robert

was shown the letter and told that the statement went double for him. It looked pretty bad for the course of true love for a while, but not for nothing was Betty the daughter of her father. She found that the two old men had a conference with the pastor and she sent post haste for Rob to come over and bring a suit of his clothes with him. Rob wonderingly complied and was surprised to see Betty snip off her fine growth of hair and trim what was left boy fashion. Then she fixed the hair that it would look like a wig and called for Rob's moustache. In a suit of Rob's she made a personable boy and he was a fairly good looking girl. They sought the minister's house and asked him to marry them. There had to be witnesses so the minister calls in his deacons who regarded the ceremony with approval until it was found that the young folks had complied with the seemingly impossible for had they not been married right in front of father?

G. MELIES.

HIS SERGEANT'S STRIPES.—A young corporal in the United States Cavalry in the Black Hills is very much in love with a young ranchman's daughter who lives near the military barracks. He asks her to marry him and she promises to do so when he has won his third stripe, making him sergeant. It is not long before he receives an assignment from his superior officer to carry an important despatch to the commanding general at Fort Darrow. In the successful fulfillment of his mission he would be promoted to the office of sergeant, secure his third stripe and his girl.

He meets his sweetheart and tells her of his dangerous and important errand. In telling it he is overheard by one of the hostile Indians who notifies others of the tribe, and they watch his every move, follow him when he starts and pursue him when he tries to escape. The young fellow finds it impossible to get away from them and, as instructed in case of danger, he burns the despatch, faithful to the performance of his duty rather than the preservation of his life.

The girl, feeling sure that the young soldier would become a sergeant and her husband, patiently and anxiously awaits his return. She sews the third stripe on his coat sleeve, anticipating his promotion. Little knowing it would only bear witness to his honor while he lay silent in the grave.

He is killed by the red men who find his body but not the despatch—only the ashes of it. He has won his stripes and his girl, but has lost his life in his country's service.

PATHE FRERES.

A SHADOW OF THE PAST.—Jacques de Calones is in love with the beautiful Louise Swinton. He learns that he has a wealthy rival. To win her favor he steals a necklace and is arrested. The woman for whom he has sinned turns from him in disgust. Thirty years later we see the return of Jacques. Ragged, his hair cropped close, his face heavily lined, his slinking gait betraying the creature harassed by fate, he forces his way through the window into the room where his former love, now a faded, feeble woman, sits at her writing table. She sees the reflection of the man in a tiny mirror on her desk, and believes him to be an ordinary housebreaker. Jacques slowly approaches, and asks if she does not remember him. A slow recognition dawns in her eyes, and she is horrified. He bids her listen and see the wreck she has made of his life. Then in a sudden flow of vivid ruthless words, that sear her very soul, he paints the story of his ruined life. As he tells the story, he lives again through the horror of past years, and pacing the room in mental anguish, he cries curses upon his former temptress as, shuddering at the pictures he calls up before her, she sits huddled up in her chair moaning pitifully for mercy. But the end of the story is not yet, and Jacques relentlessly describes to her the degradation, the intolerable suffering of his life as a convict in the stone quarries, his aching limbs, the warden's armed pistol always ready to exact obedience, and the frenzied hopelessness of those long years. The recital comes to an end at last in a torrent of tumbling words, which die away as Louise, struggling under the weight of her emotion and remorse, starts from her chair with a quick choking cry, and as suddenly falls inert at the feet of the ex-convict. Slowly Jacques realizes the tragedy, and taking off his cap walks on his weary way.

LOVE LAUGHS AT LOCKSMITHS.—Charlie Smithers is anxious to get married to Sadie Fox, but her stern father, a well-to-do farmer, does not approve of her marrying a gay city fellow with more money than brains. An attempt to elope in an automobile is seen by the irate father, who follows in his rig and quickly overtakes the pair when the auto breaks down. He takes his daughter back with him after administering to Charlie a spanking such as probably reminded him of his more youthful days. Old man Fox after giving Sadie to understand that she is not to stir from her room, starts off to the village to do some marketing. Charlie, who has been watching his opportunity, sees him drive off, and not daring to go through the house, where the other members of the family might see him, obtains the assistance of the colored girl, who brings him a long ladder. With this he climbs up through the window to Sadie. They forget how time flies, and Charlie is still there when Fox returns. With the aid of Sadie and the maid he blacks his face and disguises himself as the colored maid. Then with Sadie he drives to the minister, swiftly pursued by the farmer and his help, who soon discover the trick. Charlie, however, drags the minister down his lawn to a boat on the lake, and in mid-water the two lovers are married, while the irate father stands on the bank fuming with anger. Thus are the words of the old proverb, "Love laughs at locksmiths," fulfilled.

RUSSIAN WOLF HUNT.—The hunting party is divided into two contingents, one of which pursues the wolves on horseback with a set of dogs, while the individual members of the second party remain on the outskirts of the wood with the attacking dogs held in leash. These dogs, of the greyhound type, are of a mixed English and Russian breed, and as the wolves are driven out of the wood, they dash forward to attack them. Fearless of cruel fangs, they will spring at a wolf and bear him to the ground almost before their masters have time to reach the spot with their lassoes in their hands. Another second, however, and the beast will be captured; a wedge is then forced between its teeth, and in the evening, together with several other captives, it will be brought back, still living, amidst the joyous barking of the dogs, and the rattling of sleigh bells, and the shouts of the hunters.

PHAEDRA.—Hippolytus, the handsome son of Theseus, the great legendary hero of the Greeks, is beloved by all the women. His father's second wife, Phaedra, is also charmed by his magnificent looks. He, terrified, spurns her, and in his rage treats her roughly. Theseus, who has been at the wars for some years, returns a conqueror, and is met by his son and together they proceed in triumph to their home. Here Phaedra, thinking to be avenged on Hippolytus for his treatment of her, informs Theseus that in his absence Hippolytus had made love to her. Theseus, enraged, curses his son and banishes him from Athens. Hippolytus accordingly starts off in his chariot drawn by three fiery horses. His course is directed along the seashore, but Poseidon, the god of the Mediterranean, in accordance with the curse of Theseus devoting his son to destruction, causes a wave to dash up and frighten his horses, who bolt, with the result that the chariot is overturned and Hippolytus is killed. The crowd, who quickly assemble, place his corpse on a plank and carry it to his father. Phaedra, stricken with remorse on seeing his dead body, declares his innocence, and confessing to Theseus that her accusation was unjust, kills herself at the foot of the bier.

THE OTHER WAY.—Two old cronies are playing chess in the magnificent suburban home of one of them, when he receives a letter from his only son, Billy, announcing that he will be home again from college at nine-thirty. The other then shows a letter he has received earlier in the day from his only child, Lucy, stating that she will be back from Vassar college at ten o'clock. They pull out of their pockets the photos of their only children and simultaneously the thought strikes them both—Lucy and Billy must marry one another. They shake hands over it and say good-bye. Billy returns, and as his father greets him, the lad pulls out his handkerchief, and in so doing drops the photos of various actresses. His father tells him he has selected a wife for him, Billy refuses to be dictated to and leaves the house in a huff. Lucy's father on her return home, also finds that she has ideas on marriage, and when told that her father has selected a husband for her, she leaves her home and declares she will earn her own living. Answering an ad. in the local paper she obtains a situation as governess to a child of three years, the daughter of a justice of the peace. Billy also locates accidentally as chauffeur with the same family, and driving Lucy and the child to the park they fall in love. One day being caught embracing by the master they declare they wish to get married and he performs the ceremony for them. They then each telephone their respective fathers, who come in hot haste when they hear how they have been thwarted. Imagine their surprise on arrival—each old man finds his child married to the partner he had selected.

SELIG POLYSCOPE COMPANY.

MR. FOUR FLUSH.—Mr. Four Flush relates to his fellow club members (on being questioned on his return as to where he has been) his wonderful experiences and adventures while traveling in foreign lands.

We find Mr. Four Flush enwrapped in effusive smiles and weighted under a heavy load of importance. Arriving at his accustomed haunt, the club, after an absence of six months, he is at once surrounded by a curious crowd all eager to learn of the wonderful doings of Mr. Flush.

He asks for a globe of the world that he may be more accurate and convincing in his argument. Upon his departure it is clearly visible upon the countenances of his hearers that they have not fallen victims to his hypnotic bunk and have ideas of their own not altogether in unison with the returned prodigal.

Just then some kind and indulgent scandalmonger who has discovered the truth, tells the club the real facts and reason for Flush's absence. The chesty rival of Munchausen is soon confronted with [illegible] and wilts before his accusers after being convicted [illegible] spirit of all. With the light everyday [illegible] on large and inviting terms. He [illegible] the [illegible] and [illegible] Never Again!

GRATITUDE.—In the [illegible] Nevada [illegible] was [illegible] Morgan and his wife according [illegible] to cultivate with their [illegible] [illegible] and [illegible] Disappointed [illegible] [illegible] [illegible]

the Union service of that war, goes South and is sent on a dangerous commission into the Confederate lines. Strange as it may seem, "Ham" Floyd captures him and takes charge of the prisoner, who is sentenced to be shot as a spy. Floyd searches the boy, finds a wallet in which he discovers Hank Garland's half of the nine of diamonds. The boy tells him it was given to him by his father, who told him the story of it and said the half card might be of service to him some day.

Floyd tells the boy that he was his father's companion in California and gave the piece of card to his father, who had saved him from death. In return he would release his old friend's boy and allow him to escape. The boy gets away; Floyd, in the act of freeing the boy, is found out and is shot for his deed, and sacrifices his life for the son of the man who saved it in far-off California.

JEAN GOES FISHING.—It is not strange that Jack Crane, a young widower, takes Jean, the dog, along with him and his little boy when they go fishing. Jack and his son start fishing; it is not long before the little fellow gets tired and passes his rod over to Jean, who takes it in his mouth and continues where his young master left off.

See who's here! Mrs. Gordon and her little daughter who are very much entertained by Jean. While they are looking at the dog, the little girl drops her doll into the water and it floats out with the tide. Jean jumps into the water, rescues the doll and returns it to its owner.

Mrs. Gorden and her daughter thank Mr. Crane, and it is easily seen there is a mutual admiration for each other.

Finding a shady nook in the woods, the lady and her little girl are comfortably seated, eating their lunch. Jack and his little boy begin to feel hungry and start for town to satisfy their appetites. They pass through the same path which Mrs. Gorden and her daughter have taken and suddenly come upon them. They ask Mr. Crane and son to join them. Jack and Jack, Jr., accept, soon make a happy picnic party and become good friends, and while the children run away to play Jack and Mrs. Gorden become quite confidential and sympathetic.

The children wander to the end of the pier, where they go to sail a little boat which Jack, Jr., has made, and while thus occupied little Miss Gorden falls into the water and is carried beyond her depth. Little Jack jumps to the rescue and cries for help. Mrs. Gorden and Jack Crane hear the cries and start with Jean toward the children's voices. Jean reaches the end of the pier, plunges in and soon brings the children within reach of their parents and they are lifted to safety by Mr. Crane. The little girl is pretty well exhausted; she is carried home, and it is some time before she is herself again.

Jack, Jr., sends a basket of flowers to his young friend, engaging his faithful dog Jean as the bearer. He walks triumphantly ahead and Mr. Jack Crane and young Jack follow him to Mrs. Gorden's home.

The next and last scene shows Jack Crane and Mrs. Gorden standing in the moonlight, their youngsters not far distant, looking out upon the ocean; in the foreground Jean and a large black Dane are lying contentedly together. The whole scene suggests a happy union and a happy ending, and each one of the principals has made a pretty catch for one day's fishing.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 14.

Biograph—Sunshine Sue (Dr.) 998
Lubin—The Street Preacher (Dr.) 990
Pathe—A Shadow of the Past (Dr.) 863
Selig—Mr. Four Flush (Com.) 990

Tuesday, November 15.

Edison—Into the Jaws of Death (Dr.) 990
Essanay—(Title not given.)
Gaumont—Both Were Stung (Com.) 696
Gaumont—Picturesque Majorca (Sc.) 276
Vitagraph—Drumsticks (Dr.) 998

Wednesday, November 16.

Edison—The Stolen Claim (Dr.) 1000
Kalem—A Drama of the Present (Dr.) 990
Pathe—Love Laughs at Locksmiths (Com.) ...695
Pathe—Russian Wolf Hunt (Sc.) 298
Urban—The Rival Barons (Dr.) 860
Urban—An Alpine Retreat (Sc.) 142

Thursday, November 17.

Biograph—The Troublesome Baby (Com.) 492
Biograph—Love in Quarantine (Dr.) 505
Lubin—Right in Front of Father (Com.) 990
Melies—His Sergeant's Stripes (Dr.) 950
Selig—Gratitude (Dr.) 1000

Friday, November 18.

Edison—The Toymaker; The Doll; and The Devil (Com.) 990
Pathe—Phaedra (Dr.) 718
Pathe—Military Cyclists of Belgium (Ed.) ...276
Kalem—Jim Bridger's Indian Bride (Dr.) ...1000
Vitagraph—A Modern Courtship (Com.) .....
Vitagraph—The Bum and the Bomb (Com.) .....

Saturday, November 19.

Essanay—(Title not given.))
Gaumont—Lisbon, Before and During the Revolution (Sc.) 727
Gaumont—Spanish Loyalty 280
Pathe—The Other Way (Com.) 995
Vitagraph—Francesca Da Rimini (Dr.) .....

LICENSED RELEASES.

BIOGRAPH.

Oct. 6—A Gold Necklace (Com.).....576
Oct. 6—How Hubby Got a Raise (Com.).....416
Oct. 10—That Chink at Golden Gulch (Dr.)—998
Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505

EDISON.

Oct. 14—The Chuncho Indians (Edu.).....250
Oct. 14—The Stolen Father (Dr.).....750
Oct. 18—The House of the Seven Gables (Dr.).995
Oct. 21—A Wedding Trip Through Canada to Hongkong (Dr.) 1000
Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic) 450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990

ESSANAY FILM CO.

Oct. 12—Hank and Lank—They Get Wise to a New Scheme (Com.) 302
Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.) 372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Puls of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000

KALEM CO.

Oct. 19—The Tyranny of the Dark (Dr.).....990
Oct. 21—The Education of Elizabeth (Com.)..1000
Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000

LUBIN.

Oct. 3—The Baggage Smasher (Com.).....990
Oct. 6—Woman's Vanity (Com.).....600
Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990

GAUMONT.

G. Kleine.

Oct. 4—Her Fiance and the Dog (Com.).....525
Oct. 8—The Dunce's Cap (Dr.).....896
Oct. 8—A Skier Training (Sc.).....100
Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Bains (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 369
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280

URBAN-ECLIPSE.

G. Kleine.

Sept. 28—The Quarrel (Dr.) 607
Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Broussa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142

G. MELIES.

Sept. 29—A Plucky American Girl (Dr.).....950
Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....980
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....

PATHE.

Oct. 28—Max in the Alps (Com.).....610
Oct. 28—Buffalo Fight (Topical).....358
Oct. 29—The Indian and the Maid (Dr.).....995
Oct. 31—Max Has Trouble with His Eyes (Com.).394
Oct. 31—New Style Inkwell (Com.).....272
Oct. 31—Darjiling (Sc.) 331
Nov. 2—Cowboy Justice (Dr.) 750
Nov. 2—The Facori Family 243
Nov. 4—Woman of Samaria (Dr.) 902
Nov. 5—Abraham Lincoln's Clemency (Dr.)...1030
Nov. 7—Max in a Dilemma (Com.).....446
Nov. 7—Micro-Cinematography: Recurrent Fever (Edu.) 449
Nov. 9—Mexican Legend (Dr.).....1033
Nov. 11—A Black Heart (Dr.).....623
Nov. 11—Dutch Types (Scenic).....358
Nov. 12—A Gambler's End (Dr.).....1000
Nov. 14—A Shadow of the Past (Dr.) 863
Nov. 16—Love Laughs at Locksmiths (Com.)..695
Nov. 16—Russian Wolf Hunt (Sc.) 298
Nov. 18—Phaedra (Dr.) 718
Nov. 18—Military Cyclists of Belgium (Ed.) ..276
Nov. 19—The Other Way (Com.) 995

SELIG.

Oct. 17—The Foreman (Dr.).....990
Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—O! You Skeleton (Com.).....367
Oct. 27—Blasted Hopes (Dr.).....1000
Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....

VITAGRAPH.

Oct. 22—Clothes Make the Man (Com.).....668
Oct. 22—A Day on the French Battleship "Justice" (Scenic) 335
Oct. 22—Clothes Make the Man (Com.).....983
Oct. 25—Jean Goes Foraging (Dr.).....1000
Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....668
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 990
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.) 998
Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....

ADVERTISING : ANNOUNCEMENT SLIDES

Genre Transparency Company
507 N. Clark Street : : : Chicago

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

Dept D. **Cleveland, O.**

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

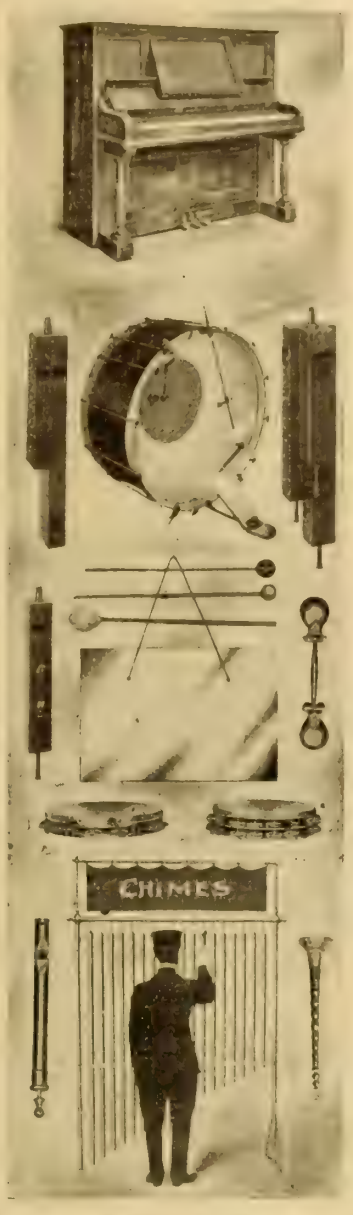
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

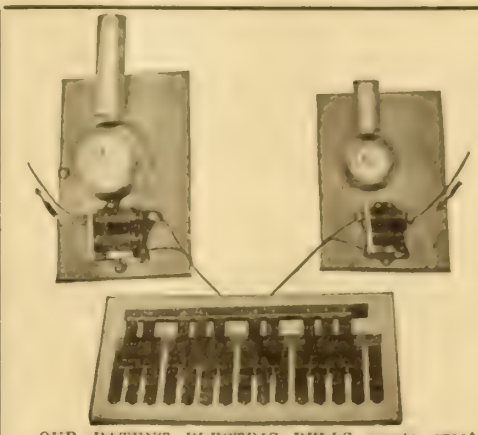
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 306 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer $10.00 { 6 Size Shell 3 x 14 / 7 Size Shell 3 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. **Cleveland, Ohio**

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

Independent Film Stories.

THANHOUSER COMPANY.

PAUL AND VIRGINIA.—Paul and Virginia are two young lovers who have grown up together from babyhood. Their widowed mothers live near each other in rude cottages, on an island in the Indies, on which there are few inhabitants. Here the children are reared, knowing no play-fellows but each other. When Virginia is sixteen years of age, her mother receives a letter from a wealthy aunt in Paris, who offers to make Virginia her heir and give her a good education, providing Virginia will, in the future, make her aunt's home her own.

Virginia's mother, having lost her own fortune through marrying against the will of her family, feels that she must not let her daughter suffer the poverty that she has been compelled to endure. She accordingly insists upon Virginia's acceptance of her wealthy relative's offer. Virginia thereupon sets sail for France, leaving Paul broken hearted at her departure.

Virginia tries to be a dutiful niece to her aunt, who is very old and sickly, although she longs to return to her humble home and Paul, whom she dearly loves. When, however, the aunt insists that she marry a rich nobleman, Virginia refuses; her aunt disowns the girl and sends her back to the island home.

Virginia's ship arrives at the Indies during a hurricane, and although only a cable's length from shore, it sinks before help can reach it, and Virginia is drowned. Paul witnesses her death from the shore, and almost loses his own life in a vain attempt to save her.

THE CITY OF HER DREAMS.—Ella Brown is the only child of a poor widower. Their home is in a small town in the Middle West, and Ella has never seen New York, although she has always wanted to go there. Her father, finding times hard, decides to take a chance in the gold fields of Alaska, and when the play opens, is about to start there. He leaves Ella in the care of an aunt, a sour old person who runs a boarding house, and who promptly makes a drudge out of the girl. As she has no other relatives, there is nothing for her to do except submit.

Sitting in her room one evening, tired after a day's hard work she looks at her two treasured magazines, one showing views of her pet city and the other giving the latest fashions. The girl is filled with a longing to travel and wear pretty clothes, and falls asleep.

In her dreams she is transported to New York, where she finds enough money to enable her to buy all the pretty things she admires. Ella greatly enjoys her visit, and is extremely unhappy when she wakes up. But she finds that her dream will become reality before long, for her father has returned from the gold fields with a fortune and a desire to fulfill all the wishes of his pretty daughter.

ECLAIR FILM COMPANY.

THE EXILED MOTHER.—Dr. Moreau admits to his home very frequently, a certain Mr. Bridaux, an inveterate gambler, who is pursued by his creditors, even in the house of his friends. While paying one of his frequent visits to his friend, Dr. Moreau, Bridaux is presented with a note from a creditor to whom he has lost 3,000 francs, stating that unless the debt is paid immediately, he will publish the fact that Bridaux has failed to make good his debt of honor.

Bridaux becomes greatly agitated, and begins to formulate a scheme to save himself from the impending dishonor. He leaves the house with the Doctor, but returns a short while later, intending to seize the first opportunity to steal into Madame's room and filch her jewels.

While on his base errand, the Doctor, who has forgotten his medicine case returns; there is no way to escape notice, and Bridaux determines upon a base method to avert suspicion. He enters Mrs. Moreau's room without attracting the notice of that lady, who is engaged in dressing, and just as the doctor makes his appearance, he takes the lady in his arms, which act, of course, enrages the doctor, and he, without allowing his wife opportunity for explanation, drives her from his home.

Wounded in spirit, the poor woman returns to her own family, but she cannot rest for the longing for her children, which takes possession of her; a faithful servant brings her news from day to day, and tells her how the poor little things pine and cry for their mother.

Some time later, the mother hears that her husband is looking for a governess for the children, and so, under disguise, she applies for the position and is accepted. The children soon recognize her, but for love of her they keep the secret from their father.

Meanwhile, Bridaux, who has been going from bad to worse, is wounded in a quarrel, and on his death-bed sends for his friend, the doctor, and confesses his ignominious deed, and vindicates the doctor's wife, entirely. The doctor returns home, bowed down with grief at the injustice he has committed, wishing that he but knew the whereabouts of his wife that he might send for her. The children notice his trouble, and when he explains, they lead him to the room of their governess; he at once recognizes his wife and heartbrokenly implores forgiveness; a happy reconciliation is brought about, the doctor receiving the most hearty forgiveness from his good wife.

CHAMPION.

LET US GIVE THANKS.—"Let us give thanks!" It requires all the moral strength he possesses, in face of the bitter Thanksgiving dinner, to say to his wife, the mother of his son, "let us give thanks!"

For, after waiting fully three-quarters past the dinner hour for their only son and heir, Andrew Morgan and his weeping wife are greeted with the Thanksgiving salutation from a son so disgustingly intoxicated that he can hardly stand. The outraged but self-contained father orders his degenerate off-spring from the house. Nor would he permit a parting embrace. And, when after the son has gone, this stern and broken-hearted father meekly bows his head and quotes "Let us give thanks!"

The young fellow manages, as most drunken fellows do, to get into hot water with every move, and Tom's expulsion from his father's house, directs him to that of his sweetheart.

His reception at the girl's hands sobers him completely for she orders him from her presence. With scalding tears she shames him and cancels her engagement with him, on this day that should have been one of thankfulness, but which proves to be of despair.

Finally, realizing that he must redeem himself, Tom goes West with a resolve to atone and if possible to regain the respect of his parents and the love of his sweetheart.

It is difficult to break off a strong habit, and on his first day West, poor Tom loses almost his money in a game with card sharks. He accepts his loss goodnaturedly, however, but mentally vows to never gamble again. That vow he positively keeps, for having located a claim, he strikes a rich vein of ore, selling it to a prospector for $10,000, he displays his roll to those same card sharks but refuses their invitations to play.

Having become a favorite with the miners and cowboys, they crowd about him eager to shake his hand and in the excitement his money is stolen. In the depths of despair he repairs to the canyon to brood over the inefficacy of following the straight path, and to the same canyon come the looters with the stolen wallet to make merry over their haul and to divvy.

Meanwhile, a lonely, loving girl in New York, has coaxed her father into bringing her West to seek the man she loves. They, too, on this eventful day coincidently go to the canyon for its scenic beauty, as they happen to be staying in the town. They meet the poor fellow, in his fit of dejection, and he explains his misfortunes.

The girl's father is inclined to doubt the tale when lo! at their very feet falls the lost wallet with the young man's name imprinted on it, and containing the money undisturbed. Its strange appearance is cleared by the presence of the crooks on the cliff above, who in their struggles for proper division of the money, have kicked it over, thus restoring it to its rightful owner.

One year later, again at the Thanksgiving table, the families of Tom and his wife are reunited and gathered around the board, and they fervently declare, "Let us give thanks!"

IMP

THEIR DAY OF THANKS.—A young civil engineer and his wife are having a hard struggle for existence in the city, when Thanksgiving Day comes around. Their memories naturally travel back to the "full and plenty" of their former country homes and they each wish they might provide an old time dinner for their mutual enjoyment.

Each of them sees a department store advertisement quoting a very low price per pound on turkeys and each decides to purchase one at whatever sacrifice.

The husband pawns his last article of value, a diamond ring and the wife takes her savings of months, that she had laid aside for a new gown, and each buys a turkey and returns home with it. Each discovers what the other has done and dearly touched by the other's sacrifice, they each decide to make way with their own turkey, in order to give the other all the glory for procuring the feast. The wife gives her turkey to a poor seamstress, while the husband presents his to a poor cobbler.

When the wife starts to prepare the meal, she discovers that both turkeys are gone and the unfortunate couple sit down to an exceedingly poor repast.

In the meantime, however, the husband has sent to his country home a Thanksgiving postal card, which being received by his old parents, they decide to send him a surprise in the shape of a real country Thanksgiving dinner. Loading up a basket they send the husband's brother into the city with it and he arrives just in time to make it a day of thanks, indeed, for the young couple.

THE COUNTRY BOARDER.—Amos Brown, a plain, honest farmer, meets with an accident while plowing. His daughter, Lucinda, has a devoted admirer, Henry Borden, the son of a neighbor, who happens by and seeing the old man's condition, volunteers to do his work until he recovers, thus gaining the old man's gratitude and establishing himself still further in Lucinda's good graces.

As ill luck would have it, however, Richard Longworth, a young city lawyer, suffering from "brain fag," sees a newspaper advertisement for boarders, inserted by a neighbor of the Browns and arrives on the scene in answer to it. The neighbor's house is filled by the time Longworth applies, so the farmer takes the latter over to the Browns, who decide to accommodate him.

Longworth, with his agreeable city manners becomes a favorite with the family at once and especially with Lucinda, who has never met anyone like him before. She being unusually pretty, and he, having no other girl in sight to think of, imagines himself deeply smitten by her charms and proceeds to flirt desperately with her. The old folks notice with pleasure the growing affection between the young lovers and treat with belittling scorn the aspirations of poor Henry, the former sweetheart.

Henry, however, does not give up all hope until he one day, discovers Longworth kissing Lucinda and then he staggers away almost heartbroken and returns to his work. Later, Longworth, desiring to remain friends with Henry, goes to him in the field and offers him a drink of whisky from a bottle which he carries. Henry, who has been trying to resign himself to the thought of his beloved Lucinda becoming the wife of another, thinking only of her happiness, is shocked at seeing her future husband indulging in, what appears to him, a deadly vice and shrinks away from Longworth in fear of Lucinda's fate.

But a day of reckoning arrives for Longworth. His city girl, his real fiancee, arrives on the scene with her brother in his automobile. Longworth is delighted to see them, but fails to introduce them to Lucinda and her parents, who, all three, are gathered expectantly about the new arrivals. The fiancee, Ethel Huntington, asks for a drink of water and Henry, goodnaturedly, goes for it, returning with an iron bucket and a tin cup, offering the latter to Ethel. Longworth immediately intervenes and laughing at Henry, bids him get a pitcher and a glass. This, taken in connection with Longworth's indifference towards her since the arrival of his friends opens Lucinda's eyes and going to him she says, "That tin cup was good enough for me, when you offered me a drink from it awhile ago," and, then taking from her tie the pin he had given her for a love token, she returns it to him, crying out "I could never marry you after that!" and running to Henry, places her arms about his neck.

Ethel, witnessing this scene and comprehending Longworth's perfidy, removes her engagement ring from her finger and returns to him, saying "All is over between us, also!" and taking her brother's arm, walks haughtily away.

As Longworth stands gazing wistfully after her, Amos Brown comes from the house, carrying Longworth's suit-case and placing it at the young man's feet, tells him to "Git." Longworth protests that he is wearing an old suit and is consequently not dressed for traveling, but Amos, informing him that his troubles are his own, turns on his heel and enters the house. And Richard Longworth sorrowfully takes up his luggage and fades from view.

GREAT NORTHERN FILM CO.

THE DIAMOND SWWINDLER.—A gentleman calls one day on the rich and young Count X, and tells him on discretion that he is obliged to dispose of a most precious necklace on account of momentary difficulties caused by an unforeseen heavy loss of money. The necklace is very beautiful, and the count wants to buy it for his wife. The stranger advises the count to keep it until the following day and to inquire of a professional jeweler concerning its genuineness. The stranger takes his leave, and the count keeps the necklace, taking it at once to a jeweler, who pronounces it to be real without doubt, and most valuable. The stranger goes home, opens a safe, a door appears, and through this he goes to a cave, which has been made a workshop, and where several men are sitting making jewelry. The stranger takes out a necklace just like the one he gave the count, and the next day he goes to the house again, to inquire whether the count wants to keep it. But the count says that he does not want to pay so much as demanded, and the gentleman regrets very much, takes back the ornament and goes towards the door. He now quickly changes the two necklaces, and goes back once more, saying that he must dispose of the necklace and will take the amount offered by the count, as he is badly in want of money. In the evening the young countess wears her new beautiful necklace. It is very much admired, but a lady of her acquaintance who is a connoisseur on stones, examines it closely and declares her suspicion as to its genuineness. The countess is, of course, much perplexed, and they decide to take the necklace to the jeweler, who first examined it. But this jeweler declares it to be a different necklace and not real. They now go to Sherlock Holmes who can give only little hope, as he has no clue to the mystery. One day a distinguished looking gentleman calls on the lady who first suspected the falsification, asking her to buy some valuable jewels, on account of momentary difficulties. An appointment is made until the next day, and the lady at once informs Sherlock Holmes, who appears the next day and hides himself in

the lady's room. At the moment when the swindler is going to change about the jewels, he is surprised and arrested. Sherlock Holmes, who is a master in disguising himself still more succeeds in capturing the whole gang of swindlers at work at the secret workshop. The happy young countess receives at last the beautiful necklace which was intended for her.

DEFENDER FILM COMPANY.

THE EDUCATION OF MARY JANE. Tom North is indulging in his favorite sport, that of hunting. Proceeding a few paces he discovers that one of his shots has gone stray, resulting in disaster, for before him is a beautiful young girl who has been the victim. He takes her to her home and procures for her all possible attention. Truly regretful for the accident and anxious to make amends, he visits her almost daily bringing flowers and delicacies and it ends very much in the usual way he falls deeply in love with this pure simple country girl and asks her to marry him. He is confident that he can soon teach her the little habits assumed and employed by those of his set, but, like many others of his ilk he is mistaken and after many annoyances he becomes discouraged and sitting down he writes his mother that he regrets he did not take her advice in not marrying this rural flower. Sorry for some mistake she has made, Mary tiptoes up to her husband to ask his forgiveness and glancing over his shoulder reads what he has written. Heartbroken she hastens to her father and tells him of the letter. The father tells the husband to begone, resolving at the same time that his daughter should receive an education that will make her her husband's equal in every respect. Mary is immediately sent to a seminary and shares a room with a young girl who proves to be none other than Tom's sister. Mary discloses her identity to the young girl and then and there they determine that before the term is over that Mary shall be transformed into a city-bred girl, and the transformation is so complete that upon the expiration of the college term, Mary visits the home of Tom's sister and is not recognized by her own husband who falls in love with her. Mary sees an opportunity to tantalize Tom and she does not hesitate to take advantage of it by flirting with another chap which makes Tom jealous. To test Tom's first love, Mary with the assistance of her sister-in-law, dons her discarded rural garb, the gingham cap and apron, and confronts Tom as the simple country maiden. He is surprised and astonished to see Mary and wonders how she came there. He hesitates but a second and then throws his arms about her. She, realizing his sincerity, removes the disguise and gives Tom the most agreeable surprise of his life.

NESTOR FILM COMPANY.

THE RANCHMAN'S BRIDE.—His father had been far too lenient, especially with George, his younger brother; indeed, Ben suspected that it had been to pay his schooling that the old ranch had been mortgaged. But now all this would be radically changed; fortunately, Uncle Ben Leyland, for whom he had been named, had just died and left him, not only enough to buy back the ranch but gave him a comfortable bank account as well.

There would be no more idleness or reading of books on his place! A resolution which he speedily put into execution by taking the lamp from his brother's room that very night when he found George not only burning the oil, but unfitting himself for the next day's work.

The final clash came the next morning. As usual, his precious brother was late coming to work; this, too, must undergo a change! Here, however, George took a hand himself and after a violent quarrel, which might have resulted seriously for Ben had not their father interfered, he flatly informed his elder brother that he would be bullied no longer and that he would leave that very day for the East. And so, despite the entreaties of both father and mother, George departed.

It was shortly after this that Ben's business took him to the city, where Dora Ross, by playing upon his immense vanity, soon succeeded in having herself made Mrs. Ben Leyland. Nor did she stop there. First, as a bride, she needed jewels; their home newly furnished and her people supplied with various loans; after which, by using the same subtle flatteries that had worked so successfully in making her his wife, Ben unhesitatingly signed over the ranch to her. Then having accomplished her purpose, the adventuress proceeded to show her hand by heartlessly turning out Ben's father and mother. The woman wished to secretly dispose of the property and the old people were far too much in evidence.

Once out of the way, however, Dora was not long in selling it; then, leaving a curt note for her husband, stating that he would be troubled with her no more, she departed for the city, where she considered her talents would be better appreciated.

In the meanwhile, partly by luck and partly by steady application, George had prospered; so much so that although his letters had never been answered—Ben had managed that—the young man determined to return and visit his father and mother.

But as George arrived at the ranch and opened the sitting room door he started back in surprise. Overturned furniture and wearing apparel were strewn over the floor, while huddled in a heap at one side of the room, he found Ben, almost too intoxicated to explain.

A recent letter received from the old folks at Bill Burke's boarding house, where they had at last obtained work, and the crumpled note from Dora that lay near by, gave George a key to the situation.

Hurrying to the rig, he drove over to Burke's and brought his parents home stopping on the way only long enough to arrange buying back the ranch.

As they entered their dear old home, the trio were astonished at not finding Ben; his absence, however, was explained by a note—"When I've redeemed myself I'll come back."

LUX FILMS.

BILL AS A LOVER.—Our little hero has fallen desperately in love with a pretty girl, whom he meets when she is with her aunt. In spite of the latter's rather forcible snubbing, Bill follows the ladies, until they enter a milliner's shop, where a huge hat is purchased by the girl and ordered to be sent home. As they leave the shop Bill watches them, when his attention is distracted by the sight of a girl leaving the shop carrying a huge hat-box. Bill quickly learns the destination of the box, and by means of bribes, persuades the girl to allow him to travel in the box. Now his troubles commence. The girl tries to take the box on a car, but a sudden lurch sends it spinning. Then in turn it falls off a carriage down a flight of steps into the river, until, wet through and weary, the girl brings the gigantic box to the house. Here Bill's charmer unties the cords, and is greatly astonished to see Bill himself issue from it, wet through, and one or two eels clinging affectionately to him. As he relates his experience the girl relents, and Bill is at length rewarded.

BLOPPS IN SEARCH OF THE BLACK HAND.—Blopps, a jolly old gentleman, is much perturbed upon reading in his paper that numerous crimes have been committed by the "Black Hand," a secret society whose members leave a sign of a hand when a crime is contemplated. He leaves for his office, and during his absence a coal-man, laden with sacks, arrives to deliver coal. As he passes into the house he leaves the imprint of a

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

Independent :: Competitive :: Progressive

That is Why We Are Winners

WE STAND ON OUR MERIT

We are buying all the films that will GET YOU THE MONEY regardless of who makes them.

We Handle All Makes of Machines, Machine Parts and Supplies

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

"An Exchange of Strength and Character"

159-161 Washington Street - - - - CHICAGO, ILLINOIS

black hand on the door where he has been resting. He indulges in a mild flirtation with the cook and again makes a mark, this time on the tablecloth. Mr. Blopps returning is horror-struck to see the fatal hand, and at once rushes off to a celebrated detective. Here he is much astonished and duly impressed by the various wonderful contrivances, and accompanied by the chief and another detective, Blopps' house is visited. Here the room is carefully examined, and the detective disguises himself as a footman, and proceeds to make love to the cook. This is not at all to the liking of the coal-man, who has hidden himself in a large box, and he promptly smacks the bidding detective in the face. This is the last straw, and convinced that someone must be in the house, a thorough search is made, the mystery is solved and Blopps' peace of mind again returns.

YANKEE

LONE WOLF'S TRUST.—It happened that he was loved by a woman, no matter what his name was for his connection with the story is slight, the type that by some inexplicable law of nature always finds the complement of her own saintliness in an extreme of the opposite type.

When she disappears one day, he finds a note which tells him not to hope for her return but to care for their boy whom she leaves to comfort him.

Lone Wolf, an Indian, who was educated at the same college, asks him to come West and forget his books and worries. He accepts the invitation and takes the boy along.

One day while out walking with Lone Wolf, he fell from a high cliff into the gorge below. When the Indian found him he was breathing his last and only lived long enough to consign a packet of papers to Lone Wolf's care with instructions to turn them over to the boy at his twenty-fifth year. Then Lone Wolf becomes a father to the boy who grew into sturdy manhood and was sent East to college. Naturally he believed Lone Wolf his rightful parent.

Mabel Carew, daughter of Major Carew, in charge of a Western military post, met and loved at first sight the stalwart Indian student.

Deer Heart graduated and returned home. Visiting the Government post he met Mabel's father and pressed his suit. The major told him there was too great a gulf between them on account of race difference and orders him away. Deer Heart happened to be near when the auto, in which Mabel was waiting for her father, ran away and headed for the cliff. Riding alongside and springing from his galloping horse he snatched at the reversing lever just in time to bring the car to a stop on the very brink of the chasm.

The documents left with Lone Wolf on the death of his friend were being cared for by Major Carew. Deer Heart had now reached his twenty-fifth year and Lone Wolf called for the papers. Mabel had just returned after her exciting escape from death and the major was thanking her rescuer. When Lone Wolf told the assembled party that Deer Heart was not an Indian but a white man, and that nothing should stand between his union with Mabel, the major gladly gave his consent.

ATLAS FILM COMPANY.

CAST THY BREAD UPON THE WATER.—The hero of the story, a slip of a boy, looks with longing eyes at the richly gowned woman as she selects a fat turkey at the butcher's and orders it sent to her home for a Thanksgiving feast, the following day. He realizes how poverty has descended on his widowed mother's home and how different will be their dinner. Surely there would be no harm in his following the butcher's boy and borrowing that turkey, especially as the Irish lady could easily afford to buy another. But Frank only reached a block away, after he had stolen the basket, which the cook had momentarily left on the step while she chatted with the ice man inside, when he ran into the arms of a policeman and was hustled off to appear before the juvenile court with the cook and the ice man as witnesses. Here, Frank broke down and told his story.

Kindhearted Margaret, the cook, was touched by his pitiful tale and she begged the judge to release Frank. Then she and the ice man drew upon their savings sufficiently to purchase a great lot of provisions, including a fat turkey, and they escorted the abashed Frank home to his mother. Later, the ice man called at Frank's home and took him on his wagon for a ride. Arriving at the office of the ice company it was found a boy was needed to run errands and Frank was given the place. By perseverance he worked up to a point where he was taken in as a member of the firm. Now mother and little sister are well provided for and live in a cosy little home of their own.

Meanwhile the ice man married the cook and a child came, a boy, to bless their union. A year of illness reduced the little family to a state of poverty, the ice man being unable to work any more and too proud to ask for aid from friends who would gladly lend a helping hand if they but knew it was needed.

Frank, one day, bethought himself of his old friend and called at their home, only to find a "To-let" sign in the window. It was the day before Thanksgiving and Frank had promised his mother to do the marketing on his way home. Stopping at the butcher's he made several purchases and stood talking to a passing friend while the butcher's clerk placed a basket, containing his turkey in Frank's auto. The ice man's boy happened to pass at this moment and thinking of the empty larder at home, noiselessly slipped to the rear of the car and made way with Frank's basket. After a lively chase, Frank captured the culprit and demanded to know why he had stolen his basket. The boy tearfully told his story while Frank's thoughts drifted back to a similar occurrence when he was on a similar mission. Leading the boy in his auto he speeded away to the market again where everything good to eat and look upon were purchased in plenty. Then, guided by the boy, to the hovel of the ice man, and the gladness that he brought to that little family proved the happiest moment of his life. No longer do Margaret and the ice man suffer for Frank has found them.

POWERS PICTURE PLAYS.

THE ORDEAL OF HELEN GRAY.—Helen Gray loves and is loved by Frank Griswold. Helen's brother Arthur is imprisoned for embezzling some money of his employer. Arthur escapes from prison, and, pursued by guards takes refuge in his own home. Frank sees Helen kissing her brother, and, believing that she is untrue to him, he goes away. Chance throws the girl's brother and her lover together in a Western mining town. A letter to Helen from her brother brings about a reunion of the lovers.

HOW WOMEN LOVE.—Annette La Croix loves Francois, who is carrying on a flirtation with Lizette. Francois and Jean, another lover of Lizette, have a quarrel. A trapper in the woods shoots Jean accidentally. Lumbermen come up, and Jean accuses Francois of having shot him. To escape lynching, Francois runs away. He meets Lizette, and the two are discovered together by Annette. Maddened by jealousy, she takes Francois' revolver, makes him a prisoner and leads him back to town. Francois is about to be sent to jail, when the trapper appears and confesses that he fired the shot. In a unique scene, with a touch of comedy, Annette wins her unworthy lover.

A WOMAN LAWYER.—May B. Goode, a woman lawyer, opens an office in a Western mining town. She, being a handsome woman, the miners find lots of business for her, and later make her their banker. In a novel comedy scene, the miners are seen going to a clandestine meeting with May, each believing that she is in love with him. The girl does not appear, and the "boys" adjourn to her home, where an empty safe and a note which reads "Boys, I hated to do you, but I need the money," explains everything to the woebegone crowd.

SOLAX COMPANY.

HER FATHER'S SIN.—Harold Crosby, a man about town, awakes one morning from a drunken stupor to find his little girl calling and tugging at his arm. Unable to arouse him, the child in alarm runs into the street. Gradually coming to his senses, Harold is vaguely alarmed and puzzled to find a revolver by his hand on the table. Looking across the room, he sees his wife, as he supposes, asleep on a couch. Going over to her, he endeavors to awaken her and discovers that she is dead. The horrible truth dawns upon him—he has killed her—probably in a drunken quarrel of which he has no recollection. Realizing his danger, he starts to flee, but is met by two officers whom Helen, his little girl, has brought back with her. Two years later we find Helen an inmate of an orphanage. One day Mrs. Magrue, wife of a wealthy banker, whose union has been childless, comes to the asylum with a view of adopting a child to take into her home. She finds Helen crying. The other children will not play with her. They have learned of her father's sin and will have nothing to do with the child of a man who murdered his own wife. Ignorant as to why the children have hurt the little girl's feelings, attracted by her beauty and charm Mrs. Magrue selects Helen. Six years later we find her happy with her friends and adopted parents when one fatal day, Mr. Magrue brings to his house a friend of his—Inspector of Police Berg. Inspector Berg immediately recognizes Helen as the child whom he took from the murdered woman's apartments so long ago. Surprised to find her as a member of the Magrue household, and attracted by her beauty, the Inspector feels that he is safe in taking an unfair advantage of his knowledge to insult Helen. She, however, resents his advances and smacks him in the face, and in a rage he retaliates by telling her foster parents of her parentage. They feel obliged to let her go, and Helen finds herself once more friendless and adrift "the sins of the father" visited upon her. She meets John Noble, pastor of the church she has occasionally attended, and upon his urgent request tells him her story. He immediately offers her a home with his sister and himself, and Helen, grateful and happy, feels that she is once again at home. Grace Noble, the pastor's sister, takes Nellie to the sewing society of the church, where she is introduced to the sisters. Going one day to the church where the sisters are preparing to decorate the pastor's study, they are seen by Inspector Berg, who still smarting under his repulse by Helen and desiring to get even, follows them into the pastor's study, where he denounces Helen, telling again the "sins of her father." His insulting manner is so personal that Pastor Noble knocks him down. Helen interferes, knowing that her beloved pastor will probably get into trouble on her account, admits the truth of Berg's story and leaves the church, never to return. John Noble will not have it so, however. He follows Helen and insists that she return to his home with him. Later they are visited by a delegation of the church "sisters" who demand that the pastor turn Helen out. He refuses and resigns his pastorate. Helen realizing that her presence is a source of trouble to her benefactor, determines to go without his knowledge. He detects her, however, as she is leaving, compels her to stay, declares his love for her, and finally Helen finds a safe and sure haven of refuge in his arms—"The world forgotten and by the world forgot."

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 14.

American—Romantic Redskins (Dr.) .....
Eclair—Ginhara, or Faithful Unto Death (Dr.) 720
Eclair—The Devil's Billiard Table (Com.).....270
Imp—The Double (Dr.) 995
Yankee—The Case of the Missing Heir (Dr.)..

Tuesday, November 15.

Bison—Flight of Red Wing (Dr.) .....
Powers—How Women Love (Dr.) .....
Powers—That Woman Lawyer (Com.) .....
Thanhouser—Paul and Virginia (Dr.) 1000

Wednesday, November 16.

Ambrosio—Mermaid (Dr.) .....
Ambrosio—Tweedledum's Corporation Duty (Com.)
Atlas—The Hand of Providence (Dr.) .....
Champion—The Way of the West (Dr.) 950
Nestor—The Ranchman's Bride (Dr.) .....

Thursday, November 17.

American—The Lure of the City (Dr.).....
Defender—The Education of Mary Jane (Dr.)..
Imp—Fortune's Wheel (Dr.) 990
Itala—Judge and Father (Dr.) .....

Friday, November 18.

Bison—An Indian Maiden's Choice (Dr.) .....
Lux—Bill as a Boxer (Com.) 462
Lux—Blopps in Search of the Black Hand (Com.) 468
Solax—
Thanhouser—The City of Her Dreams (Dr.)..1000

Saturday, November 19.

Great Northern—The Diamond Swindler (Dr.)..
Itala—Foolshead Victim of His Honesty (Com.)
Itala—An Original Palette .....
Powers—Thou Shalt Not Kill (Dr.).....
Powers—Absent-Minded Arthur (Com.) .....

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

SONG SLIDES
L I D E — NON-BREAKABLE — NON-INFLAMABLE — L I D E
Colored Song and Announcement Slides
Patent Applied For
Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.
NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.
SONG SLIDES

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 14—Romantic Redskins (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....
Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220

ATLAS.

Oct. 12—The S. S. Mauretania (Sc.).....
Oct. 19—The Cat Came Back (Com.).....
Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 9—The King of Beggars (Dr.) .....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....

DEFENDER.

Sept. 29—A Schoolmarm's Ride for Life (Dr.)..
Oct. 6—Wild Bill's Defeat (Dr.).....
Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 17—Dr. Geoffroy's Conscience (Dr.).....659
Oct. 17—An Indian Chief's Generosity (Dr.)...321
Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....

IMP.

Oct. 20—The Fur Coat (Com.).....995
Oct. 24—The Count of Montebello (Com.).....1000
Oct. 27—Mendelssohn's Spring Song 500
Oct. 27—The Hobble Skirt (Com.).....500
Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....980
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....

LUX.

Oct. 27—Required Strength and Got It (Com.)..255
Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670
Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327
Nov. 18—Bill as a Boxer (Com.) 462
Nov. 18—Bloppa In Search of the Black Hand (Com.) 468

NEW YORK MOTION PICTURE CO.
("Bison.")

Oct. 21—The Wrong Trail.....1000
Oct. 25—The Girl Cowboy 950
Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Oct. 29—Foolshead Volunteer of the Red Cross.563
Nov. 3—The Fault of the Grandmother.....
Nov. 5—The Suffer of Insomnia (Com.).....
Nov. 5—Where Have I Put My Fountain Pen (Com.) .....
Nov. 10—The Black Gondola (Dr.).....
Nov. 12—Foolshead Knows All (Com.).....
Nov. 17—Judge and Father (Dr.) .....
Nov. 19—Foolshead Victim of His Honesty (Com.)
Nov. 19—An Original Palette .....

AMBROSIO.
(By N. Y. M. P. Co.)

Oct. 19—Tweedle Dum's Sleeping Sickness.....384
Oct. 19—Excursion of the Chain of Mont Blanc.532
Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)

NESTOR.

Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....

POWERS PICTURE PLAYS.

Nov. 12—The Ordeal (Dr.).....950
Nov. 15—How Women Love (Dr.).....
Nov. 15—That Woman Lawyer (Com.).....
Nov. 19—The Magdalene (Dr.) 900
Nov. 23—Thou Shalt Not Kill (Dr.) .....
Nov. 23—Absent-Minded Arthur (Com.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fatefnl Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900

THANHOUSER.

Oct. 11—Pocahontas (Dr.) 1000
Oct. 14—Delightful Dolly 1000
Oct. 18—Oh, What a Knight! (Com.).....1000
Oct. 21—Their Child (Dr.).....1000
Oct. 25—Young Lord Stanley (Dr.).....1000
Oct. 28—The Fairies' Hallowe'en (Com.) 1000
Nov. 1—Mistress and Maid 1000
Nov. 4—The American and the Queen (Dr.)...1000
Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000
Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000

YANKEE.

Sept. 26—The Yankee Girl's Reward (Dr.).....
Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....

NEW SLIDES

For the Following Songs—JUST OUT

Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.
Beloved.
There's a Girl up in the Moon.
On Mobile Bay

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

Exhibitors

We can snpply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

Among the Exhibitors.

Albany, Ore.—Harry Hyde has sold the Electric Theater here to J. B. Harrison.

Edwardsville, Ill.—Arthur Gillespie has sold the Main Street Electric Theater to W. Sims.

Watervliet, Mich.—Puckett Brothers are making arrangements to open a new moving picture theater here.

Grand Island, Neb.—Abraham J. Hayman and J. J. McCarthy have opened a new theater here. It is known as the Lyda.

Minneapolis, Minn.—Gilbert S. Grant is planning the erection of a new moving picture theater at 2927 East lake street.

Fairmont, Neb.—W. T. Brown is making arrangements to start a new moving picture theater here.

Philadelphia, Pa.—Joseph Fallon will erect a new moving picture theater at 1229 North Tenth street.

Portland, Ore.—A. Moser has secured a permit for the erection of a new theater on Upper Union avenue.

Medford, Wis.—C. S. Rolfe has sold the Gem Theater here to Allen Stuart.

Lawrence, Kan.—C. B. Jones has purchased the Grand moving picture show here.

Lincoln, Ill.—Elias Jones is making arrangements to start a new moving picture theater here.

Morrison, Iowa.—Beck & Becker are preparing to open a new moving picture theater here.

Cincinnati, Ohio.—The Findlay Theater Company has secured a permit for the erection of a new theater at 825 Findlay street.

Denver, Col.—John Cutts, Thomas Williams and Leon E. Pryor are contemplating the establishment of a new moving picture theater here for colored people.

Winnipeg, Man., Canada.—J. A. Schuberg has secured a permit for the erection of a new moving picture theater at the corner of Notre Dame and Albert streets.

Ionia, Mich.—Clark Norton and B. H. Christian, of Ludington, are contemplating the establishment of a new moving picture show here.

Millville, N. J.—William Sommers & Son are planning the erection of a new moving picture theater on High street.

Columbus, Ohio.—F. W. Schumacher has awarded to the Seldon Beck Construction Company, of St. Louis, Mo., the contract for the erection of the new Hartman Theater, at the corner of State and Third streets.

Manson, Iowa.—Harry Leath is making arrangements to start a new moving picture show here.

San Diego, Cal.—H. L. Hughes is preparing to open a new moving picture show at the corner of E and Sixth streets.

Chicago, Ill.—George Thomas has secured a permit for the erection of a new moving picture theater at 2734 Southport avenue.

Los Angeles, Cal.—Mattie W. Hughes will erect a new moving picture theater at 447 South Hill street.

Salt Lake City, Utah.—The Rex Theater Company has been incorporated, with a capital stock of $10,000. The incorporators are John B. Ashton, C. F. Stanley, N. Ashton and others.

Georgetown, Ky.—T. E. Neer has opened a new theater here.

Maquoketa, Iowa.—A new moving picture and vaudeville theater has been opened here. It is known as the Pastime.

Cairo, Ill.—A. Botto and A. Meyers are completing arrangements to open a new vaudeville and moving picture theater here.

Stockton, Ill.—Petty & Kaumf are making arrangements to start a new moving picture show here.

Los Angeles, Cal.—Architect F. M. Tyler has completed the plans and specifications for the erection of a new moving picture theater at the corner of Second and Jefferson streets for F. Eigert.

Canton, Ill.—J. L. Groover and Simon Black have opened a new moving picture theater in the Johnson building.

Huntington, Ind.—Ezra Rhodes, who recently purchased the Palace Theater here, has closed a deal for the Star and Crescent playhouse and will convert them into moving picture theaters. Mr. Rhodes now controls all of the moving picture theaters in this city.

Cincinnati, Ohio.—A motion picture theater is to be built at the northeast corner of Burnet avenue and Hickory street which will cost about $12,000 to $15,000.

Brooklyn, N. Y.—A new moving picture theater is being planned for the southwest corner of Jefferson avenue and Hamburg avenue, by Messrs. Henneman and Clement, to cost $3,500.

Wakefield, R. I.—The Scenic Theater here has closed for the season. The proprietor, C. H. Webster, will probably manager a picture theater in Peabody, Mass., this Winter.

Rock Island, Ill.—C. C. Coyne will erect a moving picture theater at 2319 Fifth avenue.

Baltimore, Md.—A moving picture theater will be erected at Charles street and Goodman alley, which will cost the proprietor $8,000.

Syracuse, N. Y.—P. D. Skaben has opened a picture theater at 402 South West street.

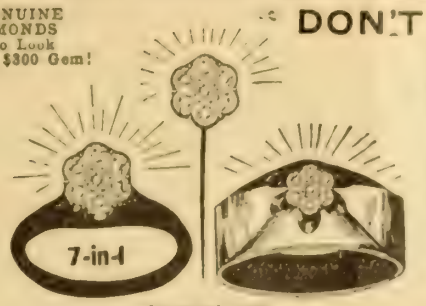
Coatesville, Pa.—I. Goldberg has sold his interest in the Palace Theater and Opera House to George W. Bennethum.

Houston, Tex.—G. Brotherman has purchased from John A. Coles a vacant lot on which he intends to erect a moving picture theater.

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' carserew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14K gold and the work is so marvelously true—as is that the seven diamonds seem to blend, GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but to-day), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one $300 other sizes at $40, $50, $60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Washburn, Wis.—P. J. Baster has taken a lease on the Orpheum Theater building, which he intends to convert into a moving picture and vaudeville theater.

Niagara Falls, N. Y.—The Grand Theater on Main street, north, has opened and is running moving pictures and vaudeville.

Brooklyn, N. Y.—At the corner of Coney Island and Ditmas avenues a new moving picture theater is planned to be erected which will be under the proprietorship of W. R. Lusher.

Buffalo, N. Y.—A $30,000 moving picture theater is being erected at 919 Broadway for the Buffalo Amusement Company.

Aberdeen, S. D.—A new motion picture theater is being erected here which will be under the proprietorship of the Dakota Amusement Company. The situation of this enterprise is on the property recently occupied by B. B. Aldrich, on South Main street.

Hartford, Conn.—Mr. Sherman, who recently opened the new theater in this city, has decided to discontinue vaudeville and will run only moving pictures and illustrated songs.

Lincoln, Neb.—Emil Johnson bought the Bijou Moving Picture Theater from J. W. Glenn for $5,500.

Hamilton, Ohio.—The patrons of the Crown Theater are looking forward for the coming of the Jeffries-Johnson fight pictures. The proprietor has made arrangements for them.

Sioux Falls, S. D.—The Oneta Theater has changed proprietors. Mr. Edwin Niner, an old theatrical manager, has purchased it and will be his own manager.

Reading, Pa.—The Palace Theater here is receiving a good patronage from surrounding territory.

Brooklyn, N. Y.—Brooklyn is to add another theater to its string. This one will be the Oxford, situated at State street and Flatbush avenue, and under the proprietorship of Percy G. Williams, the well-known theatrical man.

Baltimore, Md.—Jones Brothers are making arrangements for the alterations which will be made on their moving picture theater at 814 Light street. The improvements will cost about $3,000.

Haverhill, Mass.—A modern moving picture theater is to be erected here which will be known as the Academy of Music and will be under the proprietorship of Louis B. Mayer.

New Haven, Conn.—The property situated at 89-95 Orange street has been sold to Joseph E. Hubinger, on which he intends to build one of the handsomest of moving picture theaters in the New England States.

Waynesboro, Pa.—Proprietor Brown of the "It" Moving Picture Theater, has had it remodeled and enlarged.

Findlay, Ohio.—The Jeffries-Johnson fight pictures made a great hit at the Gillette Theater.

Philadelphia, Pa.—Howard Wilkins has leased the Woodbury Opera House and will run moving pictures and vaudeville.

Theresa, N. Y.—The new moving picture show, which is planned for this section will be ready to open in a few days.

Loomsburg, Pa.—C. B. Leimbach, proprietor of the Overland Electric Theater in this city, will open another which will be operated along the same lines.

Noblesville, Ind.—The Star Amusement Company, capital $1,000. Directors: W. L. Sophor, A. E. Gatewood, Harry Alexander, W. E. Axline and Dr. Madison.

South Range, Mich.—The Royal Theater has opened in the Kaleva Temple as a high-class moving picture and vaudeville theater.

Poultney, Vt.—J. H. Lincoln has leased the Wilson & Grace Opera House and will convert it into a first-class moving picture theater.

Los Angeles, Cal.—Hyman & Pinchuska will open two elaborate vaudeville and moving picture theaters within the next three months. One will be situated on Hill street and will be known as the College Theater and the other on the southeast corner of Eighth street and Broadway. They will also lease the property on West Sixth street, near H.

Philadelphia, Pa.—P. J. Gaffney & Co. are estimating on plans for a new moving picture theater at Twelfth and Passayunk avenues, for Hopkins & Milgram.

Louisville, Ky.—Architects Joseph & Joseph are preparing plans for the erection of a new moving picture theater on West Broadway for the Majestic Amusement Company.

Ida Grove, Ia.—J. P. Reinhar has bought the Dreamland Theater from Dr. C. E. Conn.

Moline, Ill.—L. K. Cleveland, W. J. Tallo and others are promoting the erection of a new moving picture and vaudeville theater at the corner of Sixth avenue and Fifteenth street.

Milwaukee, Wis.—Plans have been prepared for a motion picture theater on Lisbon avenue and Twenty-fourth street by former Alderman Klein. The structure will be 26 x 106 feet large and of brick and concrete construction. The cost will be about $8,000.

Medford, Wis.—S. C. Rolfe has sold the Gem Theater to Allen Stuart, who will run it three nights a week. Mr. Stuart also has a moving picture theater at Phillips, and is having it remodeled, redecorated, enlarged, and new opera chairs installed.

Philadelphia, Pa.—E. Allen Wilson is preparing plans for a moving picture show to be built at 1420 Point Breeze avenue for Joseph F. McCartney, to cost about $15,000. Another is to be established at 29 North Tenth street for Joseph Patton, to cost $6,000.

Camden, N. J.—The International World Travels Company, capital $100,000. Directors: Frank G. Zimmerman, William J. Ryan and Will C. Smith.

Watsontown, Pa.—A new moving picture theater is being erected in this town.

Baltimore, Md.—Extensive improvements are in contemplation by James Jones Brothers for their moving picture parlor at 814 Light street, which will cost about $3,000.

New Incorporations.

Indianapolis, Ind.—The Star Amusement Company, capital $1,000. Director, W. L. Sopher.

Cincinnati, Ohio.—Cincinnati Buckeye Film Company, capital $100,000. Directors: Isaac W. McMahan, Richard D. Hanish, Jerome M. Jackson, Fred C. Ainer and Frank W. Krehbiel.

Indianapolis, Ind.—The Sumption-Wright Theater Company, capital $2,000. Director, E. P. Sumption.

Anderson, Ind.—The Sumption-Wright Theater Company, capital $2,000. Directors: E. P. Simpson, Minnie H. Wright and C. M. Sumption.

New York City.—Plans have been filed for the erection of a high-class moving picture theater to be built at 204 and 206 West 116th street, which will cost the proprietor about $5,000.

Wabash, Ind.—The Eagle Theater will close its doors about the first of December.

THE LYRIC THEATER, CEDAR RAPIDS, IOWA.

The accompanying illustration gives a fairly good view of the Lyric Theater, Cedar Rapids, Iowa, of which T. A. Bryan is manager. During the past month Mr. Bryan has expended about $2,500 on improvements, and at the present time the Lyric compares favorably with the best houses throughout the West. From a combination vaudeville and picture house to an exclusive picture theater was the first radical change made under the new management; the interior has been remodeled and redecorated, and with the installation of a mirror screen, Mr. Bryan proposes to cater to the high class patronage his excellent pictures are reserving of.

Marinette, Wis.—The Vaudeville, the moving picture show on Main street, has changed hands. Harry Weiss, former manager and owner, has sold it to F. J. Walker, who is the proprietor of the Lyric.

Washburn, Wis.—P. J. Bestler, of this city, who for the past two years has been managing the Bijou Theater, will open a new amusement house in the Orpheum Theater building within a month or so.

Marthon, N. Y.—A new moving picture theater is to be built on Main street.

Long Branch, N. J.—Mr. Manswell will open a moving picture theater at Beach Park.

Winnipeg, Can.—A new moving picture theater is being planned for Notre Dame avenue, which will be able to seat about 540, for J. A. Schuberg, to cost $24,000.

Lima, Ohio.—Hones Moving Picture Company made a big hit at a local moving picture theater in this city.

Louisville, Ky.—The West Broadway Theatrical Company have filed plans for the erection of a moving picture theater in this city.

Painsville, Ohio.—Painsville is to have two new moving picture theaters. One will be built on the lot west of the Salvation Army, on East Main street, and the other a little further up the block.

Columbus, Ohio.—The Olentany Theater did a good business when they ran the Johnson-Jeffries fight pictures.

Brattleburg, Pa.—Carpenters are busy getting a new moving picture theater in trim here.

Addison, Mich.—The Arcade Theater, one of the latest theaters to be erected here, was forced to close owing to lack of patronage.

Peoria, Ill.—James Anderson has purchased a moving picture theater in this town.

Moline, Ill.—August Mieke and Lee Woodyatte have leased property on Sixth avenue, where they will erect a moving picture theater.

Fort Wayne, Ind.—The Casino Theater has been purchased by Gus Hobrock.

Lawrence, Kan.—The New Grand Theater in this town has been purchased by G. B. Jones.

Medina, N. Y.—The New Cook Theater, which has been in course of construction for the past five or six months, will be ready to open within a week or so. The seating capacity is about 480.

Lowell, Mass.—Lowell's newest moving picture theater, The Colonial, will open in Odd Fellows building in Middlesex street in a few days.

Macon, Ga.—A new theater will open in a few days in this city. H. P. Anderson, proprietor.

Modesto, Cal.—The Isis Airdrome, under the proprietorship of Manager Howell, has closed but will reopen in a short time and will be known as the Isis Theater, to be situated on Tenth street.

Keithsburg, Ill.—D. D. McFarland is making arrangements to open a new moving picture theater here.

Madison, Wis.—Cummings & Marks have opened up a new moving picture theater at 16 East Mifflin street.

Portland, Ore.—David Simons is planning the erection of a new vaudeville theater here.

Philadelphia, Pa.—Chris. Gercke, Jr., has secured a permit for the erection of a new moving picture theater on Torresdale avenue.

Butler, Iowa.—Mr. Simeral is making arrangements to open a new moving picture theater on Main street. It will be known as the Bijou.

Brooklyn, N. Y.—L. O. Wemplheimer is planning for the erection of a high class moving picture theater to be built on the corner of Driggs and Newell street which will cost $5,000.

Macon, Ga.—E. A. Horne is preparing to open a new vaudeville and moving picture theater at 20 Poplar street.

Broadlands, Ill.—J. E. Benefil is preparing to open a new moving picture theater here.

Belle Plaine, Iowa.—Mr. Hartman, of Albia, is making arrangements to open a new moving picture theater in the White building here.

Fairfax, Mo.—Wm. J. Bryan has opened a moving picture theater here. It is known as the Fairyland.

Chester, Pa.—A new moving picture theater is planned for this city and will be under the management of the owner, H. B. Hayes.

Janesville, Wis.—The first floor of the Moose building on North Main street is being prepared for the installation of a 5-cent theater.

Cincinnati, Ohio.—Findlay street is to have a motion picture house. Plans have been filed for converting the building at 823 Findlay street into a high-grade moving picture theater which will seat about 288 and will be under the management and proprietorship of the Findlay Theater Company.

Milwaukee, Wis.—A permit for the erection of a $6,000 moving picture theater has been granted to George B. Frellson, to be built at the corner of Thirty-third street and North avenue.

Council Bluffs, Ia.—A new moving picture theater has been erected here for Arthur Hand.

Duluth, Minn.—The Bijou Moving Picture Theater, which has been closed for some time, has reopened with moving pictures and illustrated songs.

Milwaukee, Wis.—The Elite Theater, Green Bay avenue and Ring street, has been completed and will be ready to open its doors to its new patrons in a day or two.

Brookfield, N. Y.—Brookfield is to have a new moving picture theater erected here which will run all of the latest moving pictures and vaudeville.

New York City.—A new moving picture theater is being built at the corner of Southern Boulevard and Freeman street.

Galesburg, Ill.—John Best has given a five-year lease on his building to Charles Hutchinson, who intends to convert it into a moving picture show.

Marblehead, Mass.—The Lyceum Theater opened under the auspices of the Marblehead Amusement Company.

Sioux Falls, S. D.—Fred J. Murphie will open a moving picture theater here.

Red Bank, N. J.—Daniel Gilbert has bought the interest of William Borden in the moving picture theater in Parker's Hall at Manasquan.

TO-DAY'S NEWEST FEATURE

Poster fits exactly in this space

This is a reduced facsimile of one of the many original ideas for advertising Moving Picture Theatres designed and for sale only by the

Exhibitors' Advertising & Specialty Co.

Send us $1.00 and we will send you four complete sets as a trial

A. B. C. And all other Makes of POSTERS

Unique and Distinctive M. P. Printing Lithographed Frames for Posters. Special Snipes and Advertising matter of all kinds.

105 E. 14th Street, New York

A POWERFUL DRAMA OF STIRRING HEART INTEREST

PROSPECTUS

NOW READY

Giving all the information that rabid anarchistic house organs have been clamoring for.

We want every exhibitor to become a stockholder in this enterprise.

Every stockholder has a voice in the management. NO ONE MAN CONTROL. Not operated for the benefit of a few.

Bound to be a success, because of its co-operative plans.

Employees will also be stockholders.

Could such an organization, officered by men of your own selection, be other than successful?

ALLOTMENT OF STOCK NOW OFFERED.

10,000 shares preferred 7 per cent. non-cumulative stock. Par value, $10.00 each.

SPECIAL.

With every share of preferred stock we offer as a bonus 2 shares common stock. Par value, $10.00 each.

After this allotment of stock is subscribed, this bonus of stock will be withdrawn.

National Film Mfg. & Leasing Co.

TEMPORARY OFFICES,

12 E. 15th Street, New York

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE—One of the finest picture theaters in Western Ontario. City of 15,000. All latest equipment and running straight pictures. A decided bargain for quick sale. Investigate this. D. & B., care Moving Picture World.

FOR SALE—Two moving picture shows, well located in San Antonio, Tex. Good reasons of owners for selling. DIXIE FILM EXCHANGE, San Antonio, Tex.

SITUATIONS WANTED.

EXPERT Operator and Lecturer would like position anywhere outside of New York City. Six years' experience. Understands all electrical connections. Non smoker and non drinker. Edison and Power's machines. Reasonable offers accepted with reliable people only. W. H. DREENWOOD, 337 East 17th St., New York City.

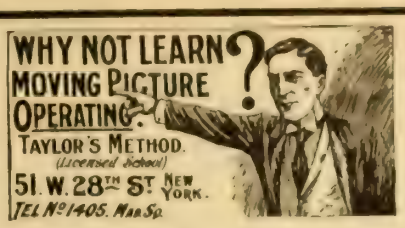
AT LIBERTY—Expert dark-room man or camera man open for immediate engagement. Address, A. W. P., care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—A Kino Moving Picture Camera and a Kino Moving Picture Projector. BOX 53, South Bend, Ind.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

BUY FROM THE PIONEER!

Eberhard Schneider's Miror Vitae Product is used by all first class Trust and Independent Manufacturers. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators; Printers, negative and positive Film stock; Tripods, Tilts, Measurers, Menders, Cleaners, Travellers and Laboratory developing outfits, Chemicals Moving Picture Theatre Supply, special lenses, films and slides, Grade "Best." My 25 years experience is yours. Prompt business deal. Expert repairing. From 1st October on see me in my new large quarters, 219 Second Ave., near 14th Street, New York.

E. O. Prince T. P. Bible

Imperial Film Exchange

144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue
German Savings Bank Building
New York

The Largest Dealers and Importers in
Second Hand Films
in the United States

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

FILMS FOR RENT

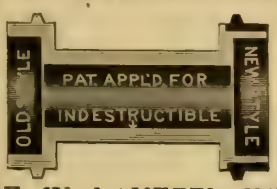
New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

Wholesale and Retail



Improved Sprockets
Stars and Cams

Representatives Wanted

Watch Manufacturing Machinery and M. P. Repairs

E. W. LAVEZZI, 3042 North Ashland Ave, Chicago, Ill.

HERE IT IS

Make your own SLIDES for ADVERTISING and ANNOUNCEMENTS. Enough material for 500 SLIDES. Price, **$1.00.** A child can make them.

ADDRESS
O. H. WASHBURN,
COLUMBUS, NEBR.

FOLDING CHAIRS

For Moving Picture Shows, Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write to-day.

The HARDESTY MFG. CO., Canal Dover Ohio, U.S.A.

FILMS FOR SALE. 50 Reels of Film $8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG, PA

TITLES **SLIDES**

WRITE us for samples of our plain and tinted, also NATURAL COLORED TITLES. The latter is something new and will interest every up-to-the-minute motion picture man. COST NO MORE. All orders shipped same day as received. NO DELAY.

We also make all kinds of SPECIAL ANNOUNCEMENT and ADVERTISEMENT SLIDES. Write for our list and prices.

EXCELSIOR FILM COMPANY
225 E. RAVENSWOOD PARK CHICAGO ILL.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

ADVICE

Owing to the present agitation in film circles, and chaos in general, attached to the film business, you are, no doubt, receiving much film not up to the usual standard, hence are striving desperately to bolster up your programme. Our first run slide service will do it. **FIRST RUN SONG SLIDES** is the very newest idea in the picture business. Our method of forwarding your week's supply in one shipment should appeal to you. Write for full particulars and catalogue.

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 Chicago, Ill.

Spot Lights
Border Lights
Exit Lights

Foot Lights
Music Stands
Stage Pockets

: SIGNS :

THE
Globe Electric Specialty Co.
363 W. 42nd Street, New York City.

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 421 Frick Building, Pittsburg — 58 Plymouth Court, Chicago
114 Huron Street, Milwaukee — 195 Fremont Street, San Francisco

Mechanical School For Operators

Conducted by Mr. Al. Kupky at 110 Third Avenue, is open to operators desiring a further knowledge in repairing and setting up all makes of Moving Picture Machines in a machine shop.

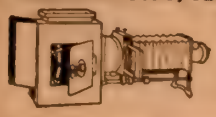
Complete Course $10.00

$5.00 STARTS YOU

Call and Investigate

JUSTICE MACHINE WORKS
110 Third Avenue — New York City

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

Moving Picture Supplies, Machines and Films for Rent

FRED MEYER,
124 W. 26th St. — New York City

Moving Picture Machines EXCHANGED

Trade your old machine for new and up-to-date outfit.
STELZER BROS. — McCook, Neb.

For Sale—Late released film, $5 to $15 per reel. New Edison, Power's Lubin machines, $100; used Seligs, $40; song sets, $1; odd slides, 5c. Have several locations for moving picture theatres. Professional Stereopticon, $20.
For Rent—Film, $1 per week. Will buy, machines, Model B's., film.

H. DAVIS • • • **Watertown, Wis**

Cut Out ⅔ the Heat of the Arc

You're bound to get both light and heat from the arc of a moving picture machine. Necessarily one accompanies the other. But there's a great difference in the **amount** of heat given off in different methods of using an alternating current supply.

Using Alternating Current **directly,** you need a current of **60** amperes to obtain 4800 candle power.

By changing the supply for the arc, to **Direct Current, 20** amperes gives **5000** c.p.

These figures are taken from a test in which the

G. E. Mercury Arc Rectifier

was used to rectify the alternating current.

Especially designed for moving picture machines this device eliminates two-thirds of the heat of the arc. Think what this means:

One-third the discomfort to the operator
One-third the chance of cracking condensers
One-third the consumption of carbons

The rectifier is the most effective transforming device on the market. It operates with little loss of power and requires practically no attention.

It is vital to your interests to learn all about this device. Sign and mail the attached coupon. Don't lose this opportunity to improve your winter service. Write **today.**

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2777

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....
Theatre.....
City.....
W-7

Address: GENERAL ELECTRIC CO.
Dept. 53-J. SCHENECTADY, N. Y

NESTOR FILMS

"Rarely Equalled—Never Surpassed—Often Imitated"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

ELECTION RETURNS

from every nook and corner of this mighty land, uphold the IMMENSE POPULARITY and the HIGH ESTEEM won by NESTOR FILMS, which, as heretofore, will continue to be the

FILMS OF THE PEOPLE AND FOR THE PEOPLE

For Release Wednesday, Nov. 16, 1910

THE RANCHMAN'S BRIDE

One Thousand Feet of Film Worth Rough-housing For

EXHIBITORS!!!

CUT OUT the EXCHANGE that cannot or will not supply you with NESTOR FILMS!

You owe it to your patrons and to youreselves to deal solely and wholly with GOOD, PROGRESSIVE, RELIABLE, SQUARE and LIVE EXCHANGES—all such buy NESTOR FILMS.

'Tis all very well and very commendable to "help thy neighbor" when he's down—BUT the Exchangeman, whose grasping, se'fish, dictatorial business methods, have caused his downfall, who persists in remaining down and who delights to wallow in filth, should not be permitted to fasten his dying grip on you and drag you down to his level—the gutter of failure.

SHUN any Exchange that offers excuses instead of NESTOR FILMS! Avoid it as you would a leper! Leave it to die alone and to bury itself into the hole its own hands have dug!

CUT OUT the Exchange that cannot or will not supply you with ONE NESTOR A WEEK!

"The Ranchman's Bride"

is a woman of INFINITE CHARM. Unfortunately she happens to be a finished adventuress—as heartless as she is beautiful—and causes no end of trouble.

Her devilish schemes pan out for a while; but, as usual, the inevitable hour of reckoning comes and then—then there's "something doing." Come to think of it, there's "something doing" in every inch of this film; yes, there's "something doing" from start to finish—"something doing," done so remarkably well in this PICTURE of SUPERLATIVE BEAUTY that will DELIGHT tens of thousands.

ORDER NOW—GET—FEATURE.

"THE RANCHMAN'S BRIDE"

"IF IT'S A NESTOR—IT'S GOOD!"

COME ON! JOIN OUR MAILING LIST!

Write Right Now to

"NESLEY" care NESTOR FILM CO., 147 Fourth Avenue, New York City, and get

NESTOR'S BULLETINS!

NESTOR FILMS are sold through THE SALES

IF IT'S A NESTOR—IT'S GOOD!

If Your Exchange Gives You

A NESTOR A WEEK

IT'S GOOD!

ALL THE GOOD ONES ARE HERE

LIST OF EXCHANGES

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 South Clark Street, Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge Street, Toronto, Ont.
BIJOU FILM AND AMUSEMENT CO.	1222 Grand Avenue, Kansas City, Mo.
BOSTON FILM RENTAL CO.	665 Washington Street, Boston, Mass.
BUCKEYE FILM AND PROJECTING CO.	309 Arcade Building, Dayton, Ohio.
CALIFORNIA FILM EXCHANGE	1065 Mission Street, San Francisco, Cal.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CAPITOL FILM EXCHANGE	422 North High Street, Columbus, O.
CLINE, EUGENE	59 Dearborn Street, Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Building, Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North Ninth Street, Philadelphia, Pa.
EXHIBITORS' FILM EXCHANGE	203 East Fifteenth Street, New York City.
GAUMONT COMPANY	154 St. Catherine Street, Montreal, Que.
GLOBE FILM SERVICE	1073 East Madison Street, Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 East Fourteenth Street, New York City.
W. E. GREENE FILM EXCHANGE (Inc.)	228 Tremont Street, Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry Street, Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Building, Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake Street, Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam Street, Omaha, Neb.
MICHIGAN FILM AND SUPPLY CO.	1106 Union Trust Building, Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Building, Seattle, Wash.
PARAMOUNT FILM CO.	61 West Fourteenth Street, New York City.
PARAMOUNT FILM CO.	428 Ninth Street, N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch Street, Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington Street, Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-734 Century Building, St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior Street, Toledo, O.
VICTOR FILM SERVICE	Prospect and Huron Streets, Cleveland, O.
WICHITA FILM AND SUPPLY CO.	112 North Market Street, Wichita, Kan.

THIS WEEK'S ADDITIONS:

WESTERN FILM COMPANY	108 E. 4th Street, Los Angeles, Cal.
WESTERN FILM EXCHANGE	Enterprise Building, Milwaukee, Wis.

EXHIBITORS! Consult the above list of EXCHANGES BUYING NESTOR FILMS! It has NAMES TO CONJURE WITH and to DO BUSINESS WITH!!

Demand Solax Film!

Your Exchange Neglects Your Interests by Not Supplying You with

"The Best Film Made"

Get your name on our mailing list so that each week you can read Solax Scenarios---have a mind of your own---make your own selections---judge for yourself why **Solax Films** are the best----why **Solax Films** comprise the finest art in the photographic world.

Solax

RELEASES

Nov. 11th

"A WIDOW AND HER CHILD"

Nov. 18th

"HER FATHER'S SIN"

Combined with graphic acting and faultless settings, **Solax Films** merit our claim of

"The Best Film Made"

Don't allow your exchange to force upon you films that they haven't seen themselves. New films are better than the old and easier to get. Put it right up to your exchange. Force them to order **Solax Film!**

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue New York

Sold through THE SALES COMPANY, 111 E. 14th St., New York

WE ARE NOT RENTERS

but the Largest New and Second-hand Films Dealers in the United States, both Independent and Association. New Film, from 4c. per foot up, Second-hand Film, from $5.00 per reel up, Second-hand Power's Machine, like new, $115.00, Song Slides, at $2.00 per set up, ⅝ x 6 Electra Carbons Pink Label $19.00 per 1000. Complete List sent free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West Broadway and 17th Street New York City

All Advertising Copy MUST be in hand not later than Wednesday of each Week

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK

BOSTON PHILADELPHIA PITTSBURGH

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.

CHICAGO. ILLINOIS

Opera and Assembly Chairs

Most popular priced chairs on the market for picture show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.

NORTH MANCHESTER - - INDIANA

New York Agents—ROBERT J. EHLERS CO. Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.

Canal Dover, Ohio, U. S. A.

—If you are a Licensed Moving Picture Exhibitor, I want your name and address so I can send you a letter received from a licensed exhibitor who has recently turned Independent.

—It is a letter you ought to read and think about.

—Chances are this man's case is parallel with your very own. He was in trouble and found the way out. His letter will show you the way out of your present troubles or threatened ones.

—I find to my amazement that there are many licensed exhibitors who have not seen a reel of Independent film for months. Of all the careless ways of doing business, this is positively the worst. It may interest you to know that my success has been due to the fact that I watch my competitors' affairs as closely as I watch my own. Only a fool seeks to blind himself into thinking that no one else can possibly turn out as good stuff as he is turning out.

—I can take a licensed theater that is losing money and put it on its feet. I know the exhibitor's game as well as you do. I started as an exhibitor. All my sympathies are with exhibitors. I went through all the good and bad phases of the theater-owning business, just as you are going through them now. I am still an exhibitor.

—I own a string of moving picture theaters. Every one of them was at one time using licensed films. Every one of them is now using Independent films. And every one of them is making more money with Independent subjects than it ever did with licensed.

—I have spent fortune after fortune building up the Independent business and making it absolutely safe for you or any one else to quit paying ridiculous royalties and switch to the use of Independent pictures—— [illegible] not only from the standpoint of money-making, but from [illegible] legal and every other point.

—Naturally, then, I have [illegible] right to expect that when you turn Independent (as you will eventually), your first thought will be of The Laemmle Film [illegible]rvice. I want to be the one to whom you give your trial order for Independent goods. I want you to be dead sure that when you do try Independent films, you try them right! I dont want you to make the mistake of starting with some junk exchange which is not buying all the best Independent films.

—I want your confidence. I've earned it. I deserve it. If you're ever in doubt what to do about the numerous scraps that are always going on in the moving picture business——in both the licensed and the Independent camps——consult me. I'll give you the straight unvarnished truth, no matter whom it hits. In fact, I've built up my enormous business by telling the plain truth and sticking to quality. You may fire when ready.

CARL LAEMMLE, President

The Laemmle Film Service

Headquarters: 198 Lake St., Chicago

Minneapolis Omaha

The BIGGEST and BEST Film Renter in the World

—My branch offices Buy DIRECT from the Sales Co. and can give you the best Independent service on earth.

Motion Photography and the Mirror Screen

The Two Greatest Inventions in the Amusement Producing World

Motion Photography's Pre-eminent State of Perfection
is Due to the Invention of the MIRROR SCREEN.

WHY THE MIRROR SCREEN HAS PRODUCED SUCH GREAT RESULTS

The projection of pictures on the Mirror Screen means that you are working in the science of light as glass. There is no substance used which is so important in the science of light as glass. Glass attracts light, reflects light, condenses, projects transmits, multiplies and magnifies light. Glass is transparent or translucent, according as it may be treated or used in practice. In fact, glass is the best agent to transmit light in the many ways known. Therefore, a Mirror Screen is the most perfect screen that can be made for motion pictures. It beautifies still life, increases the detail of the picture; in fact, it elaborates that which the camera has recorded when the film was first photographed. Always the best investment for any theatre. Get wise before your competitor does.

Motion Picture Screen Company

Shelbyville - - - - - - - - Indiana

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

BIO Carbons Produce the Results on Actual Test

The following test by Frank J. Fuller, Sec'y. I. B. E. W, Local No. 1, St. Louis, shows what expert operators find in the BIO Carbon.

Size of Picture	22 x 24 feet	Lamp	Edison Imp.
Distance Projected	86 ft. 2 ins.	Average Time Per Reel	20 min.
Current	Alternating	Number of Reels per 6 in. BIO Carbon above and below	6
Arc Voltage	55	Number of Reels per 6 in. ——— Carbon	3
Amperes at Arc	60		

Remarks: With BIO Carbons, light was improved, outlines and tracery were clearer and softer, and noise was about 50 per cent. less.

BIO Carbons burned perfectly even, while the other chipped, cracked and pencilled and required more frequent manipulation.

Tests were run side by side for three weeks on all degrees of association film, from clear to dense.

Original test on file at our office in New York.

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York
421 Frick Building, Pittsburg
58 Plymouth Court, Chicago
114 Huron Street, Milwaukee
195 Fremont Street, San Francisco

Vol. 7, No. 22. November 26, 1910 Price, 10 Cents

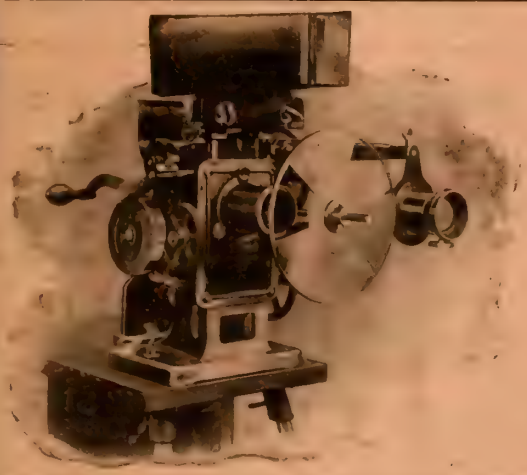
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Another Territory Conquered :: Europe Surrenders to

Power's Cameragraph No. 6



THE return of our Vice-President from Europe marks the introduction of POWER'S CAMERAGRAPH No. 6 into the European market on an unprecedented scale.

Negotiations with European houses desiring the agency have been under way for nearly a year, but the physical impossibility of producing a sufficient number of machines to meet the home demand prevented the establishment of foreign agencies until this time.

Recent increases in manufacturing facilities have placed us in a position to accept foreign business, and our Vice-President accordingly visited Europe in October to conclude the long pending agency negotiations.

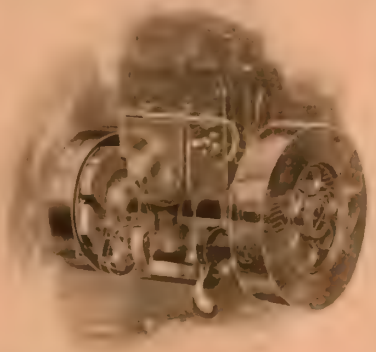
After careful consideration of the applications of a large number of houses for the "POWER'S" agency, the following agents were appointed:

AGENTS FOR GREAT BRITAIN AND IRELAND:
THE WALTURDAW CO. - - - London

AGENTS FOR CONTINENTAL EUROPE:
THE DEUTSCHE VITASCOPE CO., Berlin, Germany

These houses are leaders in their respective territories and their desire for the "POWER'S" agency is another strong testimony to the merits of **POWER'S CAMERAGRAPH No. 6**, in which they have shown their confidence by placing initial orders for one hundred and fifty No. 6 Cameragraphs.

These are the largest European orders ever placed for American moving picture machines, and they mark the recognition abroad (as well as at home) of the superiority over all other machines of



"POWER'S No. 6"

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

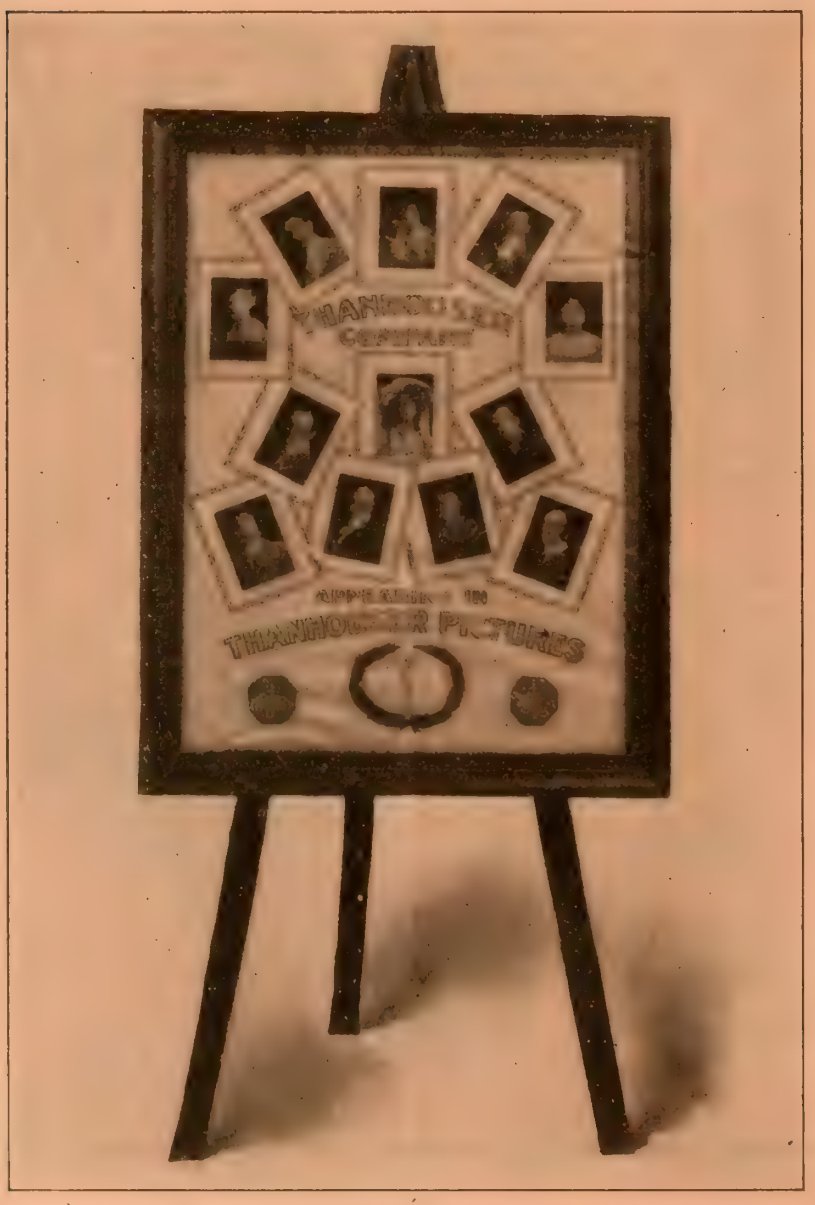
NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

Be Sure to Say "THANHOUSER" to the Exchange Man for These Two Box Office Tonics:

Scene from "JOHN HALIFAX, GENTLEMAN"



RELEASE OF TUESDAY, NOV. 29

The Best Human Interest Film of the Month

"Value—Beyond Price"

is JUST THAT! The title of the picture gives you the worth of it. That is, the worth to the exhibitor who knows how to ANNOUNCE AND ADVERTISE a REAL human interest release. For real human interest is conceded to be scarce in story, play and picture and when you get it in a bunch, as you do here, it's up to you to tell the public so. The old pawnbroker and the little girl to whom his great heart went out are as pretty characters as have been portrayed in the pictures. In your advance-announcing of this, make a special effort to reach the women-folk. No. 163. Code word, Price.

RELEASE OF FRIDAY, DEC. 2

Once More a "Thanhouser Classic!"

"John Halifax, Gentleman"

has always impressed you as SOME STORY and it will here impress you as SOME PICTURE. We tell the lively life story of the "gentleman" as only the moving pictures can; tell it in the Thanhouser Way as applied to "classics." There is a deep and abiding love interest in this portrayal. And don't forget that there is action, too—the plot abounds in it. Young Halifax's adventures were of the most stirring sort imaginable and the film reproduces them faithfully. No. 164. Code word, Halifax.

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 in depth with glass and easel (6 feet high) complete.

Goes to You for $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

Thanhouser Company

NEW ROCHELLE :: NEW YORK

ASK YOURSELF THIS QUESTION

If the Trust succeeded in gaining **absolute dominancy**, would it not extort prohibitive film rentals until it forced you to sell your theatre **to it** for practically nothing? Did you not get a taste of its arrogance and insolence before the Independents were strong enough to protect you? Why, then, do you contribute money every week for its support when you know it seeks to OWN the business—manufacturing, renting and exhibiting? Why do you assist it financially? The Revolutionary War was not won by men who helped the enemy, secretly praying for its defeat; and the men on the firing line would have died of broken hearts if their countrymen had not been **loyal**. You can get BETTER films from an Independent Exchange. If in doubt go and look at the following:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
COLUMBIA—Columbia Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, November 19th, 1910

ALABAMA.

Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Pacific States Exchange, 734 S. Main St., Los Angeles.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Consolidated Amusement Co., 28 W. Lexington St., Baltimore.
B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.

MISSOURI.

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK CO.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Exhibitors Film Exchange, 203 E 15th St., City.
Empire Film Exchange, 150 East 14th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Hudson Film Exchange, 138 East 14th St., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

Can furnish all makes Independent Films Second-hand—10, 20, 30, or 90 days old.

The largest dealers in New and Second-hand Films in the United States. New Films, 4c. per foot up, Second-hand, $5.00 per reel; No. 5 Power Machine, like new, $100; Edison Model B., $125; Ex. Model, $90.
Complete lists and prices furnished free upon request.

UNITED STATES FILM BROKERS & IMPORTERS
41 Union Square West Broadway and 17th Street New York City

We are simply pouring and heaping money, ideas and hard work into Imp Films and Posters. If you are not deriving the benefit, **it is your fault,** not ours. Ask yourself what manufacturer has done ten times as much as any other towards strengthening your program of Independent films. Ask yourself what brand of films brings the most money to your box office. Then make up your mind to quit taking things easy and to get TWO IMP FILMS EVERY WEEK if you have to fight for them. If you want to know what exchanges are buying TWO IMPS A WEEK, ask **US.**

Here's a Fool Film!

We are going to release a film called "The Revolving Doors" on Monday, Nov. 28. Not a slapstick, but just plain screamer. When you see two frantic pairs of lovers chasing through the revolving doors, you'll yell. And if **YOU** yell, what will your audience do? Get busy with your exchange and write a letter every day till you get this good film.

Next, an Imp Drama!

Our release of Thursday, Dec. 1st, is entitled "A Child's Judgment." It is one of the strongest scenarios we've had for weeks and will give even the old-timers a thrill. But it won't do you any good if you don't get it. So begin ding-donging at your exchange till you get TWO IMPS EVERY WEEK. Will you forget, or will you do it now.

Independent Moving Pictures Co. of America, 102 W. 101st St., New York.
Carl Laemmle, Pres.

All "Imp" Films are Sold throngh the Sales Co.

We're Making Friends

THEY'RE all saying nice things now about THE NEW ATLAS MELODRAMAS. Every day the mail brings us evidence of New Friends gained, and old friends won back. We're glad because we're learning what most of the trade want.

Now, **we've made a DARING FILM,** stronger than the usual melodrama; one, which at times will make your hair creep. Yet, the sentiment of the story, the wonderful moral it carries, makes the film a mighty Sermon, one you will talk about long after the title is forgotten.

SAVED BY A VISION

Released Wednesday, November 30th

A story of a sweat-shop beauty whose love was sought by a man above her station. She is shown living her life with this man to the bitter end, falling into the depths and becoming a social leper; but awakes to find it all a dream, then joyfully chooses her proper help mate.

STRIKING POSTERS **Write for Our Bulletins Today** **ART PHOTOGRAPHY**

ATLAS FILM COMPANY

10 East 15th Street : : : : : : : New York City

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** **EVERY FRIDAY**

LUX FILMS

EXHIBITORS & EXCHANGES:

A large number of Exhibitors and Exchanges know the merit of the LUX RELEASES. If you are not in this class we suggest that you "come in." "Once used, always used" will be your verdict, because LUX will bring that "something different" touch to your program which both you and your audiences want.

BEGIN NOW

GET LUX

GET LUX

Release Friday, Nov. 25, 1910

IN FRIENDSHIP'S NAME

DRAMA, 901 FEET

Our offering this week is a one subject reel for a change. It is a reel, too, that will satisfy the most critical audience. The story is a good strong one of self-sacrificing friendship that touches a chord in every heart.

Be sure to include this in your week's program. It is something different.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3214 Stuy. **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

"CHAMPS"
ARE GIVING THANKS

for the many kind things said in favor of our PAST RELEASES by both Exchanges and Exhibitors, and especially for the increasing number of orders received. :: :: :: :: ::

THANKS. AGAIN, THANKS

—THIS IS AN ILLUSTRATION FROM—

The Indian Land Grab

Approx. Length, 950 Feet

Released Wednesday, Nov. 30, 1910

You have been enthusiastic over some of our former Western pictures. WELL!!! THIS ONE SIMPLY ECLIPSES THEM ALL.

Do Let Us Know If Your Exchange Will Not Let You Have It

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?

COLUMBIA FILM COMPANY

Oklahoma Productions

Release of November 19th

Oklahoma Bill

A full reel, containing 1,000 feet of real Western Doings and one you should not fail to order.

Stage Coach Tom

Release November 26th

contains 1,000 feet of soul stirring, awe inspiring and heart felt drama, in which the lover and the loved one corral your undivided attention. This is a real Western story, staged and photographed in the West by Western actors and is one of the best pictures that has been released by this company. Stage Coach Tom will surely be a winner, so get in your orders early.

The Cattlemen's Feud

Release December 3rd

This is a romance of the broad prairies, and of man's greed for pasture lands for his countless herds of cattle, which finally causes resentment, followed by a "border feud," but after a severe conflict, peace reigns supreme through the union of loving hearts.

Insist On Getting Our Four Sheet Lithographs —FREE—

COLUMBIA FILM CO.

301 W. 37th St., N.Y. City

Sold through the Motion Picture Distributing and Sales Co.

GREAT NORTHERN

Scene from KEAN, or The Prince and the Actor

RELEASE FOR SATURDAY, NOV. 19TH.

THE DIAMOND SWINDLER

A DETECTIVE STORY OF THE HIGHEST TYPE.

Adapted from the Adventures of Harry Taxon, the clever pupil of the celebrated Sherlock Holmes.

BOOK THIS BIG HEADLINER AT ONCE!

RELEASE FOR SATURDAY, NOV. 26th.

KEAN

OR THE PRINCE AND THE ACTOR.

Adapted from the play by Alexander Dumas.

A magnificent production showing the striking personality of Edmund Kean, the famous tragedian, who was not only a great actor, but an intensely human man, and the particular merit of this film is that it presents in a series of vivid pictures both the idolized actor and the popular man. The film is remarkable for its sustained interest and its gorgeous and brilliant scenes whilst the story is carried forward with rapidity. The acting is of the highest possible order being superbly executed by actors of the Royal Theater at Copenhagen.

Mr. Exhibitor: If you are not getting Great Northern releases regularly, you are making a mistake of your life.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS.

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EVERY TUESDAY **EVERY SATURDAY**

Demand and Insist on

POWERS PICTURE PLAYS

Saturday Feature Release, Nov. 26th, 1910

The Woman Hater

A meteoric western tale of a woman who helped a man read his own heart—Grippingly Intense

Tuesday "Split Reel," Nov. 29th, 1910

"WHO WINS THE WIDOW?"
Excruciatingly funny; a novel idea in comedy which cannot fail to make talk. That makes business—Get it!

2 on 1

"WANTED—A BABY"
When a newly-born baby is an actual demand there is room for conjecture—and laughs, laughs, laughs.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Every Tuesday and Every Saturday

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our productions.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

Eclair Films

THE ACME OF PERFECTION!

Words of Appreciation from our Customers are still Forthcoming!

ECLAIR FILM CO.,
New York. City
Gentlemen:
"To me your Releases are the Acme of Perfection, in Photo Plays, and it is a real Joy to show them!"
Very truly yours,"
(Signed) GEO. H. COX, Prop.
Elite Theatre and Air Dome
Hays, Kansas

For November 28th

A Drama and a Comic Subject in One Reel!!!

"The Wreck"

565 Feet.

(Adventures of Morgan the Pirate.)

A Thrilling Episode—Vigorous—Impelling; it holds the attention throughout!

"A Difficult Capture"

380 Feet

A Unique Piece of Work—wonderful in its execution; excitement is the Watchword—a Most Timely Production!

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

CONTEST

$100 in Prizes

FOR THE BEST

UNIFORMED ATTENDANTS

OF

Motion Picture Theatres

OPENS DEC. 1st

SEND FOR PARTICULARS

Moving Picture World

160 Washington St., (Post Bldg.)
CHICAGO, ILL.

LIKE A JEWELED WATCH!

TESTIMONIALS:

"Grand success," says one.
"Fine job," says another.
"Crackerjack," says another.
"Worth $50," says another.
"Brilliant work," says another.

Pinwheel, Star, Arbor and Sprocket for Power, Edison, Motiograph or Lubin

E. W. LAVEZZI, 3042 North Ashland Ave., Chicago, Ill.

THE

Motiograph

HAS ALL THESE ADVANTAGES AND MANY MORE

To STAND THE TEST

A MACHINE SHOULD BE EQUIPPED WITH

An automatic shutter that never fails. This prevents fire and loss.

A Geneva star and cam enclosed in oil bath which will wear for five years or more while others wear out five in one year.

Heavy steel gears with spiral teeth.

Tool steel shafts that will wear indefinitely. A dirt and dust proof cover. It saves time and wear.

The Patented Double Cone Shutter that produces a 25 per cent. brighter picture than any other machine.

An extra heavy, strong Arc Lamp.

A large roomy lamp house.

It is the only "best" machine

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 564-572 WEST RANDOLPH ST. — CHICAGO, U. S. A. —

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDWARD H. KEMP, Agt.
833 Market Street, San Francisco Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

All Advertising Copy MUST be in hand not later than Wednesday of each Week

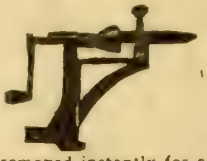
5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

Little Giant Carbon Sharpener



$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

TITLES SLIDES

WRITE us for samples of our plain and tinted, also NATURAL COLORED TITLES. The latter is something new and will interest every up-to-the-minute motion picture man. COST NO MORE. All orders shipped same day as received. NO DELAY.

We also make all kinds of SPECIAL ANNOUNCEMENT and ADVERTISEMENT SLIDES. Write for our list and prices.

EXCELSIOR FILM COMPANY CHICAGO
225 E. RAVENSWOOD PARK ILL.

A Silvered Screen for $6.00

If you want to improve your screen and get the proper effects with house lights on, use . . . . .

SILVO Kurtain Koat

It is so prepared that any one can apply it with a brush.

It produces a screen which brings out perfectly the skylines, highlights and shadows.

One can will cover 350 square feet and the cost is only $6.00.

Order from your Exchange or direct from us, C.O.D.

Kurtain Koat Co., : : 2107 W. Lake Street, CHICAGO, ILL.

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City office, 516 Fith Avenue, corner 43rd Street.

CANADIAN EXHIBITORS

Arrange for an Early Booking for the Biggest Money-Getting Attraction in Canada—The Exclusive Motion Pictures of the

COWBOY AND INDIAN FRONTIER CELEBRATION

HELD AT CHEYENNE, WYOMING

3 Reels of the Most Wonderful Western Pictures Ever Produced.

BANNERS, POSTERS, DODGERS, ETC.

For Terms, Straight Rental or Percentage, Address

ONTARIO FILM EXCHANGE
Medbury Building :: Windsor, Ont.

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

OUR Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00. The only additional expense is about $2.00 for wire and about one days time to mount same.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.

EXHIBITORS

BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have an opening for one first run and one fifth run customer, also from ten to twenty days.

If you are interested in this write or wire at once
We also have the following feature films:

Original Wolgast-Nelson and Nelson-Gans Fights
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Ill. Omaha, Neb Denver, Col.
Salt Lake City, Utah

56

PAGES OF LITERATURE APPERTAINING TO

The Modern Trap Drummer

SENT UPON REQUEST

WM. CHAS. L. EVANS

EUREKA PEDAL AND TRAP MANUFACTURER

200-202 E. 93rd St., New York

MENTION DEPT. M. P. W.

THE GNOME MOTION PICTURE COMPANY

FIRST RELEASE
DECEMBER THE TWELFTH
THE BIRTH OF THE GNOMES

OFFICES AND STUDIOS:

S. W. Cor. Park & Tremont Aves., Bronx, New York City

Manufactured under protection of The Animated Picture Patents Co.

Send your name and address for weekly copy of Gnomes Bulletin.

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¾ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 NOVEMBER 26, 1910 No. 22

Summary of the Week.

Finance and the Film....1218
"Puck" Runs Amuck....1219
Split Reels....1219
Edison: His Work and Inventions. A Review....1220
The Pictural Drama as a Fine Art....1221
The Lucimer Film Company....1222
Moving Pictures in Siam....1222
"Reviews and Rumors" by "Man-About-Town"....1223
Baxter Morton Returns from Europe....1224
Poems in Pictures. "Auld Robin Grey"....1224
The Picture on Its Trial, Again....1224
Vermont and the Moving Picture....1226
Music and the Picture. By C. E. Sinn....1227
Operators' Column. By F. H. Richardson....1228
"Lux Graphicus" Has a Headache....1232
Chicago Notes....1233
New England Notes....1234
San Francisco Letter....1235
Los Angeles Letter....1235
Comments on the Films....1236
The Warwick Company in the States....1240
"A Dixie Mother." Notable Vitagraph Life Portrayal....1241
Special Releases....1242
The Gnome Company—A New Independent Manufacturer....1242
Letters to the Editors—Meeting of the Exhibitors' League—Feature Releases....1244
Stories of Licensed Films....1246
Licensed Release Dates....1249
Independent Film Stories....1250
Independent Release Dates....1254

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

"The Policy of This Paper."

"An Independent journal not allied with, or controlled by, any house or person connected with the profession. One that is free to speak the truth without fear or favor, treating all alike, giving due prominence to all that is new in the moving picture world."—Extract from the Moving Picture World, page 4, Volume I., No. 1, March 9, 1907.

That is the policy of this paper, a restatement of facts which we make for the information of J. S. McQuade, the Chicago representative of a publication which is *not* Independent, which *is* allied with and controlled by houses and persons connected with the profession, which is *not* free to speak the truth, which does *not* treat all alike, which does *not* give due prominence to all that is new in the moving picture world; in other words, that very artistically produced house organ known as "The Film Index."

It was inevitable that the recent definite statement of our policy on the front page of this paper should provoke reprisals from the house organ of the "licensed" interests, so ably edited by that able newspaper man, James L. Hoff. We told the reader why certain advertising had been withdrawn from our pages; we told him that this paper was not the mouthpiece of private or corporate interests; that it is and always was what we designated it to be in our very first number, namely "an independent journal not allied with or controlled by any house or person connected with the profession."

We are not writing this article in any recriminatory spirit, we are merely restating what we stated over three and a half years ago, namely that this is an independent journal, controlled only by its responsible conductors. The "Film Index," somewhat unwisely, we think, has broken its long silence and comes out clearly and distinctly as the mere mouthpiece of its half dozen supporters. It takes up the position of warning the public against financing any moving picture business not based upon the patents of Thomas A. Edison. It hints that the other businesses are at constant risk of confiscation. These businesses, to judge by the activities of their promoters, are not very much alarmed at Mr. Hoff's threat.

The pages of our esteemed contemporary were also, last week, adorned by a paraphrase of the fable of the ox and the frog, which makes amusing reading, but does not alter the fact that the "dominant interest" in the moving pictures owes its dominance to mere sufferance. Mr. Hoff knows as well as we do that those dominant

interests are built upon sand and that, therefore, their dominance is likely to disappear at any moment. As a matter of fact no real dominance exists, unless it be dominance of confiscation. Will Mr. Hoff deny this?

The Chicago representative of the "licensed" house organ is in similar case with his respected chief. He has to curry favor with his two or three supporters in his city. He has to do what he is told; write what he is told; think what he is told, all of which explains his remarks in the issue of his house organ for November 19. He quoted some apparently contradictory opinions of ours about a Selig picture and asks what the disappearance of the Selig advertisement had to do with what was written, winding up with the remark that our Chicago correspondent was "not to be blamed for following the policy of his paper."

We are sorry to have to trouble the reader with this matter again and only do so for the purpose of putting Mr. McQuade and his chief right. The policy of this paper is stated in the quoted paragraph at the heading of this article. That policy is not dictated from Randolph street, Chicago, or Fifth avenue, New York City. It is decided upon in this office. It always has been, and always will be.

Further than this it is not necessary for us to trouble the reader. In the words of the poet:

> Distress not with thy troubles other souls,
> Since life hath thorns enough for all;
> With kind and tender heart and helpful hand,
> Gain strength by lifting those who fall.
>
> —Saadi.

Finance and the Film.

The moving picture is sharing the fate of everything that comes under the heading of popular novelty. It is attracting the hawklike gaze of the professional financier —the Wall street manipulator of other people's money. In this respect the moving picture follows a common lead which began, perhaps, with the railroad era. In more recent times, the bicycle, the automobile, roller skating and other popular crazes have given the promoter the opportunity of getting busy with his "get-rich-quick" schemes. It is unnecessary to mention mining speculations in this connection. From time immemorial, the "wealth of Ormuz and of Ind" has excited the cupidity of mankind, or that very large section of it which is in search of weath at a bound.

Our exchanges tell us that across the Atlantic the moving picture and the moving picture house are receiving the closest attention of the company promoting fraternity. Millions have been sunk in these enterprises, millions have been lost. Probably the aeroplane industry will pass through a similar experience, both here and abroad. Of a surety, whatever succeeds, the moving picture as a popular form of entertainment has the same fate in front of it.

There are some "get-rich-quick" schemes in the moving picture field that failed disastrously and the recollection of which must be fresh in the minds of our readers. The most recent of these is a talking picture proposition which was hawked about on the Wall street curb and is being hawked about in some parts of the country even now. The Film Import and Trading Company was a purely financial scheme without any solid basis of business operations. The International Projecting and Producing Company was another. These things are within recent memory, and we join with all well wishers of the moving picture business in deprecating the repetition of similar schemes.

But while we unhesitatingly condemn stock jobbing schemes of this nature with regard to the moving picture and other branches of the industry, we must be careful lest perfectly legitimate methods of doing business fall under the same condemnation. Men of the world know very well that the line between perfectly reputable finance and that which deserves condemnation or reprobation is a very narrow one indeed. Charles W. Morse, who is down in the Federal prison, at Atlanta, is suffering from the infraction of a legal technicality. There are numerous high financiers in the Wall street region who have been more careful than Mr. Morse, but who are nevertheless in such case that it is good to let the public be warned of them. Some of these individuals are possibly rife in the moving picture field. We say "possibly" advisedly. The methods of a high finance in the moving picture industry commenced about two years ago. They have continued and are being continued this moment, and it is perfectly proper, therefore, that the public should be warned of them. To claim that half a dozen makers of moving pictures have the monopoly of interest possessing the element of absolute security in investment, surely invites very rigid scrutiny indeed on the part of the public, and we hope they will secure it. Moreover the public will be well within their rights in investigating the patent claims upon which those securities rest. That which is permissible and non-permissible in financial operations is a moot point.

Ex nihil nihil fit: Out of nothing, nothing is made. Another way of putting it is that nothing can be accomplished in this world without money. The first step in any human enterprise is to get money. And so long as that money be obtained honestly and without reservation to the uses to which it is put, nobody has the right to condemn and nobody has a right to unfavorably criticise the motives of the money getters. For example: It is perfectly permissible for, let us say, A. J. Clapham, Lewis J. Rossett, John S. Young, A. S. Royal to form a small syndicate to put up a sum of money by way of preliminary expenses to form a larger company for the acquisition of film factories, film rental agencies, film patents, etc. There are plenty of these on the market. It is just as permissible for these gentlemen to do this thing as it was for other gentlemen to form the General Film Company and The Motion Picture Patents Company. For the life of us we cannot detect the smallest difference between the Royal-Young-Rossett-Clapham scheme and the other two companies which we have referred to. All of them are animated by perfectly legitimate motives, namely, money making out of the film business. The General Film Company is not a philanthropic enterprise; nor is the Motion Picture Patents Company; nor is the National Film Manufacturing and Leasing Company. We hold no brief for the National Film Manufacturing and Leasing Company. We have subjected its sponsors to very rigid questionings and cross-questionings. We have satisfied ourselves that it has a perfectly feasible right to commence and to conduct operations. It is no mere stock jobbing scheme, though the necessity of raising money necessarily enters into its operations. So far as we can discover it is a perfectly feasible scheme for making and selling moving pictures. There the matter stands. If, however, we discover that the National Company is not what it appears to be on the face of it we shall condemn it in no unmistakable terms. Meanwhile we echo the sentiment: "Let the public be warned of all schemes that are bareface swindles." We are not sure that the exaction of $2 a week from helpless moving picture exhibitors does not fall under this latter category.

"Puck" Runs Amuck.

"Puck" is a humorous publication, which is deservedly noted for the wit and pungency of its illustrations. It enjoys a wide reputation and undoubtedly influences a large clientele. Some of these humorous illustrated papers wield great power; occasionally of a national character. We may quote the London "Punch" whose cartoons are plentifully reproduced in this country. Then there are humorous illustrated publications in Paris, Berlin and elsewhere which carry great weight. In the American press, prominence is given to good cartoons which hit off, tersely and graphically, important social and other situations. The draughtsman, in fact, is almost as powerful, if not quite as powerful, as the writer.

It is, therefore, with all the more sorrow that we perceive a recent issue of "Puck" sullied with a regrettable attack upon the moving picture. This takes the form of a double-page cartoon, entitled: "Young America and the Moving Picture Show." If we are to believe "Puck," young America is going to the deuce by the picture route. A parson in the pulpit is shown descanting upon the commandment, "Thou shalt not steal," and straightaway a number of children are seen making for a picture show, where burglary is being depicted on the screen. The accompanying legend is: "From the Sunday school to the moving picture show is but a step." Does "Puck" really think that nothing but burglary is shown on the moving picture screen or that burglary forms a part of every moving picture subject? If so, "Puck" is very unobserving, very stupid and very unfair.

There are five minor pictures in this cartoon. One of them shows a guide post, one finger of which points to evil influences, the other to good influences, with a boy contemplating the signs. One of these is the "Evil road of bad moving pictures." May we ask "Puck" if a bad moving picture, if such there be, is the only evil influence in the world? Another little picture shows a small boy about to spend his missionary money in a moving picture show. Missionary money, we may remark, is sometimes expended in the purchase of alcohol and other deleterious things. A positively offensive picture of the series shows "Heaven according to the moving picture man." Heaven, if we may judge it by this picture, is a lurid place, guarded by an absurd looking man with two large keys. We have never seen heaven thus represented on a moving picture screen, and we are sure "Puck" has not. Another picture shows Satan with his arm around a small boy's neck. A girl is passing. The inscription to this picture is "The devil's recruiting station." Really "Puck," its editors, its artists should be heartily ashamed of themselves. The final picture shows a small boy before a magistrate. "Where did you learn to break a safe?" the boy was asked. Boy: "At the moving picture show."

We think "Puck" should apologize to its readers for inflicting this nonsensical diatribe upon them. It is an insult to their intelligence. It is an insult to the picture manufacturers, to the exchanges, to the thousands of exhibitors in this country, to the millions of picture theatergoers. As we have said over and over again, bad and indifferent pictures may occasionally creep in a program, but that is the exception, rather than the rule. Why does not "Puck" satirize these? Why must this paper, "Puck," go out of its way to attack the harmless entertainment of the poor and the young? We ask "Puck" to make the *amende* in an early number.

Back of the page on which our contemporary prints this cartoon is a list of plays in New York. These include, "Alma, Where Do You Live?" "Alias Jimmy Valentine," "The Merry Wives of Windsor," "The Gamblers," "Raffles," and other plays which incidentally deal with crime, sin and wrong. Why does not "Puck" satirize these? Young people go to the ordinary theater as well as to the moving picture show. Why does not "Puck" get out a cartoon entitled: "Young America and the Stage." Is it because "Puck" fears loss of advertising from the theater people? Let "Puck" answer this question.

Split Reels.

Some time ago the WORLD called attention to the fact that more comedies were needed in this business. This is not the only thing of which a larger quantity is necessary. More split reels are also required by exhibitors. Take, for instance, the moving picture theater with a seating capacity of approximately 500 people, running three or four reels of film. On a pleasant evening, or on a Saturday, Sunday or holiday, business is more than ordinarily brisk. In order to keep things moving smoothly and not to have the entrance and exits filled with waiting people, the show must be necessarily shortened. To take out a full reel is out of the question, as it will lower the whole quality of the show. But a 400 or 500-foot picture could be very nicely removed—if the manager is fortunate enough to have procured one. The lack of these subjects forces the writer to the surmise that they are rather more difficult to produce than the single picture of the usual 1,000-foot length.

The manufacturers also evidently know that these split reels are needed by exhibitors. This can easily be seen from their method of advertising split reels in this journal—"2 on 1" is always in black headlines and is calculated to be the first thing to catch the reader's eye. If they do know this, why do they not satisfy the demand? Are they indifferent to the needs of the exhibitors on whom they are dependent for the sale of their product, or is it that the exhibitors' needs and desires are something to which they place little thought? Of course it is easier to pad out a full "feature" reel with more or less useless work than it is the split reel, where action must be condensed, not drawn out. Let the writer assure the manufacturers, both licensed and Independent, that the split reels are nearly always chosen by moving picture theater managers in preference to the full reel with a single subject. We do not attempt to argue against the feature picture. Managers wish for them, and plenty of them, but the split reel should be seen much more frequently than it is at present. The managers' desire for them is, of course, based on the public's requirements and desires in this matter. If the reader should not already be aware of this scarcity of split reels he can very simply inform himself of the authenticity of the writer's statement that such is the case by looking up in the WORLD the week's lists of manufacturers' releases. Such a perusal will show that in many weeks absolutely no split reels are released, while in many other weeks only one or two are produced. Had it not been for Pathe Freres the list would have been even more barren that it now is.

HENRY.

THE MELIES COMPANY NOW IN TEXAS.

The Melies Stock Company of actors, directors and camera men are now located at the Star Film Ranch, San Antonio, Tex., where last year they produced pictures which helped very largely in winning the present popularity of the Star films. With the increased and carefully selected members of the Star Company we look forward to some remarkably fine and characteristic pictures of Western life in Texas, Mexico and along the Rio Grande. Mr. Melies has arranged with a number of cowboys to assist his regular cast who are all skilled expert horsemen and women as well as experienced actors of reputation in the "legitimate drama."

"Edison: His Life and Inventions." *

A Review by Thomas Bedding, F.R.P.S.

"Edison: His Life and Inventions," by Frank Lewis Dyer, General Counsel for the Edison Laboratory and allied interests, and Thomas Commerford Martin, ex-president of the American Institute of Electrical Engineers. Two volumes, illustrated, price $4.00. (New York and London: Harper Brothers.)

Comparatively speaking, Mr. Edison, at the age of sixty-three, is still a young man and therefore, we hope, has many years of useful work in front of him. He will probably have time enough to regret that these two volumes, which are avowedly issued with his knowledge and consent, were not discreetly edited before Harper Brothers published them. For it seems to us almost incredible that a man of Mr. Edison's undoubted ability and genius should give his tacit consent to being held up to public ridicule in a biographical appreciation. Let us quote: Somebody brought Mr. Edison a gold medal awarded to him by a foreign society. Mr. Edison's reply to this honor was as follows: "Stripped pretty nearly down to the buff . . . he refused absolutely to be interrupted. He has never sought nor expected the medal, and if the delegate did not care to leave it, he could take it away." (Page 742, Vol. II.) On another occasion another visitor arrived at the laboratory with one of these "metallic awards" and asked Mr. Edison if he had any others. "Oh, yes," he said, "I have a couple of quarts more up at the house." (Page 742, Vol. II.) Elsewhere we are told: "He takes great delight in imitating the lingo of the New York street gamin. A dignified person named James may be greeted with, 'Hully Gee, Chimmy, when did youse blow in?'" (Page 780, Vol. II.) Again: "One of his favorite jokes is to enter the legal department with an air of great humility and apply for a job as an inventor." (Page 779, Vol. II.) He is said to "have an optic nerve about the thickness of a cord." (Page 763, Vol. II.) "He works 19½ hours a day." (Page 763, Vol. II.) "At eighty he expects to learn how to play bridge whist and talk foolishly to the ladies." Is it not a pity that some judicious editor was not at hand to strike this nonsense out of a book which deals with an important contemporary personality?

Mr. Edison has been written about a great deal in the newspapers and magazines, but probably his real life will not be written until after his earthly work is finished. Biography, like history, is beginning to be scientifically treated. At one time, history used to be written pretty well much in the haphazard way of this book. Nowadays the demand is for history based upon facts, ascertainable, as far as practicable, from original sources and documents. So it is with biography. People with any regard for their reputation in the eyes of posterity are chary of allowing their biographies to be published during their lives. They very properly elect to be judged by people other than their contemporaries, who possibly cannot be placed in possession of the whole truth, and nothing but the truth without wounding living susceptibilities. That is why such great men as Gladstone, Bismarck, Pasteur, Beaconsfield, Kelvin, barred the publication of their biographies until after their deaths. To come nearer home: we are only just beginning to get something like a real life of the late Mr. Cleveland; whilst of all the great mass that has been written about Lincoln, probably the facts of that great man's life are only to be found in some small volume not within general reach.

Still, it is fair to say to the general reader that these chatty volumes may make agreeable pabulum for a wet Sunday afternoon. To us the ground traversed by the authors is familiar from magazine articles. The story of Edison's boyhood; his telegraphic work; his first check for $40,000—have we not read all this before? The dollar mark, in fact, is painfully in evidence in these two volumes. Litigation is palpable on every page of them. In the appendix the list of patents granted to Mr. Edison takes up thirty-seven pages. Posterity must assign to him his real place as an inventor; contemporary judgment cannot deny him inordinate prolificality as a patentee. Here let us say that between an "inventor" and a "patentee" there is all the difference in the world.

Unquestionably Mr. Edison has done very valuable work in telegraphy, telephony and the phonograph. How far this work may be justly termed inventive is, we think, a matter of discussion if not of dispute. We must first of all decide what an invention or an inventor is. There is his work with the incandescent electric light. "Until October 21, 1879, there was nothing in existence resembling a modern incandescent lamp." (Page 685, Vol. II.) Mr. Edison's biographers claim the invention of a practical incandescent lamp as his. Oddly enough, in Great Britain, the name of Sir Joseph Wilson Swan is associated with the name of Mr. Edison in the work. If we are not mistaken, Sir Joseph Wilson Swan, with whom we are personally acquainted, claims or claimed the invention of the incandescent electric lamp. Anyhow, there are in Great Britain, at this present moment, The Edi-Swan and Edison & Swan Electric Lighting Companies, of vast operations, which point to the inference that Mr. Edison in this work was not alone. Sir Joseph Wilson Swan, we may say, is a very eminent man of science, who has done great things in electricity, chemistry and other branches of study. He is a Fellow of the Royal Society and has other distinctions.

We are far from desiring to minimize the value of anything that Mr. Edison has done, and in writing this, the first of two reviews of his book, we wish to be understood as merely applying the microscope of reasonable criticism to an obviously inefficient biography of a really remarkable man. Of course our chief interest in these volumes lies in what they have to say about Mr. Edison's association with moving picture work. In this connection we have to say that Mr. Dyer and Mr. Martin make claims on behalf of their protege which have to be taken *cum grano salis*.

Mr. Edison's work with the moving picture is dealt with in Chapter 21, Volume II. This chapter takes up a paltry twenty pages. It is illustrated by a picture of Mr. Edison and "a group of motion picture men caught by the motion picture camera in the enjoyment of a joke, December 18, 1909." Thomas Alva is laughing. So are Messrs. Dyer, Marvin, Blackton, Marion, Rock, Smith, Long and one or two other persons whom we cannot identify. The same jocular and irresponsible spirit seems to have animated the authors in their twenty pages of a thick book devoted to Mr. Edison's work in the moving picture. We shall discuss these twenty pages more fully next week. Meanwhile we will ask the reader to digest the claims made on behalf of Mr. Edison by Mr. Dyer, joint author of the book, which we published in the Moving Picture World of December 31, 1907.

The Pictural Drama As A Fine Art

by LOUIS REEVES HARRISON

IT IS YOUR TURN, MR. EXHIBITOR.

How would you enjoy going to a theater where there was an emotional drama being produced on the stage, while a clog dance was in progress directly in front of it? You might be able to disregard the clog dancers and concentrate your entire attention upon the drama, but you would be better satisfied to have these inharmonious performances separated. They are not in accord. You would think that the manager of that theater did not know his business, but how about your pianists and the pictures on the screen? Many of these piano players are indifferent to picture performances going on beneath the proscenium arch and jingle away with small regard for the people in the auditorium. The noise they make adds nothing to the pleasure of the spectators in the audience, it serves only as a distraction, and is therefore a source of irritation, a nuisance in many instances like an interruption from some outsider. The effect is sometimes that of playing rag time while a singer is rendering a pathetic ballad, a ridiculous mixture of discordant elements, not suited to the entertainment of the least intelligent members of the audience, and operating to drive steady patrons away.

In the large combination houses, where vaudeville and motion pictures alternate in the bill, it pays to have a competent pianist for the variety acts and a little higher salary will get one who can also improvise for the silent plays. One theater in New York has put intelligent pianists at work (Union Square), and has been compelled to raise the price of admission to accommodate its patrons. People go miles out of their way to get the proper combination. Music can be made a tremendously effective adjunct, giving motion picture patrons full enjoyment of that part of the entertainment, and good music during the time when the lights are low is a drawing card for all classes. The extra cost of superior piano playing is more than covered by the increase of steady patronage.

Among the low-priced picture halls, where it is necessary to keep down expenses, the worst kind of extravagance is that shown in employing musicians who can not respond to the varying demands of the photoplays. If the music is bad, there is no relief, no compensation of vaudeville entertainment, and this cuts the patronage at least 50 per cent. Sometimes the musicians could do better, and the management is at fault. Some piano players give no attention to what is being shown on the screen, strumming away while chatting with acquaintances in front, or trying to attract attention to themselves by playing rag time with variations while the lady in the drama is dying. Such a pianist should be made to understand that the audience is there to be entertained. Over and over again, while trying to get the full benefit of the pictures shown, we hear the pianist deliberately practicing a song accompaniment, as if we were giving time and money to hear playing far worse than that of the street organ on wheels. The orchestra does not stop to tune up while the opera is in progress, and humble patrons of the little opera deserve something better than such intrusions on their limited pleasure. Discordant piano performances *are* an intrusion. They are decidedly unwelcome, without warrant or justification, and a slight upon those who go to little places of amusement to enjoy themselves. The moment such a player shows complete indifference to the audience behind him, he assumes their ignorance and his own superiority, but he is only a spoil-sport for those who drop in to the place for an hour or two of rest and recreation. He does not know his business. No matter whether his salary is large or small, the pianist who adds to the value of the productions the audience is watching, is adding to his own value at the same time by increasing the box office receipts.

Any man who exhibits moving pictures as a part of his business of entertaining the public should give that part intelligent attention instead of regarding it as a makeshift. He should make a study of the details from the point of view of those in front, and the most neglected department is the one herein referred to, that of the music accompanying the pictures shown on the screen. He should keep an eye on the young lady pianist who imagines that *she*, not the pictures, is on exhibition. Her laudable ambition to secure a steady provider leads her to become so absorbed in the young man occupying a nearby seat, that she rarely attends to her business unless there is an act on the boards. And the drummer need not be overlooked; the festive sport who shakes the sand box the moment he sees water, be it rough or calm. Because of managerial inattention, the picture exhibit suffers, the audience suffers and the box office suffers in the long run. He should personally scrutinize the pictures and compare them with other showings to make sure that he is not getting a junk handout. With good pictures well projected on a suitable screen, he will begin to realize that there is something in the side show that draws the same people day after day, who would only go to a vaudeville performance once a week. We vary our ideas of what picture plays are best, but we are very well united on having the best, and *all* classes enjoy good music, whether the lights are turned up or down. Think it over.

Instead of standing around the entrances and counting the receipts, present and prospective, or wasting any time telling an appreciative listener—appreciative for a reason—how you expect to place a production on Broadway next year, go in and study your audience. Find out what they want and try to get it. You will be surprised to learn that the audience is just as quick to recognize a find as you are, they constitute the real finders, being less biased than you are. You have no special qualifications for knowing what the audience wants, no living being has. It is your business to please those who pay to be entertained. You are to blame if they are not. Don't talk about "conditions." You will learn whether people think too little or too much by keeping your eyes open, and by keeping apace with the times.

The Lucimer Film Company.

The Independent manufacturing movement is spreading all over the North American continent and is penetrating into the Southern half of it. A few days ago we had the pleasure of a visit from J. Allsup Blackledge, in whom we were glad to meet an English acquaintance of some dozen years standing. Mr. Blackledge has been working in the picture exhibiting and making business in the far West and came East particularly for the purpose of purchasing manufacturing supplies, and also for the purpose of apprising us what he and his company were doing in San Francisco and Mexico. Mr. Blackledge, we may say, is the president of the Lucimer Film Company of the former city, and of a similarly named concern operating in Mexico.

Mr. Blackledge, who has had some years' experience with the business, has ranged himself on the Independent side. Rather more than a year ago when his intention to make pictures became known, he was waited on by an emissary of the Patents Company, who told him that he could not be allowed to make pictures, because the picture making business of this country was in the hands of the licensed manufacturers. Mr. Blackledge's reply was more emphatic than polite. And the emissary departed to his employers with by no means an agreeable message. Suiting the action to the word, Mr. Blackledge has provided himself with non-infringing cameras and lest he should experience any difficulties in the making of negatives in San Francisco, has an alternative plant in Mexico City, where he can defy any number of licensed threats or intimidations.

It will be some weeks before the Lucimer releases find their way on the American market; but in the meanwhile the company in Mexico City is working on local subjects, and it is their intention to take full advantage of the magnificent scenic subjects afforded by Mexico. The Independent situation will therefore be strengthened by the inclusion of a number of original pictures—certainly original with regard to scenery, characters and stories. We are very pleased indeed to find the scenic sentiment gaining favor amongst the film makers, as there is a large call amongst exhibitors of the country for suitable and varied scenic subjects.

Mr. Blackledge, who is thoroughly *au fait* with the moving picture situation in the extreme West, apprises us of the fact that the moving picture exhibitors there are going Independent in large numbers. His company is well backed up financially, and it has command of the very highest class of technical and artistic talent—the stories of the films being so cast that they will stand the most rigid censorship tests.

The growth of new Independent manufacturers proceeds in a most agreeable manner. Only recently we chronicled the formation of the American Film Manufacturing Company of Chicago. Then, there is the Revier Motion Picture Company of Salt Lake City, Utah. Now, we have the Lucimer Company, operating in Mexico City and San Francisco.

Incidentally we learn from Mr. Blackledge that amongst the Latin countries of South America there is an almost illimitable demand for suitable moving pictures. The American made picture of the "usual thing" does not go in South America, the people of which require subjects of the Ambrosio-Itala kind. In other words, it is necessary to cater for the great number of Spanish, Portuguese and Italians, or people tracing their origin to those nationalities. It will be seen, therefore, that the moving picture has many worlds left for it to conquer. All that is needed for success, therefore, are men of intelligence and the ability of Mr. Blackledge to handle the situation.

MOVING PICTURES IN SIAM.

Our German contemporary, Der Kinematograph, gives quite an interesting account of the progress of moving pictures in the Far East and the possibilities for German manufacturers to get a new market. We take the liberty in reproducing the article in the belief that it might interest some of our American manufacturers.

"If anybody thinks that Siam—this independent Asian kingdom occupying the southern part of farther India, the land of the white elephant and religion of Buddah—is with regard to European amusement enterprise behind in culture, he will certainly, right from the very first day in Bangkok—beautiful capital of Siam—change his opinion.

As well as in other branches of European culture—science, trade, agriculture, industry—Siam is among the countries of Far East not perhaps the most developed, but it is remarkably so considering its size and also the fact that it was only a few decades ago that it first got in touch with Europe and also European ways of amusement. The moving pictures especially have made a great success in Siam and not only because of the European population, but due to the remarkable interest shown by the natives themselves.

Comparing this with Anglo-Indian conditions it is really surprising that, in spite of English efforts of cultivation for a century, the great majorty of Indians—Hindus and Moslems—still remain, with regard to European ideas, in a rather primeval position. The East Indians find a real diversion only in their native festivals which are absurd, senseless and savage and would neither enjoy nor understand the moving picture exhibition when a subject outside of their own narrow sphere of thoughts and interests was shown.

The cinematograph can almost be regarded as the measure of the education and the culture of the people. The East Indian to whom the cinematograph is of slight interest is, in spite of his celebrated relation to the Indo-Germanian race, nothing but a savage. The Siamese, on the other hand, who has quite an extraordinary interest for animated pictures, with a genuine European taste, is far more adaptable, educated and cultivated.

From this it might be concluded that the moving picture theater in Bangkok—in its exhibition—can compare with those of any European city, London or Berlin, Paris or Vienna. The four most prominent theaters in Bangkok are Ratana Cinematograph, Phathanakorn Cinematograph, Krung Thek Cinematograph and the Royal Japanese Cinematograph. All four rival in trying to change program as often as possible, on an average of two times a week, and are steadily buying films from Europe, making a specialty of pictures of current events. For instance, the pictures of the funeral obsequies of King Edward were shown in Bangkok a month later. The film in question was ordered by cable from London as soon as the news of the king's death reached Bangkok. The same promptness was exhibited in securing the film of the Messina disaster. The educational films of much older date are shown. The Phathanakorn Cinematograph had crowded houses of natives on scenes from the Russian-Japanese war. Also great interest was shown by the Siamese for pictures of Switzerland and the Alps—travel through foreign countries and scenic film in common.

I think (concludes the writer in Der Kinematograph) that this information will suffice to show the German manufacturers what kind of subjects might be desired by the local firms. An important condition is new and modern subjects and it would be a great mistake to imagine that any old junk would do for the Siamese."

We might suggest that American manufacturers desirous of exploiting the Siamese market might communicate with the American consul in Bangkok and get a list and the rating of the principal theaters of the city. Four of the largest are mentioned in the article above and the address is simply Bangkok, Siam. Correspondence, of course, in English.

G. P. VON HARLEMAN.

WURLITZER INSTRUMENT FOR PORTSMOUTH, O.

A Wurlitzer automatic orchestra recently purchased by Messrs. May & Laudermann, proprietors of the Elco moving picture theater, is being installed at the popular amusement place, corner Seventh and Chillicothe streets. It is a marvelous musical instrument and one of the wonders of the age, combining the piano, violins, flute, bass and snare drums and rendering classic music with the precision of humans. The automatic orchestra is one of the largest as well as one of the most expensive musical instruments ever brought to Portsmouth, showing that the Elco managers are willing to go the limit to furnish high-class amusement for their patrons.—Portsmouth (O.) Blade.

The old Fourteenth Street Theater, with its first run pictures and first rate vaudeville is a pleasant retreat at any time. Especially so if the genial manager, Bert Rosenquest beckons you out of the waiting line and ushers you to a seat. I went there one evening last week in a critical mood. I had been disappointed in, even distressed at the show in a former haunt, so I did not come in the best of humor, but the atmosphere at the "Old Fourteenth" was most sedative, yes, indeed, and the long and varied show left a very good impression.

There was one point especially in which to the writer's critical taste this house possessed an advantage; that is in the musical accompaniment to the pictures. It was pleasant not to be deafened by the military drum and crashing cymbals too freely used both in place and out of place in many houses; here music of singular appropriateness was a commendable feature. Although the vaudeville is not loved by many of us more interested in the value of "the pictures" that which we saw here was not "violent in the extreme" but yet "as usual," yes "as usual," there is always at least one act calculated to please a certain type probably, and it is found here in common with other vaudeville houses; presumably it's the "spice" which the writer cannot in his ignorance understand.

Of the pictures they were good and indifferent. "The Model's Redemption" is really a serious play, arousing deep sympathy for the poor artist who dies of starvation before he attains the success of wealth in his art. The model, who really sits for him in a spirit of fun (her usual employer being a rich artist) awakes to the seriousness of the situation when she discovers the true condition of the poor artist and—too late—denies herself to provide him with the necessaries of life. Her redemption lies in the fact that she becomes a nun, devoting her life to religion to atone for her frivolousness when she finds that the poor artist had copied her face in painting a Madonna. The work is of average quality and commands respect. "The Last Straw" is more violent and ends in a tragedy. A young man from the country goes to the city, falls in with counterfeiters, and although really innocent is so compromised that he cannot prove his innocence and is imprisoned. Escaping from jail he becomes an honored citizen while the real culprit, after "serving his time," becomes a "badger" to the constant annoyance of his victim, who ultimately kills him in self defense; allowing it to be supposed that he had killed him as a burglar. If there is a moral to this play, it is presumably to caution young men against the unseemly "lure of the city." At any rate, in kindness, we will interpret it as such. The acting is good and it is interesting to record that at the close of the play the two chief characters "appear before the curtain," in real life fashion, to receive the applause of the audience; doubtless this addition is in line with the suggestion in the World some time ago that this should be done upon worthy occasions.

"The Black Gondola" is entirely another type of picture, its best features are the richness of the Venetian settings and the river scenes which are presumably natural. It is not necessary here to attempt any detail of the plot, as that is usually given in another column; somewhat ambiguous, it unfortunately needs more descriptive leadings. A rich man, evidently without truth, is made suspicious of his wife; and, assuming the role of a gondolier, he takes his wife and the supposed lover in his boat, then throwing off his disguise, the outraged husband throws his supposed rival in the water—a most ambiguous tragedy.

While there is nothing immoral in this play, it is a question if the diabolical immoral suggestion is not often worse than many of the loose plays more easily criticized. It is possible to imply an evil greater than it is permissible to enact, therefore, the writer questions the propriety of throwing upon the screen an anonymous letter to the husband saying "Watch your wife." It certainly fills the mind of every reader in the audience with unclean suggestions and anticipation. That a tragedy results is not surprising; indeed, it would be a surprise if it were otherwise; and who can tell how many other tragedies may be caused by the sinister suggestion. Acting and scenes may be good, but as nothing is either better or stronger than its weakest part; the whole play is reduced to the level of that letter and the writer of the plot reveals great weakness in resorting to such means upon which to build up a theme unless it is the manifest object to produce an unclean tragedy which closes with unpleasant memories. One seeks to forget the Black Gondola.

A VITAGRAPH NIGHT WITH MAURICE COSTELLO AS THE GUEST AT THE FULTON AUDITORIUM, BROOKLYN.

At the Fulton Auditorium, Brooklyn, N. Y., last Tuesday evening, about 1,600 people attended the three performances and reception at the "Vitagraph Night" given to Maurice Costello. About three hundred persons were unable to gain admittance.

After he had been introduced by the Vitagraph Company's representative, Mr. Costello made a very interesting and witty address in which he thanked all for the cordial response to the announcement of his name and gave them an insight into some of the features of the art of motion picture acting, its difficulties and its inspiration. Mr. Cranides was congratulated on the beauty and comfort of his theater and the exceedingly refined audiences which patronize his place.

At the close of the entertainment Mr. Cranides surprised Mr. Costello with a very choice spread at the "Ormande" and incidentally presented him with a gold monogrammed scarf pin and a pair of cuff buttons of the same pattern. The gift was entirely unexpected by Mr. Costello and it was some time before he could express his appreciation and thanks. The Park Row Theater, New York, will have a "Vitagraph Night" with Mr. Costello as their guest on Friday, November 25.

THE OWL FILMS: ANOTHER NEW YORK INDEPENDENT PICTURE PLANT.

And Some Rumors.

Rumor has it that the studio erected on West Twenty-first street by the late Stanford White is shortly to be ready in its new capacity as a moving picture studio. There the much talked of Owl films will be made. The word "Owl" has been associated with the name of J. J. Murdock and others in, or formerly in, the business. We are now told that A. Kessell, of the Empire Film Exchange, is at the back of the venture, and that the Owl film is Mr. Kessell's own speculation.

Rumor has it that Mr. Carlton, of the Carlton Laboratories (and the Reliance film), is either no longer associated with that company, or is shortly to be separated from it.

Amongst other movements said to be imminent in the New York moving picture business is the leasing by the Defender Company of the old Cameraphone Building at Forty-third street and Eleventh avenue, New York City. The Defender Company will take a new title.

We also understand that the Dramagraph plant on the Palisades, N. J., is in the market and is likely to be taken up by new entrants into the moving picture making business.

Rumor also asserts that one or two manufacturers who are now marketing their pictures through the Sales Company are succumbing to the disease known as "cold feet," and are anxious to get out. Rumor is specific in mentioning individual names.

Unlike other rumors to which we recently referred in the pages of the Moving Picture World, we know that there is a substratum of fact to the rumors hereinabove quoted, all of which point to some very radical changes in the moving picture business of New York City.

From Louis J. Riner, Chicago, we have received a sample set of his patented rubber rollers for steadying the picture on the screen. We will place these in the hands of expert operators in different theaters and report later as to the improvement effected.

BAXTER MORTON RETURNS FROM EUROPE.

Baxter Morton, the vice-president of the Nicholas Power Company, has just returned from a six weeks' trip to Europe in the interests of the Cameragraph, visiting amongst other places, London, Paris and Berlin. Mr. Morton was successful in opening up the London agency for the Cameragraph, which is being shipped just now in considerable numbers to the English capital. When put to the practical test in London, the Cameragraph projected a perfectly steady picture which won general admiration wherever it was shown.

Berlin took very kindly to the machine. It was admitted there for its elegance, finish and neatness of construction. Mr. Morton's observation was that the English moving picture house is very substantial and beautifully built, with special regard to the longevity of the business. In the British mind the moving picture has come to stay indefinitely. In one house that Mr. Morton inspected, the charge of admission was as high as sixty cents. In Berlin, too, there are some very beautiful picture houses, furnished with large orchestras. There the prices of admission run from twenty cents to seventy-five cents. The picture, however, is not so well shown in Germany, nor are the machines so well managed. No doubt with the introduction of the Cameragraph, this state of affairs will be altered.

In Paris, according to Mr. Morton, the number of moving picture theaters is proportionately small. The Parisians are very found of out-door life, and therefore there is not the scope for the erection of as many theaters, per thousand of the population, as, let us say, in New York City.

Incidentally we learn from Mr. Morton that the Cameragraph is very popular in Australia, whither large numbers of the machines have been shipped. The Nicholas Power Company is working to capacity, in fact it is behind with its orders. The projector, if we may so term it, is practically the key or, we might say, the pivot, of the moving picture business. In the exhibiting end of matters it is the first essential. Consequently when we find the Nicholas Power Company increasing its output of machines as rapidly as its facilities permit, we surely have a very clear indication of the spread and growth of the moving picture business, not merely in this country but abroad.

POEMS IN PICTURES.

"Auld Robin Grey," a film now on the licensed circuit, taken as an example, suggests great possibilities in the portrayal of many of the standard and well known poems; indeed this is a field which presents at once many interesting and inspiring subjects.

Few scenario writers can suggest better themes than those suggested by this type of picture. May we not reasonably expect "The Cotter's Saturday Night" from some capable firm, besides others from the Robert Burns' selection, rich both in thought and portrayal of character, giving a wide scope for acting of the best kind. The American poets, too, have given a rich store of subjects which the film manufacturer may do well to traverse, knowing full well that in these subjects there is always clean life and character, so welcome to the public mind, that the mere mentioning the names of many means instant approval. Moreover these subjects, besides gratifying the taste for the pleasure giving, both educate and edify; always producing a sense of satisfaction at the attendance upon such exhibitions. Give us more along these lines, please. In "Auld Robin Grey" a faithfulness to the original has been closely followed with commendable success, the pure sincerity of the lovers, followed by a righteous respect of the marriage vows, gives a dignity lacking in many of the more recent dramas. The benign character of Robin Grey is true to the Scotch sterling qualities of which he is a type.

Scene from "Auld Robin Grey."

The poetical explanation of the illustrations require great care at the hands of the operator, as being written in the Scottish dialect, they need to be read over twice before the reader can fully grasp either the truth or the beauty of the language and its interpretation in the picture. Operators as a rule are a little careless with the descriptive parts of pictures, especially the titles, which are often rushed through at a speed preventing intelligent reading. Therefore, Mr. Operator, while always careful in time allowed to read whatever descriptive portions are thrown upon the screen, please be sure when scientific explanations or dialect descriptions are used, to give the audience ample time for a clear comprehension of the same. With care in this way "Auld Robin Grey" is very acceptable and calls for more of its kind.

THE PICTURE ON ITS TRIAL, AGAIN.

The Atlanta "Constitution" recently requested members of the Georgia and Atlanta Federations of Women's Clubs to make an inspection of the moving pictures presented at the various theaters of that class in Atlanta, and to report their observations as to the character of the pictures shown, from the standpoint of educational and moral value, and whether they were such as would exercise unwholesome influence upon the minds of those witnessing them, particularly of children.

From an inspection made through a committee composed of three well-known Georgia ladies, and their report, the following facts are gathered:

1. The moving pictures shown in all but two of the Atlanta theaters, were pronounced educational, wholesome and unobjectionable.

2. In one theater a vulgar and objectionable film was shown.

3. In one other theater all the films shown were obscene or profane, and the committee recommends this particular theater should be ordered to desist from the presentation of such films, or peremptorily closed.

4. Better ventilation is needed in practically all the Atlanta moving picture theaters.

What the Committee Reports.

The report of this committee of well-known ladies, following their personal observations of Atlanta's moving picture shows, will be read with much interest:

"Since 'seeing is believing,' and belief means personal conviction, we realize that there is no more important means of molding heart and mind than to direct what people shall see. To direct; not to forbid, for it is useless and undesirable to attempt to circumscribe their seeing; the more we see, the better, unless we see hurtful, noxious things.

"No modern invention can do more to interest, instruct, inspire, in the fullest sense to educate, than the moving picture, if properly censored; but if carrying the wrong messages through that swift messenger to the eye, no other medium can do so much to sully and cheapen the standards of mind and soul.

"The investigation undertaken by the 'Constitution's' committee was not prosecuted in the spirit of unfriendly criticism, with a view to condemning the moving picture as an institution, but in the recognition of the moving picture as a valuable aid in a large, universal education for all the people.

Put Under Four Heads.

"Our aim was to see how nearly our local picture shows were carrying out the purpose of **the use, and not the abuse**, of the moving picture, and to suggest some methods by which they may be made no less popular, but even more useful.

"We divide our observations under four heads: 1. Educational. 2. Entertaining. 3. Amusing. 4. Objectionable.

Educational Pictures.

"1. Educational—Worthy to be named first under this head was the 'Resurrection of Lazarus,' at the Alamo, a wonderful and beautiful reproduction of many of the pictures from the Bible. The picture should stamp indelibly upon the memory of youth the truths taught them from infancy.

"Following this, came scenes from 'Thibet,' largely dealing with the religious ceremonies of the temple and priesthood. As a spectacle, from start to finish, it was wonderful. This whole production would be valuable before secular or Sabbath schools.

"The film at the Elite which showed 'Moses leading the children of Israel forth from Egypt,' was not only beautiful, but would do more to print upon the mind of youth the drama of the plagues which brought about the proud Pharaoh's command: 'Let them go!' than years of verbal description could do.

An Historical Story.

"The Vaudette gave a beautiful and helpful production in 'The Clemency of Abraham Lincoln.' Though a genuine tragedy this scene has many points of value, and will appeal to either Southern or Northern audiences, because of its broadly human message.

Entertaining Pictures.

"2. Entertaining films, such as 'The Fairies of Hallowe'en,' at the Majestic, which, with its play of fancy and dainty grace, was a heart's delight, not only to children, but to those of us who are just children older grown, were next considered.

"Of somewhat the same character was 'Lassie's Birthday,' at the Alcazar. An old fashioned love story, with a number of amusing features where Lassie's lovers make offerings in quest of her favor, and she chooses among them in the good old way.

"'The Woodman and the Ranchman,' at the Savoy, delighted the audience because to the due modicum of love was added a sufficiency of hate to supply at least the 'thunder' if not the 'blood' of the melodrama.

Amusing Films.

"All of these were perfectly harmless, and the same can be said of the third class of amusing films, such as a 'Life-Saving Comedy,' at the Alcazar, which was a decent roaring farce, and 'A Bargain in Hats,' at the Elite, which, though it suggested a world in which at least suspicions of universal probity existed, did so very slightly and without offense.

Objectionable Pictures.

"4. Objectionable. The same cannot be said of the one extremely coarse film which we saw at a theater, the name of which we shall not give, in the hope that only by an accident could it have shown such a mass, not of horse-play alone (for all horse-play is not offensive), but of actual vulgarity.

"'A Sufferer from Insomnia' has in it nothing genuinely amusing, and the visitors were glad to escape into the fresh air without having been hurt or soiled by the crashing of old furniture, and the falling of ashes, soiled clothes and more objectionable things upon some very unpleasant looking negroes.

One Should Be Closed.

"There was only one show which we were told did not court the presence of ladies. This was visited, however, and, from start to finish it is objectionably obscene and profane, and should be abolished or made to mend its ways.

"The crowds here were greater than at any other show.

As to Ventilation.

"In the matter of ventilation the whole system should be amended.

"Many of the so-called ventilators are just holes cut into the next shut-up place, and not nearer fresh air.

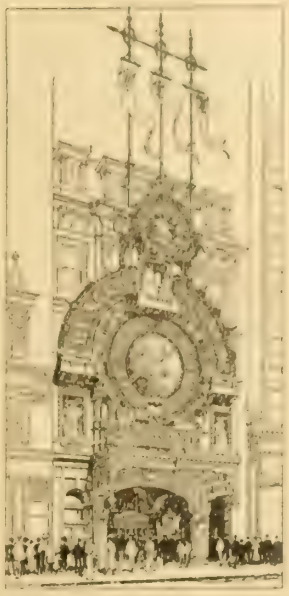
"In the main, the inspection showed the pictures presented in Atlanta, of a good class, and if the shows would advertise more fully their educational or esthetic specialties, they would be assured of a sufficient increase of patronage to justify their putting on special programs of the kind.

"Thus could this mighty influence for good or for evil be of more positive value, and become more profitable at one and the same time."

Bellefontaine, Ohio.—F. E. Rutter, manager of the Royal Theater, writes, under date of November 7, that he has "gone Independent," and states that he is "well pleased with the quality of Independent films." He is "making good against stiff opposition" and believes that the success of his house is chiefly due to fine projection and care exercised in showing their pictures and the excellence of the musical part of their program. A very neat four-page program was enclosed which reflects care in management and selection of subjects that we believe will invariably bring success. The World acknowledges kindly appreciation from Mr. Rutter of the value of its columns and especially as his success seems to be the result of what has been so persistently advocated by us, namely, the best projection of pictures combined with high-class music and no vaudeville.

THE "BEACON THEATER," BOSTON.

Written Especially for the "World" by Henry.



The Beacon Theater, 47-53 Tremont street, Boston, is one of the handsomest and best equipped moving picture theaters in this country. The contract for the building of this house was given out January 1, 1910, and the theater was formally opened to the public February 19, 1910. This date was three weeks ahead of scheduled time, and was only made possible by using three shifts of help every twenty-four hours, with 100 men to each of the three shifts. The Beacon's front, which is five stories high, is a thing of grace and beauty, and embodies some new ideas in the building of theaters. There is absolutely no wood to be found anywhere on this front; galvanized iron and metal being exclusively used. In the center of the front, about thirty feet from the sidewalk, is a monster revolving ball, which is a true representation of "The World in Motion," showing how the world revolves on its axis. On this ball are shown the countries, oceans, stars, etc., exactly as shown on maps. Four prominent lights placed in the center of this ball were made to mathematically show the North Pole. A beautiful marquise is a notable feature of the front, and is one of the most costly of its kind in the city. To top all this, a crowning glory, as it were, are three beautiful banners floating from the top of the building, bearing the inscription "Beacon Theater."

The house is equipped with a gentlemen's retiring-room, smoking-room and lavatories. A ladies' parlor completely furnished in mahogany, with a matron in attendance, is also a special feature of the theater. The house was designed by Mr. C. H. Blackall, one of Boston's ablest architects, the same man who designed most of Boston's high-priced "legitimate" theaters. Mr. Blackall thought so well of his efforts in designing the Beacon that he saw fit to send a hand-painted drawing of the Beacon's front to Chicago to the architects' convention held there last Summer. The ideas incorporated into the Beacon's front were originally seen in a theater located in Germany, which were enlarged and perfected. The interior of the house was decorated with a view to the artistic, rather than to gilt and a flashy appearance, and is simple, refined and plain. The interior is plainly painted in green, with electric lights scattered about the auditorium.

A 14-inch fireproof wall entirely separates the auditorium from all other parts of the building on all sides. The exits are very large, and as the house is not shut in at the rear, the exits in that direction are more than ordinarily large and safe. The ventilation is well taken care of by a 16-horse-power motor, driven by electricity, which constantly is driving impure air from the house. This motor forces out 3,000 feet of impure air from the auditorium every minute.

On the front are nearly 2,000 electric bulbs; these, in addition to three monster arc lights, render the front brilliantly illuminated.

The seating capacity of the Beacon is nearly 800, including the balcony. A breadth of 45 feet and a width of 110 feet gives an accurate idea of the physical proportions of the house.

As can be readily seen from the photograph above, the words "Beacon Theater," "World in Motion," "Admission 10 Cents," and the initials "B T" (in monogram) are electrical signs. In addition are two signs on the sides of the marquise, reading "Beacon Theater."

Clean, large, neat, well equipped and cool are the words that tell the story of the operating booth, in which are installed all the latest improvements, including the Power's Cameragraph No. 6 machines.

The Beacon runs six shows daily, opening at 9:30 a. m. and closing at 11 p. m. The ordinary performance consists of four first-run reels of licensed film from the General Film Company of Boston, and four acts of vaudeville, making a 2½-hour performance.

The house has on its payroll 26 employees, keeping a large staff in each separate department. The musical instruments used consist of a piano and drum, with all incidental traps.

Mr. Jacob Lowrie is the president and general manager for the company, and to him belongs the credit of instigating the undertaking. When interviewed for the World by its New England representative, Mr. Lowrie stated his house represents an outlay of an even $100,000. As assistant to him is Mr. Chas. E. Heath. The writer cannot close this article without praising Mr. Lowrie especially on one point. The great freedom from anything calculated to be in the least objectionable on its signs and paintings in the lobby should be a source of pride to anyone interested in this industry. Never since the opening day of the Beacon has the writer ever seen any painting or poster that depicted any scene of violence or crime. Mr. Lowrie is always present on Tuesdays and Fridays at the General Film Company in order to personally pick his films—and no film with the least suggestion of anything not absolutely clean and moral can ever pass his personal censorship. On the stage a like vigilance is carried out, and nothing objectionable is ever seen. Mr. Lowrie is helping along the cause by these methods, and, when interviewed, assured the World's New England representative that he intended to keep these ideas up as long as he was interested in this industry.

VERMONT—AND THE MOVING PICTURE.

A Review of Conditions, Past and Present, in This Old Green Mountain State. With a Few Suggestions.

By C. W. Lawford.

In the extreme northern part of this great and glorious Union, and incidentally touching the Canadian line, lies one of Nature's most beautiful scenic accomplishments, the birthplace of the Green Mountain Boys, of historical fame, and of many other important incidents pertaining to, and culminating in, our freedom and liberty in 1812. I allude to Vermont, a State which, at one time, yes, and is to a certain extent now, noted far and wide for its agricultural and dairy products, maple sugar, high-bred live stock and its particularly fine quality of marble.

One would suppose, and quite naturally, too, that a territory of such valuable resources, having an area of approximately one hundred and sixty miles in length by sixty miles in width, bounded on the south by that great navigable and superiorically scenic body of fresh water, Lake Champlain, and traversed by several railroads, three of which are trunk lines, touching the State's most vital spots, indeed, one would surely suppose that such a State, or territory, would occupy a high position in the march of enterprise and progress, and of being in a position to boast of its share of the country's prosperity. The latter it does possess in a mild degree, and among certain of the natives, who by the way hold it in their grasp for fear they may need it in the next world, capital in Vermont is like some people's blood, considerably sluggish with very poor circulation, but of the two former, progress and enterprise, it is decidedly and shamefully lacking, and considering its visible resources, hidden mines of commercial product and activity, and its industrial, recreation and amusement opportunities, the State of Vermont has improved very little within the last fifty years.

True, this is an undeveloped territory, and don't imagine for one moment, as a great many people outside the State do, that these northern towns and cities are nothing more than a cross roads, a town pump, and a village store, for, if you do, a visit to Rutland, Burlington, St. Albans, Montpelier, Barre and other cities in the State will awaken you with a terrible start. These cities are fairly progressive, yet slow in enterprise and "Git-up-and-git" action, and this, together with the lack of proper feeding by the smaller surrounding towns, and the abandonment of the farms by the younger blood, are the chief causes, supported by bureau statistics, for the revelations of the recent census, viz., a slight increase in the larger cities BUT—an ALARMING decrease in the smaller towns, which in rural countries go far towards the sustainence of their cities. The entire State of Vermont shows a gain of only 12,315, or 3.3 per cent. over the census of 1900, and a gain of only 40,855 in the past 50 years, or on an average of 817 increased population per year of the entire State since 1860. An almost unbelievable array of statistical figures, isn't it? Nevertheless true, painfully true.

Now, you may ask yourself, without stopping to think, what has all this got to do with the amusement, or show business? and with the moving picture end in particular; and if you are one of the many raw recruits, or NEAR SHOWMEN, in the picture game to-day, you may not see the connection, and the point, even if you WERE to stop and think, still it has everything in the world to do with amusement enterprises, and I'll show you WHY it relates to PICTURES IN PARTICULAR. Study it well, Mr. Proprietor, and Mr. Manager, in fact, it will offer a few suggestions to you, Mr. Manufacturer, who I know is breaking his back to please the fickle and spasmodic public; it has cost many a manager thousands of dollars to learn, and may save you, Mr. Proprietor and Manager, many a sleepless night of uncertainty.

Capital, the world over, seeks investment where it will have the widest scope, the fairest legislation, and in all where it will realize the largest legitimate returns on its principle. This is human nature and, of course, logical in any business, and comprises many factors culminating in a final decision.

The tented showman picks out several towns for his route according to their population, drawing population and shortest possible jumps. But is that ALL he considers? No, indeed; far from it. He also studies the market reports, the crop reports, the recent, and even past, legislative activities, political disturbances relative to his section, the city ordinances, the labor situation, both national and local, and the general condition of business in the territory he is going to pass through and play. He also considers the surrounding towns, and their power as a drawing population, the pay days, and even the last tariff enactments.

Now, this tented showman is in a given city or town for only one day, and only from three days to one week in the particularly big cities, and if these elements and conditions interest HIM, they certainly ought to interest YOU, who are obliged to permanently locate in these various towns or cities and brave the ever changing conditions, local panics, dull seasons, over production (causing mills to shut down), labor agitations, such as strikes, etc., power facilities and rates, and many other things too numerous to mention. The tented or dramatic showman has the magnetic advantages of these announcements "Here for one day only," "positively our only appearance in this State," etc. YOU can't pull these on the dear public and get away with it, neither can you run excursions every day in the week, year in and year out, or even for one day. You have the same thing every show, every day, every week, moving pictures, and moving pictures and vaudeville. You can't figure on the same patrons coming EVERY night in the week, or even EVERY OTHER night in the week, and even supposing they did come that often; they would soon get tired of it and gradually simmer down to two visits, and possibly three, a week, and with cities or towns relying mostly on their standing population you have certainly got to handle your show and your patrons with kid gloves to keep them from saying, "Oh, I am tired of this, or that," or "this or that is becoming a chestnut." Of course, in the big cities this contention can be overcome, owing to the immense floating population, or transients.

Then again, you can't build a theater, or remodel an old building into a modern play house or motion picture theater and then sit down and wait for industries to come along or communities to build up because that would eat up too many of your cold, hard, iron dollars, and the outcome would look to you like a picture on a sixty-foot throw through a thirty-foot lens, very blurred.

I do not discourage amusement capital and its investment in Vermont, or in any other State; rather I encourage it, and most heartily, too, for this is, as I have said before, an undeveloped territory, like some parts of Maine, Michigan and various Western and Southern States, and has great future possibilities in the recreation and amusement fields which, if the past fifty years is to be any criterion, will not be realized during your time or mine.

My underlying and only aim in this, and the following article is to caution and enlighten ignorant capital, rash investors and short-sighted motion picture proprietors, and their managers, with no intention at radicalism or reproach, or to be more plain, KNOCKING. The truth at times hurts but seldom injures, and if you as a student of the theatrical profession and a present or coming factor in the motion picture field, will profit by such meat in these articles as best fits, or is likely to fit, your own case, I will consider my efforts partially repaid and my mission that of enlightenment, advancement and progress, at least of a fruit-bearing nature.

In a future issue of this paper I will endeavor to put forth in an article entitled, "Getting Together," a few practical suggestions and remedies appertaining to these still wide open and uncultivated fields—the rural districts—and the moving picture.

Introductory.

It is gratifying to see how the broadminded exhibitors, those who aim to show the pictures to the best advantage, are fast taking to the idea that good and appropriate music does not only enhance the beauty of the picture but gives it life. From every town we hear that such and such a theater has discharged the music killer, the man or woman at a low salary who believed that any old ragtime music was good enough for motion pictures, to engage more experienced musicians. It is surprising to note how many theaters are improving the sound effects while many of them are adding a violinist; in fact, many other instrument players. The demand for good music is such that it is now as much of a rivalry between exhibitors to brag of their good orchestra as it is of bragging of the quality of their pictures. In other words, the managers are now taking as much interest in the music as in the projection of the pictures, and the great demand for extra musical accessories, like the Deagan electric bells, xylophones, chimes, automatic orchestras, pipe-organs, etc., shows that, in the very near future, moving picture theaters will be real concert halls and that the public will go to the shows not only for the sake of seeing pictures but to hear good music.

A full orchestra costs less than two cheap vaudeville acts and is more profitable to the exhibitor. Good music captivates and pleases, while cheap vaudeville acts give a very unfavorable reputation to a moving picture theater.

Realizing, therefore, the importance of the music, we make no apology for introducing this new department to World readers. We believe that Mr. Sinn will find a hearty response to his suggestions and invite every exhibitor and orchestra leader to write him for particular information or offer suggestions, addressing same to Music Department, Moving Picture World, Drawer 727, Chicago, Ill.

J. M. B.

MUSIC FOR THE PICTURE.

By Clarence E. Sinn, The "Cue Music Man."

First Article.

Much has been said in criticism of the music accompanying moving pictures, but so far as I have noticed few practical suggestions have been offered which would put the novice on the right road to "working up" his pictures musically. I am daily in receipt of inquiries whose general purport is: "What shall I play—where shall I play it—and why?" It is the purpose of these articles to try and give a few hints along these lines which the writer hopes may stimulate interest among his fellow-workers in this great field, and invite questions which will be answered so far as lies in his power.

The moving picture is almost infinite in its variety of subjects, but for the present we may divide them roughly into three classes: scenic, industrial, and dramatic—the last including all pictures in which the characters enact a story. The moving picture drama (or photoplay) is simply a play in pantomime, and the accompanying music is essentially the same as that of a play given on the stage. There is this distinction, however. In the drama proper, music is only introduced at intervals to heighten the effect of certain scenes, while in pantomime it is continuous, or nearly so. The reason is apparent. The drama depends upon both speech and action to convey its story: the eye and ear of the auditor are in sympathy; we see the action and hear the words. This sympathy of eye and ear must exist else there is no sustained interest—no intelligent appreciation of the story. To hold this double interest the stage manager employs as accessories, lights, scenery, music—always keeping in view this sympathy between the eye and ear.

Pantomime depends solely upon the **action** to convey its story, and appeals to the eye alone. Now the ear demands gratification as well as the eye, and, to this end, music is employed, but whenever possible it should be consistent with the story and not merely a concert program on the side.

Certain forms of music are accepted as suitable accompaniments for certain situations; as soft and plaintive for pathetic scenes, stormy and turbulent for the violent ones, etc. All the emotions have some sort of musical analogy and if these are correctly applied the dramatic effect is heightened and the interest of the auditor is intensified. If, on the other hand, the music be incongruous, the attention is diverted and the interest is lessened. Bear in mind that the picture is the show—that it what the audience is paying for—and any accessory (musical or otherwise) should carry out and amplify the impression intended by the producer.

A picture was shown some time ago containing a scene wherein Pharaoh's daughter discovers the infant Moses in the bulrushes. The pianist played "Oh, You Kid." He got a laugh which is probably what he wanted, but at what a sacrifice. The whole picture was dignified and serious, and the music should have sustained that character throughout.

It is the **general character** of the picture which you must observe. Taken altogether, what is the predominant feature? Is it pathetic, mysterious, tragical or comical? Work up to this general effect whatever it is. The producer takes great pains to convey certain impressions and preserve a certain atmosphere, and it is his due that these unities be preserved so the audience may receive his story in the same spirit in which it is told. To begin with, you should have a good library, which in these days of cheap music is not difficult. A few marches and waltzes, though these are indispensible, are not sufficient. Long **andantes** such as "Traumerei," "Flower Song," "Angel's Serenade" and the like are useful. The intermezzo, valse lento, and gavottes make convenient "fill-ins" where the scene is neutral yet the general character of the picture is subdued or pathetic. Religious music, national airs (of different countries), Oriental music and dances are frequently called for. Popular songs are useful, especially in sentimental pictures and comedies. The titles of these, if well known, frequently carry out the suggestion of the picture, but care should be taken that the music is also in keeping with the scene. Don't try to get a laugh when none was intended, as it only cheapens your work and hurts the picture. Your library should also include some melodramatic music, such as mysterious, **agitato**, "Hurrys" for combats, storms, fire scenes, etc. These are in constant demand.

Overtures, medleys, popular selections, etc., have their place also, but as a general rule it is not wise to use them in dramatic pictures, as the chances are a lively movement will come at a time when you should be playing a slow one, and vice versa. I suspect this is at the bottom of a great many crticisms that have appeared lately. Some of the scenic and most of the industrial pictures as a rule do not require special music—there's a good place for your concert music. Once in a long time you will get a picture that runs in a dead level—no high lights or deep shadows—very difficult to shade musically, as nothing in particular happens. An overture or selection is probably as good as anything else, but be careful.

Some intensely dramatic pictures are tuned to one pitch, yet are full of suggestions as to the musical setting. "Auld Robin Gray" is a recent and easy example. We open the picture with the song "Auld Robin Gray" once through, the same as if we were taking up the curtain on the stage. As it would be monotonous to repeat the song over and over throughout the picture, we relieve it occasionally; "My Highland Laddie" in the first scene, Tosti's "Good-bye" at the parting scene—always filling in with the titular song. I heard the "Wedding March" played for the wedding scene; while this might be criticized, it accented the scene and did not detract from the general effect. After that "Auld Robin Gray" until the end with all the expression possible.

In the next article we will take up this matter of incidental music more in detail.

C. E. SINN.

(To be continued.)

Lawrence, Mass.—The Marquise is one of the best and neatest picture houses here and one of the most popular. It has a seating capacity of three hundred and fifty and with its fine program of Independent pictures has had almost daily occasion to use the S. R. O. sign.

NEW YORK CARDS.

In answer to many queries from New York operators, I will say that:

(a) Every license card given out during 1910 is and will be good until one year from its date of issue, regardless of how the card itself reads.

(b) Whether or no one must be re-examined to secure renewal of same at expiration rests wholly in the discretion of the department officials. If his record is clear, he will probably not be re-examined. If it is not, he probably will be, and there you are.

Another Kind of Connection.—Rhode Island (name of town suppressed) writes: "I am an operator; or perhaps we had better call it a 'crank turner,' being somewhat new at the business. This is my third year operating. As regards that Weatherford, Okla., wiring proposition for which San Francisco sent you a sketch, I desire also to submit one. I do not know whether it would go or not, but think from a practical standpoint it would. So far as the failure to pull switches in the proper way is concerned, I believe the operator who would forget is not a capable man. An **operator must have** his whole mind on his business, else he will not secure good results."

Rhode Island's sketch shows a double throw, double pole switch. He cuts in the extra rheostat with a single pole knife switch. Rhode Island is quite right about competent operators not making a mistake in pulling the switches. Unfortunately, however, the really competent operator is in the minority, though I hope that this condition will readily disappear and that in the very near future I shall be able to say exactly the reverse.

Film Cement Formula.—A. R. Lawrence, Circuit Manager, Bijou Theaters, Edmonton, Alta., Canada, asks for a formula for or "prescription" from which druggists there can make up a good N. I. film cement in quantity.

We have no such formula in our possession. However, the following parties have advertised a film cement formula in the Moving Picture World and from one of them you no doubt can secure a satisfactory "prescription." I would, however, before purchasing, require them to send a sample of the cement. The names are: G. L. Barrows, 283 Halstead street, E. Orange, N. J.; J. H. Keinz, 714 E. Baltimore street, Baltimore, Md; Keith's Theater, Altoona, Pa.

A Beautiful Picture.—From Duluth, Minn., comes a panoramic photograph of the great Mahoning iron mine, one of the curiosities of the world. It was addressed to the editor personally and on the wrapper was the address of the Orpheum Theater, Duluth, Minn. Who sent it, I do not know, but nevertheless the guilty party has my sincere thanks for the beautiful photograph. I have viewed the mine personally, which makes the picture of all the greater value.

Another Drawing.—Bartlesville, Okla., sends in an excellent drawing of the double connection which came too late to be published last week. He writes in part as follows: "Friend Rich, or Rich friend if you don't object, for a friend who gives the advice you do is most certainly a friend worth while, or a 'rich friend'." Bartlesville then describes his drawing, the distinctive feature of which is that he suggests using a No. 12 steel wire, or telephone wire, in sufficient amount for resistance instead of the regular rheostat, coiling the said wire up into coils, of course. He then continues: "I am not the best operator in the State, but also not the poorest. I am not getting the highest wages in the State, but I have the best boss there is and a steady job, so I can't afford to quit."

I am sorry your drawing didn't come in time to be published, and that applies to quite a few other sketches submitted. I was agreeably surprised that so many of our readers were able to figure out such a clever piece of wiring.

That Focus Question.—Montreal, Can., contributes the following: "I noticed your article concerning the picture being out of focus on one side (page 1050, November 5 issue) and you certainly are on the right trail now. I had that same trouble about two years ago and found the image of the aperture didn't strike the center in the front lens. This was caused by the springs in the lens jacket not being bent exactly alike, which threw the lens a shade out of line with the gate. You will notice in most lens jackets there are four springs to hold the lens—or tube—securely, and when one is bent more than the other three the lens cannot be even. This is hardly noticeable to the naked eye, but if the aperture plate itself is not to one side, this certainly is the cause of the trouble. I have noticed also that when a condenser is dirty or badly cracked, it will affect the focus."

Many thanks for your hint, Neighbor. Ideas are always welcome. I pass them on to our readers. If experiment shows them to fit an individual case, well and good; if not, then perhaps the hint conveyed will point out the way to finding the real trouble. Glad to hear from you, Montreal, at any time.

Light Spot.—Bowling Green, Ky., writes as follows: "Having had some trouble in getting the spot just right, I am in position to give advice to 'Putnam, Conn.,' (October 22 issue). To make the spot larger, move condensers and machine head closer together or use condenser of longer focus. Either the lamp house or the machine head, or both, may be moved as is most convenient. The same result may also be obtained, to some extent, by substituting 7½ condensers for 6½."

Bowling Green expresses the right sentiment when he says he is willing to impart any information he may possess. If there is anything in this world that makes me tired, it is the man who possesses knowledge and guards it almost with a shot-gun lest someone discovers it and become as wise as he. Such an attitude is utterly silly. The man who takes such a position simply succeeds in standing in his own light. He is very careful not to help anyone else and pretty soon the other fellow discovers the fact and is likewise very careful not to help him. He is but one and the "other fellow" numbers thousands; therefore, he is bound, in the long run, to be the loser. Bowling Green's advice must be followed with caution, since moving the lamp house and machine head closer together will, in some cases, develop ghost troubles. In other cases, however, it is entirely practical.

Bad Light.—Selina, Ohio, writes as follows: "I take the opportunity of asking a little help. Have a 50-foot throw with picture 7 by 9 feet 8 inches; use two 7½ condensing lenses. Have a new Powers lamp and am using Pink Label carbons; use 40 amperes of current. The diagram shows how my light appears on the screen. The top is as bright and white as anyone could wish, while the lower part is shadowy. The first thing I look for when we receive the World is the Trouble Department, which has helped me in many ways."

The sketch submitted shows the shadowy part to be almost half the curtain, the dividing line between bright and shadow being curved downward somewhat from the two sides, the shadowy part covering the lower one-third of the curtain. It is possible, Selina, that the shadow is caused by your carbons being set wrong, though I hardly think so. Also the arc being too high in relation to center of condensers would produce exactly the effect you describe. My guess on this proposition would be that the light rays are striking the edge of the opening in the operating room wall. If the wall is quite close to the lens they would not have to strike very much to produce trouble. It is also possible that some thin substance such as a few threads of waste or ravelings of cloth will be found inside the mechanism hanging down just enough to obstruct the light slightly. It is also possible that there is dirt or oil on the back end of your projection lens, though, of course, I presume you have examined into that. It is also barely possible that there is something wrong with your screen itself, though not probable. So summing the whole matter up, I am inclined to

believe that the trouble lies either with your light rays striking the edge of the operating wall opening, or else in the set of your carbons. If none of my surmises prove correct, kindly write again, giving name of machine. Meanwhile be sure everything is in exact line from arc to front end of projection lens.

Poor Shows.—Waterloo, Ia., writes as follows: "The writer has, in the recent past, traveled from Rockford to Freeport; from there to Dubuque, and then to Waterloo, where he is now singing at the Dreamland Theater. In the towns named I found only a couple of theaters where the projection was even passably good. At one place in Rockford, the Colonial, the projection was very fair. In Freeport projection was all very poor. In Dubuque, Ia., it was fair, and in Waterloo, Ia., it is better, but not good. I believe I know what good projection is, having begun operating ten years ago last September. I ran the first machine I can ever remember being made at the time; the 'Kent Projector.' Am I not right? I have since used about every model of the Edison, Powers, Motiograph and the latest Pathe. Have used A. C. and D. C. current, from 100 to 500 volts, and have always succeeded in getting good results. In many places I have applied for a position only to be informed by the manager that he had the best operator in the State. When I viewed the picture, however, it would be dim, blurry and jumpy, and full of ghosts and shadows. Now, this condition of affairs is more the manager's fault than it is the operator's. If the manager does not know a good picture when he sees it, he is not, of course, in a position to tell whether the operator is producing good projection or poor projection."

Let us hope the day will soon come when reports of this kind will be the exception rather than the rule. It is a fact that managers need educating as much or even more than operators do. I, myself, have had managers brag to me about the picture they were projecting, only to find upon investigation that the picture was anything but first class. I have stood in front of a picture with a manager and had him rather swell up as he said, "There, Mr. Richardson, there is a picture you certainly cannot say anything against!" And when I pointed out to him half a dozen faults in the projection the man was absolutely astonished and would usually remark, "Well, I never noticed that before!" He would appear to be very much surprised, indeed. The fact of the matter was the manager was utterly ignorant of what constituted good projection. **How, then, could he be in position to judge the work of the operator?** Any manager who finds this shoe fits may have the pleasure of wearing it; and to them I would remark that it is very much up to the manager to get busy and learn, at least, the rudiments of his business. I would say further, Mr. Manager, that common sense ought to tell you that the man who is willing to work for $10 or $12, or even $15 a week is not in the very nature of things a high class man (I speak of city work now, of course). Understand, this applies as a general rule, to which there are, of course, a few exceptions. Once in a while you will find a really high class man—that is to say, a high class operator—who, through peculiar reasons, will be willing to work cheap. It may be the show is right near his home. It may be the hours are such that it fits in with his general scheme of things. It may be for other reasons; but, as a general proposition, the work of the cheap man is cheap. That, Mr. Manager, you can put in your pipe and smoke it. The "Kent" machine was not the first projector. It was one of the early experimental machines, of which there were very many.

Trouble With Light, Etc.—Sidney, N. Y., writes as follows: "I would like to ask a question or two as follows: Our picture is 7 by 9 feet. Would its brilliancy be affected if the curtain be set back about 8 feet in an alcove, as shown in sketch? I have some trouble with my light. When I turn up the carbons the light will dim down for a few seconds before brightening up. Am using transformer and connections are all tight."

The setting of your curtain back in an alcove, as shown in sketch, will in no wise affect its brilliancy, provided you keep it the same width as now. You will, of course, have to make the flare of the alcove wide enough so that a person sitting in the front end seats will have a clear view of the entire picture. As to the arc trouble I am unable to determine from the data in hand just what is wrong. By "turning up the carbons," I presume you mean when you separate them to spring the arc or start the light. You will have, however, to give me more complete data before I can help you in this matter.

That Out-of-Focus Matter Again. Union City, Pa., sends in an excellent drawing of the three-pole switch connection and says, "I tried your 'shifting the lens stunt' (page 1051, November 5 issue) some years ago and decided that if you have the lamp aperture and lens in perfect line the picture will have the same focus all over. Suppose, however, the condenser was one sixteenth of an inch to the left of a straight line through the center of the condensers and aperture plate and projection lens. The rays on the right would pass through less glass than those on the same plate of the left of the condenser. Again: Suppose the lamp was not in perfect line with the head. In this case, the light would pass diagonally through the aperture and the rays would be distorted by the projection lens. As to the problem solved on page 1050, I should think the condensers would project instead of condensing."

Boiled down, Union City's idea is that everything from the arc to the front end of the projection lens should be exactly in line. That is to say, a line drawn from the center of the crater to the arc and to the center of the front end of the objective lens should be exactly in the center of the aperture, the condensing lenses and the back end of the objective lens. This is perfectly correct and is no more than has been heretofore pointed out in this department. The sketch Union City speaks of on page 1050 was put in bottom side up. If he will turn the paper wrong side up and look at this sketch it will look different.

From the Golden West.—San Francisco (M. E. Greenwald) sends the following: "Enclosed please find diagram of what I consider the proper solution of the mystery submitted by my worthy brother ('A Correction', page 1051, November 5 issue). I assure you I shall anxiously await the next number of your most valuable Trouble Department, as I am very desirous to know who this brainy young man might be. I wish the World all the success and prosperity I feel sure is due it for its square dealing in all matters."

San Francisco's diagram is correct and is likewise excellent. I do not think Neighbor Greenwald meant to be sarcastic in speaking of the "brainy young man." If I thought he did, I would give him a calling down, but I am sure he did not. The brother who submitted the first sketch and corrected me for having myself submitted a very poor wiring diagram did a distinct service. More than that, he did that service in the right way by asking me to call for ideas instead of publishing his own diagram. And I say still further that the excellence of his sketch and the general tone of his letter indicates that he is brainy, and I only wish that I might have the pleasure of a personal acquaintance of both Mr. Hugel and my good friend Greenwald.

A Most Excellent Letter.—Alfred J. Dockstader, Savannah, Ill., contributes the following excellent letter:

"In November 5 issue your answer to Havre de Grace seems to be to be correct, having proven to my own satisfaction that what may be termed 'unequalized setting' of the picture in the M. P. lens produces the 'out-of-focus' effect complained of. If the machine head be found to be square with the condensers then it is quite possible that a particle of dirt has worked in and hardened in such manner as to throw the framing carriage a trifle out of square with the lens. If the trouble is on the right side of the screen, examine the left side of the framing carriage and vice versa. If the carriage is O. K. then the trouble is in the lens itself. The regular M. P. lens is seldom or never true in its mount. I have used lenses of both domestic and foreign make and have yet to find one without this particular fault, though some are worse than others. To prove it just revolve a lens tube in its jacket and see how much the picture moves on the screen. The remedy at hand is to use the talcum powder as you suggest and true up the lens mount until the image of the aperture registers exactly central on the front lens. Then move the machine itself until the light registers right on the screen.

"As regards the pasting of rings of paper on the front and back lens, as recently suggested by a brother operator, I cannot agree with this method of rectifying the out-of-focus difficulty. It has a decided effect on the picture, making it sharper, but it cuts down the light and is therefore expensive in operation. I desire to thank brother Masse of Kallispell, Mont., for submitting sketch and description of his automatic tension re-winding device. I built one and it works perfectly. Let me make a suggestion, however: why not use a rubber roller instead of plush—such a one as the Edison people use for sprocket idlers? It is relieved in the center and would not, therefore, bear on the film except at the edges. Should a piece of film happen to

catch in a plush roller it might start a war on the first patch which did not happen to be firmly cemented. Mr. Masse deserves due credit for the excellence of his idea.

"Out here we average 25 day subjects, but in spite of the 'whiskers' (age) manage to put up fairly good projection. I have introduced the World to dozens of new MEN in the operating field and it is surprising to note the effects on the screen."

Many thanks, Neighbor Dockstader, for your letter. I had to leave out a part of it because I couldn't quite understand your ideas as you set them forth. It is flattering to know that the reading of this paper **improves projection.** In other words, it is pleasant to know that one is succeeding in what one has attempted. Neighbor Dockstader has letterheads printed on paper which would do credit to a national bank. In one corner they read "Positively nothing but clear, steady pictures."

An Enterprising Manager.—John Blohm, owner and manager Blohm's Bijou Theater, Chesley, Ont., contributes the following: "We have several photoplay theaters here in Western Ontario, though, as the enclosed post card shows, they are on a small scale. The towns here are small, ranging from 1,500 to 3,000 population. Every one of the photoplay theaters I have installed, however, is on a paying basis. Why? Because I have the **very best projection possible.** [Hurrah for you, Neighbor!—Ed.]. I am running 'junk,' of course, as I cannot afford a later service, but **the pictures do not look like it at all.** I have put in a number of shows and most of them have new machines and I think I can claim to have had a little experience. I notice in our World there are a number of exhibitors who cannot get an exact focus all over their screen. Now, as I already said, I have installed a number of new machines and I have yet to have the right combination of projection lenses sent with a machine outfit. I now have an extra lens tube, which I know is perfect. Whenever I find lens trouble at other places, J just put my old reliable tube in and 'presto change'! the pictures are perfectly clear.

"With Biograph reels of film I have had the same trouble as have others, but I have never had this trouble with other makes of film. It is too bad, as the Biograph slow-moving pictures are A-1. As you see on the post card, my operating booth is in the window. We sometimes throw a picture across the street onto a wall by holding two mirrors in front of the lens. This is done as an ad., of course. I call my houses 'Photo Play Theaters.' In my opinion, photoplay is the picture in the film, but not the proper name for the picture theater. I forgot to mention that my machine does not face the curtain square, but the focus is perfect nevertheless."

The above letter is worthy of careful study and consideration. As regards the Biograph film, I take it the trouble referred to is the buckling back and forth across the aperture complained of by so many others. I called this matter to the attention of the Biograph people two or three times, but received no satisfaction. Therefore, I have ceased troubling them. The placing of the machine in the window is something I have long since advocated, my idea being to face the street side of the operating room with plate-glass, paint the interior of the operating room white and put the operator in a white uniform; the only objection to this being the amount of light let into the theater through the look-out holes in the daytime unless the street side be darkened with a black curtain. Properly done, it would prove a novelty as an advertisement. Neighbor Blohm is evidently a hustler from Hustleville, and we hope to hear from him again in the near future.

As to the matter of projection lenses sent with outfits, I am obliged to agree with Neighbor Blohm to the extent that the lenses sent along with machine outfits are too frequently of the variety "made to sell." Particularly is this true where machines are bought of none too scrupulous dealers who, to my certain knowledge, in many cases, remove the very fair quality of lens provided by the machine manufacturer and substitute in its place the cheapest thing that can possibly be obtained in the way of a projection lens. Such work is most decidedly reprehensible, but nevertheless is practiced by a good many unscrupulous dealers. Reputable houses would not countenance any such proceeding. The distortion of focus, due to the machine setting to one side of the curtain, would not be appreciable with a really good lens, but as was pointed out in a recent article in this department, the least bit of strain placed on a poor lens will cause trouble.

Powers No. 5 Outside Shutter.—On page 809, October 8 issue, is seen the cut of a Powers No. 5 machine equipped with an outside shutter, constructed by a correspondent in Seattle, Washington. Seattle writes again saying that after two months' run, 12 hours per day, this shutter is as good as ever and is giving most excellent satisfaction. Seattle also invented a little device to be attached to the Powers No. 6, designed to prevent surplus oil from getting on the film and says the attachment works perfectly but the Powers people were not interested, merely saying that there would be no trouble about oily film if the operator was careful not to use too much oil.

Glad to know the shutter is delivering the goods, Seattle. As regards the device you mention, I think you do **not** quite understand. In the first place, the position of the intermittent oil cup on that machine has been changed in such a way that the difficulty about surplus oil has been removed. Also let me say that the attachment of a device, even though it be a small one, to moving picture machines may involve more trouble and expense than you dream of. This you could not rightly understand without being thoroughly acquainted with factory practice in the manufacture of projection machines. Sometimes a little change that looks like almost nothing at all will cost anywhere from $25 to $200 merely for changing expensive steel dies.

It Worked.—Adrian, Mich. (Clyde J. Mills, Crescent Theater), writes as follows: "I would like to refer to 'Lighting the Interior' (page 989, October 29 issue). I tried your plan and it has made a great improvement in our theater and the patrons like this theater the best of the three in this city. We run Independent pictures and they do certainly make a hit here.

"This is the way I fixed the lights. I had four ceiling house lights, using Tungsten lamps. I took out the Tungstens and put on porcelain shades, green outside and white inside, with 8 candle power lamps, and it works very good. The light spreads out to within about three feet of the curtain, but it does not affect the eyes or picture and you can sit any place in the theater and read the finest newspaper print. If this idea is any good, please publish it; if not, throw it away.

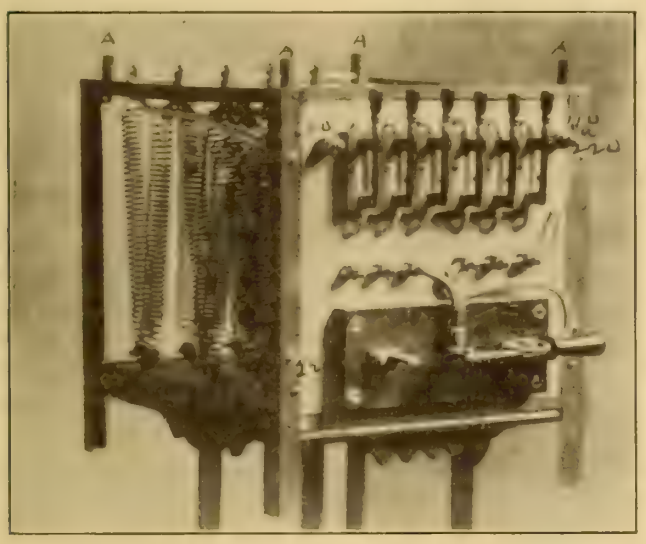
"Here is one on me. I am using an American (Standard) machine and my lower lamp wire gets so hot that I cannot touch it. It gets hot just about a foot from the lamp and the rest of the wire is cold. Can you tell me what to do about it? I am an operator. By this I mean an operator and not a 'crank turner.' I have had seven years' practical experience and would like to join some operators' union. Can you refer me to the best place?"

The shades used by Friend Mills, were the ordinary porcelain electric light shades, green outside and white inside. They are cone shaped but with rather a wide flare. It is funny, Neighbor Mills, but just a day or two before I got your letter I saw some of those shades in an office and thought to myself that they would possibly work all right in a theater.

As to the wire matter, in all probability if you strip back the insulation you will find the wire to be a dark brown, showing that it has been overheated and burned. The remedy is to cut away the burned portion. There are other things which might cause the condition you describe, but I think you will find this to be the trouble. As to a Union, I would suggest you to put in your application with Chicago Union, it being, so far as I know, the nearest one to you. I do not at this writing know the address of their headquarters, but believe that a letter addressed to the Chicago Operators' Union care of Wm. Havill, 107 Madison street, will reach them all right. By the way, I am thinking

seriously of moving to Adrian myself, since viewing the ladies lined up at the front of your theater. Sorry photo was too poor to reproduce.

Rheostat.—St. Paul, Minn. (Geo. M. Pringle), is here again with the following: "Friend Richardson: One of the projection necessities is a rheostat capable of delivering ample current to meet all demands. The one illustrated consists of six units for use on 110 volts or three units of two cells each on 220 volts. Each unit is connected, at the rear, with the supply wire. In front it is cut in or out by means of a single pole switch. The three units at the left are connected with the center pole of the D. T., S. P. switch. When this switch is as shown you may use all six cells in parallel (multiple). If thrown the other way you connect in series for 220 volts. If used for two lamps, one is taken off the double throw and the other off binding post in upper right-hand corner. The resistance wire is Nichrome, each unit having 5.31 ohms resistance at 75 degrees Fahr. At 500 degrees the resistance increases to 6 ohms. Control of the arc is almost perfect. The following figures were taken from volt and ammeter after four days' trial on D. C. Carbons used were Bio ⅝ cored top and Electra ½ solid below, also Electra ⅝ cored above and same ½ inch solid below. With both carbons the reading was practically the same. Any one of the units on 110 gave, when wires and carbons were cold, 14 amperes, but when both were heated this was cut down to 10 amperes. Two cells gave 20, three 30, four 40, five 45 to 47 and six gave 54 to 58. The proportionate drop in the last two tests is, in my opinion, due to the fact that above 40 amperes the carbon resistance becomes excessive, between 40 and 50 amperes being the full working capacity of that size carbons. Anything above that is largely waste, besides requiring very close attention. The line pressure was 120 volts, with 60 at the arc. On 220 one pair in series gave 14 amperes, two pairs gave 28 and three pairs gave 39 to 41.



"The four posts marked 'A' are to hold the cover. There is something about a rheostat and arc in series which is hard for me to understand, keeping in mind Mr. Edison's letter to you (page 940, June 4 issue) in which he says that through the arc and rheostat there must be a total drop in voltage equal to the line voltage. This rheostat and the experiments above described set forth something very hard to grasp. One unit gave 10 amperes with 60 volts across the arc. Ohm's law would show this to indicate 6 ohms resistance in the arc (don't see where you get that from. The total resistance is 11 ohms. Sixty volts at the arc would give 60÷10, or six ohms in the rheostat cell, which would leave 5 ohms as the arc resistance.—Ed.) while six cells in parallel, by the same law, gives but 1 ohm. How arc resistance can vary so much is a mystery to me, but I'm after it and won't give up until the riddle is solved! I have often met operators who were using 60 to 75 amperes (??) without the least trouble. I have a suspicion that an amateur would show nearer 25! Charles Bell, Chief Operator at The Gayety Theater, this city, acted with me in these tests and concurs in correctness of figures given. The rheostat may be built by anyone. All the tools I had were a breast drill and a few taps."

The foregoing letter is most excellent and deserves close study. The rheostat is indeed flexible. As to the resistance problem, darn it, St. Paul, you've set me figuring again. I was trying to steer clear of that particular stump. Cannot you send sketch, or description showing just how you made the various wire connections. Doubtless many of our readers will want to make a rheostat and while, from what you have said, the thing could be figured out, still a detailed description or sketch of all connections would help. We thank you for what you have already done.

Ventilating Fans.—Savannah, Ga., inquires what make of wall fan is best.

It is not within the office of this department to recommend any particular brand of goods, though the temptation to do so sometimes is very strong. Almost any **well built** fan is good. Conversely, almost any cheap fan is a mighty poor article and exceedingly costly in the long run. In buying fans, see to it that the angle of the blades is reasonably **heavy, which means a large movement of air at a comparatively low speed; hence less noise, as well as less consumption** of current per cubic foot of air moved. Look more at the excellence of the construction than you do at the price.

Try Paying Decent Salaries.—Burlington, Ia., writes as follows: "My operator has shadows and poor light. Have tried changing operators but have secured no improvement. Can you suggest any remedy?"

Yes, Burlington, I think I can suggest a remedy. Supposing you try paying a sufficient salary to secure a really competent man. Of course, I realize that this is a radical suggestion, but nevertheless until you adopt it you are not likely to secure much of anything else except shadows and other like performance on the screen of your theater. You may ask how I know you are not paying a decent salary, as you did not tell me. I do not know it but I am just making a good, safe guess. Poor work, as a general proposition, goes hand in hand with a cheap operator. The man who is paying for good service won't, as a general proposition, stand for anything but good results. If he does, he is something more than seven different kinds of a chump.

Figuring Resistance.—Chicago, Ill., presents the following inquiry: "How can I tell what number of amperes I would get through two 110-volt, 25-ampere rheostats working on 220 volts pressure. I claim under these conditions the rheostats would be overloaded; others claim they would not. Who is right?"

You are right. The rheostats would be overloaded. You would be pulling about 33 1-3 per cent. amperes of current. The way to figure it is as follows: First find the resistance of one of the 110-volt, 20-ampere rheostats. To do this, proceed as follows: Subtract 45 from 110 (the drop across the arc from the voltage) and divide the remainder by 25, that being the capacity of the rheostat, working on 110 volts. The result will be a given number of ohms, which represents the actual resistance of the rheostat itself. Note carefully that if you merely divide 110 by 25 you will have the total resistance of the rheostat and the arc, not the resistance of the rheostat itself. Now, multiply the resistance of one rheostat by two, which will give you the total resistance in ohms of two 110-volt, 25-ampere rheostats.

Next, subtract 45 from 220, which leaves 175. Divide this by the ohms resistance in the above rheostats and the result will be the number of amperes you will get from two 25-amperes, 110-volt rheostats connected in series with each other and the arc, working on 220 volts.

I have proven this rule out by actual experiments with an ammeter and all experiments have shown it to be practically correct. I say "practically" instead of absolutely, for the reason that while I take 45 as a constant for the drop across the arc, the actual arc drop varies from 40 to 60. The constant of 45 is near enough, I believe, to answer all ordinary purposes. Remember, also, that this applies to **new** rheostats; old ones have a somewhat higher resistance.

A CORRECTION.—In Neighbor Hugel's drawing (page 1170, November 19 issue), by using a condenser lens as a magnifier it will be seen that the jumper connecting the lower center and lower right-hand poles of the switch is labeled "C." A paragraph in letter accompanying the drawing reads: "By adding a second jumper ('C') the rheostats could also be used in multiple on the D. C. side." When I printed the sketch I forgot the above paragraph and thus got Neighbor Hugel "in bad," for which I ask his pardon.—Editor.

Gentle reader, *J'ai Mal de Tete.* And I have got it bad. It won't succumb to any of the known remedies, medicinal or otherwise. The smelling bottle is powerless. I have tried to sleep it off. But nary bit will that same Mal de Tete budge. Like the moving picture it appears to have come to stay. Unlike the moving picture it is not pleasant to have to put up with.

* * *

Yes, indeed, I've got a headache and a very bad headache, too. It is caused by a recent variation in the reading matter which I employ as a soporific. I confess to being an omnivorous reader. I can enjoy reading advertisements of any kind, quite as much as Elinor Glyn's "Three Weeks," or the Decameron, or Byron. Advertisements are just as romantic to me, just as inspiring, just as stimulating, as any other form of reading matter. Can you possibly find anything more romantic than the clairvoyant page of the Sunday "New York Herald"? Human documents, if you like, appealing to the imagination of the superstitious, and those who, if they could, would tear aside the curtain of the future. Parenthetically, I am one of those who think that the less we poor mortals know about the future, the better for our present happiness.

* * *

The specimen of literature that has given me a headache is nothing less than the Picture Trust Agreement. The Licensed Agreement, the Charter, if I may so call it, of the Motion Picture Patents Company and of the associated manufacturers, and the headache of which I complain has been caused by my efforts to master its legal intricacies and subtleties.

* * *

This licensed agreement is a fearful and wonderful production. It consists of an agreement by and between the Motion Picture Patents Company, the Edison Manufacturing Company, and Blank. Blank represents all and any of the Associated Manufacturers. If I understand this document aright, it binds the associated manufacturers to the Edison Company, otherwise the Patents Company, body and soul, till August 31, 1914. To quote Mr. Dyer: "Until August 31, 1914, at least as I interpret the decision of the Circuit Court of Appeals, no one can make a camera having these features without embodying Mr. Edison's invention and in infringement of his patent." This is patent No. 12037, dated September 30, 1902, and No. 12192, dated January 12, 1904, the vital patent of the moving picture machine. Even so, the associated manufacturer is not out of his trouble even on August 31, 1914. There is another patent which can be renewed from 1914 to August 26, 1919.

* * *

My interpretation of this agreement is, therefore, that none of the associated manufacturers can get out of it for the next nine years without running the risk of an action for infringement by the Edison Company or the Motion Picture Patents Company: the two things mean the same. Of course the manufacturers have a yearly option of renewing the agreement, but if they decide not to renew what are they going to do about it? They cannot get Eastman film even if they could get non-infringing cameras. They are in a worse plight than the Independent manufacturers of to-day. As I have said they are bound body and soul to the Edison-Motion Picture Patents Company by this remorseless agreement.

* * *

It is a nice thing for the "licensor" and his agents to get half a dozen prosperous firms acknowledging the validity of a number of very shadowy patent rights and agreeing to pay them fat royalties. In other words, these associated manufacturers practically give the Patents Company and the Edison Company a direct interest in their businesses. The Biograph Company, the Vitagraph Company, Mr. Selig and Mr. Spoor, the Kalem Company and Mr. Lubin and the Melies Company are just working for the enrichment of Mr. Edison and his friends. That is the interpretation which any man of the world will place upon this licensed agreement. Several of the licensed manufacturers have hinted that if they could get out of this agreement they would. Several of them have said that they regret ever having signed it. I should think they do. Especially when they have before them the spectacle of fifteen Independent manufacturers making pictures, selling them at a profit, and not paying a cent of royalty to anybody.

True though it is that the vital patent of the group of fourteen or fifteen patents owned or controlled by the Patents Company was sustained in litigation by the Circuit Court of Appeals in New York, it is permissible to inquire whether the decision given by that Court is beyond repeal. I have spoken to two or three eminent patent lawyers on the subject and they assured me that the Circuit Court of Appeals in New York is not the final court of appeal in this matter. It would be interesting if some legal reader of the Moving Picture World would let us have his ideas on this point. There is another aspect of this licensed agreement which presents itself. Is it not *ultra vires?* Is it legal for a trading firm to sign away its liberty of action for a period of ten or eleven years under compulsion and what looks very much like a threat? This is a nice point. I, for one, would not be surprised if this licensed agreement were taken into court, to find that a level headed judge would pronounce it an illegal document.

* * *

Does it not also come under the Sherman Law which hits at restraint of trade? For example: the licensee convenants to use exclusively sensitized film manufactured and sold in the United States by a manufacturer or manufacturers designated by the licensor. In other words the licensed manufacturers can only use film manufactured by a firm approved of by the Edison and Associated Manufacturers. Is not this action in restraint of trade? I think it is. Another interpretation to be put upon this agreement, and I think a very fair one, is that it stops invention. It is not worth the while of any one of these licensed manufacturers to think out and apply any ideas of his own, either in regard to machinery or films. He practically binds himself to use only one kind of machinery for the space of ten years. He binds himself to use only one kind of film; only one kind of perforation. So the agreement not only violates the principles of freedom of trade, but it stops invention.

* * *

Pushed to its logical end, this agreement practically controls the businesses of these licensed manufacturers in any one and every one of their departments. So it works out. It is within my knowledge that when an employee, either voluntarily or involuntarily, leaves one trust house he cannot possibly obtain employment in another. Say, for example, that a cameraman should leave Mr. Spoor, Mr. Lubin would not employ him. A nice state of things, don't you think, in this country where liberty and justice is held inviolable and inviolate? Again, I ask, is not such action illegal?

* * *

Who can wonder, therefore, that these licensed manufacturers are chafing under the yoke and would be free. I conjecture that when many of them signed this agreement they hardly knew what they were doing. They have practically signed away their freedom for ten years. They have a choice of two evils: To continue in captivity and share their profits with somebody else, or to strike for freedom, be masters in their own houses and masters of their own businesses.

Hackensack, N. J.—The Royal Theater, owned by Hayden & Royall, opened in September, has been compelled by the pressure of growing business to enlarge. An addition of fifteen feet is being put on which will enable the owners to make a number of needed improvements.

This house is showing Independent films, and there is no question about their popularity. A forced enlargement in less than three months is sufficient evidence of that fact. A Power's machine is used and the projection is without a flaw. The house seats 240, and is full from the time it opens, at three o'clock, until it closes, at eleven. The program consists of three reels and a song for ten cents, with five cents for children in the afternoon.

The Bijou Theater is putting up an elaborate ornamental front. This meant the rebuilding of a considerable portion of the front of the building and improvement throughout. Mr. Dechert, the proprietor, aims to give a good show. He presents three reels and a song for a program, with five cents for children in the afternoon.

Chicago Notes.

M'QUADE HARD PRESSED FOR COPY.

There is a Windy City newspaper man who accuses us of having different opinions on certain films. He does not realize that it is a hard matter to find two men with the same taste and ideas. Our New York representative, who saw "Bertie's Elopement," saw it the first day, consequently with its title, and most likely he did not note that while it was pitch dark night at the scene of the ladder it was bright daylight when the elopers reached the carriage. When I saw "Bertie's Elopement" I noticed the blunder and, as the film was 30 days old, the title was missing.

Now that the correspondent of the "Index" has aroused the curiosity of the exhibitors many of them will try to remember the film and will surely agree with me that "Bertie's Elopement" is no credit to its producer. Such controversy will hurt, more or less, the reputation of the manufacturer, one of the owners of the "Index." Now, for the beam in the eye of the versatile correspondent: Only a week ago, when he had an advertisement from a pipe organ manufacturer, he used his most fluent language to make believe that the pipe organ was the only proper music for motion pictures. Now that the advertisement has been cancelled, the "Index" has a long article condemning the use of the pipe organ. Many exhibitors have invested large sums in pipe organs and will be surprised to-day to hear that they had been deceived by a mere newspaper correspondent. J. M. B.

YET ANOTHER KNOCKER.

A certain operator named J. J. Sullivan, working for the Janet Theater, utilizes his spare time to help fill the pages of the "Moving Picture Abuse" with unreliable news—this under the initials of J. J. S.

J. J. Sullivan is one of those men to offer you the glad hand when you face him and hurl a stone at you the moment that you turn your back—like his master, the organ grinder.

On Thursday, November 10, I called at the Janet Theater to compliment Manager Hyman on his praiseworthy courage in showing "Nero," a repeater one year old. Sullivan, wishing a little of the credit, left his booth to join us. He was so pleased to see me, yet at the same time he was writing to his paper a lot of gaff on my account—just to fill space.

My answer to Sullivan is a general denial.

In reference to the Orpheum Theater, if Sullivan wishes to take a copy of the Moving Picture World of May 7 he will find that we gave them even a harder knock on the lights than I gave them this month. To-day I give to the Orpheum the same praise for their good music as I did last Spring, and to back up this fact I am pleased to inform our readers that I have secured the services of C. E. Sinn, of the said Orpheum Theater, to prepare articles on "Music."

If Sullivan is not satisfied with the above, I will refer the different articles on the Orpheum Theater to impartial judges to decide if what was said was not just and fair and uninfluenced by advertising patronage.

If Sullivan wishes to read the copies of May 23, of August 27, etc., he will see that I have always praised the Janet Theater, where he is employed, although an Independent house.

It will be better for J. J. S. to stick to his operating booth, as a newspaper correspondent cannot be fair and impartial if he works for either a manufacturer, renter or exhibitor. While Alf. may be pleased with his pupil's dope, I doubt if Mr. Hyman will be as satisfied. As I have said before, Mr. Hyman is a broad-minded exhibitor, and surely he will not appreciate spiteful work on the part of his operator. J. M. BRADLET.

A DELIGHTFUL EVENING.

After a day of hard work, it is a pleasure to meet some exhibitors who do not try to make your lot more miserable with sad stories, but greet you with a smile and who have something interesting to tell you for the good of the business in general.

It is also a great pleasure to meet broad-minded exhibitors who do not believe in the foolish ideas of those who want to give an extra-long show, without regard to the quality, who raise all sorts of fuss with the exchanges if they are given a repeater, who have forced the best productions to be shown once, then shelved forever. Yes, it is a relief to meet broad-minded men, who welcome a repeater when the film is good enough to be repeated.

It was a shock to some film men to hear that the Hyman Bros., of the Janet Theater, were going to show "Nero; or the Burning of Rome," a film of Ambrosio, released September 1, 1909. If I had taken this idea under my arm and visited the moving picture theaters, to try to book it, the greater majority of them would have laughed at the idea of offering them a repeater over one year old. But Hyman Bros. are broad-minded, they are not afraid of repeaters and when they repeat films they do not try to sneak them in, but they advertise them. "Nero" was advertised since last Monday, and you skeptical exhibitors would have learned it you had visited the Janet on Thursday and seen for yourselves that repeaters are not a scare to the public but can draw a big attendance. Yes, "Nero" was shown on Thursday at the Janet Theater to crowded houses and the managers must have been pleased at the gate receipts.

Everyone was happy. Mr. Hyman was greatly gratified at the success, the lady cashier was all smiles, the ushers were kept busy, and even Mr. Sullivan, the chief operator, could not keep to himself the pleasure he had in projecting such a good picture on the wonderful Mirror Screen.

There are no roses without thorns, and I am sorry to say that such a splendid show was slightly marred by a film that should have never been released. Well, the Independents lack self-confidence and they look too much to the big Motion Picture Patents Company as their guide. In imitating the Licensed manufacturers some Independent manufacturers entrenched with the Sales Company believe that they can, like some of the Licensed side, show any old rot. A tramp to turn dog after eating a dog biscuit is not a very appropriate picture to be shown along with such a master production like "Nero." This remark is not against the management of the Janet Theater, as Messrs. Hyman Bros. can no more dictate to the Independent exchanges than a Licensed theater can dictate to the General Film Company; both Independent and Licensed exhibitors are at the mercy of the manufacturers.

From the Janet, we visited the Ideal. Who could pass the corner of Larrabee street and North avenue and not climb the two flights of stairs to at least shake hands with Mr. and Mrs. Geo. Gilmore? We know that George shows the best Licensed pictures, that he has an exceptionally good projection, a fine light and has made such a success of the "Ideal" (no better name could be found), that even old folks with ninety-one years on their shoulders do not hesitate to climb the two flights of stairs nightly for the sake of seeing good pictures. Gilmore had a surprise for me. He believes in the Moving Picture World, and, reading our articles on good music, he decided to give to his well-known pianist, Mr. Thompson, an able assistant in the person of Mr. Fleury, a professional drummer. Mr. Fleury can be called the little man behind the drum, as when in his pit, surrounded by his drums and traps, he is practically shielded from view, but if you do not see him, you certainly hear him, and with his eye glued on the picture, he never misses a sound effect. If our friend Gilmore knows how to give us a well-projected and steady picture, his pianist and his drummer certainly know how to still enhance the beauty of the picture by giving it life with proper sound effects and well-timed music.

Mr. Gilmore, like the Hyman Bros., does not object to repeaters; he does not see why a good picture cannot be repeated.

As I said at the start, this was a delightful evening. It is not work, but a pleasure, to visit such successful exhibitors. J. M. B.

WE SAY IT YET: "WHAT BECOMES OF THE TITLES?"

Several weeks ago when we started the above inquiry, we were "up a tree." Last week, through the reply of Jack Fallis, we were, figuratively, "sliding down the trunk." But now we are up in the topmost branches again. One of our visitors this week brought with him an envelope containing over a hundred pieces of film, ranging in size from ¼ to 1 inch square, that he had to cut out from a film sent him that had only been released ten days ago. No, Jack Fallis, we wont blame the "poor inspector" (who, as you say, has nothing but his two hands, his scissors, knife and little cement pot) in this patricular instance, for in all probability this reel was not inspected at all, at least not until the exhibitor himself did it. Are the exchanges too busy, or is it a rule not to inspect a film until it is "all shot to pieces?" This may be a trifle far fetched in regard to titles, but to all appearances it holds good for both; it gives us an inkling as to the true state of affairs. "Let George do it," seems to be the popular cry when it comes to inspection, and "George" in this case seems to be the "poor exhibitor" and not the "poor inspector." We say it yet: "What becomes of the titles?" J. C. K.

BOSTON THEATER MAKES IMPROVEMENT.

The Boston Theater, the pride of the Independents in the Loop, made an added improvement last week by installing a new curtain. It was rather difficult to procure a suitable one, as the Boston runs vaudeville in connection with the pictures, thereby necessitating the use of a roller curtain Through Verner R. Ronk they purchased an H. & H. curtain, Mr. Ronk being general agent for this territory. The H. & H curtain is proving very satisfactory to the management of the Boston and their patrons, a better picture is shown and, according to the statement of Manager Morville, this is being done with a decrease of 50 per cent. in the use of current. No doubt this newly patented curtain will be in great demand throughout the country by vaudeville and picture houses. J. C. K.

GOOD LIGHT NECESSARY.

The importance of the lamp used with a motion picture machine cannot be overestimated because unless a satisfactory light is obtained, all mechanical perfection of the mechanism, or artistic merit of the film, is nullified. G. B. Jones, proprietor of the Grand Theater, Lawrence, Kan., spares no effort to have everything of the best in his establishment and writes the World that the Motiograph produces the best light in the world. He goes farther, and asserts that he has never had a breakdown with the Motiograph and considers its dependability its main attraction.

THE STANDARD BRANCHING OUT.

Fred. J. Murphie, for the past two years connected with the Chicago office of the Standard Film Exchange, has gone to Sioux Falls., S. D., to take charge of the Standard's branch in that city. Mr. Murphie has a thorough knowledge of the moving picture business, and is certain to meet with favor at the hands of the exhibitors in the Northwest. We wish him every success. J. C. K.

We take pleasure in informing our readers that J. R. Edwards, the well-known film man, has purchased the Three Star Slide Company and moved the plant to more commodious quarters in the Temple Court building, 225 Dearborn street. With their increased facilities the Three Star Company will doubtless become prominent in the slide business, for Mr. Edwards is an enterprising young man, full of energy and ambition, and his courteous manner will no doubt make many friends for his new enterprise. J. C. K.

New England Notes.

Stark and Day are now in possession of the Lilly Theater, Florence, Mass., which they will operate as a photoplay theater.

William H. Lyons is building a large moving picture and vaudeville theater at Indian Orchard, Springfield, Mass.

The rumor has it that the Imperial Theater, of Providence, R. I., will soon change its policy to moving pictures and vaudeville. M. R. Sheedy and Sparrows & Edwards will run the house under the new policy in conjunction.

The Gilmore Theater, of Springfield, Mass., will also probably change its policy to moving pictures and vaudeville simultaneously with the Imperial of Providence. Mike Sheedy is also interested in The Gilmore.

The Lakeport Opera House, of Lakeport, N. H., has been opened by J. M. Ratee, who is showing licensed films and illustrated songs.

The German Opera House, Fairhaven, Vt., has been opened by J. H. Lincoln. Moving pictures and illustrated songs are offered.

Joseph Burton, manager of the Colonial Theater, Lowell, Mass., reports good business with pictures, songs and vaudeville as the attractions. It is a neat, cosy house with good all around facilities for business.

Manager F. O. Lambert, of Pawtucket, R. I., has recently taken over the Crown Theater of that city. Mr. Lambert certainly ought to make good, as his experience in this line is ample.

Gregory Contos, manager and proprietor of the Xenicon Temple, Roxbury, Mass., is probably doing a better business than the great majority of moving picture theaters in the small towns in and about Boston. Mr. Contos has enlarged his house two separate times, and now has a seating capacity of nearly 1,000. A good show of pictures, vaudeville and songs can always be seen at the Temple. Mr. Contos states that his Fall business has amply repaid him for the additional outlay made last Summer, while renovating and enlarging his house.

Ackers Family Theater, Bangor, Me., has a new manager in the person of R. E. Greene, formerly of the Congress Theater, Portland, Me.

Emil Gerstel paid his regular visit to Boston, recently, to look the trade over. These visits amply repay him, so Mr. Gerstel states, as they keep him in touch with all the latest kinks in the business.

Chas. Hodgdon, manager and owner of the Princess Theater, Wakefield, Mass, can be complimented on his success with his enterprise. The Princess was the first theater devoted to photoplay built in Wakefield, and never made any kind of a showing for its owners, until Mr. Hodgdon bought the house several months ago. The house now does an excellent business, and can be easily placed in the successful class of moving picture theaters. Licensed films and illustrated songs, added to Mr. Hodgdon's ability and square dealing with the public evidently turned the tide for the Princess. Mr. Hodgdon also has a successful little side business, that of booking illustrated singers for New England moving picture theaters.

LYNN, MASS.

The World's New England representative took a jaunt to Lynn, Mass., not so very long ago, and is pleased to record the following fact. The Olympic Theater, owned and personally managed by Mr. Horsman, is doing a land-office business, judging by what we saw. On a Friday afternoon, at 3:30 p. m., the house, seating 1,600 people, was completely filled, with a large number of people waiting for admittance. This speaks pretty well for the theater.

The Theater Comique, Lynn, Moe Mark proprietor, Al Newhall, resident manager, was also busy when viewed by the writer.

Work on the new Central Square Theater, to be devoted to moving pictures, in Lynn, is now nearly completed, and it is expected to open about November 1. This house, judged as far as it has gone, is what may be termed a "corker." It is large, spacious, and has an extremely beautiful and original lobby and front. The location on Central Square is excellent, as it is very centrally located in the crowded business district.

BOSTON, MASS.

The Jolliette Theater, Bowdoin Square, has reduced its admission price to five cents for children under 12 years of age. This particular locality has a large number of children, which accounts for the change of policy. The World's New England representative does not consider this a good policy to pursue. Whenever a house has a large percentage of children at its performances, it is often a deterrent in adults. It is difficult to hold the youngsters in check, as they often show their appreciation of a picture by too vociferous outbursts of applause taking the form of catcalls, etc.

Manager Joe Ruthe of the Jolliette enjoys the unique distinction of being the only manager of a Boston moving picture theater who has been with his house since its opening day. Independent films and illustrated songs are the attractions. Mr. Ruthe's idea of vaudeville in connection with moving pictures was recently clearly shown by a large poster, conspicuously placed in his lobby: "If you want vaudeville, go to B. F. Keith's theater; if you want moving pictures, come to this theater!"

The Back Bay Theater, 104 Dartmouth street, was recently surprised by the unexpected visit of a sheriff and his helpers. These men, who represented the builders of the theater, made a clean sweep, as they took away with them everything movable, from the moving picture screen to the doors. The present conductors of the house claim that this is something for which they are not to blame. They simply rented the theater from the original owners, who, evidently, did not pay their bills relating to the construction of the house. The house will be reopened in a short time, after putting things into proper shape. This theater has been using licensed films, a couple of vaudeville acts, and illustrated songs. One matinee performance, and two evening shows were usually given.

Readers of this column may remember that the World's New England representative, when writing of the Savoy Theater, Washington street, in the issue of October 29, had this to say: "Whether this change (of film service) plus the new manager (G. F. Whalen) will aid the Savoy, can

only be conjectured, as it is a most doubtful question." This prediction has been verified, as the house has again made some drastic changes. On Monday, November 7, every employee of this house was given two weeks' notice to leave, including Mr Whalen. Albert Johnson, of Boston, is now in charge of the house. Johnson has had varied and expert experience in the conducting of moving picture theaters. He was connected with the Automatic Vaudeville Company, of New York, as manager of two of their Boston houses for several years. Whether any theater that has not been what could be called successful since its inception, can be made a winner by any man is a question time only will solve.

The writer submits the following authentic incident, and wishes the reader to draw his own personal conclusions therefrom. On Tuesday, October 1, there was the usual biweekly meeting of licensed exhibitors, at the office of the Genral Film Company, to choose their program for the latter end of that week from the whole number of releases. When these films had been run off, Frank Vine, manager for the company came into the room where the films were being shown, saying, "Here, boys, is a special release of Selig's, showing the Centennial Celebration in Mexico." The film was run off, but no one seemed willing to pay the $25 for its use for three days. A short time later, Mr. Vine decided that the film would be issued in his office, as a regular release, without additional charge. How about this special release, exhibitors? Is it, or is it not, a little side graft?

In this connection it may be interesting to note that only two of Boston's regular moving picture theaters contracted for the special release of the World's Series Baseball Games. The World's New England representative has something to say concerning special releases in general which may be found in this issue of the World.

The opening day of the new National Theater, Boston, has been delayed, owing to some fault in its construction. This house, which has a seating capacity of 4,000, is one of the largest theaters in this country. Although first undertaken by the Gordon Bros. Amusement Company, of Worcester, Mass., who operate a large chain of moving picture and vaudeville theaters in and about Boston, the National was taken over by B. F. Keith, while in the process of erection. This house will be reviewed in this journal by the World's New England representative, owing to its great size, the amount of money spent in its construction, and because it may be of general interest to note how Mr. Keith, the vaudeville king, will open his new house. Conservative estimates place the cost of this house at $250,000.

HENRY.

SAN FRANCISCO LETTER.

Judge Sturtevant decided October 28 that the Superior Court had no right to restrain the police from stopping any prize fight or other picture that the board of censors might object to.

Several weeks ago the Jeffries-Johnson pictures were stopped from being exhibited at the Valencia Theater and Manager Kaiser appealed to the court for an order restraining further interference.

Pending the court's decision, the pictures were exhibited in other places in the city, the police deferring any action until Judge Sturtevant's decision was handed down.

Benjamin Michaels, manager of the Silver Palace Theater, on Market street, and Victor L. Duhem, an Oakland photographer, were taken into custody on charges of grand larceny growing out of the disappearance of a set of the fight films that were on exhibition at the Valencia Theater on September 11.

Eight reels were found in the possession of Michaels and the originals in the possession of Duhem who was engaged in making dupes. Michaels had made all arrangements to go on a tour of the Philippine Islands with the pictures when arrested. He claims that he erected a tower at Reno and managed, by the aid of mirrors to take the pictures.

Both men were released on bail and immediately rearrested, at the instance of the Patents Company by the Federal authorities and charged with violating the copyright laws. They were taken before United States Commissioner Wright for a preliminary hearing and their cases set for November 7.

Manager Dahnken of the Elite Theater, was arrested by the censor board last week and charged with showing a picture that had been condemned. In justice to Mr. Dahnken, it must be said that the picture was a first run, and that the company making the subject in question has had a great many of their recent releases censored by the board. Considerable comment was caused by the summary action of the board and one prominent exchange man went so far as to say that the board favored the Independents. Of the films censored in the past month the majority were licensed. The Exhibitors' Association has taken the matter up and a thorough investigation will be made. The picture referred to was a Biograph, entitled "The Banker's Daughter."

The past week has been unique in the history of the picture houses in this city, seven new houses having been opened.

F. R. C.

LOS ANGELES LETTER.

A New Screen.

California Motion Picture Manufacturing Company filed articles of incorporation, Saturday the 15th. From the records the company has a capital of $200,000 and is headed by M. F. Brooks, P. L. Howland, H. R. Davis, C. H. Lovell and M. C. Lovell. At this writing I have been unable to locate any of the gentlemen mentioned; however, if I succeed in securing an interview I shall inform you regarding their plans.

H. L. Hughes, San Diego, Cal., has just completed a handsome theater called The Flag, and which is devoted exclusively to motion pictures. One peculiarity about the house is the introduction of the water screen. The method used is adapted from the French theaters, the curtain being constructed of sheet iron and given six or eight coats of white enamel. A pipe runs across the top of the screen and throws the water from numerous small perforations across the entire top of the curtain making a thin screen of running water upon which the picture is thrown. Mr. Hughes claims that this takes out all flicker that is not eliminated by the machine, thus producing a picture of exceptional merit; the reflection is also said to equal if not surpass for practical purposes the popular mirror screen. A Power's No. 6 is used in The Flag. For a year prior to opening The Flag Mr. Hughes toured Europe in search of information on motion pictures and has promised to spring some other surprises soon.

Some Eastern men long identified with burlesque houses recently engaged me as their representative here and they contemplate erecting a string of houses in Southern California which will be devoted entirely to moving pictures and specialty songs and featuring high class orchestras in each house. We now have under option five locations and the work of building will be commenced as soon as arrangements can be completed. Riverside, Ontario, Pomona, Redlands and San Bernardino are the locations chosen and in most of the towns new houses will be erected especially for moving picture theaters, none to cost less than $15,000 and each to be fitted out in a very attractive manner.

The Pacific States Film Exchange has been consolidated with the Western Film Exchange, which brings the Independent situation here into the hands of Hyman & Brackett, who control the Western Film Exchange. They are making great headway for a young concern and are displaying a wonderful knowledge of the rules of the "Success Club," having practically forced their competitors into consolidation.

Clune's Broadway opened Monday night, the 10th, to a packed house. They are featuring a 14-piece orchestra and chimes. This is the best planned picture theater in California and probably is not excelled in the United States. Four machines and two stereos are installed and the operating room is said to be the most complete and up-to-date in the city.

Pasadena, Cal., now has an official censor in the person of the town marshal. Just what practical knowledge this "fly cop" has regarding motion pictures I do not happen to be informed, but he is not allowing the houses to show drama, only comic and scenic can be used.

Trusting that these few items will interest you, I am,

Very truly yours,

C. W. CULPEPPER.

LOST BISON COMPANY TURNS UP.

Fred J. Balshofer, the Western manager and producer of the Bison films informs us that the "lost" Bison Company has turned up, himself included. After struggling through underbrush and without water for twenty-four hours they reached civilization. Mr. Balshofer says that they are all back in Los Angeles none the worse for their trying experience and that they secured some rare and beautiful scenery which will shortly be seen in Bison films.

"The Ship's Husband" (Edison).—A comedy which is based upon that little known figure, a ship's husband, the one who has charge of her in port. Not knowing this, one woman succeeds in piling up a series of mistakes that involve two couples, making each couple appear like elopers. Eventually, however, the difficulties are amicably adjusted and the supposed eloping couples are re-united and they all find out what a ship's husband is. Lively enough, but with no special feature to commend it beyond its pleasantry.

"For a Woman's Honor" (Kalem).—A story of old Virginia in the period before the War, rather melodramatic in its tendencies, but better than some melodramas put out by this company. The hero maintains his silence regarding his whereabouts on a particular night, even to the shadow of the gallows. But finally the girl tells and he is exonerated, and the lovers are permitted to marry. The story is plausible and the interest is maintained through a chain of events that lead up to the denouement. The audience was visibly pleased with the production.

"A Mexican Legend" (Pathe).—Picturesque settings do much to rescue this film from oblivion. To see a figure purporting to be Christ appear three or four times is taking liberties with the most sacred tenets of a very large proportion of the people. The mixture of marauding and more or less drunken Indians is incongruous and unpleasant. Perhaps Indians did raid monasteries in Mexico, but even if they did there is no excuse for reproducing one of these raids in motion pictures. Scenically the film is attractive. Otherwise it is, well, another of the usual thing.

"Secret of the Cellar" (Urban-Eclipse).—A poor soldier, blinded by the same shell that kills his commander, succeeds, after undergoing many hardships, in reaching the officer's family and reveals to them a secret which saves them from the machinations of an imposter. Interest will center in the figure of the poor, blinded soldier, laboriously making his way homeward to protect the menaced family. There is little else to commend it.

"A Trip Through Scotland" (Urban-Eclipse).—Like all of Urban's outdoor pictures, an excellent piece of work. Some of the picturesque features of Edinburgh are reproduced, and there is one view in the Hebrides. Technically attractive and well worked out the picture presents a series of scenic attractions well worth seeing.

"Simple Charity" (Biograph).—Not a pleasant picture, but relieved by one charitable act that is simple, but dramatic, in its human appeal. The sufferings of the unfortunate old couple are reproductions of what is unfortunately too common. The unassuming charity of the working girl is the principal point of interest and the love of the young doctor follows naturally. The criticism of the charitable organizations is not in good taste, and, judged by what they actually accomplish, is not warranted.

"The Mystery of the Torn Note" (Lubin).—A comedy based upon a note in which a rejected suitor declares he is going to drown, and there the note is torn. Then comes a search, amid all sorts of excitement. After everything is turned topsy-turvy they go to the missing man's house, where they find him safe. The girl has had her lesson and accepts him offhand. The excited scramble of the police, headed by the girl, supplies some scenes of an amusing nature, but aside from that it is not up to the Lubin standard.

"A Gambler's Charm" (Lubin).—When considered from the standpoint of presenting a type that is fast passing away this film is interesting. Comparatively few ever knew or even saw the old type of Western gambler, and perhaps for that reason this picture may be thought attractive. Human types with which the audience are unfamiliar will arouse interest, but the story, based upon giving a good luck charm to a child and having it staked in a game by the child's father, has no special attraction. The gambler himself is the only interesting feature in the film.

"A Mountain Wife" (Melies).—Melodrama possesses the merit of presenting red-blooded personages at least. And the exploits of the wife in protecting her moonshining husband from the revenue officers in this picture keep the audience up to a high pitch of enthusiasm. The average audience delights in these melodramatic poses and the impossible situations from which the woman extricates herself and her husband with equal facility. One scene is worthy of commendation—the last one, where they leave the mountains for a new home. But wouldn't this have been better if it had been managed so the officers permitted the change? As it stands now one has a feeling that they will follow the fugitives, even though both have determined to go elsewhere and begin a new life.

"The Vampire" (Selig).—An attempt to put into pictorial form Sir Edwin Burne-Jones' picture and Rudyard Kipling's poem. Perhaps the attempt is successful in that it will be understood by those familiar with the picture and the poem. But what about those who are unfamiliar with them? Several near the writer were heard to ask what it all meant, and the probability is strong that many others are in much the same position. It is artistic, it is beautiful in the literary quality it possesses, but it is scarcely plain enough to be understood by the average person in an audience. In other words, the producer failed to convey the sentiment of the poem, however well it was staged and acted.

"The Adoption" (Edison).—A story of a child laid among the rough scenes of the mining country, and apart from its interest in developing the character of the miner, is also well acted by the four-year-old baby who plays the part of the child. It is a simple story, dramatic because of its simplicity, and filled with the heart touches which develop even in the roughest surroundings. Stories of children are always interesting, and this is no exception. The fortunes of the child and his pup, through their vicissitudes, are followed with the closest attention by the audience.

"The Attack on Fort Ridgely" (Kalem).—Fort Ridgely was in Minnesota and this picture represents substantially what occurred during an unexpected uprising of the Sioux Indians. Indian attacks have a certain similarity, but sometimes, as in this instance, the defence is more interesting than the attack. The film is really the story of this attack and the defence put upon the curtain.

"A Black Heart" (Pathe).—A story of a criminal whose career was cut short by his capture and trial by masked judges. Shooting arrows with files attached to them into prisons may be possible in foreign countries, but in America that scene has no point. Moreover, it contains a suggestion which may not be altogether desirable.

"Dutch Types" (Pathe).—Figures and landscapes in Holland, colored like the originals. The Dutch landscapes and the Dutch characters are always picturesque and this film is no exception to the general rule.

"Nine of Diamonds" (Vitagraph).—A story of a torn card, given to a man in California and turning up later in Civil War times and saving the life of the son of the man who gave it.

"The Marked Trail" (Essanay).—A wild Western picture with bandits, a kidnapped girl, a blindfolded doctor to attend her, and a very sensational rescue which ends in the capture of the entire gang. The novelty is in the blindfolded doctor scattering pills along the path to serve as a guide in returning. The scenic effects are striking and the audience seems to like the entire picture.

"Nebuchadnezzar's Pride" (Gaumont).—A reproduction of the Bible story of the King of Babylon and the three Hebrews in the fiery furnace. The picture follows the narrative closely and affords a fair view of what may be assumed the surroundings were.

"A Woman's Wit" (Gaumont).—Tells the story of a woman who objected to a bachelor friend marrying another and succeeds in making him appear so ridiculous that the other woman refuses to have anything to do with him.

"Jean Goes Fishing" (Vitagraph).—A pretty story of a dog that performs many remarkable stunts, two children and their widowed father and lone mother. The dog catches fish, rescues first a doll and then the children from the water, and judging from the last scene, is an important factor in a love match. The dog is an attractive feature, and cannot fail to please any audience.

"AT THE SIGN OF THE FLYING A"

Five Reasons Why You Should Ask Your Exchange to Book You AMERICAN FILM

I. All film released by this company is perfect in conception—perfect in production—perfect in photography—perfect in development—and perfect in the final inspection or it is not released. You are sure of GOOD PICTURES.

II. All stories told by this company in pictures are clean and wholesome. Are American. Are snappy, breezy or intense as the subject warrants.

III. All of our pictures are absolutely original in every thing that the name implies—no rehashing of subjects you have seen before—no makeshift or makebelieve—we deliver the goods and they are GOOD GOODS.

IV. Our posters are the very best that money can buy. Five colors. Attractive. They will get the people in your show. Our film will keep them there.

V. We know our business. We know how to make good film. We have made them for years. You are therefore SURE of a dependable show when you say to your exchange man "I want American film—the film made at the sign of the flying A—I have to have them, for a trial at least. Book them to me next week—two reels of 'em. And, by the way, old man, let me see one of those cracker-jack posters they are so proud of. A GOOD poster will relieve the monotony."

Ask Your Exchange for the Following Subjects, and Pack Your House

Starlight's Devotion
An original and enthralling Indian Drama.
Release Monday, November 1st

Nothing But Money and A Big Joke
Comedies:—Real side-splitting roars.
Release Thursday, November 24th

Regeneration
A rib-bursting Comedy.
Release Monday, November 28th

A Touching Affair
A sensational dramatic motion picture classic.
Release Thursday, December 1st

AMERICAN FILM FOR THE AMERICAN PEOPLE

Made by

THE AMERICAN FILM MANFG. CO.

BANK FLOOR, ASHLAND BLOCK : : CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distribution and Sales Co.

"The Gambler's End" (Pathe).—Too much bloodshed and too much suggestion of a rough, outlaw sort of life. Gambling and murders are all sensational, and perhaps in ordinary occasions may be tolerated. But this man's cruel deceit and desertion of his wife might better be suggested than shown, and the last scene, where the gambler falls dead before the bullets of the posse, would be improved by allowing the posse to lead him away to execution. Western justice at one time countenanced scenes of that character, but it does so no longer, and manufacturers should recognize this fact. The effect upon the legal status of the wife would be the same as it is now to have him fall dead. It is too much of a shock to have him go from the arms of his child to instant death at the hands of the avenging posse. These defects could be remedied as suggested and the film would be greatly improved in dramatic value. Bald presentation of repulsive scenes is crude and it should be the aim of the producer to suggest them. The yellow back type of story has no place in the picture drama. It may be answered that the idea is to show that a gambler's end is destruction, but the most impressive feature of a story like this is to see the criminal led away subject to the law.

"Into the Jaws of Death" (Edison).—A picture of the bravery of a fireman, interwoven with a love tale which carries the necessary heart interest. The thrilling rescue is realistic and is exactly what many in cities have seen numerous times. The interest is increased when it becomes apparent that the fireman has rescued the woman he loved. The technical quality of the picture is satisfactory and the tribute it pays to the bravery of firemen is deserved. They are not, as a rule, overburdened with praise and eloquent testimony of this character is, perhaps, all the more welcome.

"The Way of Life" (Kalem).—If one were to judge by this picture, life is full of disappointments and unpleasant features. Here is a man whose wife leaves him, which causes him no serious mourning, but when he goes in search of a girl with whom he discovered he was falling in love he finds she is married to a friend. That is, of course, a very unpleasant discovery indeed, but, the facts being irrevocable he must, perforce, submit, which he does with all the grace possible. The producer managed to build some really good dramatic situations around a very commonplace story.

"Love Laughs at Locksmiths" (Pathe).—A story of two lovers who are forced to perform a number of more or less humorous stunts in an effort to get married against the will of the girl's father. They succeed, but the ceremony is performed in a boat, while the objecting father stamps and rages upon the shore, helpless to prevent it. Just where the joke against locksmiths comes in is not so apparent.

"Russian Wolf Hunt" (Pathe).—A picture of snowy woodlands, and unbroken wastes of cold and snow, with hounds and hunters eager for the fray with the wild wolves of the Russian steppes. It is a triumph for the operator, and gives a reasonably accurate impression of what takes place during one of these hunts.

"The Rival Barons" (Urban-Eclipse).—A story of the Middle Ages when swashbuckling barons stole women whenever they chose and carried them away to be prisoners in their castles. If this robber received his deserts he got no more than he deserved. Costuming and accessories are interesting since they convey information regarding those days. But it can hardly be said that the audience was in sympathy with this type of picture.

"An Alpine Retreat: Gersaw and the Lake of Uri, Switzerland" (Urban-Eclipse).—A good outdoor picture, presenting an unusually attractive panorama of mountain and lake scenery. The audience was visibly pleased, and well they might be. It was a good film.

"Sunshine Sue" (Biograph).—A repetition of the oft-told tale of the girl decoyed from home by the city young man. This ends differently in the welcome home of the deceived young woman by her father and her lover. While the story has nothing new to offer, being as old as motion pictures, it is interesting because it appeals to the heart and perhaps calls to mind a similar instance in the experience of the individuals in the audience.

"The Street Preacher" (Lubin).—The story of a girl who spurned a young man because he decided to be a street preacher, but deceived by a man who professed to love her, she ultimately finds reason for blessing the same missionary. The film presents little that is new, excepting in so far as different actors interpret a story differently.

"A Shadow of the Past" (Pathe).—The film is commonplace, excepting the last act, where the released convict returns to denounce the woman whose conduct early in life made him a criminal. The dramatic recital of his sufferings during thirty years results in the woman's death, so vivid does he make it.

"Mr. Four Flush" (Selig).—A comedy representing a man regaling his club friends with vivid stories of his experience in globe trotting when in reality he had been reducing huge stones to small pieces in the county jail. His perfidy is discovered and his club friends make him suffer for it.

INDEPENDENT.

"The King of the Beggars" (Atlas).—A travesty upon the organization of trusts. The possibilities of a story of this character are admirably worked out. Securing his fortune, the beggar king disappears just as the police descend upon the haunts of the gang. Eventually, however, he is discovered and the officers are sent for him, but providentially he drops dead just as they are about to arrest him. It is not a great story, but, like all features of this character, it is interesting, and the novelty of the theme helps to hold the attention of the audience. It has no particular dramatic strength, but is just a novel story, plainly told, illustrating how a dual life, even of the most opposite character, is possible.

"The Ranchman and the Miser" (Champion).—A Western picture, introducing features which are new to films depicting the West. The incident of the stolen brooch, with the fastening of the suspicion upon the girl's lover, affords opportunity for good acting. It is a strong dramatic point to have the miser drop dead just before he reveals his secret, with the brooch in his hand. It is a relief which is duly appreciated. The audience were worked up to a high pitch of emotional interest, but that solution immediately solves what was coming to be a troublesome problem. The actors perform their parts with sympathy and spirit and there is no question about the intense interest of all who see it.

"The Woodsman" (Nestor).—A domestic drama of more than average merit. A young wife and an old husband. Probably little harmony of thought or action. She tires of him and longs for companionship more to her liking, and the young man accidentally hurt by her husband supplies it. The old man's awakening is terrible. Dramatically it is one of the strongest scenes of the week. The old man plods away, leaving the cabin far behind. The officers take the young man away, and the young wife, thoughtless, perhaps, in her sinning, is left alone, wondering why her husband does not return. But he plods on through the forest, going he knows not where. The imagination is strongly stimulated by this picture, so simple in its settings and telling a story common enough to lack novelty. But whether the audience will or no, before the film closes they find themselves almost tense with the strength of their emotions. It is an old story, told with ability and sympathy, and presented with adequate mechanical effects.

"The Last Straw" (Defender).—The adventures of a country youth, innocently led into the toils of a counterfeiter and imprisoned without reason. Escaping and beginning anew, success comes to him and ultimately the country sweetheart is sent for. Then one of those responsible for his original conviction appears and again and again demands hush money. At last, goaded beyond endurance, the young man commits his first crime by killing the worthless hangeron. Not much dramatic opportunity, it is true, but one of those simple tales that somehow touches the sympathies and makes everybody want to befriend the young man unintentionally entangled in the meshes of fate. The photographer did his part well and the dark-room man equally so in regard to the mechanical part of the work.

"The Model's Redemption" (Imp).—A picture that holds the audience closely to the end. Perhaps it is the change in the beautiful model; perhaps it is in the sharp contrast between the gay Bohemian life of the rich and successful artist and the hopelessness of the one who had genius, but was beset with misfortune. Whatever it may be, the attraction is there, and the emotions are deeply moved as the beautiful model, fulfilling her promise to pose for the poor artist, comes to understand the spirituality of his nature and her own responds to it. But it is too late. Starvation has done its work. He dies just as he finishes a picture which is a masterpiece. Acted with sympathy which seizes upon the dramatic possibilities of the subject, and photographed with skill, this picture appeals strongly to the emotions of the audience and the sympathy for him is outspoken. After his death the same sympathy is extended to the model, who, realizing the worthlessness of the life she has been living, renounces it and enters a convent. The Imp Company has produced a picture which cannot fail to interest.

"The Truth Revealed" (Lux).—A country love match,

nearly broken up by a jealous rival, flows on as smoothly as ever after a photograph proves to the young man that he has been bled to. The way these things happen in stories and judgments are formed without investigation or permitting an explanation, is quite different from such occurrences in real life. But a disturbed love story with a little jealousy intermixed is generally popular with most audiences, and this one will prove no exception to the rule.

"Bill as a Boxer" (Lux).—A comedy of the vigorous type, representing what befalls Bill when he begins practicing for boxing to win a reward. When all those with whom he comes in contact finish with him he is in no condition to win prizes.

"A Widow and Her Child" (Solax).—A tale of a widow with a child and two suitors. One, when the widow favors the suit of the other, kidnaps the child and forces the mother to promise to marry him to get it back. But just before this nefarious bit of work can be accomplished the rival finds the child, stops the wedding and marries the mother himself. With forceful acting, which at times reaches dramatic heights, this story is really more interesting than it sounds in the retelling. The personality of the actors and good photography combine to give it interest.

"Bud's Triumph" (Bison).—A lively drama which recalls the days when this house began to put out their Western films, and they were good, representing the region and its life as they had not previously been interpreted in photoplays. The character of Bud in this one will attract and the entire play, emphasized by good photography, seems to please the audience.

"The Heroine of 101 Ranch" (Columbia).—The first of this company's ranch productions has claims for consideration which deserve attention. The picturesque life of the West, when properly depicted, is dramatic. In truth, all life is dramatic, but the development in the West under new and peculiar conditions was even more dramatic than in the older portions of the country. The actors in this photoplay have caught that spirit and have reproduced the life so naturally that all effort to obtain effect has disappeared. The characters and the scenes are re-enacted before the audience. There is life, with plenty of exciting situations and a denouement which supplies a sufficiently interesting climax to close the film. The audience watched it with satisfaction and applauded vigorously at the close.

"World's Wrestling Champions" (Great Northern).—A picture showing a number of the great wrestlers of the world at work. Among them is Lurich, the leader of them all. To be able to show so many of the leaders in one film is an achievement which should go far to fill the theater. The average audience likes this kind of a film, and here is one of the best that has come out in some time.

"Mother-in-Law Arrives" (Great Northern).—Fabian learns that his mother-in-law is coming and endeavors to devise means for divesting himself of her presence. But his hoodoo is busy and the result is a series of comical situations in which Fabian is worsted, and mamma-in-law stays. A laughing picture that kept a New York audience roaring. That is the exact word—roaring.

"Foolshead Knows All" (Itala).—This popular comedian appears as the possessor of superior knowledge, and the difficulties he encounters supply a series of very comical situations. This comedian is a favorite who never fails to amuse an audience. No theater will have cause to regret the visit of Foolshead.

"The Ordeal" (Powers).—A dramatic subject which is acted with sympathy and the story is developed naturally and in a convincing manner. The mechanical part of the work is well done, the photography being clear and the staging in keeping with the subject. The audience was visibly impressed with the picture in one New York theater.

"Romantic Redskins" (American).—An Indian comedy drama with many humorous situations. It keeps the audience in good humor from beginning to end, and at the same time discloses some characteristic traits of Indian character. The acting is clear-cut and sympathetic, and the photographer has done his part well in addition. The audience did not hesitate to express its approval of the film very vigorously, where the writer saw it, which should be encouraging to this new concern.

"Ginhara, or Faithful Unto Death" (Eclair).—This picture in staging takes the audience back to Thebes, but it presents a very human story. The daughter of the King of Thebes shows her spirit in a way that proved acceptable to the audience. It seems rather hard that a woman of so much spirit should make way with herself, but that was the way of the ancient world, and she did no more than others under the same circumstances. That she showed a proper spirit in avenging her husband will be admitted. While an audience may not wish to condone murder, it is recognized that this woman had more than the usual provocation to kill, and if she did, the average audience will commend her. The picture is acted with spirit and the dramatic situations are developed to their full value. Twice the writer saw it, in widely varying localities, and in both instances the audience received it with enthusiasm.

"The Devil's Billiard Table" (Eclair).—A sort of reminder of Faust, in that the players are promised assistance if they will give their souls to the Devil. This is promised, and when the expert billiardist begins playing with his new antagonist he learns many things about the game he never suspected and goes down in defeat.

"The Case of the Missing Heir" (Yankee).—A detective story in which Nell appears again to advantage, running down the kidnappers of a child whose death would involve a large estate. The miscreants are brought to justice after numerous hair-raising but interesting experiences on the part of the young woman. The Yankee Company has carried the development of the detective story to a high state of perfection and their pictures never fail to interest.

"How Women Love" (Powers).—A picture presenting a somewhat mixed love tale in which an unworthy young man is loved by a girl who resorts to stern measures finally in an effort to win him. There is much flirtation, an accidental shooting which is wrongfully charged to another, but eventually the girl succeeds in securing her recalcitrant lover and all goes well. The mixed situations afford ample interest for the audience, who display considerable animation in endeavoring to unravel the mystery.

"That Woman Lawyer" (Powers).—A comedy which represents a number of miners fleeced by a pretty woman lawyer whom they had made their banker. Of course she didn't want to do it, but the fact that she needed the money was sufficient cause for decamping, leaving only an empty safe behind. The woebegone expression of the miners when they discover their loss is as funny as anything seen in a long time. Even the note, explaining how badly she needed the money, is insufficient to lift the look of the weight of woe from their countenances.

"Paul and Virginia" (Thanhouser).—If the author who wrote this popular classic had done his work with photoplay reproduction in prospect he couldn't have done better. A classic tale, it makes a picture destined to be quite as popular as the story itself. There is no use in repeating the story. Everybody who has read at all knows the story of Paul and Virginia. If, perchance, there be a few in the audience who have never read it, the film will make it clear. Every scene is interesting, from the time when Paul and Virginia are disclosed as children until Virginia, disowned by her wealthy aunt, sails to meet Paul again and drowns in sight of land, the picture holds the attention, even as the story holds it. The producer has performed his part with thorough knowledge of the requirements and has worked out the problems with sympathy. The picture is clear, and whoso sees it will mourn with Paul over the dead Virginia. The emotions will be deeply stirred by the direct and simple story, founded upon a basis of love.

"THE NEW MAGDALEN."

A Powers Contender for First Honors.

Through the error of our advertising man, or the Powers advertising man, or both, or the printer, the above title appeared in our advertising columns last week as "The Magdalen" instead of "The **New** Magdalen." As everyone connected with the unfortunate affair is inclined to dodge the responsibility, and shove the blame onto someone else, there remains only the one logical culprit, and that is the printer. Providence will heap its final reward upon the heads of all printers, good or bad, according to their deserts. At the present writing our printer stands one step further away from heaven than he did at this time last week.

The difference between "**The** Magdalen" and "The **New** Magdalen," is all the difference in the world, because the former would naturally imply the well-known Bible story of Mary Magdalen, while "The **New** Magdalen" refers specifically to the famous novel of that name, written by Wilkie Collins. It is only natural, then, that Mr. Golden, the Powers producer, should take it to heart when this mistake was made, because he is a great admirer of Wilkie Collins, and because he has been occupied for the better part of a year in bringing this well-known work to a final dramatization.

Mr. Golden considers "The New Magdalen" as his master-

piece, and is willing to stand or fall by it. For many months he has studied the work from every angle, and has spared himself no pains in working it out in the minutest details. It is his idea of a finished picture play. He has taken his time and left no stone unturned to make this film a representative sample, in the true sense of the word.

Mr. Golden is an ardent exponent of the subtle and suggestive style of acting, as opposed to the use of shoulders, arms, legs, etc., to express what is in the mind. One can observe in a very few moments that this producer is aiming at the high results to be obtained by facial expression. He seems to know the value of reserve force and suppressed emotion. There are, as everybody knows, two natural schools of pantomime. One might be properly styled the Latin school, which encourages the use of the whole body in expression. The other could be termed the Saxon, or English school, which relies on facial expression alone, and which can express great grief without pulling out bunches of hair. The question will perhaps never be settled as to which is the best. One thing is true, however: the American people are beginning to tire of the Latin school and are turning to their own when they wish to be entertained in the fullest measure.

In working out a picture play along the American idea, it is absolutely necessary for the producer to be absolute master of the situation at all times. It is necessary for the producer and actors to understand each other thoroughly. This is apparent in the work of "The New Magdalen." The director has his company thoroughly educated and in tune with himself. It is evident that they follow his directions to the letter. In other words, he does the thinking, and they do the work. Therefore with him should rest the blame if the pictures fail, and to him should go the credit when they succeed.

It is not the purpose of this review to follow the scenes in detail; the literal synopsis will be found elsewhere in this issue. We prefer to treat the matter a little more broadly when it is evident that a producer is working along certain definite lines. The picture is essentially a studio picture, with only one or two outdoor scenes. The photography is as clear and bright as a good lens and proper light can make it. (Incidentally it might be remarked that if the manufacturers expect to have their films reviewed under the best of circumstances, they should get after the Sales Company and cause them to furnish better projection. An exhibition with bad focus and poor light is no way for a maker to be showing off his goods.)

The acting in "The New Magdalen" is consistent throughout. By the mere power of suggestion it carries the interest evenly, right up to the climax. It is at the climax, just before the confession, that we get the best example of the American idea, when the suspense is brought to a high point of tension. Though she stands rigid and motionless, it is easy to read in the face of Mary Merrick that she is torn with internal emotion. She stands at a great divide; at a point where she must give up all that life holds dear, or do a great wrong to another. The director is to be congratulated upon the great amount of sustained interest he has obtained all through the piece, but especially at this one point.

The Powers leading lady, Miss Pearl White, is naturally adapted for the part of Mary Merrick. She is extremely pretty; almost too pretty, we thought, when she appeared in rags in the first scene. It may have made a better contrast with her later grace and charm had she appeared at first a little more emaciated. To Miss White, however, does not belong all the credit of good work. While she is the leading note in the symphony, the other actors are the notes that swell it into a full and complete harmony. They are right behind her all the time, and while their work may seem to be secondary to hers, they have as much to do with the working up of that big scene as she. The setting for the climax is elaborate to the extreme. It is nip and tuck between the work in the characters of Mary Merrick and Grace Roseberry. It is hard to tell which of the ladies did the better. The sub-dominant parts of Julian Gray and Lady Roy were exceptionally well handled. Mr. Golden has the right idea, and while he is working it out along his own original lines, we hope to have the privilege of applaud ing many more such efforts as "The New Magdalen."

Kansas City, Mo.—An eight-page monthly bulletin giving a short synopsis of the pictures and program for the month is a good suggestion just put into effect by S. M. Major, manager of the Illiad Theater in this city. By distributing the bulletin among its patrons they are able to follow the pictures more intelligently and consequently with greater interest, and also to see what the program will be for the coming weeks.

A REMARKABLE FILM.

"The Necklace of the Dead" (Great Northern).—A dramatic subject of considerable power, admirably interpreted by artists of the Royal Theater, Copenhagen. A girl is given a present of a necklace by her lover. She becomes an invalid, and at length the doctors give up hope and the girl passes away. She is placed in her coffin, and the young man comes in to take a last farewell of his beloved. He places a bunch of flowers on the pall, and encircles the dead girl's neck with the jewelry he has given her. Later, the undertaker's man comes to perform the last sad office; the man is poor, and the sight of the necklace recalls to his mind the poverty of his home. He argues with himself that it is a sin to bury in the ground what will be useful to others, and he resolves to take the necklace. Accordingly he goes during the night to the vault where she is entombed, unscrews the coffin, and removes the shroud. Horrors! he feels a movement and comes to the conclusion that the girl was buried alive! He goes to her lover, confesses all, and the two hasten to the vault. Meanwhile, the girl has really regained consciousness, and panic-stricken with horror gets out of her coffin. When her lover arrives he finds her senseless with terror at her grim surroundings, but in his arms she recovers. Learning the undertaker's story, she gives him the necklace, the desire for which led to her preservation from a living grave. The man, however, feels that the only thing to be done in view of the circumstances is to devote the gift to the service of the church, and this he does. A gruesome but gripping story well portrayed.

THE WARWICK COMPANY IN THE UNITED STATES.

This week we have had a visit from A. E. Mainwaring, a representative of the Warwick Trading Company, Ltd., which, we may say, is one of the oldest firms in the business. We remember its establishment in Warwick Court, London, some ten or twelve years ago. Now it occupies very large premises in the center of London, and does an enormous business in the production of topicals: that is to say, moving pictures illustrative of the day's happenings, of which the British public is very fond. But then, as we have pointed out before, Britain is such a small place that it is an easy matter to photograph a topical, develop it and show it in the theater at night. In this country, where, let us say, a fight occurs at Reno, Nev., at least six days are necessary before that picture can be shown in New York City. And then, of course, interest in that fight has been discounted by the newspapers.

Mr. Mainwaring's business here is mainly in connection with the Cinephone, in which the Warwick Company is interested. We understand that the Cinephone is to be put on the American market under new auspices by a well capitalized company. So far this ingenious adjunct to the moving picture has not had, through fortuitous circumstances, a fair show on the American market. We are informed now that all difficulties are overcome and that in the future everything will be plain sailing. We are very glad to know this, as we have always been of opinion that in its own field the Cinephone has a great chance of success.

We might mention in passing that there is a probability of the Warwick Company coming into the United States to make pictures. There is no reason why they should not. They have ample capital at command, the necessary technical knowledge, and they certainly understand the business. Considering the enormous size of the United States and Canada and the territories of South America and other countries in this hemisphere, there should be plenty of room for new, good manufacturers. It is commonly said that the moving picture is in its infancy. We certainly think that many of the manufacturers at present in the business don't realize the possibilities of the picture—they do not give the public what the public is prepared to receive: that is, plenty of pictures, and above all things, plenty of good pictures.

The very evident superiority of the Mirror Screen for giving the best effects in picture projection is steadily resulting in increased orders wherever it is demonstrated. Orders have just been placed for two of the largest Mirror Screens ever sold, both going to Atlantic City, N. J. One screen is for the large Elite Theater of Messrs. Brown & Savage, on Atlantic avenue, and the other will be installed at Young's Million Dollar Pier. An order has also been placed this week for a large Mirror Screen by Harry Davis, Milton, Pa.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

"A DIXIE MOTHER."

A Remarkable Life Portrayal. Is it to be The Photoplay of the Year?

Dame Rumor informed us that a photoplay had been lately produced by the Vitagraph Company which all who had seen it referred to as the best and strongest play of the year. As this is a lofty term to apply to a photoplay which had not yet been submitted to that inexorable censor, the public, a World reviewer begged for a private view which was graciously accorded.

Whether "A Dixie Mother" will live up to advance opinion it deserves to be called great. It will easily take a high position among dramas of the year because of its many fine qualities, and it deserves praise because plays of that sort answer captious criticism, and many like them would do away with censorship altogether. The fact that it is evenly balanced in the requisites of success makes it difficult to say whether it excels in inspiration, in acting or in scenic effect, but it may safely be pronounced eminent in each respect.

Very few dramatists and still fewer novelists have successfully depicted the American woman as she really is. She is so complex that she evades analysis. In "A Dixie Mother," however, she is a pure type. It would be difficult to name a nobler type of American woman than the Southern wife and mother during the Civil War. Northern mothers made equally noble sacrifices during the war, but, after it was all over, the sad burden of defeat fell on the shoulders of her Southern sister. The sentiment of the picture hovers around this beautiful central figure and is clearly shown in nearly every one of the many stirring and affecting scenes, scenes true to life.

"A Dixie Mother" is strong as a character portrayal. The central character is not a forced one. Only once does the enraged mother show a strain of tigerish ferocity, when she picks out the man who killed her youngest son almost before her eyes. The rest of the portrayal is one of fortitude, great courage under affliction, deprivation and danger. Her eldest son is wounded and taken prisoner, her despairing husband is also terribly wounded, she has a helpless household on her hands, but she neither fails nor falters.

After the war is over, the Dixie mother is a gentle creature and shows another kind of fortitude in the patient way that she confronts hardship and privation. There is no change in her enduring affection for her family, but her husband refuses to become reconciled to a union of the North and the South that has produced a new generation. The new generation is typified by her eldest son's baby waving the old flag. Heartbroken over this after-hatred, the mother begs and entreats in vain. Then her proud spirit breaks at last. She is on the verge of mental dissolution and death when her irreconcilable husband relents. When he does yield, it is by no half measures. He surrenders to the new generation with such old-time chivalry that we smile through our tears.

"The Dixie Mother" is a master stroke of genius. This kind of a picture will be far reaching in its influence and a popular one for the South and of especial interest to the whole country. We are not alone in these opinions and inform the trade that they may not miss this wonderful "Life Portrayal."

One son dead, the other wounded, the Dixie mother never falters.
Scene from "A Dixie Mother" (Vitagraph).

Placing a sword in the hand of her eldest son she sends him forth.
Scene from "A Dixie Mother" (Vitagraph).

The Southern soldier loves and marries his Northern nurse.

SPECIAL RELEASES.

The exhibitor of moving pictures pays a flat rate for his service each week, regardless of what films are produced by the manufacturers. In other words, he takes them as they come, good ones and poor ones. Therefore, why should he be forced to pay a good premium for the use of special releases? Exhibitors on the licensed side of the fence should receive them as part of their regular routine, because of their payment of the $2 weekly—being a part of that organization should put them in line to receive whatever extras the Patents Company may secure by virtue of its power and affluence. Exhibitors of Independent films should receive them gratis, because of the fact that they are willing to ally themselves with the weaker party; if the reason stated above is not sufficient in itself. It may be stated in opposition to this argument that special films cost the manufacturers an unusual outlay of money in order to receive the right to photograph the subject. Quite true; but no scenery or actors are used in these films, and this fact evens up the unusual outlay mentioned above. If exhiitors were given a rebate when using an inferior film, the idea of extra charge on specials would be fair, but as things are now run between exhibitors and their exchanges, it seems rather one-sided. We understand the fact that the manufacturer charges the exchange a premium on these specials, and this is the root of the evil. These films should be released without additional charge to either party, in the regular routine way. Then, again, it is well known that the stockholders in corporations doing an excellent business—as it is well known the film manufacturers are doing—receive, now and then, extra disbursements in the form of additional dividends, etc., which are termed "melons" or "plums." Therefore, why should not the exhibitors, who are really stockholders in these film companies as much as they are absolutely necessary to the former's business, receive a little melon once in a while, in the nature of "regular special releases"? Someone please answer. It may be of interest to note that exhibitors in the New England States are becomin rather annoyed by the special release idea.

THEATRICAL ACTIVITY IN BROOKLYN.

Recently there has been quite some activity in the demolition of buildings on the northerly side of Flatbush avenue, between Linden and Park View avenues, Brooklyn. The cause for the demolition has come to light from the contents of a lease which has been filed in the office of the Register of Kings County. From this instrument it is learned that there is to be erected on this site a theater, which will cover an area of 70 by 130 feet. The theater is being constructed by G. H. Schwartz, owner of the Washington Photoplay Theater, 344 Fifth avenue, Brooklyn, and operated by the Carlton Amusement Company, G. H. Schwartz president, and will have a capacity of one thousand, with a cost of $75,000.

Although the nature of the entertainments has not yet been determined upon, it is, however, within the contemplation of the proprietors to give motion pictures and refined vaudeville performances at moderate prices. At least two more months will be consumed for the completion of this building, which will be of fireproof construction and will contain all modern conveniences.

WHO IS THE BEST ADVERTISER?

The Yankee Film Company wants to know who will make the best and most thorough showing on the advertising of their first Friday release, "Queen of the Nihilists." They offer a prize of twenty-five dollars to the theater showing the best evidence of good advertising. Now, Mr. Exhibitor, get after that twenty-five. Even if you don't win, you're bound to increase your receipts and make them talk about your house more than ever; besides, you are boosting a film that is well worth featuring on any program, and every new face you bring to your house on account of extra advertising will mean a permanent patron gained, and that's worth while.

FORGER CAPTURED.

Chas. P. Raynor, alias Saunders, alias Ramsey, who hails from Cleveland, Ohio, was taken into custody Saturday by the Chicago police on a charge of forgery. He had passed bogus checks in St. Louis, Quincy, Decatur, Peoria, and other cities; among others he issued several signed Standard Film Company, per Joseph Hopp, President. He used the word Company instead of Exchange, and the forging of Mr. Hopp's signature was a very crude piece of work. A reward of $100 had been offered by Mr. Hopp for his apprehension, and the same was paid on Monday following his arrest. Raynor was taken to Peoria to stand trial.

BLUNDER IN THE MOVING PICTURES.

Salem Theater patrons thoroughly enjoy the motion picture portion of the daily performances there fully as much as the vaudeville, but when scenes supposed to be founded on local history are presented they are disposed to be critical, especially when the adaptations are ridiculous. This week's film is a dramatization of Hawthorne's "House of the Seven Gables," excellently done, but spoiled for Salem audiences by making the usual inexcusable blunder of burning at the stake a prisoner accused of witchcraft. This film is from the Edison Company, and whoever took the pains to design it ought to read up his history and acquire knowledge of the fact so many, many times proclaimed broadcast, that no one accused of witchcraft was ever burned in this city.—Salem (Mass.) News.

THE GNOME MOVING PICTURE COMPANY: ANOTHER INDEPENDENT MANUFACTURER.

Operating under the license of the Animated Picture Patents Company, the Gnome Moving Picture Company makes its first release on December 12, next. The Animated Picture Patents Company, we may explain, is a holding company; it holds several patents, one of them being the much discussed Meredith-Jones Camera, which is universally conceded to be of the non-infringing type. Here let us say that if one or two clever inventors would only get to work they could produce cameras which would render the Edison patent worthless. But to the Gnome Company: It has a factory at Park and Tremont avenues in the Bronx, New York City. It has organized a dramatic and technical staff. It has accumulated a number of negatives. It is well backed up financially, and, to our thinking, it has outlined a policy which makes for success.

That policy is to produce subjects which will appeal primarily, especially during the Winter season, to the children. We have seen specimen strips of the films that have so far been made. These are of good photographic quality, and are pretty and pleasing in sentiment. They deal with the lives, adventures and misadventures of gnomes and other inhabitants of fairyland. We think the Gnome Company has a bright career in front of it. Mr. Meredith-Jones, the moving spirit of the concern, is no novice in the moving picture field. He has years of experience and knowledge behind him, and therefore is exceptionally well equipped for the business. The Gnome Company is to produce comedies as well as children's subjects. We think the company a decided acquisition to the Independent ranks.

BUFFALO BILL PICTURES DRAW.

The owners of the State rights of the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Far East report that these films are being exhibited to crowded houses at advanced prices of admission, and that return dates are being booked in almost every theater. Collins & Collins are drawing capacity business in New York State. P. G. Cameron has ordered another set of film in order to fill the bookings in Texas. J. Allen, mannger of the Canadian Film Exchange, Calgary, Alberta, which controls the rights for Western Canada, visited New York the past week and placed an order for a second set of film, which Mr. Allen states he requires to meet the demand for the film in his territory. Mr. Allen is receiving from $300 to $500 a week rental for the use of the Buffalo Bill and Pawnee Bill film, and has bookings three months ahead. The Anti-Trust Film Company of Chicago have the rights for Illinois and Wisconsin, and the Ohio rights are controlled by Louis Becht, proprietor of the Mall Theater, Cleveland. William Oppenheimer has bought the rights for Florida, Alabama, and Georgia. William Hoffman has the rights for Kentucky, while Albert Jackson has the rights for Oklahoma. William Morrison, Meadford, Ontario, has the Ontario rights, and a deal has just been closed with P. C. Bach at Montreal for Quebec and the Maritime Provinces. Many other deals are being closed. As Col. Cody is just completing his farewell tour, the pictures of the Wild West and Far East should hold interest for years and bear repeating many times in any theater.

J. H. Hallberg, inventor of the Hallberg Economizer, reports that he is just in receipt of a letter from the Star Amusement Company, Denver, Col., reading: "I purchased one of your 220-volt Economizers and it has paid for itself in just nine weeks. Now it is working for me at rate of $50 per month. Our light is fully as good as it was when I was running on direct current and used an old rheostat. Best wishes for your continued prosperity."

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

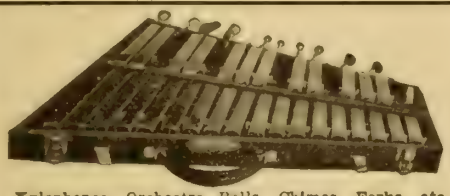
Dept D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

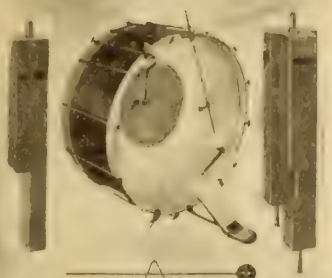
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

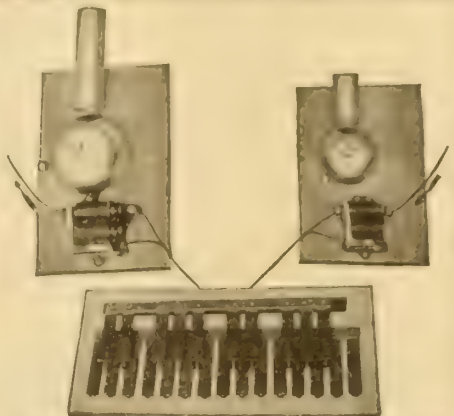
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1335 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

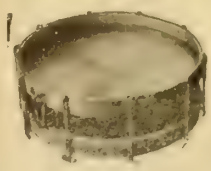
Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 3 x 14 $10.00 / Size Shell 3 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

MOTION PICTURE HANDBOOK

A GUIDE TO MANAGERS AND OPERATORS OF MOVING PICTURE THEATRES

By F. H. RICHARDSON *Price, $1.50, Postage Free*

MOVING PICTURE WORLD
125 East 23d St., New York

Darn It. Mr. Exhibitor

We hate to do it—but here goes

Exhibitors Special No. 2 Packed in Handy Cartons

100 Pink Label Electras Cored
5 Thousand Tickets 5 or 10c. any color.
2 in. 6½ 7½ 9, name size Pearl White Condensers.
1 Bottle Exhibitors Cement "That Sticks."
1 Can Exhibitors Machine Oil.

Outfit $3.25

We ship to all parts of U. S. same day goods are ordered. We buy and sell M. P. Theatres no dead ones. We have four money making M. P. Theatres on sale now.

WE SELL:—Machines, Machine Parts, Chairs, Supplies

EXHIBITORS SUPPLY HOUSE Suite 1 Lyric Theatre Bldg. FT. WAYNE, INDIANA

GET OUR PRICES ON CARBONS, TICKETS ETC.

Ornamental :: Indestructible Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Co., CANTON OHIO

Letters to the Editors.

MEETING OF THE EXHIBITORS' LEAGUE.

Cincinnati, Ohio, November 14, 1910.

Editors Moving Picture World:

Gentlemen—Will you please announce in your valuable paper that the Exhibitors' League of the State of Ohio will meet at the Southern Hotel, Columbus, Ohio, on the 5th day of December, 1910. Every moving picture exhibitor is invited to attend, not only in Ohio, but all over the United States. We expect a large attendance, and a free discussion. We wish the advice and co-operation of every moving picture Exhibitor, and we extend a cordial invitation to all, with the hope that other States will send delegates. We expect to soon form a national organization. Our League is growing very rapidly, and much good has already been done.

Very truly yours,
THE EXHIBITORS' LEAGUE,
By M. A. NEFF, President.

FEATURE RELEASES.

La Grande, Ore., November 5, 1910.

Editors Moving Picture World:

Gentlemen—I am an exhibitor in this great photoplay family, and have been for the past four years, owning several different houses, and since last March have had the Isis Theater in the above named town, and have been a constant reader of the World which I have been getting at one of the local news stands.

I firmly believe the columns of the World have done a wonderful work in this photoplay field, giving justice where it is due, and scoring faults where they exist, and I am taking the liberty of calling attention to a wrong, as it appeals to me. If it meets with your approval and is worthy of publication, please do so as I believe it will make a good many of the exhibitors think once or twice at least, and at the same time I do not wish to be classed as a pessimist.

I believe the exhibitors are the pulse of the photoplay business and they are entitled to a great deal of consideration, both by the manufacturers and the exchanges, and the point I wish to raise is simply this: We are charged a regular weekly rental for the use of the film, taking everything as it comes from our exchange, the good with the bad and the bad with the good, and we pay the same price for service at all times. Now, when some special feature comes out, the exchanges write us exhibitors that such a picture is just released, and if we want to run it for the benefit of our customers, we will have to name the dates that we want it and then bid for it, and if our bid is higher than the other fellow for those dates we get it and if not we do not. It seems to me that the manufacturer and the exchange should at all times give the exhibitor the best to be had and not be holding us up, so to speak, for a feature reel that the patrons of our houses wish to see. I trust you will publish this and help to right the wrong that now exists in this auction block policy.

With best wishes, I am,

Yours very truly,
BERT M. SHERWOOD.

Editor Moving Picture World:

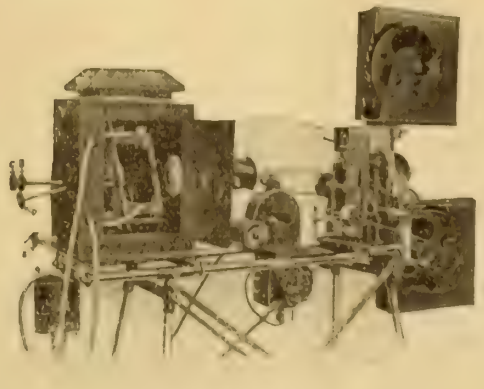
Dear Sir—In view of the fact that my name has been prominently linked with the alien operators' movement, I wish to take it on myself personally to discredit an attempt that is being made by another publication to foster the movement. It was the editor of that publication who discouraged the movement when we first went to him and went so far as to not only express his sentiment against it, but also attempted to prove how futile our fight would be. I would like you to know that we are still working on the matter and we have faith in your ability to win for us. It was through our efforts and yours that attention was called to the treaty by which the Italians dodged the amendment, but while they are taken care of there are a great number of Irish, French, Germans, Hebrews, etc., who are still depending on your efforts. It does seem unjust that this condition of affairs should exist, but we are resting in our assurance that the greatest progress possible will be made in a legal and systematic way.

Very truly yours,
SAMUEL SOLOMON.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

The "STANDARD"

THE MACHINE THAT GIVES RESULTS



FIREPROOF—FLICKERLESS

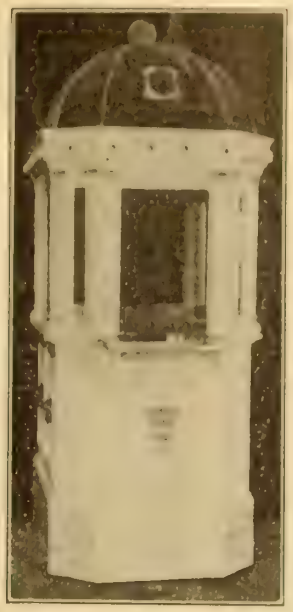
G. H. Peabody, Springfield, Mo.

Says:—The Standard is the best machine I have ever used. Costs less than any other for repairs. Have used them all.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.

101 BEEKMAN STREET :: :: NEW YORK



One of Our Specialties

Portable Box Offices

For Theatres and Picture : : : Houses : : :

Wired Complete,
Ready for Lighting.
Cathedral Glass Dome.
Marble or Wood Base.
Any Size. Any Style.

The Largest Builders of

ELECTRIC SIGNS in the WORLD

STRAUSS & COMPANY

(Incorporated)

440-442 West 42nd Street, New York

Write for Estimate and Catalogue

For the convenience of our customers, we publish the following list of exchanges and dealers carrying a stock of **genuine** "BIO" Carbons. This is a **partial** list only, compiled from the records in our New York Office and lacks the names of many exchanges and dealers who have purchased from our accredited representatives. We request such dealers and exchanges to notify us of such omissions in order that they may be corrected in subsequent issues of this list.

American Electric Company, Seattle.
Anderson, W. H., Washington, Pa.
Aronson & Brown, Henderson, N. C.
Bijou Film & Amusement Co., Kansas City.
Buffalo Film Exchange, Buffalo.
B. & W. Film Exchange, Baltimore.
Calehuff, C. A., Philadelphia.
Canadian Film Exchange, Calgary, Alberta.
Central Electtic Company, Chicago.
Centrsl Film Service Co., Indianapolis.
Cincinnati Film Exchange, Cincinnati
Comet Electric Co., Portland, Ore.
Consolidated Amusement Co., Baltimore.
Consolidated Amusement Co., Atlanta, Ga.
Denver Film Exchange, Denver.
Duquesne Amusement Co., Pittsburg.
Eastern Co-operative Amuse. Co., Conneaut, O.
Electric Theater Supply Co., Philadelphia.
Electro Limited, Regina, Sask.
Electrical Supply Co., Sacramento.
Empire Film Company, New York City.
Erker Bros. Optical Co., St. Louis.
General Film Company, New York City.
General Film Company, Buffalo.
General Film Company, Philadelphia.
General Film Company, Boston.
General Film Company, Chicago.
General Film Company, Denver.
General Film Company, Portland.
Great Eastern Film Company, New York City.
Green, W. E., Portland, Me.
Green, W. E., Film Exchange, Boston.
Hansen, M. W., Toledo.
Hatch, F. J., Company, Pittsburg.
Hudson Elec. Supply Co., New York City.
Hudson Film Company, New York City.
Illuminating Engineering Co., Cleveland.
Illuminating Engineering Co., Boston.
Independent Film Exchange, Pittsburg.
Imported Film & Supply Co., New Orleans.
Kells, Frank W., Bolatka, Fla.
Kleine, C. B., New York City.
Kleine Optical Company, Montreal, Que.
Kleine Optical Company, St. John, N. B.
Kleine Optical Company, Toronto, Ont.
Kleine Optical Company, Winnipeg, Man.
Kleine Optical Company, Vancouver, B. C.
Laemmle Film Service, Chicago.
Leland, S. B., Montpelier, Vt.
Liberty Film Renting Co., Pittsburg.
Lyric Film Supply Co., Terra Haute.
Mathias-Hart Company, Boston.
Minneapolis Electric Motor Co., Minneapolis.
Montana Film Exchange, Butte.
Monarch Film Exchange, Oklahoma City.
Morgan, J. W., St. Louis.
Ohio Film Service, Columbus.
Paramount Film Exchange, Washington, D. C.
Pennsylvania-Columbia Film Exch., Pittsburg.
Pearce & Scheck, Baltimore.
Pittsburg Calcium Light & Film Co., Pittsburg.
Pittsburg Cal. Light & Film Co., Wilkes Barre.
Southern Film Exchange, Cincinnati.
Speer, Geo., Company, Chicago.
Steiner's, Wm., Film Exch., New York City.
Swaab Film Service, Philadelphia.
Tebel, H. C., Louisville, Ky.
Twin City Cal. Lt. & Stereop. Co., Minneapolis.
United Film Exchange, Troy, N. Y.
United Moving Picture Co., Oklahoma City
Wesco Supply Company, St. Louis.
Western Film Exchange, Milwaukee
Yale Film Exchange, Kansas City.
Yale Film Exchange, St. Louis.

CHARLES L. KIEWERT CO.

NEW YORK PITTSBURG CHICAGO MILWAUKEE SAN FRANCISCO

BIOGRAPH.

HIS NEW LID.—The next time Jenks purchases a new hat he will have it screwed to his pate so that he and the hd will be absolutely inseparable, for his most recently procured Kelly cost him both money and trouble in abundance. On his way to his office one morning, he decides to get a new straw hat. With his head topped with this new crown he looks quite debonair. Lunch-time arriving, he goes to appease the cravings of his pneumogastric nerve, and here his trouble begins when an exchange of hats is made, someone taking his new sky-piece leaving in its stead a woolly creation of masculine millinery, with a surface like a bath mit. Towering with rage, he returns to his office, where he receives a telegram calling him out of town in a hurry on business. Despatching word to his wife he hustles off. Meanwhile, the purloiner of his lid, while walking along the seashore loses it overboard, and it is carried out to sea to be driven back on the shore by the returning tide, where it is picked up by a neighbor of Jenks, who finding the name and address on the band, takes it to whom he now assumes to be Widow Jenks—a most natural conclusion. Instanter the mourning of the dear departed (?) is precipitated. Fancy his surprise and their amazement when he returns. It is with difficulty he persuades all bands that he is material and not ethereal. The undertaker, however, is insistent and Jenks pays for a funeral he hadn't the chance of enjoying.

NOT SO BAD AS IT SEEMED.—Appearances are deceiving and circumstantial evidence should be taken with caution. In this Biograph subject the circumstances were apparently very compromising. Mr. and Mrs. Jones are about to start on a hurried trip. Mrs. Jones writes a note to her friend and neighbor, Mrs. Young, asking her to feed the bird every day during her absence. Mr. Jones writes to his friend, Mr. Hall, bidding him to enjoy the use of his library during the while. Mrs. Young is possessed of a jealous dispositioned hubby, while Mr. Hall's wifey is endowed with the like sensitiveness. Mrs. Young and Mr. Hall go to Jones' domicile each with their own mission in view, and each unknown to the other. Mr. Hall is in the library, while Mrs. Young is in the sitting room, when Hall knocks over a piece of bric-a-brac, frightening the wits out of Mrs. Young, who starts in alarm. Each reckon the other a hidden burglar, until they meet. At this point Mr. Young and Mrs. Hall appear simultaneously on the doorstep of the Jones' house. Aha! A deep-dyed plot. Things are threateningly tragic until the Joneses, whose auto becomes disabled, return. Explanations corroborating the couple's protestations bring peace.

THE SONG OF THE WILDWOOD FLUTE.—In the opening scene is shown the Corn Dance, which is a ceremonial performed in thanksgiving to the Great Master for his bountiful yield of crops. This dance is performed each year at the harvest. During the course of the dance, Dove Eyes, the pretty little squaw, becomes very much attracted by Gray Cloud, the brave who leads the dance. Gray Cloud is handsome and graceful, and it is small wonder that he should impress the pretty maid. Her interest in him does not go unnoticed for the brave has long been smitten with the little squaw and bashfully makes advances which are just as coyly received. To conclusively learn his fate, he goes to the old squaw to hire the love flute. This is the time-honored custom of lovers and is their form of wooing. This love flute is held in the custody of a spinster squaw and the swains hire it from her with the payment of skins to serenade the object of their affections. If the maid is enticed from the tepee by the strains of the flute, the lover is given hope. Dove Eyes appears and Gray Cloud wins his suit, and prepares for the marriage. Meanwhile, Gray Cloud's rival hires the flute to serenade Dove Eyes, but she turns a deaf ear, and so the rival goes away disgruntled and vowing vengeance. After the marriage Gray Cloud starts on a hunting trip. His rival follows at a distance determined to wreak revenge. Some distance away from the village the rival makes a move to shoot Gray Cloud, but desists, not having the cold blood to effect this purpose. He has hardly lowered the gun when he sees Gray Cloud disappear. The earth seems to have swallowed him, and it does in a measure, for when the rival runs to the spot, he finds Gray Cloud at the bottom of a bear pit. To get out unaided is impossible but his rival merely laughs derisively and leaves him to his fate. The little squaw has been pining all this while for Gray Cloud, who has now been absent for several days. Dragging herself to her father's tepee, she is taken ill on the very threshold and is carried inside. The medicine man is called, and after many prayers and incantations gives the case up. The rival hears the cries of the poor heartcrushed little squaw and all the animosity he held for Gray Cloud dissipates, so he runs to the pit and drags Gray Cloud out, helping him to Dove Eyes' side, who livens up as he is the real doctor of her ills.

ESSANAY FILM COMPANY.

LOVE AT FIRST SIGHT.—The scene opens in a college fraternity house, where three or four young men students are gathered. Tom, our hero, is filling over a book, hopelessly bored, and praying for something to happen. Suddenly seizing the paper he notices a matrimonial ad. which offers inspiration for a practical joke. Jack seizes pen and paper and writes the following: "Young athletic man of good family desires to meet a woman. She must be dark and pretty. Object matrimony." Tom shows the advertisement to his chums, who all good-naturedly enter into the fun, and all leave to place the advertisement with the newspaper.

The following day Jane Williams, living in a neighboring town, reads the advertisement and decides to answer it. Laughingly she writes the note, takes up her photograph, then hesitates as she sees the photograph of her friend, Elinore Ainsley. With a mischievous smile, she decides to send Elinore's photograph instead of her own.

The next day Tom receives, among a dozen or more answers to his advertisement, Jane's letter and Elinore's photograph. Closely studying the pretty face, he finds his practical joke has taken a serious trend, for he is already captivated by the pretty counterfeit.

After two months' correspondence Jane receives Tom's photograph. Now she is conscience-stricken, as Tom has promised to spend his vacation in her town, and how will she explain her trick. Tom, she is convinced, is in love with Elinore's picture and not with her.

Shortly after Tom leaves the train at Oakdale and on his way to Jane's house sees Elinore and mistakes her for Jane. When he strides toward her with outstretched hand and a smiling face, Elinore is indignant, while Tom is mystified. Jane, coming on the scene makes matters worse when as Elinore is hurrying into the house, tries to explain that she is Jane. Elinore now sees through the trick, and, returning, takes Tom's arm and leads him off, while poor Jane is left alone in despair.

Matters, however, are finally settled when Tom is invited to Elinore's party, where he again meets Jane and learns that after all Jane's correspondence and not Elinore's photograph was the real attraction.

He proposes an immediate marriage and Jane happily complies. It is late at night when they visit the parson but he marries them and gives them his blessing.

The next day Jane and Tom return to the college town and the boys are introduced to the bride.

THE LITTLE PROSPECTOR.—Silas Kendall, a prospector, and his daughter Nell, so the story goes, are prospecting in the mountains, a few miles above Canyon City, a little Western town, and the basis of supplies for the hundreds of more or less successful gold prospectors. Kendall has built him a cabin and he and his daughter, a robust little woman, have managed to eke out a living, always hopeful some day of making the "big strike." Kendall is old and not thoroughly responsible at times. In fact, his simplicity and childish trust in all strangers has earned him the uncomplimentary title of half-wit. Twice before our story opens he has lost two valuable claims because of his too freely proclaiming his finds with the consequence that his claims have been staked by other prospectors.

The story opens showing Kendall and his daughter leaving the cabin for the hills. The girl works with him until close to the noon hour when she lays aside her pick and shovel to return to the cabin and prepare dinner. While she is thus engaged, there is a knock at the door and a young miner, Hal Martin, steps in. Martin has accidentally wounded himself in the arm while cleaning his gun and applies to the girl for help. She assists him to bind the wound and thanking her he leaves, after bashfully asking to be permitted to call again.

Kendall, at work in the hills, is about to give up in despair, when he turns up two small nuggets and other fine pay dirt. With a glad cry he springs to his feet and hurries back to the cabin. Showing the specimens to Nell, he tells her he is going down to Canyon City and have them assayed. Nell, however, pleads with him not to do so, having in mind the other two valuable claims which he had unwittingly lost. He finally gives in and during the old man's absence from the room Nell hides the specimens in a coffee pot.

Kendall returns and while Nell is busy outside, finds the specimens and skips out of the room.

At the town store the old miner shows the specimens to a number of miners and despite the entreaties of the old store-keeper they entice Kendall to tell them the location of the mine.

Nell returns to the cabin shortly after her father has left, finds the coffee pot on the floor and the specimens gone. She is about to give up in despair when there is a knock at the door and Hal Martin enters. The frantic girl explains her troubles and pleads with Martin to help her save the claim.

At the store the old man has boastfully told of the rich vein and minutely described it to the other miners, who, when satisfied they will have no trouble in finding the location, run out of the store, mount and ride away.

Back at the cabin Martin has listened to the story and tells the girl they must race back to the claim and beat the others to it. The girl quickly saddles a horse, Martin mounts his own and the race to stake the claim begins.

The scenes alternate between the miners and the girl and Martin. However, Martin and the girl arrive just in time, and while Martin holds the others off with his gun, the girl stakes the claim. The others, realizing they are beaten, turn away, leaving Nell and Hal alone.

KALEM COMPANY.

THE LAD FROM OLD IRELAND.—The story is very simple and direct, merely that of a young Irish lad who leaves the old country to seek his fortune in the new. His little sweetheart he leaves behind in care of her old granny, promising to return to her later on. We are given all the details of the young Irishman's trip abroad, including scenes in mid-ocean in the steerage of the Baltic; his arrival at the Castle Garden and then some bits of his career in New York concluding with his successful entrance into politics and his election as a Tammany Alderman. Of course, it would not be a real Irish drama if the young hero did not go back to Ireland just in time to save his Colleen from eviction, but the realism of the real Irish scenes makes this feature of the story remarkably convincing.

THE ROSES OF THE VIRGIN.—James Norwood, a wealthy lumber merchant, sends his dissolute son, Jack, to a lumber camp to give him a last chance to make good. The young man's habits of life, however, are so fixed that he soon forgets his good intentions and attempts to exercise his wiles on Marie, the pretty daughter of the camp foreman, although he is already a married man. Marie had previously promised her troth to Pierre Lolliard, a young lumberman long in her father's employ, but under the glamor of Jack Norwood's city ways she forgot her rustic lover and was about to elope with him when the plan was frustrated through the agency of a bunch of flowers. Pierre's mother had taken the last roses from her garden to adorn a wayside shrine of the Virgin. Marie had asked Pierre to get her some flowers intending to wear them at her wedding. Pierre, in the innocence of the intended use of the flowers steals them from the shrine but, as if by a miracle, the roses are the cause of a revelation of the true character of Jack Norwood and the elopement is stopped just in time and as a reverent and fitting climax to the play Marie and Pierre take the roses and again lay them at the feet of the Virgin whence they were originally taken.

GAUMONT.

G. Kleine

CAST INTO THE FLAMES.—1. "Nebuchadnezzar, King of Babylon, having set up a golden image, commanded all the princes, governors, and all the populace, to gather together and worship the image."

2. "Shadrach, Meshach and Abed-nego refused to worship the image. In his rage and fury Nebuchadnezzar commanded them to be brought before him."

3. "Then Nebuchadnezzar commanded that they should heat the furnace and Shadrach, Meshach and Abed-nego were cast into it."

4. "And lo: No hair of their head was singed, for the Son of God was there, and the flames harmed them not."

A WOMAN'S WIT.—When he decided to get married the bachelor of our story "overlooked a bet." He did not count on his landlady, who deeply desired to keep her guest.

Her strategy was successful, for, by a series of practical and embarrassing tricks she managed to make him appear so ludicrous to his fiancee that the latter found another beau.

URBAN-ECLIPSE.

G. Kleine.

BEHIND A MASK.—The young wife of a commander in the army is insulted by a fashionable young man. The husband challenges him to a duel, and swords are about to be crossed when a message comes to the elder man that the enemy is advancing. He is forced to take the field, and the duel is postponed. The wife decides to fight her own battle, and sends a challenge to the disturber of domestic peace. The summons is accepted, when, masked, and dressed as a man, she fights with her adversary and overcomes him.

NANTES AND ITS SURROUNDINGS.—This charming French town possesses many features of interest. One is a "hanging bridge"—a kind of suspension bridge across which passengers are carried in a cage traveling beneath the main body of the structure. Leaving the town, with its pleasant, well-built houses, we take a steamer trip along the river, encountering many delightful bits of scenery, which are beautifully photographed, and visiting a magnificent medieval pile, the Chateau de Clisson.

LUBIN MFG. CO.

CAUGHT BY THE CAMERA.—Howard West, a young dental graduate, settles in a Western town. Being a camera enthusiast he soon makes the acquaintance of Nina Sanford, daughter of a rich rancher, and her chum, Dolores Mendez, whose brother is employed on Sanford's ranch. Both

girls are active picture makers and the trio make many trips into the surrounding country for the purpose of making snap-shots. West falls in love with Nina who reciprocates his affection and Dolores, as well, has given her heart to the good-looking dentist though she conceals her passion, knowing West's love for Nina. Mendez also loves Nina and is discharged from Sanford's employ for kissing her as he lifts her from her horse. West gets a new camera with an extension exposure tube that permits him to become one of the members of the group he is taking. He takes the camera out to the ranch to show the girls. Mendez poisons Sanford's mind against West and the ranchman bursts upon the group as West is about to expose a plate. Ordering the girls to the house he charges West with betraying Nina's affections. West denies the charge with heat and in his anger leaves the ranch forgetting his camera and his riding whip. The charge is so monstrous that he cannot face Nina in explanation but rides off without speaking. Meantime Mendez secures a double revenge by striking down the ranchman with West's loaded quirt. As the blow is struck he steps upon the exposure bulb of the camera and unwittingly records his crime. For the moment fate seems to be in his favor for the quirt, in connection with the facts of West's departure, seems sufficient evidence and West is apprehended and lodged in jail. Dolores has rescued the camera and is curious to see what the plate shows. She goes into her dark room and presently the damning evidence of her brother's crime flashes upon the surface of the plate. Should she shield her brother, the man she loves must die for his crime, but she cannot denounce her own flesh and blood. She compromises with her conscience by first warning her brother and then riding to the District Attorney to submit her evidence. The legal forms are quickly complied with and West is free to marry Nina, and Dolores in her unselfish love finds comfort in the thought that she has saved her hero even while she knew that he would wed another.

ROMANCE ON THE LAZY K.—Mrs. Pemberton-Pomeroy takes her niece, Alice Langdon, to the Lazy K ranch to recuperate from the effect of an arduous social campaign following the announcement of the engagement of Alice to a distant cousin, Rex Leachwood, who is another protege of the rich and autocratic old lady. Rex is left behind to enjoy the roof-garden performances and the comforts of his club, which is much more to his taste than roughing it on a ranch with a girl whom he is marrying only because his aunt insists and wields the ever effective club of disinheritance. But soon there comes a hurry call from the ranch. Alice has taken more than a decided liking to Donald Barton, who returns her interest compounded. Until Alice came Don was entirely content to be engaged to Bessie Bowman, daughter of the owner of Lazy K and pretty Bessie joins forces with Mrs. Pemberton-Pomeroy to win her sweetheart back. Rex answers the summons promptly, as is wise in an heir presumptive, but he finds Bessie decidedly interesting and proposes that they start a mild flirtation and by rousing Don's jealousy win him back for her. In hundreds of romances the scheme has worked most successfully but this time they who play with fire are burned and Rex and Bessie find themselves very much in love with each other. Rex, recklessly forgetful of the masterful Mrs. Pemberton-Pomeroy, urges Bessie to break her engagement to Don but she tearfully refuses though she admits that she loves only Rex. Don, on his part, has been having no easy time of it for Alice will not return to Rex the ring that marks her betrothal. It seems to be up to somebody to do something so Don and Rex get busy. Rex challenges Don to a duel and with saddened faces the rivals stalk past the girls and Mrs. Pemberton-Pomeroy. Don lets drop the challenge and Bessie finds it. Wild with terror she shows it to the others and they hurry after the combatants. Mrs. Pemberton-Pomeroy is not built on the lines of a cross country runner but she makes pretty good time though the two boys get a little tired of waiting before they hear the bulky lady crashing through the brush. As the trio come upon the field of combat the men are facing each other with unraised guns. Bessie runs to shield Rex and Alice hurries to Don. Mrs. Pemberton-Pomeroy throws up her hands in resignation over the first situation she ever lost control of and her anger is not greatly cooled by the fans contained in the trick pistols with which the mock duel was fought.

G. MELIES.

THE COWBOYS AND THE BACHELOR GIRLS—Nora, who is the president of the Bachelor's Club, receives a letter announcing the death of her uncle in the West and that he has made her heir to his immense fortune, including a ranch at Grey Oaks.

Nora decides to go West and take charge of the ranch and run it herself a la suffragette fashion. She invites all the girls to go with her and they start for their new home. Arriving at Grey Oaks they pay no attention to the cowboys who greet them at the station but go at once in the old stage-coach to the ranch. The cowboys follow, approach the ranch, offer their services and are rewarded by being driven from the premises.

The boys make up their minds to "get next" to the girls and devise a scheme. Two of the girls on their way to town are attacked by some of the cowboys and two of the bunch rescue the girls from the "desperadoes," the trick works and the two fellows gallantly escort the girls on their way. Two more of the girls go fishing, one of the boys fixes up like a bear, attacks the girls who are saved from "instant death" by the cowboys. The girls are deeply grateful and reward the boys by allowing them to escort them back to the ranch.

Nora is the only one left. She is beginning to think the girls have forgotten all the rules and by-laws of the club by paying attention to men. She starts on a wild ride to town, declaring she will have none of it. We watch her riding a rough and unfrequented road where we see a "Mexican greaser" lurking. He hears Nora approaching, jumps on his horse and rides to meet her. She eludes him but he follows as she urges her horse at a mad pace, he goads his animal in the chase until he comes alongside Nora and snatches her bodily from the saddle. She struggles, they both fall to the ground and she fights with the Mexican for her life.

The remaining one of the cowboys coming that way hears her screams and with a lash and a plunge he hurries to Nora's assistance. He flings the ruffian aside, but before he can pull his gun the villain attacks him with a knife which the cowboy succeeds in wrenching from his hand. This places the greaser at his mercy which he shows by allowing him to escape without further ceremony.

It is right here where the leader of the bachelor girls denounces her allegiance to the club's principles and falls into the arms and gives her heart into the keeping of the leader of the cowboys who so valiantly saved her life.

The hero and Nora go to the ranch where they are met by the rest of the girls and boys with a laugh, a shout and a hurrah.

PATHE FRERES.

THE OLD LONGSHOREMAN.—On the bustling quay a number of dock men are waiting to be taken on for the unloading of some cargo. Amongst them is an old longshoreman, who is told that he is too old for the work on hand. He wanders along, and at last is successful in persuading one of the foremen to give him a job. His strength, however, is not equal to the task, and he falls beneath his burden. Hopeless and desperately hungry, he proceeds to a soup kitchen, but arrives too late for the free distribution, and wearily turns again in quest of work. Presently he comes on a bright little girl eating and dancing on her way. In an instant he has snatched from her the roll she is eating, and makes his way to the quay. After him runs the crying child. She reaches the quay side close upon his heels, but a false step suddenly precipitates her into the water. She struggles desperately, and hearing her cry, the brave old stevedore plunges into the water to rescue her. He drags her back into safety, but alas the effort has exhausted all his remaining strength, and with one last vain attempt to stand upright, he falls dead upon the quay.

HOW RASTUS GETS HIS TURKEY.—It is the day before Thanksgiving, and Rastus, who is as black as ink, and without a cent to his name, has promised himself that, come what may, his wife Eliza and his daughter shall eat of a plump turkey the following day. Prowling round the local butchers he watches the stock of birds gradually dwindle without having the opportunity to take one unobserved. At last he becomes desperate, and when old George Green purchases the last bird he sees that his only chance is to take it from him by hook or by crook. Arriving home, Green takes the turkey out in the yard to kill it. While he turns away for a few minutes to sharpen his knife, Rastus puts his hand through a hole in the wooden fence and seizes the bird. The hole is not large enough to pull the bird through, but Rastus tries to do so, with the result that he pulls three of the planks of the fence out, and with his hand through these and still holding on to the turkey like grim death, he bolts for home. Green starts in pursuit, but Rastus soon gets away from him, although he has many a laughable difficulty to overcome, for his stony brain could not see that he could take the turkey in the other hand and drop the three boards. When Thanksgiving Day arrived the following morn, Rastus and his family had a great time over the dinner.

ISIS.—Isis was the great Moon Goddess of the Egyptians. She is the protectress of Thyrsa, a beautiful singer, for whom she chooses Prince Dilo as husband, sending him a message to that effect. The prince seeks out Thyrsa, and charmed with her grace and beauty, is more than willing to marry her and discard Sara, his former favorite. Sara, however, jealous of her rival, informs Dilo that Thyrsa has other lovers, and the Prince, giving vent to his scorn and repugnance for the singer, returns to his palace. Thyrsa is humiliated, the more so that she loves Dilo deeply. Heartsick, she carries her grief to the Moon Goddess, who, taking pity on her, declares that Dilo shall be punished. Taking on the form of flesh and blood, she descends from her seat in the temple, and appearing to Dilo in his sleep, creates in his heart a love for herself. Dilo, springing up out of his sleep, follows her blindly until she reaches the temple, when, after slowly mounting the steps to her seat, she changes back into lifeless stone.

A DOG'S INSTINCT.—Irene Donald is employed at a milliner's, and as usual at midday, her maid sends Fido, the faithful black poodle, to bring [illegible]. On her way home Irene is accosted by the attentions of a man, and he accosts her [illegible] to Miss Fellows for [illegible] Irene enters the apartment and [illegible] Fido barks, but Fido's [illegible] tells him [illegible] something wrong, and he runs downstairs [illegible] the stranger who proceeds to act [illegible] Fido returns with a number of [illegible] The dog [illegible] Irene's hiding place [illegible] under the bed and leaves the room. He then proceeds [illegible] but is [illegible] by a zealous police officer and locked up at the station house for being at large without a muzzle. Meantime it is time for Irene to go home, but on her way she is waylaid and made prisoner. The dog escapes from his prison, goes to the milliner's and finds Irene has started for home already. He then makes home, finds Irene has not made her appearance and signifies to the maid to follow him. He takes her to the police station and persuades the police to accompany them. They all follow the faithful dog, who leads them to the old hut, where after a short struggle they soon overcome Irene's jailors and free her.

AN ELEVENTH HOUR REDEMPTION.—John and William Strangely, two brothers, are both in love with Catherine Miller, but it does not take Will very long to see that he has no chance, and that it is John whom Catherine prefers. Three years pass by, and John and Catherine, happily married, with a little two-year-old babe, are living on their ranch. Will comes in one morning to see them, and he finds his admiration for Catherine has not diminished. A bronco breaks away from the corral. John, Will and some of the help mount and follow in pursuit. An overhanging bough sweeps John from his horse. The others take him back to the ranch badly bruised and shaken. The doctor, who is called in, orders absolute quiet, as any shock might be fatal. Will takes from the mantel in the parlor a photo of Catherine and slips it in his pocket. She enters and he tries to make love to her. There is a scuffle. John hears it and enters. The effort is too much. He falls dead. Will rides off, and overcome with remorse, would kill himself. Better thoughts prevail, and he enlists in the army. Fifteen years elapse, and Will Strangely, now Colonel, fights with his regiment for the Union cause. He is badly wounded in the field and taken to the temporary hospital. It turns out to be his late brother's ranch. He looks at his nurse; she reminds him of Catherine. He bids her look at a photo that he has carried in his pocket for nearly twenty years. She recognizes her mother, and calls her in. They shake hands and Catherine forgives him. Officers carrying a flag enter to announce victory. Will rises in bed half conscious, and waving his sword, expires, while his brother officers reverently cover his body with the flag for which he fought.

SELIG POLYSCOPE COMPANY.

THE MERRY WIVES OF WINDSOR.—A quaint old tavern almost in the shadow of Windsor Castle, frequented by Falstaff and his associates, furnishes an admirable background for the introduction of the immortal Shakespeare comedy.

Seated at the garden table and being served by Anna Page—conversation waxes warm and Falstaff quarrels with his friends, but not losing an opportunity to enter into a flirtation with the fair Anna and in his conceit gloats over his conquest. Mrs. Page and Mrs. Ford become objects of his wistful eye—he confides his intentions to his companions and announces that he will write them both a letter declaring his admiration. Unfortunately Mr. Ford overhears the reading of the message to his wife. At this juncture Mr. and Mrs. Page and Mrs. Ford arrive and a cordial greeting ensues. Ford plainly shows his jealousy and is bent upon revenge.

As the company retire to their respective places of abode, Falstaff despatches his servant post haste to deliver the notes to the ladies—while Ford watches from a secret hiding—a hurried visit from Mrs. Page reveals the fact that both letters are identical. "Let it suffice thee, Mistress Page, that I love thee: I will not say, pity me: 'tis not a soldier-like phrase: but I say love me. By me, John Falstaff." They decide upon a plan to reply that the husband will be absent from his home between 10 and 11 o'clock. Ford, in disguise, follows the maid as she goes to deliver the letter—arriving at Falstaff's he engages him in conversation and learns the contents of the letter and at once hastens to the market rounding up friends to help search his house.

Falstaff undecided which of the two he will first call upon, decides it shall be Mrs. Ford. In the midst of his proffers of love, Mrs. Page announces husband—confusion follows. Falstaff is concealed in the clothes basket with the dirty linen—the servants are ordered to carry the basket out and it is dumped in the lagoon, which causes Falstaff much uneasiness as well as a dampened ardor for love making. Yet upon making his escape he is undaunted and again meets Mrs. Ford when a loud knocking at the door sends them all in confusion and the clothes basket is refused as a haven, but an old outfit of the housemaid serves as a disguise and he is quickly hustled out. Explanations and reconciliation between the Pages and the Fords are soon complete and Falstaff is invited to meet Mrs. Page. In the fairy glade—Will o' the wisps—fairies—demons, etc., break in upon the love scene and Falstaff is crowned with buck horns and all ends.

NO PLACE LIKE HOME.—After a hard and weary day's work, Silas Green is sitting in the midst of his beloved ones, seeking a much needed rest. He is the proud father of six healthy children who thoroughly appreciate their father and for that reason make him the target of their pranks. They enjoy their ring-around-a-rosie best when they can get father in the center, and little Johnny is developing a talent for lassoing and after many attempts succeeds in getting his father in the sling. Mrs. Silas Green agrees with her husband that he would be able to secure a better rest by spending a vacation in some quiet hotel, so he packs his baggage and as Sackville in the Pines holds forth great promises he makes that his destination.

We all know that the cab drivers are a greedy lot and for that reason Silas decides that a brick wagon will do the same service. He is not gone very far when a wheel breaks, the jolt scattering the bricks over poor Silas. He crawls from under the wagon in a sore condition and limps on to the end of his journey.

The hotel proprietor is of a rather flirty disposition who preferred to squander his valuable time on the pretty lady guests and therefore had little time for Silas. Nevertheless he is shoved into his room and Silas starts his rest. A beautiful blonde mistakes Silas' room for hers, and seeing Silas resting on a bed, her anger has no bounds. He is pounced upon before given a chance to explain after which she is very profuse in her excuses.

Next to his room two champion boxers are located, but as Silas had enough of this at home, he did not appreciate their efforts and considered their noise altogether unnecessary. He taps on the wall, which brings the two experts into his room and they give Silas a few lessons. After a series of similar disturbing incidents, he at last decides to rest on the lawn, takes his bed clothes with him. However, there the flirty proprietor comes along, accompanied by the beautiful blonde. They are so interested in each other they do not notice Silas, the proprietor carelessly throws a lighted match on him, the bed clothes start on fire and Silas is favored with a pail of water.

At last, it was too much for him, he returns home where he is received with open arms. He puts his suitcase on the floor and falls asleep on it, in the midst of his noisy youngsters.

VITAGRAPH COMPANY.

DRUMSTICKS.—Married contrary to her father's wishes, the daughter is disowned by the father. She is now a widow with a little boy named Jack and, very much impoverished, she appeals to her father for aid; he refuses to help her and so informs her.

An old farmer on his way to market with several crates of poultry stops at the widow's home, asks for a drink of water, which is given him by Jack. The boy is very much attracted by the poultry and takes a particular liking to a little turkey, which the farmer gives to Jack as a present.

Jack is delighted with this little turkey, names him "Drumsticks," and makes a pet of him. There is nothing too good for the "turk," which grows under his master's care and attention to be as fine a specimen of gobbler as ever stood on two legs or sounded a "gobble-gobble."

Thanksgiving Day is drawing near, and "Drumsticks" is admired by all who see him. Unfortunately, he comes under the notice of the landlord when he calls on Jack's mother for the rent, which is overdue. Mrs. Pell cannot meet his demand for the money and he insists upon taking "Drumsticks" in payment for the rent.

Poor "Drumsticks" is sacrificed, plucked and dressed, and while awaiting the arrival of the landlord, little Jack, who is heartbroken at the loss of his turkey friend, writes a note asking the person who gets "Drumsticks" for Thanksgiving dinner to write him (Jack Pell) if he is tender, attaches this note to one of "Drumstick's" legs, and the bird is carried away to the nearest market and placed on sale.

We little know what a day may bring forth, and what we lose one way may be made up in some other way. It so happens that Mrs. Pell's father buys the turkey and has it sent to his home. The hired girl finds Jack's note, shows it to Jack's grandfather, who at first feels resentful, but gradually thaws as he thinks of those of his own flesh and blood and with whom he has been so severe.

His whole manner changes; he gets into his overcoat, orders his horse and sleigh, puts "Drumsticks" into a basket and hurries to his daughter's home, asks her forgiveness and hugs her and her little boy, then points to "Drumsticks," asking them to come home and share the Thanksgiving dinner and make their home with him. It does not take them long to get ready, and he takes them in his sleigh to his own fireside, where we see them seated around the table giving thanks and having a jolly good time, while they feast on "Drumsticks." Little Jack cannot forget his pet, takes a little toy turkey which his grandfather has given him for a Thanksgiving present, and erects a little monument in loving memory of "Drumsticks," who gave him so much joy and was the means, after all, of bringing him and his mother so much happiness and good luck.

A MODERN COURTSHIP.—Sue has a strong objection to marrying a bald-headed man, and when she discovers that her dear Jack has a small bald spot on the top of his head she is horrified and immediately dismisses him.

Being assured of incipient baldness by many of his friends, Jack secures some of the remedies recommended, applies them to the bare spot, and after a month sees that the baldness has extended, not to mention the odors with which the lotions are infested. "Bah!" He throws the stuff out of the window and vows it is no good.

The sounds of the crashing glass has hardly died away before a slick individual enters, displays and eulogizes a great hair restorative, "BALDY'S HAIR TONIC; Never Fails and Bound to Produce Results." Jack buys a bottle, applies the liquid regularly and finds at the end of the week he is balder than ever. "A wig for mine," says Jack, and he gets one, a perfect fit and a perfect beauty. He meets the "Baldy Hair Tonic" man, who is delighted with the fine head of hair Jack has raised and attributes it to his tonic, insists upon Jack going to a photographer to record what can be done with the "Baldy Hair Tonic," and makes it worth Jack's while to sit for his portrait; it will make a great "ad" and business booster.

If he could fool the tonic man he can fool Sue, and she certainly will fall for the luxuriant hirsute exhibit. This is what he thinks. Sue fixes herself to receive him, ornamenting herself with a cluster of false curls to make herself more attractive.

Jack calls; he and Sue engage in a tete-a-tete. She sees his hair, is delighted, and fondly strokes his head, and he tenderly fondles her curls. Absorbed in love's reveries, she dislodges Jack's wig, grasps it, jumps up, pulling off her curls and leaving them in Jack's hand. Two of a kind; one on each. She calls it an even break, laughs, and they become re-engaged, sealing their reunion with an affectionate kiss.

THE BUM AND THE BOMB.—A "Bum" asleep at the fence outside a field where some boys are playing a game of football. They accidentally kick the ball over the fence, landing it alongside of the "bum," who is greatly disturbed, thinking the ball a bomb and expecting it to explode and blow him to kingdom come. Assured of the harmlessness of the ball he picks it up, struck with a happy idea; a ready help in time of need.

He goes to a saloon, where a party of boon companions are satisfying their thirst. He is looked upon as an intruder and they start to drive him from the place. He lifts the ball, which closely resembles a bomb. Everybody, including the bartender, vamooses, and leaves the tramp monarch of all he surveys. He proceeds quietly to help himself to what the others have left, and then makes his way to a restaurant.

He asks for a "hand-out," is refused by the proprietor, who quickly rushes from the establishment when he sees the "bum" attempt to light the bomb. The proprietor is soon followed by the customers, and "Weary Willie" sits down, partakes of a hearty meal, and is soon on his way again.

Hearing footsteps approaching, he turns around and sees a pursuing "cop." He starts "lippity-cut" down the street, chased by two policemen, the bartender and the rest of his previous acquaintances, greatly augmented by an ever-increasing crowd. Slam-bang into anybody and everybody he meets; a general mix-up, and still the chase goes on. Every turn brings a fresh laugh and funny complications. The bum finally gets a big start and peacefully stretches himself under a tree and quietly falls asleep—for a minute. The pursuers are upon him and he is led captive to jail, anticipating a six months' rest after his strenuous and busy day.

FRANCESCA DA RIMINI.—It is a beautiful story simply and clearly told; it all happened in the thirteenth century. Francesca is the daughter of Guido da Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamoured of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Paola, a handsome youth, to bring her to Rimini and arrange the nuptials.

Paola arriving at the court of Ravenna, Francesca thinks he is Lanciotto and falls in love with him at first sight, and he with her, but Paola controls his heart's desire by proving faithful to his brother's mission. When Francesca meets Lanciotto she is shocked at his ugliness, and cannot help making comparison with his attractive brother, whom she really loves and, in fact, shows her preference. Lanciotto sees it and knows the reason, but persists in his attentions and intentions, and, by the persuasion of her father, Francesca is married to Lanciotto.

Just after the marriage ceremony, before the bride and groom leave the magnificent cathedral with all its grand architecture, a messenger from the guards of the city rushes in and hands Lanciotto, who is captain of the soldiery, a message that he must join his army and be off to war. Ever faithful to the call of duty, Lanciotto takes his sword from the bearer of the message, gives Francesca over to the care of Paola during his absence, and hastily departs.

Pepe, the jester of the court, heartily dislikes Lanciotto, and readily sees the true state of affairs and never fails to mock and ridicule his crippled master. He is delighted when he learns that Francesca and Paola love each other, and is constantly on the "qui vive" for evidence of his suspicions. The lovers in the gorgeous gardens of Rimini are wrapped in love's sweet thoughts and rhapsody, and are irresistably drawn in each other's embrace, kiss and stand transfixed.

Pepe, spying every movement of the couple, dashes from his place of hiding and hastens to Lanciotto's camp, running through the wood and glen like a maddened hound. He reaches Lanciotto's tent, informs him of his wife's and brother's unfaithfulness, only to meet the cripple's wrathful indignation and contempt. The shaft of venom has been sunk deep by Pepe into the heart of Lanciotto, urging him to mount his horse and gallop furiously in the midst of an approaching storm to his palace, there to learn the truth of the jester's report.

As the lightning flashes and the thunder roars he reaches the portals of his home, throws aside the curtains and beholds his wife in the embrace of his brother. With terrible denunciations and uncontrolled anger he draws his dagger, raises it to kill, when a stroke of lightning, attracted by the glistening steel, glances from the dagger and strikes the two lovers dead. The climax is a conception of dramatic art, inspired genius, sustaining to the end what proves the par excellence of the Vitagraph "life portrayals."

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 21.

Biograph—The Song of the Wildwood Flute (Dr.).996
Lubin—Caught by the Camera (Dr.)
Pathe—The Old Longshoreman (Dr.).331
Pathe—New South Wales Gold Mine (Edu.)....659
Selig—No Place Like Home (Com.)
Selig—The Dull Razor (Com.)

Tuesday, November 22.

Edison—His Mother's Thanksgiving (Dr.).995
Essanay—(Title not given.)
Gaumont—Cast Into the Flames (Dr.).381
Gaumont—A Woman's Wit (Com.).595
Vitagraph—Suspicion (Dr.)

Wednesday, November 23.

Edison—Through the Clouds (Dr.).1000
Kalem—The Lad from Old Ireland (Com.).1000
Pathe—How Rastus Gets His Turkey (Com.)...598
Pathe—Wonderful Plates.397
Urban—Behind a Mask (Dr.).516
Urban—Nantes (Scenic).450

Thursday, November 24.

Biograph—His New Lid (Com.).563
Boigraph—Not So Bad as It Seemed (Com.).432
Lubin—Romance of the Lazy K Ranch (Dr.)....
Melies—The Cowboys and the Bachelor Girl (Dr.)
Selig—The Merry Wives of Windsor (Dr.).1000

Friday, November 25.

Edison—A Daughter of the Mines (Dr.).995
Pathe—Isis (Dr.).492
Pathe—A Dog's Instinct (Dr.).478
Kalem—The Roses of the Virgin (Dr.).1000
Vitagraph—A Four-Footed Pest (Com.)
Vitagraph—The Statue Dog

Saturday, November 26.

Essanay—(Title not given.)
Gaumont—(Title not given.)
Pathe—An Eleventh Hour Redemption (Dr.)..998
Vitagraph—Love, Luck and Gasoline (Dr.)

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000 - - - - $1.25 | 20,000 - - - - $4.60 | 50,000 - - - - $7.50
10,000 - - - - 2.30 | 25,000 - - - - 5.50 | 100,000 - - - - 10.00

Get the Samples | Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

LICENSED RELEASES.

BIOGRAPH.

Oct. 13—A Lucky Toothache (Com.).....570
Oct. 13—The Masher (Com.).....415
Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Walter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.).....492
Nov. 17—Love in Quarantine (Dr.).....505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432

EDISON.

Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic).....450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.).....1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.).....990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975

ESSANAY FILM CO.

Oct. 12—Pap's First Outing (Com.).....698
Oct. 15—The Cowboy's Mother-in-Law (Dr.)..1000
Oct. 19—Hank and Lank (Uninvited Guests) (Com.).....372
Oct. 19—Hiring a Gem (Com.).....621
Oct. 22—Pals of the Range (Dr.).....1000
Oct. 26—The Bouquet (Com.).....678
Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.).....428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.).....1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960

KALEM CO.

Oct. 26—The Strongest Tie (Dr.).....985
Oct. 26—Indian Pete's Gratitude (Dr.).....975
Nov. 2—The Rough Rider's Romance (Dr.) 900
Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1000
Nov. 25—The Roses of the Virgin (Dr.).....1000

LUBIN.

Oct. 6—The Golf Fiend (Com.).....350
Oct. 10—The Clown and the Minister (Dr.)....990
Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 996
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 980
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.) .....
Nov. 24—Romance of the Lazy K Ranch (Dr.).

GAUMONT.

G. Kleine.

Oct. 11—The Lovers' Mill (Com.).....292
Oct. 11—The Three Friends (Dr.).....654
Oct. 15—The Romance of a Necklace (Dr.)....995
Oct. 18—Grandmother's Plot (Dr.).....835
Oct. 18—Phantom Ride from Aix la Balue (Scenic) 165
Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majorca (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 269
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....981
Nov. 22—A Woman's Wit (Com.).....595

URBAN-ECLIPSE.

G. Kleine.

Sept. 28—Reedham's Orphanage Festival 1910 (Sc.) 394
Oct. 5—The Dishonest Steward (Dr.).....699
Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.) 296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....510
Nov. 23—Nantes (Scenic) 450

G. MELIES.

Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....980
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....

PATHE.

Nov. 2—The Facori Family 243
Nov. 4—Woman of Samaria (Dr.) 902
Nov. 5—Abraham Lincoln's Clemency (Dr.)...1030
Nov. 7—Max in a Dilemma (Com.).....446
Nov. 7—Micro-Cinematography: Recurrent Fever (Edu.) 449
Nov. 9—Mexican Legend (Dr.).....1033
Nov. 11—A Black Heart (Dr.).....623
Nov. 11—Dutch Types (Scenic).....358
Nov. 12—A Gambler's End (Dr.).....1000
Nov. 14—A Shadow of the Past (Dr.) 863
Nov. 16—Love Laughs at Locksmiths (Com.)..695
Nov. 16—Russian Wolf Hunt (Sc.) 298
Nov. 18—Phaedra (Dr.) 718
Nov. 18—Military Cyclists of Belgium (Ed.) ..276
Nov. 19—The Other Way (Com.) 995
Nov. 21—The Old Longshoreman (Dr.).....331
Nov. 21—New South Wales Gold Mine (Edu.)..659
Nov. 23—How Rastus Gets His Turkey (Com.).598
Nov. 24—Wonderful Plates 397
Nov. 25—Isis (Dr.) 492
Nov. 26—A Dog's Instinct (Dr.) 479
Nov. 26—An Eleventh Hour Redemption (Dr.)..958

SELIG.

Oct. 20—Two Boys in Blue (Dr.).....1000
Oct. 24—The Ghost of the Oven (Com.).....585
Oct. 24—Of Yon Skeleton (Com.).....368
Oct. 27—Blasted Hopes (Dr.).....1000
Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bracelet (Com.) .....
Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Dear Rush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 24—The Doll Dazer (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.). 1000

VITAGRAPH.

Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 999
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.) 998
Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suggestion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.) .....
Nov. 25—The Statue Dog .....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.) .....

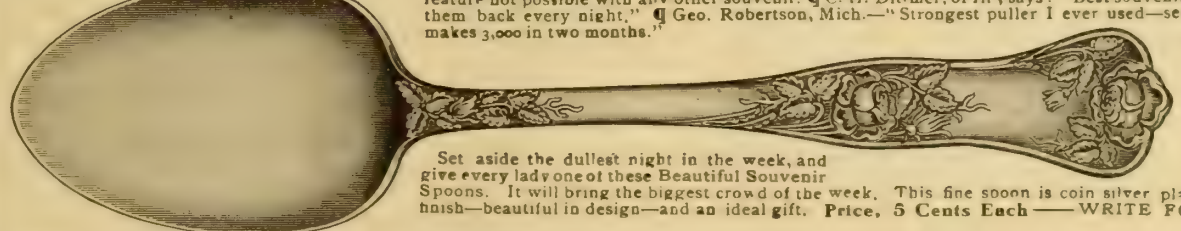
PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Cines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

¶ Mr. Manager—Your record attendance will be broken by the offer of a beautiful **Souvenir Silver Tea Spoon—FREE.** Every person receiving this beautiful spoon will come back for a set of 12—a repeat feature not possible with any other souvenir. ¶ C. H. Dittmer, of Ill., says: "Best souvenir ever used—brings them back every night." ¶ Geo. Robertson, Mich.—"Strongest puller I ever used—send 1000 more—this makes 3,000 in two months."



BRINGS THE CROWD!

KEEPS THEM COMING!

Set aside the dullest night in the week, and give every lady one of these Beautiful Souvenir Spoons. It will bring the biggest crowd of the week. This fine spoon is coin silver plated—French gray finish—beautiful in design—and an ideal gift. **Price, 5 Cents Each**——WRITE FOR PLAN NOW

UNITED STATES FACTORIES CO. - - 40 Dearborn Street, Chicago

Independent Film Stories.

AMERICAN.

STARLIGHT'S DEVOTION.—Back in the East, Dick Carewe loved Ethel Morgan. He was poor, and she was a daughter of wealth. Dick's fine manhood and sterling qualities awakened an all-devouring love in Ethel's heart. Their troth was pledged, and Ethel's father was consulted. Mr. Morgan had struggled hard for his wealth. His money had blinded him against righteousness, and in a spirit of mercenary prejudice he repulsed Dick.

Resolved to obtain his loved one, Dick resolved to obtain the fortune Morgan demanded his son-in-law should possess. The land of opportunity, the West, called him. He bade his sweetheart good-bye, and with her locket about his neck left for the West and opportunity, vowing not to communicate with Ethel until he was ready to return and lay a fortune at her feet, or rather her father's feet.

Lone Gulch was his destination, and once there he began prospecting. A filter of gold dust in the bed of a stream attracted him and he staked a claim.

His camp was on the edge of an Indian reservation and it was quite natural that he should meet Starlight, a daughter of the tribe. She was a sweet, romantic little thing, and instantly fell in love with Dick. He, unaware of the girl's passion, lavished kindnesses upon her, innocently nurturing her love, until her whole life was wrapt up in him.

Starlight was betrothed to a young brave of her tribe, the choice of her father. The young Indian hated Dick, and vowed a jealous vengeance, inspiring in Starlight a fear for the safety of the white man.

Back home, Ethel was grieving for Dick. Her unsatisfied love was slowly killing her and the family physician, powerless to administer to the love-sick maiden, advised a change of climate. Mr. Morgan owned a ranch in the vicinity of Lone Gulch, and he took Ethel out there to recuperate.

Dick had kept his vow of silence and had never written to Ethel, so she was ignorant of his whereabouts.

Starlight and Ethel became great friends. Perhaps it was the magnetism of their common love that attracted them to each other. Neither was conscious of the other's love for Dick.

The little claim petered out, and the young prospector became discouraged. He resolved to seek his fortune elsewhere.

Wandering over the Arizona desert without water, food or horse, half dead from thirst and exhaustion, Dick fell unconscious at the edge of a cliff overlooking a canyon. The earth gave way and he was plunged into the river a hundred feet below.

Starlight, in her canoe, saw Dick fall, and she rescued him from a watery grave. Fearing to take him to her own people lest the young brave carry out his threat, she fetched bandages and blankets, and under an old tree, nursed Dick back to life.

Accidentally she discovered the locket about his neck, and the realization of his love for Ethel overcame her. She fought a great battle of self-sacrifice and took the man she loved back to Morgan's ranch. Her heart broke when she beheld the greeting of the two lovers and the reconciliation of the father, and she wandered away through the woods until she came to the old tree. With heart-broken devotion she crooned over the spot where Dick had lain while she nursed him. All the wonderful reserve of her race was manifest in the drowning of her anguish. She had loved and lost. She must suffer.

Nature cried out its comfort. The daughter of nature sank into the embrace of the gnarled old tree of centuries, and was soothed by the whisper of the wind in the branches.

LUX FILMS.

IN FRIENDSHIP'S NAME.—We are first shown little Edith with her big playfellow, Jack. Both are great friends, and trouble Edith's papa sorely. Ten years elapse and Edith has become a pretty little maiden, whose heart has been captured by a dashing young man, Charlie. The latter asks papa's consent, but his few halting words are only laughed at, and Charlie takes his leave in deep disgust. Meeting Edith, he is severely scolded, that young lady, with delightful feminine inconsistency, first calling him a "silly" and then deciding to run away. She writes a note to her father and packing a trunk, sets off. But she must see her old playmate, Jack, and accordingly a very downcast maiden presents herself at Jack's house. He is greatly pleased by her visit, but when she explains what has happened and how she loves Charlie, Jack—true friend though he is—cannot repress a fury. He loves Edith dearly, but she only returns his affection in a sisterly way. Hardly has Edith related her troubles, when Charlie is announced. He too, has decided to seek the advice of his old friend, Jack, and the latter, after listening to his tale, sends him to join Edith. Meantime papa has read his daughter's note and hastened off to consult Jack. The latter brings the two lovers in, hand-in-hand, and after some little persuasion all objections are removed. With a hearty grip of the hand, the two men take leave of Jack, and then Edith comes to say good-bye. Jack looks lovingly at her, and then embraces the fair form of the one he so truly loves. The lovers leave and Jack, who, in friendship's name, has accomplished so much with sacrifice to himself, is left alone with his own sad thoughts.

POWERS PICTURE PLAYS.

THE NEW MAGDALEN.—Mercy Merrick, a beautiful young English woman, is the victim of a heartless man. When she learns that he is married she is about to commit suicide and is prevented from doing so by Julian Gray, a young curate. Determined to redeem herself, Mercy enlists as a red cross nurse in the Franco Prussian war. Grace Roseberry is on her way to England to be adopted by her relative Lady Janet Roy, and in passing through the lines she is struck by a piece of shell and left for dead. Mercy Merrick exchanges clothes with Miss Roseberry and takes her letter of introduction, goes to England and is adopted as Grace Roseberry and saves her life. Julian Gray, who is Lady Roy's nephew falls in love with Mercy Merrick, not recognizing her as the woman he had saved from suicide. They are engaged to be married. The real Grace Roseberry is about to be taken away as a lunatic when Mercy Merrick's best nature asserts itself and she declares herself to be an imposter and saves the other woman. In a touching scene, Mercy Merrick goes to bid farewell to Julian Gray and to give him his ring, but the noble young minister tells her that she has suffered enough, and as his wife, the repentent Mercy finds a true shelter. This picture is superbly staged and acted and this title on a banner will fill your house.

THOU SHALT NOT KILL.—A Kentucky parson persuades Calab Howe and John Smithson to make a written oath that they will end their feud. Dick, the son of old man Howe gets drunk and shoots at everybody he encounters. He tackles James Danton who, in defending himself kills young Howe. Pursued by mountaineers, Danton seeks refuge in the home of the dead man's father who conceals him from the would-be lynchers. A powerful situation is presented when the old man learns that the man he has saved is the one who shot his only son. The old man is about to slay Danton. He looks at the Bible in which his oath to kill no more is written. He lowers his pistol and sends Danto nback to his family.

ABSENT-MINDED ARTHUR.—A comedy showing the comical doings of a young man who is continually forgetting what he is about. Arthur's funny mistakes when he courts his sweetheart would make a horse laugh. The mixups which follow when he meets another girl on the street and forgets his own sweetheart are funny. The climax is reached when he dons his full dress clothes to call on his young lady and forgets to put on his trousers. Imagine the funny situations that follow. This comedy will, we are sure, evoke one series of laughs. The acting is clever. The story like all Powers comedies and dramas is entirely different from anything done by anybody else.

THANHOUSER COMPANY.

A THANKSGIVING SURPRISE.—Jack Clyde is a rich young fellow who has been brought up by his wealthy uncle in a small Western town. Jack decides that he wants to move to New York, and is indulged in this whim by his uncle, who sends with the lad as valet a faithful old servant, who has his welfare at heart.

In the city, Jack rents expensive apartments, and leads a vain, idle life. Jack's uncle hears of his conduct and devises a scheme whereby he can make a thorough test of the boy. He instructs his lawyers to announce his death, that his entire fortune has gone to charity, and Jack has been left penniless.

Jack is turned out of his rooms and shunned by his rich friends. Among the very poor, whom he formerly despised, he is treated as a comrade. They share with him their last crust, and he ends by admiring them, and falling in love with a humble little flower girl. Jack finally secures a situation as porter at a hotel. His uncle discovers that he is planning to give a Thanksgiving dinner to all those poorer than himself and decides that Jack has learned his lesson.

Jack brings to his poor rooms the few meagre provisions that his week's salary has permitted him to buy. While waiting for his guests to arrive Jack goes to sleep. His uncle and the old servant, who have been watching him closely, seize upon this opportunity to enter Jack's room and substitute for his poor meal a real Thanksgiving feast. The guests arrive, their host awakes, uncle returns, and Jack is assured that his prosperity is real and not a dream.

THE WILD FLOWER AND THE ROSE.—Frank Wilson is the son of an inventor who has perfected an airship model in which Jack is greatly interested, but which neither of them have the money to finance. Wilson tries to interest his wealthy employer, Fisher, but is unsuccessful in the attempt.

However he gains the support of his employer's beautiful daughter, Rose. The old inventor suggests to his son that if he marry Rose they can secure the money to perfect the invention. But Jack spurns the idea, as he is already engaged to marry a country girl, Daisy Lane, who, he believes, loves him devotedly.

Upon learning that Daisy is a heartless coquette, Jack is heartbroken, and goes West to seek a fortune and forget her conduct. Success comes to him quickly, and he returns to tell his father that now, unaided, they can finance the invention.

On the aviation field, Jack once more meets Rose, and confesses to her that it was the memory of her kindness that helped him achieve success. Jack makes a successful flight in the invention—a new style of aeroplane and in offering her congratulations Rose confesses that she has loved him from the first.

GREAT NORTHERN FILM CO.

KEAN, OR THE PRINCE AND THE ACTOR.—The scenes are laid in London, in the year 1830. Kean, who is admired by all classes, both high and low, receives an invitation to a reception at the house of Count K. The reception is a gorgeous affair, and the scenes thrown on the screen are full of life and animation, and afford splendid scope for the fine photographic quality which is a distinguishing feature of this film.

Among the guests is a prince of the period, a great admirer of Kean's genius, although a reckless and amorous courtier. Anna Damby, a popular actress, is also present, and the Countess of K. The former is secretly and deeply enamoured of Kean, and the Countess also is fascinated by his charming personality. Anna is quick to observe that Kean has eyes only for the Countess.

Following, we are shown Kean, the man of the masses. We find him in a low class inn, in the purlieus of the borough, amidst roystering companions. It is a christening party, and Kean is seen kissing the baby, to the great delight of his boon comrades. They are all drinking together when a dispute arises, and Kean whips off his coat, and after a few rounds, floors his burly opponent.

In the meantime Anna Damby has been pestered with the attentions of a certain Lord M., a man of evil reputation. She rejects him with scorn, and he, knowing her infatuation for the actor, sends her a letter signed "Kean" making an appointment at the inn in the borough. Kean discovers the forgery, and a fine picture shows him exposing Lord M. in front of his friends.

In the evening we see Kean in his dressing-room getting ready for the play. Owing to financial embarrassment he is in a bad temper, and his facial expressions as he "makes up" are excellent character sketches. The Countess calls, and a love scene ensues; she presents him with her photo. Footsteps are heard and the affrighted Countess has just time to slip into another room before the Count enters accompanied by the Prince, who descries the photo, and a violent scene takes place between Kean and the Prince, who discloses his love for the Countess, and declares that he will have no rival in the field. The actor resents interference in his love affairs and gets so furious that he declines to act that night. However, he is prevailed upon by his confreres on the stage not to disappoint the audience.

The next few pictures show the interior of Drury Lane, the crowded boxes and stalls, and the superb acting of Kean on the stage.

Suddenly the great actor catches sight of the Prince flirting with the Countess in a box. Jealousy gets the upper hand, and to the astonishment of the audience he throws aside his acting and walking quickly up to the footlights shouts out a terrible accusation against the Prince. This creates a scandal amongst the audience, and Kean has to be forcibly removed from the stage. The final scenes show the intercession of Anna Damby, and the noble generosity of the Prince, who not only forgives the insult, but once again becomes the devoted admirer and friend of the gifted actor, who learns to appreciate the love and affection of Anna.

ECLAIR.

THE WRECK.—The great Morgan, while on one of his plunderous adventures, sights a drifting raft, on which there appear to be two human forms. He orders a boat to be lowered for an investigation, and his men discover that there are an old man and a young woman adrift on the raft. The two unfortunates are rescued, and relate their story to Morgan, their deliverer.

They tell him that being forced to leave their country, they set sail, but their ship is overtaken by a band of pirates, who claim to be men belonging to the company of the great Morgan. After robbing them, the two are left on the raft to perish. Morgan is outraged at learning that any others should presume to use his glorious name, and sets out to find the villainous offenders. He soon comes across a band of pirates, and the young girl, with much fear, identifies her aggressors. A fight ensues, in which Morgan attacks the band single-handed, and comes out victorious. He then sets the young girl and her father safely on their journey again, bidding them have no fear of further molestation.

True to his ideal of justice, Morgan the Pirate, has once more championed the cause of the weak, and mightily avenged.

A DIFFICULT CAPTURE.—Two policemen are endeavoring to capture a couple of thieves, who seem about to escape with their plunder. Just as the officers are becoming discouraged and are about to give up the chase, a fairy appears and presents them with a magic wand, which, she informs them, will enable them to realize all their wishes.

With this powerful weapon, they decide there is no hurry necessary, and so they leisurely partake of a delicious luncheon and continue the pursuit. The

thieves have endeavored to evade the authorities by jumping into a balloon which immediately ascends and is soon lost to view among the clouds. The police do not hesitate, they immediately wish for an aeroplane, and start a most wonderful chase through the atmosphere. The balloon becomes disabled, and falls to the ground; the thieves leap out unhurt. At that moment the aeroplane swoops down, the police wish for a cage to surround the villains; as quick as thought, the cage springs up around the runaways and they are captives before they realize the fact.

The two officers then bear their prisoners triumphantly to headquarters where they receive great honors for the wonderful capture they have made.

CHAMPION.

THE INDIAN LAND GRAB. "Rush the Indian Land Grab Bill through at once if you want to save them." Thus writes the agent of Arthur Smighting, the lobbyist.

The Indians are sending a young chief with companion to Washington as representative before the President and cabinet, to secure justice and proper redress for the fraudulent barter of their lands, to which outrages they have been subjected, owing to their helplessness to prevent it.

Smighting is very much perturbed at this possible hindrance which threatens to upset his apparently successful land fraud, and he immediately convenes a caucus at the capitol of those legislators of his brand who can be "approached" for the ultimate motive of securing the passage of the bill.

To doubly ensure the accomplishment of his desire, he enlists the services of his family, in that he instructs his daughter to exert her charm over the young Indian so as to possibly keep him away from the object of his visit.

Their efforts are successful and the young Indian is installed as a guest at the palatial home of the lobbyist.

The young chief becomes enthralled at the beauty and charm of the girl and it is no difficult matter to make him dance attendance on her constantly. His task is an important one, however, and he manages to fulfill his mission in presenting his people's grievances at the capitol, and he so forcibly asserts the injustice of the enactment of this bill that the weaker element of the opposing forces are compelled to pause.

They, therefore, arrange a conclusive meeting for the following day at one o'clock. The meeting is actually held at 1 a. m., and not at 1 p. m., as the Indian had naturally supposed. By this trick they lost what probably might have been averted had they been present at the essential moment.

To clinch the situation, the lobbyist's daughter held a ball at their home in honor of the guests. In the midst of the dancing, however, an attache at the capitol appears and apprises the Indian of the deception. Spurning the girl who tries to detain him he reaches the rendezvous only to find that the bill has been passed. He argues and denounces, entreats and implores his adversaries, but of no avail. Despondent and humiliated, he returns to his people.

It had required this sudden change of affairs to bring as a shock the realization to the girl that she intensely loves the red man. Determined to undo the wrong perpetrated in the part she played, with earnest entreaties for the righting of wrong, she prevails upon them for a signed statement that will leave the Indians their land.

Hurrying Westward she arrives in time to prevent the summary death sentence being inflicted on the young chief by those whose cause he lost, through her machinations. Leaving the parchment with the tribe, she follows the young red man into the woods, and at his request to return to her people she refuses. Finally he is overcome by her witchery and womanly love and her promise to become his squaw among his people.

NESTOR FILM COMPANY.

A DEAL IN INDIANS.—The two lonesome bachelors were to be lonesome bachelors no longer. Tom's father, the professor, was coming and with him Lucille and her chum, Beatrice. Dick would at last meet his friend's sister, while Tom was none the less delighted at the prospect of again seeing her chum.

The entire party, including Matilda, the professor's maiden sister, arrived. The young people, however, worried very little about the good lady and her brother, but busied themselves in the pleasant occupation of becoming better acquainted.

So the days flew happily by until a lover's quarrel bid fair to spoil both pretty romances. Luckily, at this juncture, an Indian strode past, and when the boys promised to take the party to their encampment where they might behold the noble redman in all his picturesque regalia, the young men were speedily forgiven.

Once at the encampment, the professor insisted upon adopting Chief Pain-in-the-Face as an exhibit when delivering his forthcoming Indian lectures; and, although ignorant of what the old gentleman wanted of him, upon being assured that his services would be handsomely rewarded the young Indian readily consented.

Their opinion of the Indian, however, underwent a sudden change when they beheld his disregard for knives and forks and his intense partiality for the professor's whiskey.

After pocketing his winnings in a poker game with the boys, and disposing of what wine and whiskey he could find, the chief sought the room assigned to him. Instead he entered Matilda's and spying a bottle on the bureau, proceeded to sample same. It proved to be hair dye! With a howl of pain the Indian let it fall and staggered out, while Matilda sat up in bed screaming for help. Hearing the others coming, the poor fellow sneaked into the girls' room and crawled under the bed, where, after Lucille and Beatrice had fled in terror, he was finally found and booted from the house.

The Professor, however, would not hear of his dismissal, but insisted upon the chief being reinstated, or he and the girls would leave for home. A hasty consultation resulted in heading off the Indian, taking his costume, and starting him for the encampment in a hurried, which he held on solely because they insisted. Dick was then primed and carefully dressed in Pain-in-the-Face's regalia, and so completely did it disguise him that not only was the professor fooled, but when the real Indian returned from camp, Lucille actually pulled her chum's hair for allowing the supposed Dick to make love to her.

Here Tom entered with a minister, but sincerely regretted his haste, when he discovered that he had sent his sister out to merry the chief instead of his dear friend. Fortunately, there were no witnesses handy, so that Dick arrived in time to take Pain-in-the-Face's place, greatly to the relief

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

Independent :: Competitive :: Progressive

That is Why We Are Winners

WE STAND ON OUR MERIT

We are buying all the films that will GET YOU THE MONEY regardless of who makes them.

We Handle All Makes of Machines, Machine Parts and Supplies

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

"An Exchange of Strength and Character"

159-161 Washington Street - - - - CHICAGO, ILLINOIS

of all concerned, even the professor, who was forced to give his blessing, or have a real Indian son-in-law, so Lucille declared.

Chief Pain-in-the-Face was quietly given his salary and requested to return to camp.

The professor's interest in Indians had strangely subsided.

COLUMBIA.

STAGE-COACH TOM. Tom Allan, the driver of the overland coach, is secretly engaged to Cattle King Osborne's daughter, Rose. The father, suspecting an attachment, has sent Rose to a convent to complete her education. Shortly before her return, Tom receives a letter from her, stating she is coming home for the Summer with her aunt, Sister Angelica. Soon after her arrival, the father interrupts them during a love scene and forbids Tom speaking to her again. The young couple elope and are angrily pursued by the father, who catches them just after the marriage ceremony.

He is furious, discharges Tom, and as his anger grows has him thrown from other positions until the young couple are at starvation point and Tom is almost desperate enough to commit a crime.

Sister Angelica visits them and persuades Tom to allow his wife to plead to her father. It is useless. The old man drives her from the door.

Soon after Sister Angelica is called in a low dance hall to minister to a wounded ruffian and learns of a plot to stampede the horses and cattle and burn the property of Tom's father-in-law.

Panic-stricken, she runs to Stage-coach Tom, the only man near by, and tells him of the plot.

Tom is delighted to learn of his enemy's punishment and refuses to aid him. The nun pleads for him to save his wife's father and finally by force of religious influence she prevails upon his better nature and he rouses a band of cowboys, captures the half breed rustlers and becomes reconciled to his wealthy father-in-law.

THE CATTLEMEN'S FEUD.—This is a romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to feud fury. After a thrilling conflict between the ranchers, peace finally triumphs through a union of loving hearts.

YANKEE

THE HEART OF AN ACTRESS.—When Marcelle Gireoux, beautiful, poised, mysterious musical comedy star appeared at the Gayety, and Brisbane saw her, he soon began to take observations. He observed that her presence planted Vesuvius in his heart. He arranged for an introduction at the first opportunity and was admitted behind the scenes, to her dressing room.

Marcelle liked Brisbane and made no secret of it, but he misunderstood her affection for a stronger feeling and imagined his conquest would be an easy one. But hers was a companionable sort of friendship and she allowed him to go no further.

Meanwhile Brisbane was neglecting his home, his business, everything for this woman. He deluged her with endearing letters, showering her with presents. Madly he promised himself to win this ideal of his dreams.

Marcelle, by mere accident learned of Brisbane's home ties and discovers the cause of his wife's broken heart. She realizes what a terrible mistake she has innocently made in leading this man on, so she determines to open his eyes to the fact that their relationship must cease. A note dispatched to Mrs. Brisbane and another to him bring them both to the apartment of the actress, where he is brought to the realization of his folly in the nick of time.

Some time later, Marcelle, with her husband and child, pay the Brisbanes a friendly call and find them happy in each other's love, made stronger each day by the memory of one who lifted the clouds and made the sun to shine in two lives where doubt and despair existed.

ATLAS FILM COMPANY.

SAVED BY A VISION.—Nellie, the sweatshop beauty, was of a romantic turn of mind. She had read of daring knights of old who rescued fair maidens from castles and prisons; of poor girls who won the hearts of millionaires and lived thereafter in luxury; but in Levinsky's cloak shop, where she toiled for a paltry wage, there was no romance in her life—nothing but nerve-racking noise and ceaseless work.

Then she met a man who impressed her as being the ideal of her dreams. He was a buyer who visited the firm and was attracted by her beauty. When he called at her humble home, Nellie's mother wisely gave him to understand he was not welcome. She wanted Nellie to marry Albert, a young student who loved her devotedly.

Angered at her mother's interference, Nellie retired to her room and sobbed herself to sleep. In her dreams she married the man of wealth and became the mistress of a beautiful home; but happiness for her was short lived. She found her husband's social set a maze of sin and corruption, an atmosphere far different from that her fancy had pictured. She realized, too late, that her husband was tiring of her charms. Then he deserted her and she began to sink down to the depths.

In a low dive she sat brooding, her glass of rum untouched. There was a noise of shuffling feet and moving chairs nearby and she turned to find the man who had ruined her life chatting gaily with a sweet faced girl just a few feet away. Then she went mad. Little red spots danced before her eyes and a voice whispered in her ear, "Kill! Kill!"

The man turned as her fingers tightened on his throat and reading determination in her eyes, tore himself from her grasp and rushed to the door. Screaming wildly, she grasped a bottle and threw it with all her might, but the missile went wide of its mark and crashed through a window. Then the crowd closed in on her and the police came. Fighting like a tigress she strove to escape, but the odds were against her and she fainted. When consciousness returned, she found herself in her own room. Several days later, when Albert and her wealthy suitor both came, Nellie found the task of choosing between them an easy one. Now she knows what happiness means and Levinsky has lost his sweatshop beauty. She's too busy caring for an eight-pound baby boy.

SOLAX COMPANY.

ONE TOUCH OF NATURE.—Rose Creyton, a young country girl, is loved by her old childhood friend, Tom Lawton. While not exactly reciprocating Tom's affection, she is fond of him and, but for the arrival into their quiet village of Richard Hartley, the course of true love would probably have worked out its own salvation. Rose is attracted by the citified manner and "store" clothes of Hartley, to whom her fresh and innocent beauty is a revelation, and they become engaged. Mrs. Creyton is not pleased with her daughter's acceptance of Hartley's attentions and does all within her power to prevent Rose from receiving them. Tom finally musters up courage to propose to Rose, who tells him of her engagement to Hartley and expresses her regret at having to wound her old friend. Tom takes the blow manfully and decides leaving the old village for some far Western country, in search of forgetfulness. He wishes Rose happiness, takes a photograph of her which she gives him, goes West and starts mining. Rose's married life proves a complete failure. Her husband turns out a drunkard and gambler, and she and the little boy who has come to them have a hard time of it. Finally, in an outburst of drunken rage, Hartley strikes his wife and, thinking he has killed her, flees, taking with him the child so that he may not be on hand to testify against him. He goes West, and as luck would have it, locates at a mining town close to which is Tom's mine and cabin. Hartley is killed in a drunken brawl and the child, fleeing for his life, runs away, finally falling exhausted at the door of Tom's cabin, just at the moment when Tom, desperate over continued hard luck, decides to end it all. The arrival of the boy saves him. Finding that the child has neither father nor mother, Tom decides to adopt him. His luck suddenly changes and to adopt him. His luck suddenly changes and fortune smiles upon the strangely assorted pair. For two years they remain together, growing fonder of each other all the time. In the meantime, Rose has been searching everywhere for her lost boy. She finally gets a clue which leads her to the mining town where her husband met death and learns the whereabouts of her boy. Eagerly starting for the place, she finds not only the boy but her old lover. The boy has learned to love Tom too dearly to be willing to leave him.

"IMP."

THE REVOLVING DOORS.—Jack and Mabel and Jim and Alice, two couples who have never met, have reached the same stage in their love affairs; Jack is about to propose an immediate marriage to Mabel; and Jim is also planning to have the nuptial knot tied at once with Alice. Through the exchange of notes, the two couples make appointments to meet in private rooms at the Cafe Bon Bon and both of the young men secure the services of the same clergyman.

The head waiter of the cafe is suddenly taken away and compelled to appear in a police court, and in his haste fails to leave instructions regarding the two rooms assigned to the young couples. The consequence is, that when the young people appear, which they do singly, they have no idea as to the exact room in which they are to meet, but start out to seek each other. Through the unfortunate instrumentality of two revolving doors, with which the rooms are provided, Jack constantly passes Mabel and Jim continually passes Alice, one entering as the other leaves and vice versa.

However, Jack meets Alice at every turn and Jim meets Mabel; Jack meets Jim; and Mabel meets Alice, until all four are convinced that they are being pursued for some sinister purpose by the others.

In desperation, they all four enter the telephone booths and, simultaneously, each one telephones to their intended to ask them why they have failed to appear, as per arrangement. Each one, receiving word that the other has already gone to keep the appointment, they resume the search. Jack and Jim finally compare notes and each tells of the existence of another girl who is flitting about the place and they strike hands in a bargain to find her and bring her forth for the benefit of the other.

The girls meet and enter into the same sort of compact. But when Jack meets Alice and Jim meets Mabel, the girls, imagining that they are still being impertinently hounded, refuse to listen to the attempts of the young men to straighten out matters, and both of them stop up their ears. Jack and Jim retire in desperation. The old clergyman finally arriving on the scene, the trouble is explained to him and he is requested to wait in the corridor and stop and hold all unattended young ladies who come near him. The young men then start out on another search, each one taking an opposite direction.

When Mabel and Alice appear and start to compare notes, the clergyman obeying his instructions, seizes them both around their waists and proceeds to hold them. At this most inauspicious moment, the clergyman's wife enters the corridor and gazing in horror upon this seeming display of the old man's depravity, she attacks him most ferociously. He pleads for mercy and tries to explain, but only the sudden arrival of Jack and Jim, the reuniting of the parted couples and the consequent explanations, save him from physical and social destruction at the hands of his better half.

A CHILD'S JUDGMENT.—The trouble begins when young Mrs. Parker's brother, Bob Jordon, is arrested, charged with a crime, convicted on circumstantial evidence and sentenced to the penitentiary. Mr. Parker believes Bob guilty and refuses to aid him in any way, while Mrs. Parker is perfectly miserable, knowing her brother to be innocent.

Mrs. Parker finally receives a letter from a friend, advising her that her brother's escape from the penitentiary is about to be accomplished and requesting her to take care of him when he arrives. She shows this letter to her husband and asks his aid, but he not only refuses any assistance whatever, but informs her that if he finds her brother, he will turn him over to the authorities.

Bob arrives while Parker is out and is joyfully received by Mrs. Parker, who secretes him until she purchases a disguise for him. After he is completely disguised, she forces him to accept some money, and just as he is about to leave and while she is giving him a farewell embrace, Mr. Parker enters and not recognizing Bob, heaps the basest of accusations upon his wife's head. Bob steps forward to explain, but is prevented by his sister, who places her hand over his mouth and facing her husband, bids him believe what he will. This so enrages Parker that he attempts to strike her, but is prevented by Bob.

At this instant, the only child of the Parkers, a little daughter, comes into the room and runs to her mother. Tearing the child from the mother's arms, Parker orders the brother and sister out of the house and tells the latter that he never wants to see her face again.

Bob and Mrs. Parker take a cheap apartment in the neighborhood, where the wife and mother sits grieving for her husband and child, while Parker is just as miserable in his home, grieving for his wife.

One day, the nursemaid takes the little one out into the park to play and while the child is thus engaged she amuses herself by flirting with a policeman. Bob happens to be passing and noticing his little niece, runs home to his sister and informs her that she now has the opportunity of seeing her daughter once more. Mrs. Parker hastens to the spot and while the nursemaid's back is turned, has a little visit with her child. When she starts to leave, however, the little girl refuses to be again parted from her and insists upon accompanying her, and yielding to her mother-longing, Mrs Parker takes the little one back to her apartment.

The nurse soon discovers the disappearance of her charge and telling her policeman friend to seek for the child everywhere, she runs home and informs Mr. Parker of the loss. He immediately summons aid from the police and scours the neighborhood, and while passing Mrs. Parker's apartment house, sees his little daughter playing with her doll in an upper window.

Rushing upstairs into the room, accompanied by an officer, Parker confronts his wife and asks for his child. The officer, stepping forward, is about to take the child by force, when Parker, overcome by better thoughts, waves him back and says, "No, let the child decide!" The little girl is placed between her parents and his told to choose. The child wavers between the two for a moment and then running to her mother, clasps her arms about her neck. The father, abiding by her decision, then walks sorrowfully from the room.

Bob, who has been concealed during this interview, tells his sister he is going to end it all, and breaking from her, he hurries to the Parker home, which he enters through a window and confronting his brother-in-law tells him he has come to right a great wrong. Parker springs at him with murder in his heart, when Bob removes his disguise and says calmly, "Now you know the truth—hand me over to the police!"

But Parker is so delighted at having his doubts of his wife removed, that his anger fades away instantly, and seizing Bob's hand, he begs him to take him to his loved ones.

Jackson, Tenn.—Corinth is to have a new up-to-date moving picture theater in the near future. W. D. Ament, proprietor of the Elite Theater in this city will be the proprietor of the new enterprise.

Los Angeles, Cal.—A new moving picture theater is being planned for this section which will be known as the Casino.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

HERE IT IS

Make your own SLIDES for ADVERTISING and ANNOUNCEMENTS. Enough material for 500 SLIDES. Price, **$1.00.** A child can make them.

ADDRESS
O. H. WASHBURN,
COLUMBUS, NEBR.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $2.00.

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 14—Romantic Redskins (Dr.) .....
Nov. 17—The Lure of the City (Dr.) .....
Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....

ATLAS.

Oct. 19—Imperfect Perfectos (Com.).....
Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 14—A Wild Goose Chase (Com.).....930
Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov. 12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 3—The Cattlemen's Feud (Dr.).....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 24—Saved by Her Dog (Dr.).....485
Oct. 24—The Absent Minded Doctor (Com.)...515
Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 15—Willie Visits a Moving Picture Show (Com.) .....
Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....

IMP.

Oct. 31—The Idol's Eye (Dr.).....990
Nov. 3—Willie (Dr.) 995
Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....990
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....
Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....

LUX.

Oct. 27—Where You Go, I Go (Com.).....367
Nov. 3—Fatty Buys a Bath (Com.).....279
Nov. 3—Her Diary (Dr.) 670
Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327
Nov. 18—Bill as a Lover (Com.) 462
Nov. 18—Blopps In Search of the Black Hand (Com.) 468
Nov. 25—In Friendship's Name (Dr.).....901

NEW YORK MOTION PICTURE CO.

("Bison.")

Oct. 28—A Red Girl's Friendship 1000
Nov. 1—The Fatal Gold (Dr.) .....
Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....
Nov. 22—True Western Honor (Dr.).....
Nov. 25—Cheyenne Love for a Sioux (Dr.)....

ITALA.

(By N. Y. M. P. Co.)

Nov. 5—Where Have I Put My Fountain Pen (Com.) .....
Nov. 10—The Black Gondola (Dr.).....
Nov. 12—Foolshead Knows All (Com.).....
Nov. 17—Judge and Father (Dr.) .....
Nov. 19—Foolshead Victim of His Honesty (Com.)
Nov. 19—An Original Palette .....
Nov. 24—Sacrificed (Dr.) .....
Nov. 26—A Chosen Marksman.....
Nov. 26—A Windy Day (Com.).....

AMBROSIO.

(By N. Y. M. P. Co.)

Oct. 26—Tweedle Dum Wants to Be a Jockey..503
Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....

NESTOR.

Oct. 12—Silver Plume Mine (Dr.).....970
Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000

POWERS PICTURE PLAYS.

Nov. 12—The Ordeal (Dr.).....950
Nov. 15—How Women Love (Dr.).....
Nov. 15—That Woman Lawyer (Com.).....
Nov. 19—The Magdalene (Dr.) 900
Nov. 22—Thou Shalt Not Kill (Dr.).....
Nov. 22—Absent-Minded Arthur (Com.).....
Nov. 26—The Woman Hater (Dr.).....
Nov. 29—Who Wins the Widow? (Dr.).....
Nov. 29—Wanted: A Baby (Com.).....

RELIANCE

Oct. 22—In the Gray of the Dawn (Dr.).....
Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....

SOLAX COMPANY.

Oct. 21—A Child's Sacrifice (Dr.).....
Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900
Nov. 25—One Touch of Nature (Dr.).....

THANHOUSER.

Nov. 1—Mistress and Maid 1000
Nov. 4—The American and the Queen (Dr.)...1000
Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000
Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000
Nov. 22—A Thanksgiving Surprise (Dr.).....1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000

YANKEE.

Oct. 3—Women of the West (Dr.).....950
Oct. 10—The Monogramed Cigarette (Dr.)....
Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....

NEW SLIDES

For the Following Songs—JUST OUT

Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.
Oh, You Dream.
You Stole My Gal.
I'm Just Pinin' For You.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St.. TOLEDO, O.

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

Among the Exhibitors.

Berwick, La. John Vinson has opened a new moving picture theater here.

Utica, N. Y. Arthur J. Lax is making arrangements to erect a new theater in Bleecker street.

Los Angeles, Cal. E. J. Bergemeyer has prepared plans for the erection of a new moving picture theater at the corner of Daly street and North Broadway, for Paul Biel.

Milwaukee, Wis. Ex-Alderman Klein has secured a permit for the erection of a new moving picture theater at Twenty fourth street and Liston avenue.

St. David, Ill. William Eddy and Donshane Bros. have opened a new moving picture theater on Main avenue.

Colorado Springs, Colo. Kohn & Cook are contemplating the erection of a new moving picture theater at the corner of Fourth and Colorado avenues.

Sterling, Ill. James Capp has been awarded the contract for the erection of a large addition to the family theater here.

San Francisco, Cal. P. J. M. and Andrew Retelson with C. Larsen will erect a new moving picture theater at the corner of Clement and Nineteenth avenue.

Creston, Iowa.—Loyd & Hooper have opened a new moving picture theater here.

Klamath Falls, Ore. J. V. Houston has opened a new moving picture theater here.

Joliet, Ill. Charles Stevens is preparing to open a new vaudeville theater here.

Milo, Ind. William Reider is erecting a new moving picture theater here.

Lowville, N. Y. W. H. Hickey will open a new moving picture Show here.

Pekin, Ill. Don C. McClellan has purchased the Idle Hour picture show here.

Los Angeles, Cal. I. E. Ware will erect a new moving picture theater at 2217 W. Jefferson avenue.

Los Angeles, Cal. J. F. Ware will erect a new theater at 3001 Monet avenue. Cost $15,000.

Walla Walla, Wash. A. A. Herring has purchased a half interest in the Star Motion Picture Theater on East Main street.

Rome, N. Y.—J. H. Carroll is having plans drawn for the erection of a new vaudeville and moving picture theater.

Aberdeen, S. D.—Dave Hymore and Arthur Kavanaugh are contemplating the establishment of a new moving picture theater here.

Milwaukee, Wis.—Rice & Glunberg have secured a permit for the erection of a new moving picture theater on North avenue.

Salt Lake City, Utah. Otis Embree will open a new moving picture theater at Twin Falls.

Petersburg, Ill. R. W. Hervh has sold the Crown Theater here to Mrs. W. J. Chearey.

Paw Paw Lake, Mich. J. Vandeffer is preparing to open a new moving picture theater here.

Jerseyville, Ill. William Stephenson will erect a new opera house here.

Fremont, Neb. Emil Johnson has purchased the Bijou Theater here from J. W. Glenn, and has taken possession.

Kansas City, Mo. Joseph D. Fisher and W. A. Everall will erect a new theater at 3229 Troost avenue. Cost about $25,000.

Delphos, Ohio. George Brenner of Lima, has purchased the Royal Theater here, and has taken possession.

Rock Springs, Wyo.—Nathan Offer has purchased The Luna Theater here and has taken possession.

Windsor, Colo.—J. H. Daly of Burlington, Ia., has opened a new moving picture theater here.

Myerstown, Pa.—E. C. Wentz of Lebanon is preparing to open a new moving picture theater here.

Batavia, N. Y.—Henry Ling has disposed of his moving picture theater on Main street to Mrs. Clara Hester.

Chenoa, Ill.—Claggett & Dexter have sold their moving picture theater here to Roy Payne of Lexington and D. J. Starkey of this city.

Evanston, Ill.—The Evanston Amusement Company is preparing to erect a new theater on the Carney property, on Sherman avenue.

Chicago, Ill. Frank O'Brien has secured a permit for the construction of a new moving picture theater at 718 Forty-seventh street. He lives at 4760 Champlain avenue.

South Bend, Ind.—Ezra Rhodes and associates are planning to open a new moving picture theater here.

Carson, Mich.—A. O. Meyers has sold the Vaudette to John Brice and Charles Button, who have already taken possession.

Temple, Texas.—G. Brotherman has purchased a lot on South First street, upon which he will erect a new moving picture theater.

Calumet, Mich.—A. G. Ludwig has opened a new moving picture theater here.

Cloquet, Minn.—Fred G. Ostlund and William Sell are preparing to open a new theater here.

Califon, N. J.—Ed Harris of Hackettstown, N. J., has opened a new moving picture show here.

Benwood, W. Va.—Frank Smith and Norman Yoho have opened a new moving picture theater here.

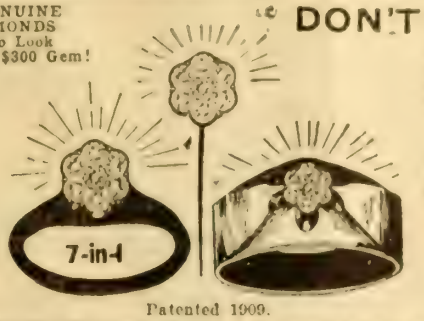
Bridgeport, Conn. N. C. Lund is preparing to erect a new moving picture theater at the corner of Clinton avenue and State street.

New York City.—A new moving picture theater is being erected on Hoffman street near Pelham avenue for Goldner and Goldberg, which will cost $25,000.

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation in Years. "A $300 flash for $30" cash.



$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' carserew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30; other sizes at $40, $50, $60.

DIAMOND IMPORTERS STRELITZ BROS. EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Canastota, N. Y. Moving pictures are being shown at all of the public schools here.

Indianapolis, Ind. The National Amusement Company. Capital, $10,000. Directors: M. P. McClellan and Robert P. Lucas.

Brooklyn, N. Y. De Kalb Amusement Company, capital $6,000. Directors: James H. Reynolds, Albert Nowak and William Scott.

Yonkers, N. Y. Michael Dee will open a picture Show on Main street which will be able to seat about 300. The show will consist of moving pictures and vaudeville.

Kansas City, Mo.—A new $25,000 moving picture theater is being erected at 3225 Troost avenue.

Waterbury, Conn.—Waterbury's new moving picture theater will be ready to open within thirty days. The situation of this new enterprise is in the Buckingham building on Bank street.

Asbury Park, N. J.—Walter Rosenberg has leased H. S. Kinmouth's large hall and will convert it into a moving picture palace.

Red Bank, N. J.—E. M. Mansel will give up running his moving picture theater in the Conover building after January 1.

Waverly, N. Y.—The Star Theater has installed a new Edison 1910 model machine.

Greenport, N. Y.—Al Trahern has sold his Auditorium to some moving picture amusement company.

Rock Island, Ill.—Another motion picture theater for Moline is being planned. This enterprise will be on Sixth avenue.

Granville, N. Y.—The carpenters are busily engaged at N. Goldberg's Block, constructing the New Star Theater. The manager, M. H. Whitehouse, intends to make a very comfortable theater with a seating capacity of about 300. All the best moving pictures will be shown.

Parkersburg, W. Va. Work has commenced for the erection of the new Hippodrome Theater to be built on Fifth avenue by the Hiehe Brothers. This house will be able to seat about 1,000.

Bronx, N. Y.—A new moving picture theater is being erected at 1115 Burnett place which will cost about $2,000 and will be under the proprietorship of Michael McAndrews.

Los Angeles, Cal.—Architect F. M. Tyler has completed plans for the erection of a high-class moving picture theater to be erected at the corner of Second avenue and Jefferson street for F. E. Elgert.

Lincoln, Ill.—A new moving picture theater is to open in the Courier building under the management of Mr. Smith.

Salem, Mass.—Charles W. Webster is planning the erection of a new theater here.

Barnesville, Ohio.—Del Shepherd, has decided to open a new moving picture theater in the Doudna building.

Columbus Junction, Iowa.—Justice Knight has purchased the Majestic Theater here.

Huntingburg, Ind.—J. H. Brooks has sold the Electric Theater here to Apolnia Sprauer.

Crandon, Wis.—Harold E. Brady has decided to open a new moving picture theater here.

Sheridan, Wyo.—Thomas Kenny has purchased the Star Theater here.

Ft. Madison, Iowa.—Charles Dodge has purchased the Crown Theater here.

Columbia City, Ind.—H. L. Gelvin has sold the Princess Theater here to James Washburn.

Belle Plaine, Iowa.—Thomas Plasters is making arrangements to start a new moving picture show here.

Miami, Mo.—Claude Wilson and C. C. Gray have opened a new moving picture show here.

Waukesha, Wis.—Geo. B. Frellson of Milwaukee has purchased the Unique Theater on Main street and is now in charge.

Roanoke, Ill. Alfred Bodbaine is making arrangements to start a new moving picture show here.

St. Petersburg, Fla. Henry Tonnelier has been awarded the contract for the erection of a new theater here.

Chippewa Falls, Wis.—A. E. Present has sold the Empire Theater here to C. E. Cannon.

Phoenixville, Pa.—Fred C. Newbard is making arrangements to start a new moving picture theater here.

Cincinnati, Ohio. Thomas Maloney is having plans prepared for the erection of a new moving picture theater at Rockdale and Hickory avenues, Avondale.

McCausland, Iowa.—D. M. Allison is making arrangements to start a new moving picture show here.

Jersey City, N. J. Architect Walter Hankin has completed the plans and specifications for the erection of a new moving picture theater.

Arenzville, Ill. J. A. Way has purchased the interest of J. A. Weeks in the Empire theater here.

St. Jacob, Ill. Hugo Goss and Emil Wasem have opened a new moving picture show here.

Manito, Ill.—Hilst & Blazer have opened a new moving picture show here.

Hailey, Idaho. W. M. Sharps has sold his interest in the Elite Theater to his partner, W. P. Horne.

Independence, Kan.—R. V. Barkley is completing arrangements to open a new moving picture show on West Myrtle street.

Kenton, Ohio.—Al and Clarence Postle have purchased the Palace Moving Picture Theater from Messrs. Blooms, and have taken possession.

Butte, Mont.—Al S. Bailey, J. F. Stone and A. E. Lowmana have organized a company, and will establish a moving picture theater at a cost of about $15,000.

Buffalo, N. Y.—Charles Farrell has installed in the Fillmore Theater, two Motiographs, spot light, and an entire equipped booth. This is one of the finest and largest of moving picture theaters in Buffalo, costing $50,000.

Tiffin, Ohio.—A prominent Tiffin society woman is making arrangements for opening an up-to-date moving picture theater in Noble's Opera House. Extensive improvements are being made and one of the latest models of moving picture machines is being installed.

Philadelphia, Pa. A new $20,000 moving picture theater is being erected on Market street west of Fifty-ninth for Benham, Kenin & Raidman.

Pekin, Ill. The Opera House here has been purchased by some theatrical men who will convert it into a high class moving picture theater.

Allentown, Pa. The Marshall Opera House was slightly damaged by a small blaze.

Belvidere, N. J. The Belvidere Opera House is being turned into a moving picture theater by a large amusement company.

Brookline, Mass. Moving picture Shows are barred from Brookline by order of the selectmen of that rich, aristocratic town. This means that the Brookline people will have to pay twenty cents to see a moving picture show. Ten cents for admission and ten cents for car fare.

E. Pepperell, Mass. The New England Moving Picture Company made a hit last week when they ran their show at the I. O. O. F. hall.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 21.

American—Starlight's Devotion (Dr.).....960
Eclair—The Exiled Mother 920
Imp—Their Day of Thanks (Dr.).....
Yankee—Lone Wolf's Trust (Dr.).....

Tuesday, November 22.

Bison—True Western Honor (Dr.).....
Powers—Thou Shalt Not Kill (Dr.).....
Powers—Absent Minded Arthur (Com.).....
Thanhouser—A Thanksgiving Surprise (Dr.)....1000

Wednesday, November 23.

Ambrosio—Gounod Ave Maria (Dr.).....
Atlas—Cast Thy Bread Upon the Waters (Dr.)..
Champion—Let Us Give Thanks (Dr.).....
Nestor—A Deal in Indians.....1000

Thursday, November 24.

American—Nothing but Money (Com.).....740
American—A Big Joke (Com.).....220
Defender—Forgiven (Dr.) .....
Imp—The Country Boarder (Com.).....
Itala—Sacrificed (Dr.) .....

Friday, November 25.

Bison—A Cheyenne Love for a Sioux (Dr.).....
Lux—In Friendship's Name (Dr.).....901
Solax—One Touch of Nature (Dr.).....
Thanhouser—The Wild Flower and the Rose (Dr.) 1000

Saturday, November 26.

Columbia—Stage Coach Tom (Dr.).....1000
Great Northern—Kean, or the Prince and the Actor .....
Itala—A Chosen Marksman.....
Itala—A Windy Day (Com.).....
Powers—The Woman Hater (Dr.).....

EBERHARD SCHNEIDER

Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensors, carbons and lugs.

109 East 12th Street, New York

DECEMBER FILM OFFERINGS

We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices, and if you want to have the films renovated, taking out all scratches, etc., the price will be $1.50 per reel extra.

We also have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy.

CHICAGO FILM EXCHANGE
Chicago, Ill Omaha, Neb. Denver, Col.
Salt Lake City, Utah

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 423-4
225 Dearborn Street - Chicago, Ills.

We Buy, Sell, Exchange and Repair all makes of

MOVING PICTURE MACHINES
SATISFACTION GUARANTEED

Agents for Power's Machines

Write us when in need of anything in the moving picture line.
Send us your repair work.

Geo. M. Hoke Supply Co.
81 Clark Street CHICAGO

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

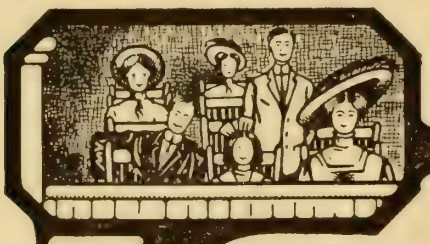
Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

In answering advertisers, kindly mention the Moving Picture World.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago



From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.

But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why If you want a better light at ⅓ your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
1402 Broadway, Fort Wayne, Ind.

C 5

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

WANTED—

CLEVER MAN TO WORK SOUND EFFECTS. One with good tenor or baritone voice for illustrated songs preferred. Quick to grasp situations in pictures for sound effects. A snap, the same films and songs entire season. Week stands only. Sobriety and neatness essential. Salary absolutely sure. Be reasonable. My reference, 1st National Bank, Winona, Minn. Tell just what you CAN do. Chasers ditched instantly. If you can appreciate genteel treatment and sure money, write me at once. BEN HUNTLEY SHOWS, Winona, Minn. (The inability of parties to make my business primary and their "personal affairs" secondary is the cause of this ad.)

THEATER FOR SALE.

FOR SALE Two Moving Picture Theaters, in operation. Also an airdome. Address, BROOKLYN, care Moving Picture World.

FOR SALE—Live vaudeville and picture theater. Own electric plant. Owner has other business. $1,800.00 for quick sale. ORA G. FACCETT, care General Delivery, Toledo, Ohio.

FOR SALE OR RENT Moving Picture Business, complete, 300 seats and stage, in town of 50,000, ten miles from New York. Address BUSINESS, 285 Ryerson St., Brooklyn, N. Y.

SITUATIONS WANTED.

AT LIBERTY—Moving Picture Director having had past six years' experience with the combined firms, Biograph, Edison and Kalem Companies, is open for proposal. Address, C. N., care Moving Picture World.

EQUIPMENT FOR SALE.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.

FOR SALE—At a bargain, Edison gas making outfit, practically new. Cost $42.00. Best outfit made. WM. B. HARDCASTLE, Bowling Green, Ky.

FOR SALE

Two Power's Cameragraphs No. 5

Never used. Will sell for $145 each, complete. Will ship subject to examination.

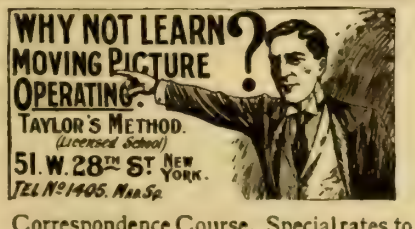
CHARLES H. STRIEMER 167 Sumner Ave.
BROOKLYN, N. Y.

E. O. Prince T. P. Bible

Imperial Film Exchange

144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City
Phone 1405 Madison Square

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

INTERNATIONAL FILM TRADERS

INCORPORATED

147-157 Fourth Avenue
German Savings Bank Building
New York

The Largest Dealers and Importers of
Second Hand Films
in the United States

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

Old Gen. Flimco is still bluffing some of you with form letters, demands and threats. He thinks you can't see that he is riding backward, and riding for a good hard fall. He is the most pitiful scarecrow the trust has ever tried to use to intimidate you. Just forget him, write to me and make immediate arrangements for the best films and the best service you ever had in all your born days. It's time for you to begin making lots of money. Quit dallying ! ! !

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

Minneapolis Portland Omaha Salt Lake City Evansville

The biggest and best film renter in the world

P. S.—My Minneapolis and Omaha branches want me to say that now is the time to get quick bookings on that great Military Tournament Film. Get busy.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.

New York Office: 150 Fifth Avenue

Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs

Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO. Lexington Ave and 43rd St. - New York, N. Y.

4 Illustrated Announcement Slides for $1.00

Try Our Superior Advertising Slides

SEND FOR FULL DESCRIPTIVE LIST

Specialty Slide Makers
312 Chicago Opera House - - Chicago, Ills.

Moving Picture Supplies, Machines and Films for Rent

FRED MEYER,
124 W. 26th St. New York City

FILMS FOR SALE. 50 Reels of Film $8 to $16 per Reel

Second-hand one pin Edison machine, $100 00

MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG, PA

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of Oxygen Gas. Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SONG SLIDES

25 Cents a Set per Week

We ship your week's supply in one consignment, which enables you to arrange a weekly programme and gives your vocalist an opportunity to thoroughly rehearse the song. *Write to-day.* :: :: ::

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 Chicago, Ill.

Spot Lights
Border Lights
Exit Lights

Foot Lights
Music Stands
Stage Pockets

: SIGNS :

THE

Globe Electric Specialty Co.
363 W. 42nd Street, New York City.

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 421 Frick Building, Pittsburg — 58 Plymouth Court, Chicago
114 Huron Street, Milwaukee — 195 Fremont Street, San Francisco

MOVING PICTURE SUPPLIES

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100	$2.15
Electra Carbons 6 x 5-8 per 100	2.10
Arco Carbons 6 x 5-8 per 100	1.95
Asbestos Wire No. 8 per foot	.05
Tickets—roll of 2,000	.16
Extra Heavy Carbon Holders, each	.75
Pure White Condensors, each	.75

SEND FOR CATALOGUE

American Motion Picture Supply Co.

61 West 14th Street, New York City

EXCHANGE IN SOUTH

WANTS 60 AND 90-DAY AND COMMERCIAL FILMS ON PERCETAGE. BIG FIELD. GOOD TRADE. NEED NOT ACT AS BRANCH BUT AS PERSONAL REPRESENTATIVE.

ADDRESS, IMMEDIATE, CARE MOVING PICTURE WORLD.

MACHINE BARGAINS

Power's No 6 all complete and perfect $160; used one week. Pathe Professional all complete very slightly used $150; Edison Ex. model one-pin all comp ete and in A1 shape $100; REBUILT machines from $45 up.

MACHINES EXCHANGED

Trade your old machine for new outfit, we handle all the leading makes and pay the very highest market price for old machines. $100 for Powers No. 5 with complete equipment and $75 for Edison. Exclusive agents for HOGAN'S ALUMINUM CURTAINS, price 12½ cents per ft.

STELZER BROS. McCook, NEB.

Four Users of the G-E Rectifier Testify in Unmistakable Terms

Many of the users of the G-E Mercury Arc Rectifier have written us of their satisfaction with this device. Its value as a means of transforming alternating into direct current for moving picture machines has been amply demonstrated.

The following extracts from four letters tell the story better than we possibly can: Read what users say.

IMPROVED LIGHT

"We have been using the Mercury Arc Rectifier in connection with our moving picture machines for about two and one-half years and find **the quality of light** obtained **is very much better than** that obtained by using **alternating current in the lamps.**"

HOWELL, GRAHAM, "Theato," Chattanooga, Tenn.

GREAT SAVING

"The Rectifier you furnished my Mission Street Theatre some six weeks ago is giving all we could expect in the way of good light and economy, in fact **the saving is so great** that I am thinking seriously of putting one in my Fillmore Street house and use the alternating current instead of direct current."

F. B. ROSS, Mgr., Premium Theatre Co., San Francisco, Cal.

RUNS WITHOUT ATTENTION

"We have used a G-E Mercury Arc Rectifier machine for almost two years. We have had at all times an excellent light and have saved a great deal in the cost of current. We have had no trouble with it—in fact **it runs without any attention** at all from us."

THE PRINCESS THEATRE, N. Y. City.

LONG TUBE LIFE

"I have two G-E Rectifiers in use right now and would not be without them at any cost. I believe I put the first one in use in the Pacific Coast in a picture house, and what is more I have had **the same tube** on it since the day it was hooked up **17 months ago.**"

WALTER McNEISH, Bijou Theatre, Tacoma, Wash.

YOUR Theatre Can Be Improved, Too

If **you** are obliged to use an alternating current supply, find out about the G-E Rectifier. Sign and mail the attached coupon. Your case will be studied by engineers, who will tell you just how much you can benefit by using this device. Send the coupon at once.

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2778

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

Signed.....

Theatre.....

City.....

W-8

Address: GENERAL ELECTRIC CO.
Dept 53-J. SCHENECTADY, N. Y

NESTOR FILMS

"Rarely Equalled—Never Surpassed—Often Imitated"

DAVID HORSLEY, German Savings Bank Bldg., 4th Ave. and 14th St., N. Y.

Everybody is Looking for NESTOR

THE DEAR OLD MAN OF INDEPENDENT FILMS

"You Know That If It's A NESTOR It's Good"

Hence it is ABSOLUTELY SAFE and it POSITIVELY PAYS to LOOK FOR, ASK FOR, ROUGH-HOUSE FOR, HAMMER FOR and FIGHT FOR NESTOR FILMS

HERE'S A COMEDY FEATURE YOU DARE NOT MISS

"A DEAL IN INDIANS"

For Release Wednesday, November 23rd, 1910—Length, 1000 Feet

Plain Talk!

You, MR. EXHIBITOR—are you content with the "usual thing?"—are you quietly putting up with "any old junk" your Exchange chooses to cram down your throat?—are you taking pains to investigate, to see and to act for yourself?—are you aware NESTOR FILMS are the MOST RELIABLE and the MOST SATISFYING before the public?—do you know that there's but ONE NESTOR A WEEK—that RELEASE DAY is WEDNESDAY and that you are entitled to GET EVERY NESTOR ISSUED?

To you we say:

Go to your Exchange and DEMAND NESTOR FILMS! If it does not have them and attempts to hand you the "just as good" kind—write us at once and we will promptly direct you to a conveniently located Exchange, where you'll GET WHAT YOU WANT and where no misrepresentation exists.

Scene from "A DEAL IN INDIANS"

"A Deal in Indians"

deals with—but what's the use? The task is too big! We could not begin to tell you of the deal it deals with—suffices to say that it is a MIGHTY FUNNY deal—the FUNNIEST EVER PUT ON A SCREEN—the BEST and SQUAREST DEAL ever given to EXCHANGES, EXHIBITORS and PATRONS of MOTION PICTURE HOUSES.

GET "A DEAL IN INDIANS" and you will not only MAKE A GOOD deal but GAIN A GOOD DEAL.

If you wish for the best you will want to run

NESTOR FILMS!

TABOO the Exchange that cannot or will not give you

NESTOR FILMS!

IF YOU are not on NESTOR'S MAILING LIST, write to NESLEY, care of NESTOR FILM CO., 147 Fourth Av., New York City.

NESTOR FILMS are sold through THE SALES COMPANY, 111 E. 14th Street, New York.

"IF IT'S A NESTOR—IT'S GOOD!"

ANY OF THESE EXCHANGES WILL GIVE YOU

ONE NESTOR A WEEK

LIST OF EXCHANGES

ALBANY FILM EXCHANGE	418 Broadway, Albany, N. Y.
ANTI-TRUST FILM EXCHANGE	79 South Clark Street, Chicago, Ill.
APPLEGATH, L. J., & SONS	145 Yonge Street, Toronto, Ont.
BIJOU FILM AND AMUSEMENT CO.	1222 Grand Avenue, Kansas City, Mo.
BOSTON FILM RENTAL CO.	665 Washington Street, Boston, Mass.
BUCKEYE FILM AND PROJECTING CO.	309 Arcade Building, Dayton, Ohio.
CALIFORNIA FILM EXCHANGE	1065 Mission Street, San Francisco, Cal.
CANADIAN FILM EXCHANGE	Calgary, Alberta, Vancouver, B. C.
CAPITOL FILM EXCHANGE	422 North High Street, Columbus, O.
CLINE, EUGENE	59 Dearborn Street, Chicago, Ill.
CONSOLIDATED AMUSEMENT CO.	Rhodes Building, Atlanta, Ga.
CO-OPERATIVE FILM EXCHANGE	320 Atlas Block, Salt Lake City, Utah.
EAGLE FILM EXCHANGE	143 North Ninth Street, Philadelphia, Pa.
EXHIBITORS' FILM EXCHANGE	203 East Fifteenth Street, New York City.
GAUMONT COMPANY	154 St. Catherine Street, Montreal, Que.
GLOBE FILM SERVICE	1073 East Madison Street, Chicago, Ill.
GREAT EASTERN FILM EXCHANGE	21 East Fourteenth Street, New York City.
W. E. GREENE FILM EXCHANGE (Inc.)	228 Tremont Street, Boston, Mass.
H. & H. FILM SERVICE	98 Jackson Boulevard, Chicago, Ill.
INDEPENDENT FILM EXCHANGE	415 Ferry Street, Pittsburg, Pa.
INDEPENDENT WESTERN FILM EXCHANGE	Swetland Building, Portland, Ore.
LAEMMLE FILM SERVICE	196 Lake Street, Chicago, Ill.
LAEMMLE FILM SERVICE	1517 Farnam Street, Omaha, Neb.
MICHIGAN FILM AND SUPPLY CO.	1106 Union Trust Building, Detroit, Mich.
PACIFIC FILM EXCHANGE	Globe Building, Seattle, Wash.
PARAMOUNT FILM CO.	61 West Fourteenth Street, New York City.
PARAMOUNT FILM CO.	428 Ninth Street, N. W., Washington, D. C.
PHILADELPHIA FILM EXCHANGE	934 Arch Street, Philadelphia, Pa.
STANDARD FILM EXCHANGE	155 Washington Street, Chicago, Ill.
SWANSON-CRAWFORD FILM CO.	723-734 Century Building, St. Louis, Mo.
TOLEDO FILM EXCHANGE	319 Superior Street, Toledo, O.
VICTOR FILM SERVICE	Prospect and Huron Streets, Cleveland, O.
WICHITA FILM AND SUPPLY CO.	112 North Market Street, Wichita, Kan.
WESTERN FILM COMPANY	108 E. 4th Street, Los Angeles, Cal.
WESTERN FILM EXCHANGE	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITION:

CHICAGO FILM EXCHANGE	48 Jackson Boulevard, Chicago, Ill.

EXHIBITORS! **Consult the Above List of Exchanges Buying Nestor Films! It Has Names to Conjure With and to Do Business With!**

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

THE CINCINNATI-BUCKEYE FILM COMPANY

$100,000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM AND PROJECTING COMPANY, 309 Arcade Bldg., Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference:—SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

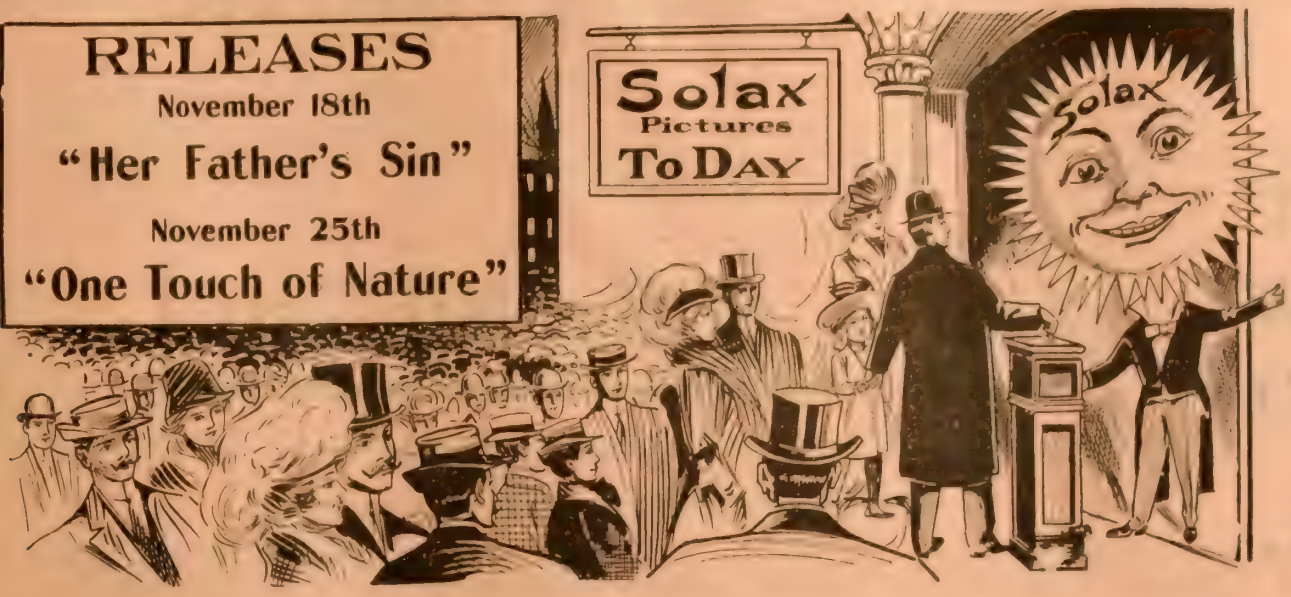
THE CINCINNATI-BUCKEYE FILM CO.

315-317 W. Fourth Street
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

RELEASES
November 18th
"Her Father's Sin"
November 25th
"One Touch of Nature"



SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

TALK Solax!

"The Best Film Made"

SYNOPSIS

"HER FATHER'S SIN"

Harold Crosby in a drunken rage kills his wife. His little daughter Helen sees his action and notifies Police Inspector Berg. A few years later Helen is adopted by a wealthy woman. Police Inspector Berg torments Helen, driving her from one home to another, because of knowledge of her father's crime. At last a young pastor intervenes, falls in love with Helen, and all ends well.

"ONE TOUCH OF NATURE"

The story deals with the unfaithfulness of a wife who deserts her husband, taking with her their little boy. The deserted husband, after many adventures, becomes wealthy and years later meets his wife. A photograph and the boy's influence bring about a happy reunion.

Every SOLAX FILM is legitimately thrilling—full of life, ginger, snap and go—a photoplay you should feature.

Demand a SOLAX FILM of your Exchange each week. If they cannot supply you, write us.

SOLAX "the best film made"—Released every Friday.

Every SOLAX FILM deserves a share of your advertising.

Make Friday "SOLAX DAY." Show your patrons what "SOLAX DAY" means to them.

Show them SOLAX every week. Hundreds will go to your theatre every Friday—"SOLAX DAY."

We stand behind you with selling helps and our hearty co-operation.

Your name on our mailing list will bring you stories of SOLAX pictures each week. Judge for yourself before you show them to your patrons, why SOLAX FILM is "the best film made."

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue - - - New York

SOLAX

Sold through THE SALES COMPANY, 111 E. 14th St., New York

SolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolaxSolax

Glad You're Glad! **TWO YANKS PER WEEK!** More Hoorays!

TWO YANKS PER WEEK

Last week, we told you about our first FRIDAY YANK. Since that time we have shown a sample reel to twenty-two representative Exchange men, whose opinions count for much in the film industry of today. Every man of them placed an order. That we have made a RECORD BREAKER with

Queen of the Nihilists

is the Universal Verdict. Everyone seems glad of our Second Release.

NOTICE TO ALL EXHIBITORS

We want you to turn over to the page where the story of this film is printed. Read it over carefully and then ask yourself whether or not the "MEAT" is there, or better still, send us your name and address and we'll mail a complete cast of characters and synopsis. In the meantime, go to your Exchange and get the first showing of the film, if possible. Find out the exact date you can get bookings for and then ADVERTISE LIKE A BARNUM. We'll send you some dandy photos to help dress up your lobby. We'll do even better, READ ON!

$25.00 For the Best Lobby Display $25.00

We will pay $25.00 in cash to the theatre giving to our "QUEEN OF THE NIHILISTS" the best publicity. Decorate your theatre front and send us a photo, also sample of your program, press notices and any display advertising. Editors of "The Moving Picture World," "Moving Picture News" and "Film Reports" will adjudge the contest, and we will mail New York draft for $25.00 to the theatre they name the winner.

Write for photos, posters and bulletins today.

Queen of the Nihilists

Released Friday, December 2d

COMING, MONDAY, NOV. 28 The Heart of an Actress

The glare of the footlights has lured men on to ruin and disgrace. The star of this story, however, happened to be a real woman. The havoc she wrought in a happy home was recompensed by the sacrifice she made to bring about a restoration of peace.

Whatever You Do---Two Yanks a Week

The Yankeegram is Published Weekly. Your Name, Please

Yankee Film Company

334 E. 32d St. New York City

TELEPHONE 6170 MADISON SQUARE

Write Your Order to the Sales Company

UNCLE SAM FILMS MADE BY YANKEE FILM COMPANY NEW YORK TRADE MARK

TWO YANKS PER WEEK

Vol. 7, No. 23. December 3, 1910 Price, 10 Cents

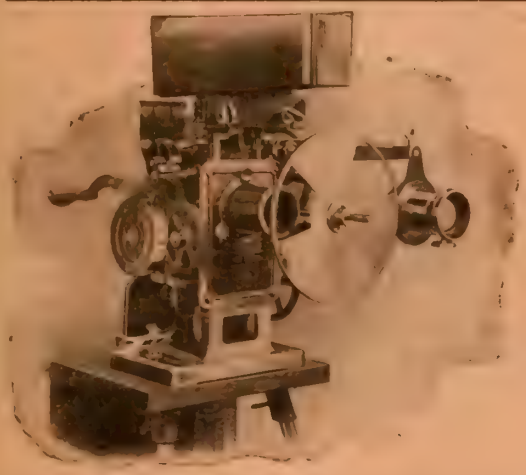
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Another Territory Conquered :: Europe Surrenders to

Power's Cameragraph No. 6



THE return of our Vice-President from Europe marks the introduction of POWER'S CAMERAGRAPH No. 6 into the European market on an unprecedented scale.

Negotiations with European houses desiring the agency have been under way for nearly a year, but the physical impossibility of producing a sufficient number of machines to meet the home demand prevented the establishment of foreign agencies until this time.

Recent increases in manufacturing facilities have placed us in a position to accept foreign business, and our Vice-President accordingly visited Europe in October to conclude the long pending agency negotiations.

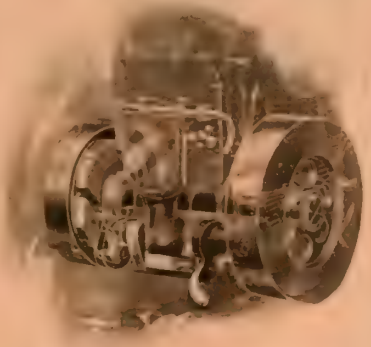
After careful consideration of the applications of a large number of houses for the "POWER'S" agency, the following agents were appointed:

AGENTS FOR GREAT BRITAIN AND IRELAND:
THE WALTURDAW CO. - - - London

AGENTS FOR CONTINENTAL EUROPE:
THE DEUTSCHE VITASCOPE CO., Berlin, Germany

These houses are leaders in their respective territories and their desire for the "POWER'S" agency is another strong testimony to the merits of **POWER'S CAMERAGRAPH No. 6**, in which they have shown their confidence by placing initial orders for one hundred and fifty No. 6 Cameragraphs.

These are the largest European orders ever placed for American moving picture machines, and they mark the recognition abroad (as well as at home) of the superiority over all other machines of



"POWER'S No. 6"

WRITE FOR CATALOGUE G. DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

For Thirteen Years the Leading Manufacturer of Motion Picture Machines

If You'll Only Say "THANHOUSER" to the Exchange Man, You'll Get Two Film d'Perfection as Follows:

Scenes from the THANHOUSER "RIP VAN WRINKLE"

RELEASE OF TUESDAY, DEC. 6

His Thanhouser Photo!

Rip Van Winkle

is here Masterpieced by Thanhouser for your especial edification. Flash a "Rip Van Winkle Soon Here" slide on your screen every night for a week before you run the picture. Post the synopsis on your "Coming Thanhouser" board NOW—THIS MINUTE! Boom the film far and wide. It will live up to all your expectations of it—up to all you say about it We give you the Thanhouser word for THAT! And remember we've never tipped you wrong yet. Have we? Then go ahead and advertise this picture until everyone who knows about Rip Van Winkle, knows you've got his BEST picture. No. 165. Code word, Rip.

RELEASE OF FRIDAY, DEC. 9

The Girl He Left Behind Him

will appeal to everyone who has a sweetheart, had a sweetheart, or is going to have a sweetheart—and we're all in one or more of these classifications! That is, the picture will appeal to EVERYBODY! It's a wonderful film for that reason, and we know you won't let it get past you. Set out now to clinch it.

And on the same reel

The Iron Clad Lover

which is an iron clad comedy success that will be warmly appreciated on the regulation dramatic bill. It's the kind of funny stuff the people positively want. No. 166. Code word, Girliron.

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 34 inches in width and 44 in depth with glass and easel (6 feet high) complete.

GOES TO YOU FOR $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

THANHOUSER COMPANY

NEW ROCHELLE NEW YORK

$125,000.00 Theatre Independent Pictures

The "Princess," one of the finest moving picture theatres in America, opened October 11th, in Denver, Colo., with Independent films, and has packed the house every performance. Manager Geo. H. Greaves chose Independent films after a personal tour of the large cities, including Chicago and New York, and a careful comparison of Trust and Independent pictures. QUERY: If it's good enough for the PRINCESS, and thousands of other high-class theatres, is it good enough for you? Here's the

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
DEFENDER—Wm. H. Swanson
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, November 26th, 1910

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City
Hudson Film Exchange, 138 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

"We hammer away on QUALITY always, because QUALITY is the salvation of the moving picture business!"

We are going to release an Imp on Monday, December 5th which we believe is the smartest comedy we have ever made—even better than "Fruit and Flowers"—and you remember what a whirlwind that one was. The new release deals with Gerald and Percy who first attempt to become great emotional actors and then enlist in the army. Their troubles lead to a terrifically funny climax in which they are clothed in nothing but barrels. If you want this Imp, which we say again is funnier than any we ever made, tell your exchange to send you the

"ASPIRATIONS OF GERALD AND PERCY"

(Released December 5th)

After that, on Thursday, December 8th comes a magnificent newspaper drama. The scenario was written by a newspaper man who knows the game from printer's devil to managing editor. When you run this Imp, invite the newspaper men in your city to attend a special performance for their benefit. They will be keenly interested and will have more respect for moving pictures thereafter. The title of this release is

"TWIXT LOYALTY AND LOVE"

(Released December 8th)

Are you doing your share toward getting TWO IMPS EVERY WEEK? Hundreds of exhibitors by constantly ding-donging at their exchanges have compelled them to furnish two Imps every week. You can do the same thing if you will only keep everlastingly at it. No exchange on earth can ignore the concerted demands of wide-awake exhibitors! Get what you are paying for!

Independent Moving Pictures Co. of America
102 West 101st Street, New York
Carl Laemmle, Pres.
All Imp Films Are Sold Through The Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP AMERICA

Demand Two Imps Every Week

Demand Two Imps Every Week

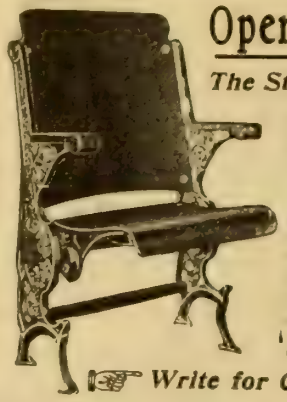
INDEPENDENT MOVING PICTURES CO. IMP AMERICA

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738



Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

Why Pay $500 for a Screen

When you can get the same practical results by using

"Mirror-Screenette"

Curtain Paint on your old curtain?
Costs but **$6.00** per Gallon.

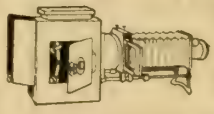
It is worth your while to get this paint. It produces what you want—pictures of rich quality, tone, depth, action, as if coming from a mirror.

Think of it! Only six dollars, cash with order, charges paid.

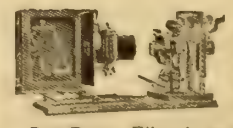
Order to-day! Be just to your patrons!

Manufactured only by
THE MELVIN RICE MOTION PICTURE CO.
121 S. Court Ave., MEMPHIS, TENN.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.



For Sale—1,000 ft. reels film, $5 to $25; professional stereopticons, $20; sprocket wheels, any machine, $1 50; Edison, Power's Lubin, machines, new, $100.

For Rent—Film, $1 to $2 per reel per week. Will buy, Passion Play, films, machines.

H. DAVIS . . . Watertown, Wis.

GREAT NORTHERN

Stands For Quality!

Release for Saturday, Nov. 28th

KEAN

OR THE PRINCE AND THE ACTOR

Adapted from the play by Alexander Dumas

A magnificent production showing the striking personality of Edmund Kean, the famous tragedian, who was not only a great actor but an intensely human man, and the merit of this film is that it presents in a series of vivid pictures both the idolized actor and the popular man. The film is remarkable for its gorgeous and brilliant scenes. The acting is of the highest possible order, being superbly executed by actors of of the Royal Theatre at Copenhagen.

Release for Saturday, Dec. 3rd

The Birthday Present

A Splendid Film with a Fine Story of Human Interest

THE OHAMI TROUPE OF ACROBATS

A capital film showing the truly marvelous performance of the celebrated continental troupe. A tastefully arranged stage and the beautiful costumes of the performers make the film particularly attractive.

Mr. Exhibitor: If you are not getting all Great Northern releases regularly, you are making a mistake of your life.

ALL FIRST CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCTIONS.

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EVERY FRIDAY **THE WORLD'S BEST—BAR NONE** **EVERY FRIDAY**

LUX FILMS

EXHIBITORS & EXCHANGES:

Look for Lux
Use Lux Weekly
Xenotime with Lux

Feature Lux
Insist on Lux
Lux brings business
Means Larger and
Satisfied Audiences.

GET LUX

GET LUX

Release Friday, Dec. 2nd, 1910

Bill As An Operator

Comedy 485 Feet

Necessity is the Mother of Invention

Dramatic 449 Feet

This reel is guaranteed to tickle every audience that sees it. A ludicrous comedy with a howling climax, combined with a dramatic in which there is also more than a touch of the comic. BE SURE THIS IS IN YOUR WEEKLY PROGRAM, ORDER NOW.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

THE WEST

that poets write of; that adventurers tell of; that the youth of the country dreams of. On the

Seventh of December

we will immortalize it in a symphony of the plains, entitled

"Hearts of the West"

A reel of romance, adventure and life.

Wednesday is the banner day. It's **CHAMP** day. Demand one every week.

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

CHAMP

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You?

Getting Better Every Minute

ATLAS DRAMAFILMS

are showing constant improvement, so the Trade affirms. When hundreds of letters from bright, intelligent exhibitors enthusiastically endorse ATLAS productions we naturally feel we're making good.

We've Made a Great Film with a Dandy Title.

Nature's Nobleman

Released Wednesday, Dec. 7

One of those tense, heart-gripping stories you like to read without stopping. When you see it projected you will agree we could have made this film without a single title. Every scene expresses itself.

It's the sort of a picture you exhibitors like to spread yourselves on in an advertising way, because it's different and better.

More of the same kind coming

WRITE FOR FULL DETAILS

Atlas Film Co.

10 East 15th St., New York City

TWOYANKSPERWEEK

BY THIS TIME most everybody in America is talking about QUEEN OF THE NIHILISTS, that is, everbody interested in Moving Pictures. Every exhibitor is anxious to see this master film on a screen. It is coming out December 2nd, that's Friday and for the following 60 days every man who shows pictures for a living, on the Independent side, will get heavier receipts on account of this added Yankee. Also an opportunity of winning our advertising prize of $2[illegible]. (See last week's ad.)

Another Big Dramatic Nickel Coaxer Coming

Monday, December 5th

IN THE CZAR'S NAME

A thrilling story of Russian cruelty, persecution and cleverness in which are shown those awful acts that cause a nation to throw off the yoke of oppression and cease to submit to the cruelties of semi-barbaric rulers.

One of the better of the ruling class has change of heart through the intercession of the little winged GOD and saves the family of the girl he loves and all flee to the haven of the oppressed under the Stars and Stripes.

Don't Forget——QUEEN OF THE NIHILISTS—— December 2nd

We'll mail you posters and photographs if you ask for them

Whatever You Do——TWOYANKSPERWEEK——Remember That

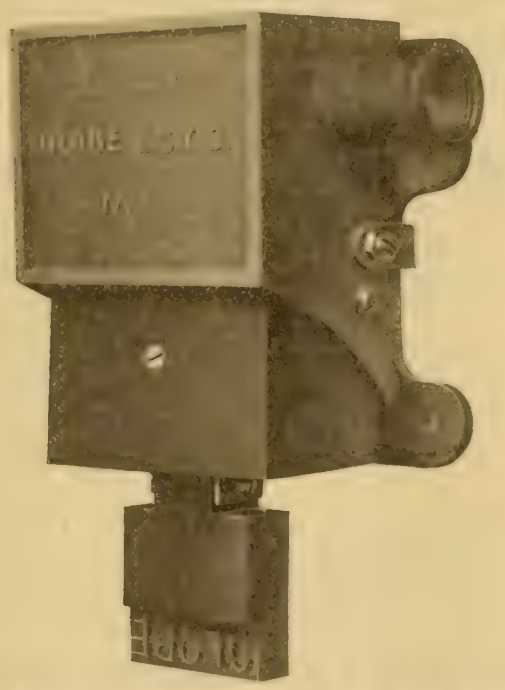
YANKEE FILM COMPANY

334 E. 32d St. = = New York City

TELEPHONE 6170 MADISON SQUARE

Write Your Order to the Sales Company

UNCLE SAM FILMS MADE BY YANKEE FILM COMPANY NEW YORK TRADE MARK



WALL RECEPTACLES

FOR

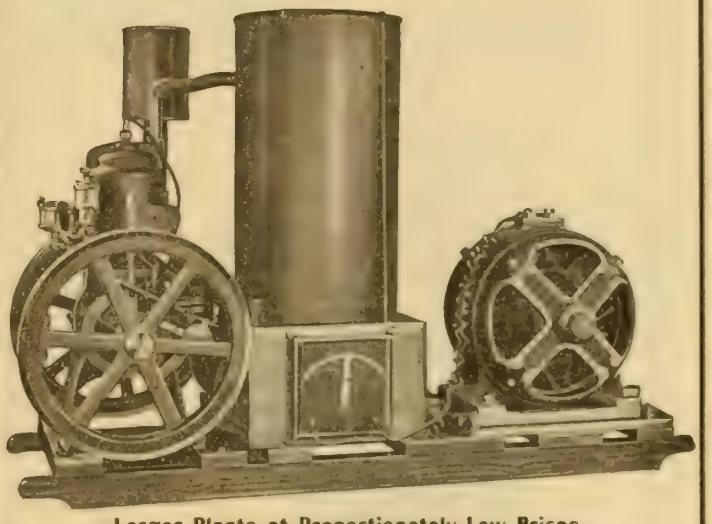
PICTURE MACHINE BOOTHS

Globe Electrical Specialty Co.

363 West 42nd Street - - New York City

Electric Light Plant Complete

$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U.S.A

EVERY TUESDAY **EVERY SATURDAY**

Demand and Insist on

POWERS PICTURE PLAYS

Saturday Release, Dec. 3d, 1910

When the World Sleeps

A weird tale, fascinating as a Poe masterpiece, with stock speculation and suspicion as introductions to the mysterious power of somnambulism. A work of unusual construction, with the power of good acting behind it.

Tuesday "Split Reel," Tuesday, Dec. 6th, 1910

THE MEDICINE MAN

A new moving picture character, treated by a company of comedians and a good story to back it.

2 on 1

THE REHEARSAL

The possibilities of mistaking people's doings when you don't know they are acting are great. Here's a series of "screamable" situations.

Photo Frames with REAL Photographs

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Every Tuesday and Every Saturday

INDEPENDENT, COMPETITIVE, PROGRESSIVE

UTAH'S ONE BEST BET

Revier Motion Picture Company

TRADE

MARK

WITH THE LARGEST PLANT IN THE WEST

OUR MOTTO

"See Trust Films if You Must, but Try Our Releases First."

The natural scenery of the Mormon State is the equal of any the world over for the production of motion pictures.

Ample capital is available and people of long experience have charge of our productions.

We Are Ready---Our Aim The Best

WATCH FOR OUR FIRST RELEASES

Offices:
Majestic Theatre Building
H. REVIER, President

Salt Lake City, Utah

FACTORY:
Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

Eclair Films

Mr. Exhibitor!
Mr. Exchangeman!

YOU are well aware that the GREAT CRY is for really Funny Comics, and Fine Wholesome Comedies—By Patronizing the ECLAIR COMPANY you can get just the KIND of Film DEMANDED!

After December 12th, we shall Release Each Week **at least One** First Class Comedy, or Excellent Comic Subject—Sometimes **Two** on One Reel! The Comedies will be adapted from the writings of the best and most famous authors, among whom will be France's best and most celebrated Humorist—Moliere!

Now, Messrs. EXHIBITOR AND EXCHANGEMAN, it is certainly UP TO YOU to serve your Patrons just exactly what they WANT.

Here is a Financial Opportunity for You Both—Will You Rise to the Occasion?

FOR DECEMBER 5th

"The Price of a Sacrifice"

Length 833 Feet

A Refined Drama of the very Highest Type; it is a Story of Love—Temptation—Sacrifice, and a Sweet and Beautiful Sentiment pervades the Whole!

"The Laundry Girl's Good-Night"

Length 82 Feet

This Film is a Little Gem, and will prove a Source of Delight to every Exhibitor—The Light Effect is Simply Marvelous. Don't miss this Reel—Its Great—Unique!

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Mr. M. P. Theatre Mgrs.

"Just a word with you"

I have been in the M. P. Biz from its infancy up to now. I have been experimenting on a coating for M. P. Curtains that would give that soft silvery effect so much desired. At last I have discovered a preparation that I consider far superior to anything yet offered to the M. P. Mgrs. It cuts the yellow out of the light. It gives true sky lines, light and shadow. The actors have that life like appearance so greatly desired, It cuts out those reflecting rays which are so harmful to the eyes. Lasts longer, and above all costs less. If you are interested in good pictures send me your name on a postal card and I will send you a sample and prices that will surprise you. Address,

CHAS. BARTON, Scenic Artist
Oakland, Garrett Co., Md.

NALLY'S EMPIRE THEATRE.

WANTED FOR NALLY'S EMPIRE THEATRE

Oakland, Garrett Co., Md.

A Piano-player that can sing Illustrated Songs. Must deliver the goods; salary all you are worth; let us hear from you, stating all in first letter.

S. A. NALLY,
Oakland, Garret Co., Md.

LIKE A JEWELED WATCH

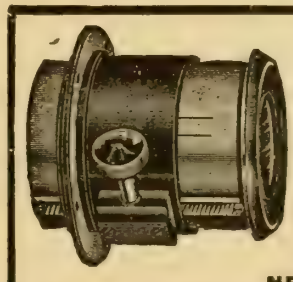
Improved Pinwheel, Star Arber and Sprocket for Power's, Edison, Lubin or Motiograph machines, **$12.00.**

TESTIMONIALS:
"Grand Success" says one.
"Fine Job" says another.
"Crackerjack" says another.
"Worth $ 0" says another.
"Brilliant Work" says another.

Old Brass Sprockets Repaired, $2.25
Steel teeth makes them last 3 to 4 times as long.

NEW SPROCKETS that can be continually repaired for **$1.00**
UPPER or LOWER **$2.50.**
Intermittent **$3.50.**

E. W. LAVEZZI, 3042 North Ashland, Ave. Chicago, Ill.



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100.....$3.00
ALL LEATHER PURSE—Per 100..... 3.00
TRICK MATCH BOX—Per Gross..... .75
1911 AERIAL PLANS, Latest Novelty—Per Gr. 1.25
FANCY WOOD WHISTLES—Per Gross..... .75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro. .90
FANCY COLORED RETURN BALLS—Per Gro. 1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro. 1.00
SKELETON ACROBAT NOVELTY—Per Gro... 1.50
FRENCH LIP AIR WHISTLES—Per Gro..... 1.25
JAPANESE 4-INCH TRAYS—Per 100..... 1.50
IMPORTED STONE STEINS—Per Gro..... 2.00
DECEPTION WINE GLASS—Per Gro..... 1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

Electric Pianos
CHEAP FOR CASH

We are closing out our entire stock of used electric pianos, complete with motors and one dozen rolls music.

Regal 44-note electric pianos, each **$100**
" 65-note " " full size, each..... **200**
Wurlitzer's Tonophone electric pianos, each..... **100**
Electric Banjos, each..... **$75.00**

NELSON PIANO CO.
3517 S. Halsted St., Chicago, Ill.

TITLES SLIDES

WRITE us for samples of our plain and tinted, also NATURAL COLORED TITLES. The latter is something new and will interest every up-to-the minute motion picture man. COST NO MORE. All orders shipped same day as received. NO DELAY.

We also make all kinds of SPECIAL ANNOUNCEMENT and ADVERTISEMENT SLIDES. Write for our list and prices.

EXCELSIOR FILM COMPANY
225 E. RAVENSWOOD PARK
CHICAGO ILL.

SILVO KURTAIN KOAT IS NO INFRINGEMENT

ON ANY PATENT

We guarantee to protect anyone using SILVO against prosecution.

FOR $6.00 YOU CAN HAVE A PERFECT SILVERED SCREEN

which enables you to cut down on juice, and show a better picture than any other screen,

ONE CAN OF SILVO WILL COVER 350 SQUARE FEET AT **$6.00.**

Order from your Exchange or direct from us, C.O.D,

Kurtain Koat Co., : : 2107 W. Lake Street, CHICAGO, ILL.

KINEMACOLOR
(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa, or at our New York City office, 516 Fith Avenue, corner 43rd Street.

THE WEARING QUALITY

of a Motion Picture Machine is next in importance to Quality of Pictures. Nothing is more annoying than a break-down and that's what you're liable to get where the wearing quality has not been demonstrated by years of service.

G. B. JONES, of Lawrence, Kans., says Nov. 6, 1910.
"The Motiograph is a strictly superior machine. Its main beauty is that it is dependable. I have never had a break-down with a Motiograph.

The MOTIOGRAPH gives the best pictures and the greatest DURABILITY, and requires the least attention.

The life of a motion picture machine for electrical theatre work has been estimated at two years. Motiographs, after three years of steady, constant grind, are considered by the owners practically good as new. They have solid steel wheels, tool steel shafts, phosphor bronze bushings.

Motiograph pictures are known for their brilliancy, steadiness and freedom from flicker.

The patented double cone shutter is largely reponsible.

Manufactured and Jobbed by ENTERPRISE OPTICAL MFG. CO., 564-572 WEST RANDOLPH ST. CHICAGO, U. S. A.

J. H. HALLBERG, Agt. 36 E. 23d Street, New York City
EDWARD H. KEMP, Agt. 833 Market Street, San Francisco Cal.
J. F. BROCKLISS, Agt. London, Paris and Berlin

OUR

Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN

3800 to 3810 North Clark Street
CHICAGO, U. S. A.

EXHIBITORS

BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have an opening for one first run and one fifth run customer, also from ten to twenty days.

If you are interested in this write or wire at once.
We also have the following feature films:

Original Wolgast-Nelson and Nelson-Gans Fights
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Ill. Omaha, Neb. Denver, Col. Salt Lake City, Utah

HALLBERG

THE ECONOMIZER

SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

THE GNOME
MOTION PICTURE COMPANY
UNDER THE PROTECTION OF THE ANIMATED PICTURE PATENTS COMPANY
A GREAT XMAS STORY
ALICE IN FUNNYLAND
Send us your Name and Address for
THE JOURNAL OF THE GNOMES
Office & Studios
S.W. Corner Park & Tremont Avenues
The Bronx
New York

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 DECEMBER 3, 1910 No. 23

Summary of the Week.

Moving Picture Exhibition a Profession....1278
The Animal in the Picture....1278
The Costume Play....1279
"Edison: His Life and Inventions." A Review....1280
Picture Personalities: Miss Pearl White....1281
The Picture in the Church....1282
"Ave Maria." An Ambrosio Feature Film....1282
"Man-About-Town" discusses rental matters....1283
Construction and Decoration. By J. M. Bradlet....1284
Music and the Picture. By C. E. Sinn....1285
Operators' and Managers' Column....1286
The Press and the Picture....1290
"Lux Graphicus" sees a Powers Picture Play....1291
Chicago Notes....1292
New England Notes....1293
Comments on Licensed Films....1296
Comments on Independent Films....1298
Notes from the Central States....1300
Gas Light for Projection....1301
Letters to the Editors—Exhibitors' League Meeting at Columbus, Ohio—St. Louis Exhibitor Believes in Good Music—The Photoplay—From Australia....1301
Licensed Film Release Dates....1308
Independent Film Release Dates....1314

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

Patent Reissue No. 12,037, 1902

Obedient to the behest of his employers, the editor of the Patent Company's house organ, "The Film Index," prints an article in the November 26 number of that publication headed: "Getting After the Picture Pirates." Mr. Hoff admits that the legal branches of the Patents Company have been "sawing wood and saying nothing for some time." Mr. Hoff knows very well that so long as the $2 per, from bamboozled exhibitors, come in with reasonable regularity; so long as the licensed exhibitors grudgingly pay their royalties into the coffers of the 80 Fifth avenue establishment, there is no occasion for the Patents Company lawyers to do anything but "saw wood and say nothing."

But diminishing sales by some of these deluded licensed picture makers have, of course, made them restive, and so the Patents Company lawyers are forced to do something in order to keep the licensed manufacturers quiet. The licensed manufacturers were persuaded to pay tribute to the Edison-Patents Company on the understanding, if not the pledge, that they would practically have a monopoly. This they are far from enjoying. Fifteen Independent manufacturers are having a cut in, and a very good cut in, too. The licensed manufacturers, therefore, are paying their royalties for practically nothing, while, at the same time, they are watching their sales diminish.

The trust charter, which was referred to in these pages last week, quotes no less than fifteen patents which the Patents Company hold. If we are to believe "The Film Index," these patents are not worth a rap. You never hear of infringements of them. You never hear of trouble arising over the Latham loop or the Albert Smith winding reel, etc., etc. "The Film Index" virtually tells us why these things amount to nothing at all. To quote "The Index," "Suits have been commenced in several instances for the infringements of the Edison camera patent, reissue No. 12,037, 1902." Only this and nothing more!

All sorts of threats are printed by Mr. Hoff against Herbert Miles, William Steiner, C. V. Henkel and Joe Miles. Mark Dintenfass is said to be "in danger." As for the "Kessel-Baumann crowd," whom Mr. Hoff politely calls "a combination of pirates"—well, we do not know what is likely to happen to *them*. To quote W. S. Gilbert: "Something hot with boiling oil in it," we suppose.

Mr. Hoff is not to be blamed or chided for writing what he writes. He has to write what he is told to write

by his employers at 80 Fifth avenue. But it is good at any rate to have an issue clearly defined. It is good to have it established once and for all that patent reissue 12,037, 1902, is the only *raison d'etre* of the Patents Company, "The Film Index," the "licensed" side of moving picture making in the United States and of Mr. Edison's claims to having invented moving pictures.

"Patent reissue No. 12,037, 1902," is a menace to the moving picture business of the world. In the interests of progress, in the interests of freedom of trade, it should be enforced or the bubble burst. Meanwhile it is the duty of the Independents to fight it by every legitimate means. An obvious course is to render it nugatory. There are available at this moment cameras for taking moving pictures which get around "patent reissue No. 12,037." Why do not all the Independent manufacturers provide themselves with and openly use these cameras, and at least clear themselves of the charge of being "pirates and freebooters?" It would, perhaps, please the Patents Company lawyers who could keep on "sawing wood" with the back of the saw while they whistle the familiar air: "Every Little Bit Added to What You've Got Makes Just a Little Bit More."

We shall have some more to say about patent reissue No. 12,037, 1902, in succeeding issues.

Moving Picture Exhibition a Profession.

In that upward and onward march, which has been so often spoken of in these columns, it daily becomes more evident that the exhibitor of moving pictures will become a man of great importance and only those worthy will be able to "fill the bill." Catering to the demands of an enlightened public requires most singular ability; a deep and thorough knowledge of human nature and human needs will be imperative.

Public taste and public morals will also have to be most keenly discerned by everyone seeking to be a caterer to the people's whims and pleasures; also a thorough insight of the requirements of those laws and rules which govern society for the public good. That a good education must be the foundation needs only to be mentioned as a requirement, it is the basis of all intellectual occupations. Already the cheap and incompetent man is proving that he has "had his day," bringing with his limited intelligence the common and the vulgar he finds the "business" growing away from him; he is left stranded on those reefs where lie so many of his kind while "the moving pictures are moving up."

The making of films has now become a great problem. Artists of the highest order are the actors and actresses producing the plays, photographers of ability only are able to reproduce the same. Men of business training and capacity have commercialized the work so that today this part of the moving picture business is a staple industry, employing thousands of professionals and capable citizens. Following these the man who stands between the producers and the public must necessarily be of a higher order than formerly. Happily the "learn the picture business" for a few dollars and "position guaranteed" is no more. Those were days when to be associated with the nickelodeon was not beneficial to one's standing in the community; under the new order of things no one need be ashamed of being connected with this new form of amusement and education, as before very long it will attract and require the same preparation as many other commercial and professional careers.

The Animal in the Picture.

"He loveth most who loveth best all things both great and small." This quotation from "The Ancient Mariner," by Samuel Taylor Coleridge, is often given as an instance of a poet crystallizing the sentiment of human affection towards the animal kingdom. In this sentiment the poets find a fertile theme for their fantasies. One of the many statues of Lord Byron, the poet, shows him as having the effigy of a dog at his feet. The inscription is a quotation from one of his poems on friendship. Of friends, he says, "I only had but one, and here he lies."

The dog and the horse dispute primacy as the friend of man. Most of us are animal lovers. We who write this confess to be lovers of cats, dogs and horses. It will probably surprise and interest the reader to know that round about Twenty-third street, where we are writing this article, we have many dog friends, cat friends and occasionally make a friend of a horse. The other day we were standing on the curb of Twenty-third street looking towards the entrance of this office. We held in our hands some candies that we had just bought. As we stood, we were conscious of something soft rubbing against our hands. Turning, we saw a very beautiful horse who in his undemonstrative equine way was asking us for one of the candies clenched in our fist. Of course we gave the animal one and he seemed pleased. He went on his way presumably rejoicing and accompanied by the smiles of the man in the Lord & Taylor conveyance which he drew.

We have long perceived that the animal is very popular in the moving picture. This is as it should be. There can be nothing very seriously wrong with the man, woman or child who is generally fond of animals. You mostly find that a "dog-man," for example, is a decent sort of man in other ways. This little rule will apply all round. The Pathe people, over in Paris, have a very clever dog who shows surprising intelligence in the work that he has to do. That dog has won tremendous applause for his work. And really, as he poses before the camera at the conclusion of a picture, he seems conscious of the successful part he has borne in making the picture. It is safe to say that that dog has won the love of millions.

More recently the Vitagraph Company have come to the front with dog pictures. A very beautiful collie has figured in several of them. One of these pictures represents the seashore adventures and misadventures of a young couple who were practically brought together by the intelligence of this handsome collie, who unconsciously was the bearer of love messages between them. This beautiful creature acted with as much charm and intelligence, it seemed to us, as any human being. He is and was immensely popular with moving picture audiences, especially the children.

Of course, animal work in pictures is not confined to dogs. The horse often plays a conspicuous part in them. There is no finer subject for moving picture treatment than a horse race. Pathe and other firms have done this sort of thing wonderfully well. Then you have the draught house, the carriage horse and the trick horse; most popular of all, however, is the horse which shows his affection for his master or mistress in the characteristic way of the animal.

Mr. Selig has made a specialty of less domesticated animals than the horse and the dog. Out there, in his great Chicago field, he keeps bears for moving picture purposes. If we remember aright the elephant has figured in a Selig picture. Then, the Selig lion has played a conspicuous part in the Roosevelt pictures. The skin

of that noble animal now adorns the Selig sanctum in Chicago.

Of course the cowboy, the bucking broncho, the Buffalo Bill, the Wild West subjects generally, give opportunity for the inclusion of the horse in great variety. Recently Mr. Kearton showed us wild hippopotamii and real lions. And chiefest popularity amongst the little ones attaches, we have noticed, to Zoological Park studies on the screen.

These discursive reminders, then, will inform the reader how very large a part the animal plays in the modern moving picture. Speaking generally, we cannot have too much of him. Our friend, Pat Powers, is also evidently of the same opinion. He has gone and purchased the white horse on which Maude Adams rode in her play "Joan of Arc." Shrewd Mr. Powers knows that this white horse will look good in a picture and will be popular with moving picture audiences.

If we were to take a census of moving picture theatergoers in this country, we would not be surprised to find that the most popular pictures were those in which animals figured. Observation shows us that they always attract and hold attention. People do not yawn over animal pictures. They do not rise and go out. This is a hint to manufacturers and exhibitors, namely, to make good animal pictures and have them featured.

Besides amusing us, of course, these animal pictures keep us familiar with the aspects of wild and domestic animal life. The animal is always popular in the picture for this reason that the animal has all the capabilities of a human being for showing traits of intelligence, comedy, resource, cleverness—he is, in fact, often very human, doing things in his way which we mortals do in our way.

Exhibitors and others complain in our columns that they cannot get enough of good scenic pictures, or enough of good comedies; they have too many dramas: the pictures generally are not good enough, etc. But we never hear them say that they get too many animal pictures. Probably, if the truth were known, they could do with more. So we throw out this hint to the manufacturer that good animal pictures always please the women and children as well as interest the men. They cannot possibly evoke unfavorable criticism; at any rate, they do not. The animal kingdom will, we hope, long continue to interest moving picture theatergoers.

The Costume Play.

The points of resemblance between the moving picture stage and the ordinary stage outnumber the points of difference. We refer of course to the formulæ adopted for the preparation of the picture plays. Or rather, we should say their respective classification. On the ordinary stage you have comedy, drama, farce, burlesque, costume pieces, etc. You have all these on the moving picture screen. There are many tastes to be catered for. You cannot please everybody in any business, but you can, at any rate, split up your public into so many sections and cater for those sections to the best of your ability. Thus, amongst ordinary theatergoers, there are those who patronize drama, Shakespeare, comedy, individual authors, etc. A glance down the advertisements of the newspapers will show that the theater managers who, after all, are merely business men, first, last and all the time, endeavor to satisfy these various sections of the public to the best of their abilities.

The film manufacturers are confronted by the same problem. Probably they are solving that problem as well as might be expected, considering the youth and still primitive nature of the film business. There is evidently a large public in the moving picture field for the costume play. And amongst the companies wisely catering for this element is the Vitagraph Company, whose reputation for the gorgeousness of their productions is increasing by leaps and bounds. Since last year this company has very notably advanced in the production of fine costume and spectacular pieces. We recall with pleasure "A Midsummer Night's Dream," their "Mona" series, their "Elektra," their "Becket" and other masterly subjects. More recently we saw a type of their costume work in "Francesca Da Rimini," a subject which they had already treated some time ago. The impression made on our minds by this picture is that of an appreciation of the marvelous Venetian magnificence set forth in this film. Architecture, scenery, groupings, costumes all appealed to us with such wonderful realism that when looking at the picture, we seemed to be conscious of watching the play of real life and passion in Venetian times. With what distinction the characters on the screen acted and how wonderfully naturally they wore their imposing robes.

The story is tolerably familiar to all. It is that of the forced marriage of a beautiful girl with an ugly man and the natural bestowal of her ante-nuptial affection on a handsomer man. The lovers are finally killed by lightning just as they are discovered by the deformed husband. This scheme has been worked out on the regular stage many times, and never fails to attract. The full story is printed on page 1,248 of the MOVING PICTURE WORLD for November 26.

Our present purpose is to regard the film as a magnificent representation of Italian court life and character worked out in the modern and prosaic atmosphere of Long Island. It is certainly a tribute to the skill of the Vitagraph Company that they can produce such a masterly illusion. One little fact lingers in our memory. It is the splendid manner in which Miss Turner wore her elegant costumes, comporting herself all through the picture like a veritable noble lady of quality. So with the other characters. These well-drilled, well-dressed, well-costumed Vitagraph actresses and actors, as in "Becket" and other notable Vitagraph productions, had thoroughly grasped the sentiment of the story, and did their work in a manner which would have been creditable to them had they appeared on the stage of the New Theater, New York City.

Plays of this kind will always be popular with a large section of the moving picture public, who like simplicity of story combined with grandoise acting, archæological exactitude and sumptuous magnificence in the way of scenery, furniture, costumes and the like. The love of the magnificent is inherent in all of us, though the limitations of our opportunities may interpose barriers to our enjoyment and appreciation of it.

DEATH OF N. H. BROWN.

We very much regret to announce the death of N. Howland Brown, vice-president of the Williams, Brown & Earle Company, of 918 Chestnut street, Philadelphia, which occurred on Thursday, November the 17th, from heart disease. Mr. Brown's death comes as something of a shock, as the last time we saw him in this office he appeared to be in the best of health, and, being comparatively speaking a young man, it was reasonable to anticipate many years of activity before him. For the last two years the Williams, Brown and Earle Company have not occupied a prominent position in the film world, but at one time they did a considerable business with imported films. They relinquished this line on the formation of the Patents Company. In the optical and photographic lines, however, Williams, Brown & Earle were and are exceedingly prominent. Mr. Brown's death will be regretted by many men in the moving picture field and we offer to his surviving relatives and partners our sincere sympathy in his loss.

"Edison: His Life and Inventions." *

A Review by Thomas Bedding, F.R.P.S.

[Second and Concluding Article.]

* "Edison: His Life and Inventions," by Frank Lewis Dyer, General Counsel for the Edison Laboratory and allied interests, and Thomas Commerford Martin, ex-president of the American Institute of Electrical Engineers. Two volumes, illustrated, price $4.00. (New York and London: Harper Brothers.)

We concluded our first review of this book last week, with the promise to devote some little attention to Chapter 21, which consists of about twenty pages. According to our authors, this chapter is perhaps "as significant as any in this biography, because it presents Mr. Edison as the master impresario of his age."!! If it is so significant, why is it so short and unspecific, as we shall proceed to demonstrate that it is? The "master impresario of his age" has, it seems, in virtue of "his phonograph and his (*sic*) motion picture, more audiences in a week than the theaters in America in a year." *His* phonographs we will, for the sake of expediency, concede; but *his* motion pictures? Really, Mr. Edison's biographers are allowing their hero worship to carry them into the domain of exaggeration.

His motion pictures? Mr. Thomas Alva Edison had, as far as we can discover, a very nebulous connection indeed with the origin and development of the motion picture. One of our authorities for this is Mr. Frank Lewis Dyer himself, who in the pages of this journal for December 21, 1907, credits Mr. Edison simply with being "the first, *according to a judicial decision* (our italics), to make a motion picture camera, using a single lens and with a single film, wherein the film is brought to rest and so maintained during each exposure, and is moved forward during each period of non-exposure, the movements being sufficiently rapid to secure the desired number of photographs per second, and the mechanism being of such a character that the photographs shall be uniform and sharp and shall not require cutting up and rearrangement prior to printing." So much for Mr. Dyer on December 21, 1907. Now, in November, 1910, this judicial decision on a disputed patent, makes Mr. Edison, according to Mr. Dyer, the "master impresario of his age." Loyal if indiscreet! Then again: "The nickelodeon is the central factor in modern amusement and Mr. Edison founded it." Are we supposed to believe so? And this: "All that millions know of music and drama he furnishes." Rather broad claim, is it not? A very considerable number of the civilized community would be glad if the phonograph had never been invented.

Before us as we write this review is the Edison "Kinetogram" for November 22, 1910. This house organ, issued with the knowledge of Mr. Dyer, refers to Thomas Alva Edison, "to whom the world owes the moving picture idea." On Page 530, Volume 2 of his book, Mr. Dyer says: "Its real birth was a century earlier." Of course he refers to Plateau, who enunciated the theory of the persistence of vision. If anybody deserves credit in this connection it is Plateau, not Edison. Mr. Edison may have adapted and patented much; he has discovered little. He certainly is not generally credited with, nor does he, in his interviews, claim to possess, inventive genius. The first record of a moving picture having been made on rollable celluloid is that of Friese Greene, an Englishman, who in June, 1890, at Chester, England, showed a camera for taking a series of photographs in rapid succession. We, who write this, have seen those photographs. According to Mr. Dyer, Mr. Edison did not make application for his patent until August 24, 1891. It was not issued until August 31, 1897. It was re-issued on September 30, 1902. On mere chronology, therefore, Edison is right out of it. He was antedated by Greene. He has been antedated by others. These facts dispose of the claims made in his behalf in this book to be the founder of the nickelodeon and the inventor of the moving picture idea. "It is all one piece of sober, careful analysis, and stubborn successful attack on the problem." (Vol. 2, Page 528.) Nothing of the sort. Mr. Dyer, in December, 1907, tells us it was a question of patent claims and patent litigation only. *Tempora nos mutantur!*

We are disappointed with this motion picture chapter in the book about "Edison: His Life and Inventions." It is so painfully sketchy, slight and unspecific. "An idea occurs to Edison in the year 1887." We are not told how that idea was worked out, or if it was worked out. "An experimental camera was made taking 48 pictures a second." Why this was done we are not told. It contradicts theory. In 1889, we are told, he "saw that rollable celluloid was a product which would help him." Flexible supports for photographic work were known long before rollable celluloid was made. And rollable celluloid was not invented at Rochester. However, we have it on the authority of this book that a camera was made in the year 1889, yet it was not protected by patent until August, 1891, nor was the patent issued until August 31, 1897. Why?

This latter date is of considerable significance. In 1895 Lumiere, in Paris and London, quite without reference to Edison, was showing magnificent pictures on the screen; it was not until after the French and English manufacturers had got very busy that patent No. 12,192 acquired any commercial value. Comment is superfluous. By all means let Mr. Edison have every credit for his ingenuity as a patentee, but do, please, let us hear the last of him being assigned the credit of "giving the world the moving picture idea," of being "the founder of the nickelodeon," of being "the master impresario of his age" in virtue of his moving pictures. Edison is not entitled to these distinctions.

We have at hand, as we write this review, one of the most valuable books ever issued in connection with the moving picture. This is Hopwood's "Living Pictures." He, of course, means *moving* pictures. Mr. Hopwood, we may say, was, and probably is, an official of the British Patent Office. In his volume he gives a fine history of the moving picture from all its aspects. He points out that the first intimation of Edison's work in moving picture cameras did not reach England until May, 1891. This was a year after Greene's publication of *his* work. Hopwood, too, expresses astonishment that the Edison patent should have been concealed from public view for six years. The document covers the celebrated adjudicated patent and the perforated film. It certainly was a remarkable concealment.

Chapter 21 in the Edison book concludes with the following pious aspiration: "Let us not think too lightly of the humble five-cent theater with its gaping crowds following with breathless interest the vicissitudes of the beautiful heroine." Brothers, let us think all we can of the humble five-cent theater with its gaping crowds. It is this gaping crowd which indirectly pays Mr. Thomas

Alva Edison, the owner of United States Patent No. 12,037-8 of 1902, exceedingly handsome royalties, which supplies the Motion Picture Patents Company, of 80 Fifth avenue, with their beautiful and palatial offices. It is the humble five-cent theater and the gaping crowd which renders the business of Licensed and Independent manufacturers possible, which is responsible for the existence of tens of thousands of theaters in this country and the daily presence of millions of people in those theaters. But that to any one man now living should be assigned the credit for all this, as well as a large share of the profits, is so preposterous that we enter an emphatic protest against the further promulgation of the fiction. If we remember aright, in the famous judicial decision upon which so much stress is laid by the Edison people, the Judge expressly said that Edison could not be allowed many of the claims that were made on his behalf.

We ought, in conclusion, to say that aside from this unfortunate moving picture chapter, Mr. Edison's biographers have produced a very readable book. It is the sort of thing which may be calculated to act as a stimulant and an incentive to the young American mind. Mr. Edison has "got there." He has made a name and has made money, which is all the American mind seems to care for just now. But with all his fame, wealth and success, Mr. Edison has failed conspicuously in one thing, namely, to invent the moving picture. The book is well printed and bound; has many portraits and other illustrations, and no doubt will be widely read in virtue of the interest—the deserved interest—attaching to Mr. Edison's picturesque personality.

Picture Personalities.

Miss Pearl White.

Pearl White is rapidly making a great name for herself in the moving picture field. We have watched her progress and her work with considerable pleasure. Last week in these pages she was complimented upon her impersonation of Mercy Merrick, in "The New Magdalene." This week, too, her name and personality are in our minds in writing of an imminent Powers release, "When the World Sleeps." In this play Miss White enacts the part of a lady walking in her sleep and does it, to our thinking, perfectly. She is evidently an emotional actress of great intensity.

Emotional actresses on the moving picture stage are none too plentiful. You have any number of women who can look pretty and wear nice clothes, but not so many who can get the deeper emotions over into the auditorium. Miss White is a handsome girl and popular with the Powers Company and all those who meet her. The daughter of a well-known actress, she has played every part from Topsy and Little Eva in "Uncle Tom's Cabin" up to Juliet.

Asked what line of characters she prefers, Miss White said, "I am told that I should devote myself to emotional work. I enjoy playing comedy parts. But then I am very happy when acting any part. The motion picture appeals to me because of the variety of characters I am called on to play, the frequent changes, the delightful outdoor work with the exhilarating rides, etc. I am happy in working under a director. Mr. Golden contents himself with explaining the nature and main characteristics of the character that I am to portray and her relations to the story and then permits me to express myself freely. My motion picture experiences have been valuable to me in developing my capacity for expressing emotion independent of the spoken word. I now realize how the actors in the theater are, except in the great plays, handicapped by the dialogue, the artificial scenery and other limitations."

Miss White, we are convinced, has a great future before her. Popular and excellent as it is at the present time, the Powers picture is destined to occupy even a more prominent position in the public eye than it does at present. Our friend, P. A. Powers tells us this himself, and Mr. Powers knows, of course. So as the Powers picture progresses, Miss White's opportunties will also increase. We predict for her international renown as a moving picture play actress.

The Vitagraph Company is producing the portrayal of "The Last of the Mohicans" by J. Fenimore Cooper. The dramatic situations and the scenic suggestions of this work is an inspiration that should lead to great results. This standard and historical story of the early settlers and the aborigines, the original native Indians, will have a value and interest which has never been seen by the present generation.

Fred Smith, for some months Manager Dechert's assistant at the Bijou, has taken charge of the Auditorium at Fort Lee. Samuel Shaw, of Ridgefield Park, is the capitalist back of this venture. The theater will be open every afternoon and evening and Sundays.

When Mr. Smith left the Bijou the employees united in presenting him with a fitting testimonial of the esteem in which they held him.

North Brookfield, Mass.—The Old Union Church here is being remodeled and will be opened on December 1 as a first-class moving picture theater with a seating capacity of 800. Up-to-date equipment is being installed. It will be known as the Star Theater and will be under the personal direction of Jos. Berthiaume, of Spencer, Mass.

THE PICTURE IN THE CHURCH.

Through the courtesy of Messrs. McMahan & Jackson, proprietors of the Cincinnati Film Exchange, we are enabled to print the portrait of the Rev. Mr. Schribly, pastor of the Grace M. E. Church, Newport, Ky. The Rev. Schribly is a staunch friend of moving pictures and frequently calls upon Messrs. McMahan & Jackson to furnish him with a suitable program for an evening's entertainment in his church. We append a few introductory remarks he made at one of these entertainments because they voice the sentiment of the Rev. Schribly in regard to the potent power of the moving picture for good. His words have the ring of a stalwart leader who will leave the world better for his having lived therein, unlike the carping critic who can only look at the seamy side of life.

(The Rev. Dr. Schribly Says.)

Before we show the film I have a few words that I would like to say to you. What wonders God has wrought! This evening we are going to enjoy one of the greatest discoveries of the century, that of the moving picture films. Now I know how many people feel in regard to the moving picture business, and I believe that in some instances their thought is justified, but in my opinion the phonograph and moving picture machine belong to the greatest inventions of the past century.

There is a picture of a man in the film I have now in my hands who is going to take four steps. In order to reproduce that man going four steps they had to take fifty-one pictures of him and the machine had to be operated at a certain speed to make each impression distinct before it was reproduced; after that film is made and developed we have only the negative, and the positive has to be made off of the film and must again be placed in a machine and run at the same speed it was run before, and we have the picture that is given on the screen.

In the next twenty-five years moving pictures will not only be used at entertainments and theaters, but in universities, and in the near future will do a great work along the educational line. I believe that we are on the threshold of a great revolution in the near future, all objectionable features will be eliminated, and I believe that the good manufacturers ought to be encouraged, for I have the pleasure of stating to you that I believe it is the greatest art ever given to the world.

THE NATIONAL FILM MANUFACTURING AND LEASING COMPANY.

Since the publication last week of our article on "Finance and the Film," we have had an interview with one of the gentlemen who is actively engaged in the formation of the National Film Manufacturing and Leasing Company. From him we were able to learn, and indeed satisfied ourselves, that so far from being merely a financial scheme, the National Company is a sound business proposition. It is the intention of the company when formed to place moving pictures of a novel kind before the public. Moreover, capital is available for the preliminary work of organization which includes the acquisition of existing factories and the prosecution of the business of making moving pictures in a systematic and thorough manner. The proposed operations of the company, as we understand them, are perfectly legitimate and do not merit the unfavorable criticisms that have been directed at them from various quarters. So soon as we have other data in connection with this company we will apprise our readers.

Motion Picture Handbook Now Ready. **Price $1.50.**

"GOUNOD'S 'AVE MARIA.'"

An Ambrosio Feature Release.

Oh! for an open market. If only the policies advocated by J. W. Jennings were in effect now, the silent drama would receive a "boost" that would place it far out of the reach of criticism. If every exhibitor in this broad land of ours could only show "Gounod's 'Ave Maria,'" the clergy, instead of condemning, would praise, the public press would support instead of agitating, and the "scoffers would remain to pray." Take for instance: If the Orpheum of Chicago, the Casino of St. Louis, or the Majestic of Memphis could show some of the wonderful Independent releases, and enhance them with appropriate music by their celebrated orchestras, or if some of the splendid Independent theaters could do the same with some of the really good Licensed releases, wouldn't such a condition tend to improve and elevate the industry quicker and far more successfully than anything that is now being done in the "elevation" line? When will our fondest hopes be realized?

I like Ambrosio releases and thoroughly enjoy the opportunity of seeing them on the screen. Three weeks ago I rode far out in the suburbs just to see "The Slave of Carthage" a second time; yesterday I saw the "Ave Maria" in an exchange exhibition room, and I would give a great deal to have the pleasure and satisfaction of seeing it again in some theater or other, a la Orpheum, with appropriate music.

Beautiful, beautiful, I repeat over and over in my mind, but that is as far as I can go; words fail me to describe this wonderful picture. "Stirred by the sweet music of the violin in the church, Elsie, an invalid, secures an introduction to the musician, who falls in love with her. Complying with her childish whim, he takes her on the lake and plays for the enraptured girl. The escapade is disastrous, for the chill sea air hastens her end, and her dying request is to hear once more the beautiful strains of Gounod's "Ave Maria." The heartbroken musician, unable to bear the loss of the one he loves, ends his life in the sea."

Why don't some of our American manufacturers and producers put out more work of this high standard? This story is an excellent one, but the chances are that put out by some other producer it would have fallen flat. The setting, the detail, the photography, the acting, all are superb. In the first place, the violinist is a musician, not a mere fiddler, and above all, a finished actor. The tender sentiment portrayed throughout the picture impresses you as being sincere, right from the heart; the acting is just as it should be, no premeditated situations, every action on the part of Elsie being spontaneous, resulting from the emotion inspired by the violinist's playing, and on his part created by his love for her.

Enraptured, she requests him regardless of her physician's advice, to take her out on the lake and again play for her the beautiful melody which had been the means of their acquaintance after his rendition of it the first time in the church. The escapade is disastrous, for the chill sea wind aggravates the illness which causes her untimely death, and her dying request is to hear once more "Ave Maria." The heartbroken musician, unable to bear the loss of the one he loves, floats out to sea in a boat, playing his violin in fond remembrance of her, and overcome with sorrow, he ends his life by falling into the water.

As said above, the production in its entirety was superb. In one scene, where the musician is shown reading the note from Elsie, the light and shade effect is wonderful, a detail that would ordinarily have been overlooked by the average producer, is made a very pleasing feature in this scene. And what could be more appropriate than the "Ave Maria" (pray for us) for an invalid to desire to hear, above all other music? And the little details, such as the violinist tuning his violin before serenading his lady fair, reflect great credit on the producers and actors in the picture.

Here is another excellent point: The story was not drawn out to make the everlasting "1,000 feet." It runs about 500 feet, thereby obviating the necessity of working in a lot of useless by-play and unnecessary situations. Even after the death of Elsie the musician does not rave and tear his hair, as is so often the case in many productions his grief is too sincere to permit of any wild demonstrations, he floats slowly out to sea, and without any display of a struggle or feeling of regret at the step he is about to take, ends his life by falling into the water.

I would venture to say that this picture, shown in connection with proper music, will bring tears to the eyes of any audience. It is a sad story, but handled so deftly that its sadness is sweet. It touches the heart. J. C. K.

A few evenings ago I chanced to drop into a hotel not a mile from the intersection of Forty-second street and Broadway and it was my fortune, or misfortune, to land in the company of a film manufacturer, an exchange owner and an exhibitor. I was known to but one of the party, but soon became known to all, and gradually drifted into the spirit of the discussion that was temporarily suspended upon my arrival. The subject of debate was "Who Is Who?" A queer topic, but nevertheless a good one. The translation is, "Who Is Responsible?" In order that the Motion Picture World reader may gain admittance to the ground floor I will give, as briefly as possible, the facts discussed. Who is responsible for the condition of films?

* * *

As I have already stated, I found a representative each of the manufacturer, the renter, and the exhibitor engaged in debate. The exhibitor was blaming the renter for giving him scratched and torn film; the renter was deftly throwing the blame upon the manufacturer, claiming he had been given a film that was not absolutely new, but which had been used as a test on the machine where the productions originate.

* * *

Although not so closely identified with either one of the moving picture branches, I took a chance and jumped into the argument. First I listened to the others and, in brief, this is what they said: The Exhibitor—"You know I pay a good price for my service and the price I am paying entitles me to the best you have on your shelves, but you sacrifice me to hold some new customer, and I get the next best you can give me. I'll not stand for it. If I want scratched stuff I can get it at a far lower price than I am paying you."

* * *

The renter says: "The film you speak of was absolutely new. It had not been out of our office, or run upon a single machine in our office, and I will take an oath that you received it as we did. When you made the kick I called the manufacturer to account. He told me the film was perfect. He is here now and you may talk to him."

* * *

The manufacturer: "Yes, I remember the day Mr. X called me up on the telephone and told me that on account of the scratched condition of the film he was in danger of losing a first-run customer. I investigated the matter and found that when the film left our hands it was all right."

* * *

There was a case of "Buffalo." Everybody was positive. Each looked upon the other as the most despised Ananias that ever provoked the temper of the big oyster of Oyster Bay. "Don't come no 'con' game on me," exclaimed the exhibitor. "I've been up against that before. I paid a nice little bill one time on that. You gave me what you called a new film. It had never been out of the wrappings when I got it, but when it got back into your hands you raised a cry that would have shaken the foundations of Tammany Hall and told me you could not afford to pay for a film for my exclusive use. Do you remember what we agreed upon? Yes, I guess you do. You were to send the film back to the manufacturer and have him decide who was the guilty party. You did so, and showed me the answer. I was the goat, and I paid you like a man, didn't I? I paid you without a murmur, didn't I?"

* * *

"Yes," replied the renter, "you were game, but you don't think for a moment I would saddle anything upon you that I did not think you should carry. I put the thing up where I thought it belonged, and the referee decided against you. That let me out, didn't it?"

* * *

At this point I interposed. "Gentlemen," said I, "what did the manufacturer decide?" The answer was quick and decisive: "Why, the scratches and breaks were due to the projecting machine, which evidently was an object of carelessness—the operator was the guilty person. If his machine was not in need of repair he must have dropped it clean. Some particle of dust or something had scraped the film."

Before I could intervene the exhibitor, with no little display of temper shouted: "Don't come no 'con' game with that. I paid one bill on the dust game, but I'll not pay another. That last film I returned was sent up to me or my operator, because I have insisted that his machine be perfectly clean before he starts, and I am there to see that it is." The renter then retorted: "I'll swear that, even had we run the film on our machine, it could not be hurt by us, so it lies between you and the man who gave the film to us."

* * *

It can readily be seen that such an argument might continue indefinitely without the injection of some new fact. Fortunately, an idea occurred to me, and as a mutual friend, I gave expression to it, prefacing my theory with the query as to the possible guilt of the operator. Of course, the exhibitor promptly resented such a suggestion. I then said that possibly the operator of the renter was at fault and brought the most pronounced expression of scorn upon my humble head.

* * *

I was really in a critical position. The only party to the listening trio that smiled upon me was the manufacturer. He was the only one who apparently gave me credit for having common-sense. I felt flattered and asked, "Gentlemen, is it a fact that uncleanliness, reckless grinding, or bad joints made upon the scene, are the only causes for the condition of films as they are so frequently returned to the renters?"

* * *

Well, you should have seen the facial expressions of that renter and exhibitor. It seemed to me that I was an object of—not scorn, but heartfelt pity. They seemed pained that I should know so little about the business. As the exhibitor looked upon me I could almost feel his feelings. I could read his mind. He seemed to be thinking, "That fellow is too dense to live." However, I summoned courage and asked, "What is your answer?" The manufacturer evaded the question by calling upon the waiter to bring another drink. The other two looked upon the whole thing as too foolish for a circus ring. I am confident that if the waiter was not on the job I would have been abandoned with much less ceremony than Wellman and his wise crew left the airship some hundreds of miles from the course it was supposed to be following.

* * *

To bring off the climax, the exhibitor said, with no little display of arrogance and a pronounced tinge of resentment: "Tell us what you know, or think, or think you think. Enlighten us with your profound thought, you dummy. Perhaps you may convince us that we do not know anything about the business. Come on, you sublime condensor of troubles, we may need you yet."

* * *

To tell the truth, I felt like a cat thrown into a millpond. Not even a glance at the beaming countenance of the manufacturer could revive my spirits. But I was convinced I was right. I took one long breath, I glanced one look of defiance, and then relieved myself of this: "Gentlemen, I have put a fair and square question before you, one that in nine out of ten cases would have brought forth an affirmative answer, while the true one is in the negative. In a great many cases the condition of the films is not the fault of either the manufacturer, the renter, or the exhibitor, nor to the willful neglect of the operator, but to the ignorance of the operator of the great importance of keeping the film in true line between the upper and the lower magazine boxes. More than three-quarters of the troubles come from improper alignment."

* * *

"Drink up!" said one of the party with apparent unconcern, but it was apparent that my point had not escaped attention.

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

The Screen and the Colors of the Walls.

The appearance on the market of the mirror screen has aroused the attention of the exhibitor and showed to him that the projection of a picture on a white sheet or canvas will bring out the finest details of the picture. A new invention is always the source of many imitations, and while inventors kick themselves for having missed the chance of presenting the first improved curtain for motion pictures, they nevertheless jump in the fray with all sorts of improvements.

As the exhibitors are questioning themselves to find out if they have the proper screen, they are willing listeners to all the new propositions and these propositions are numerous, as it is impossible to give an accurate list of all the preparations offered to-day. Some of the metallic compositions placed on the market will, in certain cases, give even a brighter light than the mirror screen, but they do not show the details as well. It is a question for the exhibitor to decide if he wants to sacrifice the details for the light or if he prefers a less blinding curtain and obtain the best details of the picture. The mirror screen is a lasting proposition and will show the details in six months, one year or more, as clearly as the first day. On the other hand, the mirror screen is an expensive proposition and for this reason, many of the metallic compositions will answer the purpose of the exhibitors who cannot afford to pay some $300 or $400 for a mirror screen.

The merit of the metallic compositions is the low cost at first. We say at first, as in the course of time we believe that an exhibitor will spend as much as he would for a mirror screen. The metallic compositions or paints will gather the dirt, will change color and, unless the curtains are repainted several times during the year, they will look worse and give worse results than the old sheet screen.

It is not our object to discuss the merits of the different screens and curtain preparations at this time, but we wanted to say a few words on the screen to show that if the curtain plays a very important part on the projection of good pictures, the colors of the decorations of the auditorium play an equally important part.

Many of the moving picture theaters are erected and decorated by local talent, who may know how to build dwelling houses and factories, but who have no knowledge of exhibition hall requirements. We know that architects are not the proper men to design a play house, unless they have made a careful study of acoustics. In the construction of a moving picture theater the acoustics is of little importance, while the attention should be given to the light effects, and this is where most of the architects, builders, decorators and exhibitors are making a grave mistake, in having the interior walls and ornaments of light colors. Such colors will suit an opera house but not a moving picture theater. We have always advocated that sombre colors will bring out better effects from the screen and we have based our opinion not on hearsay or theory but on observation.

As men differ so much on questions of colors and tastes, we concluded that the best way to prove our argument, was to give a practical demonstration. To this effect we had constructed two miniature theaters and said theaters are now on exhibition in the rooms of our Chicago offices, 160 Washington street, where exhibitors passing through Chicago can judge for themselves what effect the colors of the interior walls and decorations can have on the screen.

These two miniture theaters are a conclusive demonstration and a peep at them will soon convince any exhibitor of the necessity of selecting certain colors for his interior decorations and not to leave such an important matter to the local decorator, who has no real knowledge of the needs of motion picture theaters.

As many exhibitors ready to make alterations will not have the time or opportunity to visit our Chicago offices, we give a description of the two miniature theaters: One of these, the one on the left side of the photograph, is finished in the following manner: All the mouldings and plastic ornaments are painted imitation dark hardwood. The center of the panels is of a rich green with the borders in a darker green shade. The ceiling is also finished in green color. The screen fits in a recess, the sides of which are painted a dead black.

The second theater, the one on the right side, has the same ornaments and mouldings, but both the walls and ornaments are finished, like most of our moving picture theaters, in cream color of two different shades. Ceiling and frame of the screen match.

Examine carefully the photograph and, as it is claimed that photography does not lie, be convinced that dark surroundings bring forth the full value of the screen. As the photograph shows plainly that the screen in the theater to the left (the one finished in dark colors) is whiter and offers more contrast with its surroundings than the screen of the light colored theater, we must come to the conclusion that the colors of the interior walls and decorations of a moving picture theater affect more or less the projection of a good picture.

The photograph was taken in daytime, without any projection, but when the light is turned on and a picture projected on the screens of these two miniature theaters, the contrast between the two screens is still greater.

In a light colored theater the light of the machine naturally reflects on the cream colored walls and then on the curtain; and many exhibitors, not acquainted with his fact, blame the operator for a bad light.

While the miniature theater on the left of the photograph is rather sombre in color, it is not gloomy but rich in effects, and when the side lights are turned on the house has a rich soft glow.

We do not exactly recommend the green color, other combinations can be used with the same good results. For instance: Have the panels in a rich red color with the border of still a darker shade and have all the plastic ornaments painted imitation walnut or mahogany and you will have one of the richest interiors that you can wish. When you use green color for your panels and borders you can have the plastic ornaments in either walnut or ebony color. Brown colored walls and the plastic ornaments, imitation old ivory or old oxidized silver would also produce a rich and tasteful interior.

The whole question is to decorate the interior of your house in rather sombre colors and avoid the prevailing idea that a light colored interior is more cheerful to the eye. Remember that when your patrons visit your theater they do not do so to examine your walls but to look at the pictures and they want good and well projected pictures.

As stated above, the two miniature theaters are on exhibition in the display rooms of our Western offices, 160 Washington street, Chicago, Ill., and the attendants will always be pleased to throw a light or a picture on the two screens to give you a practical demonstration. In addition to these two miniature theaters, we are preparing a few panels to show different color combinations.

The sign with interchangeable letters and pictures of the film to be shown is still on exhibition and is attracting many visitors. In a couple of weeks the Chicago office will also have on exhibition a practical demonstration of the side lights.

THE "USUAL THING" IN ENGLAND.

[From The Kinematograph.]

I have, whilst chatting with Mr. Jupp, of the Provincial Cinematograph Theaters, Ltd., and other leading showmen, had it impressed on me that they have tremendous difficulty in finding worthy and suitable subjects each week for their programs. The mediocrity and sameness of the stories, the poorness of the romantic melodrama, the inane knockabout comic, the ridiculous chase, and the all too apparent trick film, may be suitable for any country fair or East End penny gaff, but are quite unsuitable for a West End audience in an up-to-date picture palace, and the consequence is they are faced with a difficulty which seems hard to solve. I have suggested a revival of some of our most popular "back numbers" until such time as manufacturers can go to a wider field for their plots and ideas—and pay liberally for them when discovered.

When Artemus Ward, the American humorist, toured the country with his panorama, more than fifty years ago, he hired local musicians occasionally to furnish music for his pictures. He told of one genius who played "Take Your Foot Out o' the Sand" for the illustration of the children of Israel crossing the Red Sea, and "A Life on the Ocean Wave" for Pharaoh's pursuing army engulfed by the waters. So the problem of appropriate picture music is not altogther a new one; the difference between then and now is in degree rather more than in substance. It is not many years since stereopticon views occupied the position in vaudeville houses now held by moving pictures, and even then some of us tried to fit these pictures with music, though our efforts were limited. Waltzes and marches, interspersed with "Flower Song," "Rock of Ages," "Skeleton Dance," with patriotic songs, was about as far as anybody got.

It is a long step from the old stereopticon views to the splendid moving pictures by our best producers of to-day. Has the music kept pace with it? In some instances—almost. But generally speaking—no. The fact is, the change has been so rapid that we haven't fully realized our opportunities, but the moving picture musician will soon adavnce to a plane as distinctive in type as any phase of musical endeavor.

Our problems are more complex than they seem to be. We have no rehearsals; we know nothing of the pictures until we see them at the first show, during which we must "play something" and at the same time determine on the most fitting music. This entails good guessing and a good memory, and our compensation lies in the fascination of the game and a consciousness of work well done. To those who are good improvisers the task is less difficult, but, if one depends entirely upon impromptu stuff, he is apt to fall into a rut, and that spells "monotony."

We have roughly classified our pictures as scenic, industrial and dramatic. The last has many sub-divisions: tragedy, farce, melodrama, drama, light comedy, burlesque, fairy tales, mythological, biblical and historical plays are the ones most commonly met with and each has its own type of music.

Tragedy (Shakespearean order).—Music is stately, massive and always serious. Marches in "four-four" time; heavy "hurrys" for combats and battles; gavottes and polonaise for "fill-in.' Dances in court dress are usually the gavotte or minuet. No waltzes, two-steps or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Farce.—Lively, snappy stuff; rag and other marches; popular song choruses whenever they can be applied. All comedies should be worked bright and lively from start to finish except where special points are to be made. For example, the funeral march in "A Live Corpse" heightened the absurdity of the situation, and a dirge or other lugubrious tune makes a comedy duel all the funnier. But, generally speaking, comedies (especially farces) move swiftly, and the music likewise.

Melodrama.—More or less of a sensational order. Get in all the local suggestion possible; "Cheyenne," "Idaho," etc., for the cowboy pictures; "Old Kentucky Home" and Southern songs for the South, and so on. Most localities have a song written around them—if your audience knows it—play it. This class of pictures is the most common of all and calls for plenty of dramatic music. "Hurrys," "plaintives," "agitates," and "sneaky" music abound. The contrasts are usually well defined and the changes of music are often abrupt. If you have the gift of progressing from one number to another with a few connecting chords, it helps. The "fill-ins" depend on the character of the picture. Two-steps, rags, waltzes, intermezzos and popular music generally. These pictures are the easiest to work up and the most showy for the musician.

Drama.—Quieter and more refined, but on lines similar to melodrama. Often calls for long and dainty numbers like "Laces and Graces," "Cozy Corner," etc. Sentimental and pathetic like "Apple Blossoms," "Simple Aveu" (though these numbers are good in all pictures). For "fill-ins" use waltzes, marches, gavottes, intermezzos, etc.

Light Comedy. What is said of farce will apply here also. "Mosquitos Parade," "Lobsters' Promenade" and numbers of humorous quality are useful.

Burlesque.—These are mostly European productions, and the range of the subject is very wide. They are very often of the "Humpty-Dumpty" pantomime order with gymnasts, clowns and quick transformations; the music is generally lively. For demons, magic, etc., J. Bodewalt Lampe's "Vision of Salome" is fine. Th. Bendix also has some fine numbers in this line. "Hurrys," "mysteriosos," are frequently called for.

Fairy Tales.—Waltzes, intermezzos and pretty, graceful numbers generally. Like the burlesque, these pictures vary so much that nothing definite can be suggested. Both kinds of pictures embody all of the elements in any of the others.

Mythological.—I have seen but few of these pictures, and they were of the Greek mythology. The music required was stately, interspersed with mysterious, wierd and agitated music. They are serious pictures.

Biblical.—Of a dignified character throughout. Standard church music and sacred songs. Grandioso movements and ponderous marches in four-four time when marches are required. Nothing suggestive of modern times. An organ, even a small reed organ, can be used with telling effect.

Historical—are martial, romantic and religious. They vary so much that little can be suggested further than to fit the time and nation when possible. Avoid modern music, especially waltzes and two-steps. Often they "work up" like melodrama.

The hints given here are of a general character only, as there can be no fixed rules applying to all alike. However, they cover the ground as far as they go. I have said nothing of the scientific and educational pictures, as they require no special treatment. Any concert music, as selections, waltzes overtures, etc., will be suitable.

(To be continued.)

PITTSBURG.

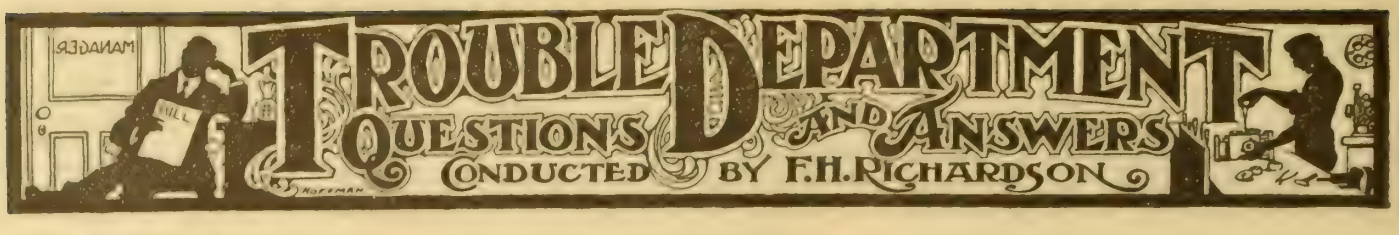
It was my pleasure, while passing through Pittsburg, to meet Mr. A. S. Davis, of the Independent Film Exchange, who knowing my constant work for good music for the pictures, invited me to visit the Olympic Theater on Fifth avenue. There I found an orchestra of five expert musicians, who so well interpreted a Thanhouser production that while captivated, I did not notice on the screen a slight blunder in the picture, a blunder that jumped to my eye the very next day, when I saw the same picture in another theater and butchered by a ragtime pianist. The blunder was that the man who had dived in the water to rescue his sweetheart, appeared on the screen with his hair perfectly dry, well combed and parted as if he had just left the barber chair.

It is a fact, if you have a bad seat, a Merry Widow hat in front of you, a rough usher, a bad light, or ragtime music, you feel in bad humor and then you exert yourself to find fault with something, while good music seems to soothe your nerves.

The manager of the Olympic takes great pains to show the pictures to the best advantage, and the good attendance, with standing room at a premium, fully proves that Pittsburg lovers of motion pictures, recognize the efforts of the owner and manager.

The Olympic is a good sized house with a very spacious lobby of most exquisite design, simple but rich, and all the cheap gingerbread decorations, so common in other theaters, are advantageously replaced by marble and more substantial plaster ornaments. The house is one of the safest ones in the country, having numerous exits leading to a wide corridor running from Fifth avenue to the rear street.

I was much amused, and at the same time pleased, when an usher asked a lady to remove her Merry Widow hat. As the usher made his request in very polite terms, the lady did not get offended but complied with the request. J. M. B.



From Oklahoma.—Hugo, Okla., writes at some length on the light ray proposition, but we have laid that matter on the shelf until receipt of the promised article from the Bausch & Lomb Company, which we hope will clear up the atmosphere. Hugo says: "I am glad to see the operators are getting interested in such questions, since it means better projection. If some of the crank turners of to-day could have been on the road seven or eight years ago, what in the world would they have done? I went West about twelve years ago with a Spool Bank machine and have watched the business grow, learning something new every day. Have tackled current all the way from 50 volts to 750; have projected a picture from 20 feet to 175 feet, and have, in emergency, used a stereo lens for projecting moving pictures. Some day I shall write you some of my experiences on low and high voltages and how I got around different kinds of propositions.

"Now just a word about our theater here in Hugo. It contains 358 opera chairs. We have 115-volt, 60-cycle current and my leads are No. 4 stranded. We get the best pictures that can be had with an Edison Type 'B,' using 12 reels per week Independent service, nothing over 30 days, which is pretty good for a town of 5,500."

Glad to have you relate the experiences of other days, Hugo. Operators used in the beginning, when appliances were crude, to perform some stunts that would make the wiseacres of to-day sit up and take considerable notice, and the relation of some of them cannot fail to be interesting. The man who is proud of the fact that he is "learning something every day" is one who is likely to succeed in almost anything he undertakes. The self-satisfied man who imagines he knows it all will almost invariably be found to really not know much of anything. Your theater seems to be a pretty classy little house for a small town. Did you ever, in emergency, use a condensing lens for a stereo. objective? It can be done.

* * *

Gaslight.—Washington, D. C., propounds the following: "Dear Mr. Richardson—I appeal to you as an authority, to ask the following: Is there any reason why two gas-making apparatuses (with two jets and two limes installed by cutting a hole in the lamp house) could not be used to project a film? Would the heat be too great for the condensing lenses? Which is the best gas-making machine, the Model 'B' (Enterprise Optical Company) or the Edison? Does metallic paint on the screen really show up the picture better than plain muslin? Does the brightness of gas depend upon the quantity of candle or the quantity of gas generated?"

No, Washington, two gaslights could not possibly be used in one machine, for the reason that each light spot has to be a certain given distance from the condensing lenses and opposite its exact center. This, of course, would not be possible with two separate lights. With the Edison gas-making outfit, I am not personally acquainted, but I have used the Model "B" and know it to be an excellent contrivance for the generation of gas. As to metallic paint, it has to be applied exactly right; that is to say, in exactly the right manner, or the results will not be good. An aluminum coated screen is certainly brighter than white muslin. The brightness of the gaslight depends, within certain limits, upon the size of the jet used and the diameter of the lime stick, which latter may be 1 inch or 1¼ inch. With the large tip the 1¼-inch lime stick is usually used. By "candle" you undoubtedly mean the stick of lime upon which the gas jet plays, the incandescence of which produces the illumination.

* * *

Transformer Primary.—Chicago, Ill., writes as follows: "Friend Richardson—There has been a discussion upon a certain point relating to the transformer. I am not going to tell you which is my side and which is the other fellow's side of the controversy, but merely ask you a question that will settle the matter, namely: What would happen if I connected my inductor to direct current lines?"

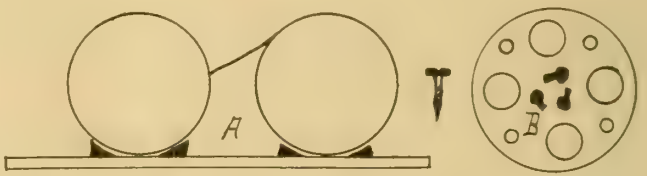
My dear boy, there would not very much of anything happen except that you would get a flow of current on the secondary, which would last about 1-100th of a second and then your fuses would blow.

A Very Useful Idea.—Ashland, Ore. (A. Lundberg, proprietor Star Theater), writes as follows: "The last time I wrote you I placed my own slats in some danger, though I had no intention of slurring any of the operators here in Ashland, but merely to set forth the other side of a certain question. This time I wish to mention a few little things which I have made use of. Possibly others have tried similar schemes, but they have never, to my knowledge, been mentioned in print; it may be that they are not generally known.

"First, to protect the operator from the heat of the lamp house I hang up a common narrow window shade on spring rollers between the operator and the lamp house. It is not at all in the way, and I can adjust the carbons just as easy as though it were not there. The shade can easily be fire proofed. A pull and it is out of the way, since it acts just like what it really is, a spring roller window shade.

"Second, I use a hand-power rewinder, and though it was easy enough to rewind while running the machine, it is difficult to pull out the reel shafts to remove the reels without their dropping to the floor. I, therefore, put a long narrow shelf a quarter of an inch below the edge of release, with raised stops, so that when the reel drops it only falls one-quarter of an inch and cannot roll over because of the stops. (See 'A' in sketch.)

"Third, I found that it requires the most time in threading the machine to put the end of the film under the spring on the takeup reel. It is awkward to get at and with some makes of machines it is **very** awkward. This is how I remedied the trouble, and it works like a charm: I took off one side of the reel and instead of the taper head wood screws, we put in their place flat head screws, as per 'C' in sketch. I then enlarged the holes in the reel plate and filed slots out from them as shown. (See 'B' in sketch.) The screw holes must be made large enough so that the screw head will slip through. After the film end is fastened under the clip, slip the screw heads through the holes and give the plate a little twist so that the stem of the screw enters into the slot and —there you are. This little device saves a lot of time and aggravation."



Neighbor Lundberg, we certainly thank you on behalf of the readers of the Trouble Department for the first and third suggestions made by you, particularly the third. The sketch shows plainly just what is meant and any operator can easily fix reels for his takeup without much, if any, trouble. As regards the second, or rewinder proposition, I do not like that at all for the very simple reason that I do not believe in any operator rewinding film, or doing anything else while his machine is running, except watch the curtain. That man never stood on two legs who could do two or three things at one time and do them all in the best possible manner. When the machine is running the operator has got all he can attend to if he maintains A No. 1, first class projection, and he has absolutely no business rewinding film. That is a little jacking up for you, Neighbor Lundberg, but I am sure it will be accepted good naturedly. For your other suggestions, you deserve the thanks of every reader of the column.

* * *

Semi-Automatic Tension Regulator.—Santa Barbara, Cal. (Wm. Paige, Victor Photoplay Theater): "I have noticed operators are trying for an automatic takeup tension regulator. I will explain how I solved that particular proposition insofar as the Edison Model 'B' is concerned. Have fastened the weight on the arm of belt pulley to a wire and run the wire up to an old piece of knife switch secured to the machine. By raising or lowering the handle of the switch I tighten or loosen the tension on the belt. I put on a heavier belt;

that is to say, a stiffer one, and run it very, very loose, just so that at the start the takeup reel barely pulls the film into the magazine. There is absolutely no pull on the film at all, and as the reel fills I, if necessary, lower my lever a trifle Strange to say, however, I seldom have to increase my tension even when the takeup reel is full It therefore, answers the purpose of an automatic, with the advantage that if I should lose my lower loop I do not have to stop the machine to make a new one, but can at once take off all tension on the film and make a new loop while my machine is still running I, therefore, never have any stops on account of losing my lower loop, and that helps to improve the show, I think. I trust this may be of some use to other operators I have also a Pathe head and am going to dope up something for that if I can. We are running four reels of licensed film and always have a pleasing bill. I find the Moving Picture World the one best bet in all moving picture publications. In fact, so thoroughly does it fill the bill that we do not subscribe for any other. I always read the Trouble Department first when the paper comes, even though other matters may be demanding my attention."

Neighbor Paige, you will kindly accept a good large wad of our thanks on behalf of the readers of the column I can see with half an eye that your scheme would work all right with the Model "B," and it would not be any trick at all to rig up a similar device for any other machine. This makes about six different automatic and semi-automatic devices that have been brought to light through the first item in the Trouble Department, and all of these schemes have been thoroughly practical I think this is a very nice illustration of the value of the Department, if any demonstration of its value is needed Come again, Neighbor Paige, there is always space in the column for such articles as yours.

* * *

Small Projection Light Plant.—From our good friend, B. W Merrill, Edgar, Neb., comes the following: "A word as to experience with my own D. C. plant, purchased from the Fairbanks-Morse Company. It is a 9 h. p. special electric engine and a 5 k. w. generator of the same make. As to the regulation, it is better than that of most steam engines It is guaranteed to regulate within 2 per cent., but on actual test is even closer than that. I have used it about a year and have had no trouble at all. With gasoline at 10 cents per gallon, it produces current at 3½ cents per k..w. I do not have city current in my house at all, since with proper care I have no fear of this machine failing me. The dynamo is 110 volts. With a 60-volt dynamo the plant would not have to be so large, since the number of watts consumed would be less on 60 than on 110. Nevertheless, I advise the use of a 110-volt generator, since it would be easy to connect with the city current, should you wish to use it. I have installed an outside shutter on my Edison machine in such manner that it does not change position when the framing device is used. It has greatly improved the picture. With the shutter outside you can remove the lower film guard and make a larger lower loop, if you wish."

You have our thanks, Neighbor Merrill. Some notes of experience as regards these small light plants are exactly what we are looking for. You say, however, that the engine is a 9 h. p. "special electric engine." I think you must mean special gasoline engine. You are mistaken in one thing. It would be just as easy to connect to the city 110-volt plant if you were using 60-volt dynamo as it would be if you were using 110-volt machine. You would merely have to have things arranged so that when you cut over to the city plant you would cut in some additional resistance. That would be all. The saving through the use of a 60-volt dynamo would be quite considerable.

* * *

Kind Words.—Glenwood Springs, Col., sends in a drawing for the double connection and writes as follows: "I am a pioneer reader of the World and have learned many things from the column, which I am very glad to see increasing in size."

The wiring diagram was very nicely drawn up. The 2-pole, double-throw switch was used, and a single pole knife switch was added to cut in the extra rheostat. Glad you like the column, Glenwood Springs, and shall be glad to hear from you at any time you have something interesting to communicate.

* * *

Alabastine and Aluminum.—From Homer, Ill. (C. B. Burkhardt, manager Homer Park), comes the following: "I notice in the Department where some poor manager, operator or proprietor is up against the curtain question. This is how I improved my curtain a whole lot. I used bleached muslin, sewed to give the required width. I then procured a 3 pound package of alabastine and 1 pound of dry aluminum. In mixing the two together care must be taken, using very little water at first, until the two are thoroughly incorporated, then thin to the required consistency. The muslin should be stretched on a frame or wall where it is to remain, so that when it shrinks it will be perfectly tight and smooth. Have tried this same combination on an old curtain and made a screen of it. It seems as if the texture of the cloth showing through helps out the curtain. I also tried a curtain with aluminum paint and found it a decided failure, since the high gloss caused a mist or, seemingly, veil, to appear in front of the picture The alabastine and aluminum composition has a tendency to make the picture stand out and make the light show up better I trust this may help some poor fellow out of trouble."

Many thanks, Neighbor Burkhardt. I have noticed that whenever I get a letter from you it contains an idea Therefore, I am always glad to see the picture of your park on the envelope Personally, I am inclined to think that English whiting would work even better than alabastine, though possibly not. That particular combination (aluminum and alabastine) would not have struck me favorably I am perfectly willing, however, to accept your statement that it is O. K. and on the strength of it recommend it to our readers for trial.

A Ghost. Ellwood City, Pa., writes as follows "Friend Richardson—I am running an Edison machine and have constant trouble with red and blue lights appearing across the bottom of the screen. I can fix this by adjusting my carbons, but in the center of the screen there appears a blue spot, which I am unable to eliminate."

Try moving your lamp house back as far as it will go or, if it is clear back, try moving it ahead. If this does not remove the ghost (blue spot) the trouble lies in your condenser, and I shall have to know the width of your picture and the distance from the machine to screen in order to advise your further.

* * *

Keep Your Machine Clean.—From Atlanta, Ga., comes a lengthy letter, in fact, too lengthy to receive space in its entirety. Atlanta calls attention to the necessity of keeping the machine scrupulously clean; also particularly to the importance of thoroughly cleaning the lenses, both projection and condensing. So careful of his machine is Atlanta that when it is not running he covers it with a closely woven cloth hood. He also calls attention to the absolute necessity of placing the operating room in charge of a high class man instead of a $12 a week boy, all of which is eminently correct. Atlanta finishes with the following: "As to Neighbor Crowe's idea of the crossing of the light rays, will say that a beam of light coming from the condenser may be made to cross either in the projection lens or outside of it, dependent upon the adjustment of the arc with relation to the condenser. The light coming from the condensing system would not form an image by itself. A projection lens must be used to form the image and it is this lens that actually reverses the image. If Neighbor Crowe will experiment with the adjustment of his arc with relation to his condensers, he will note that the beam of light can be made to cross at various points. It should, however, cross in the center of the projection lens to get the best results."

There is no doubt but what the operator should keep his machine, lenses and everything else in connection with the operating room clean. There is no doubt but what better results will be had and that the life of the apparatus will be prolonged by so doing. Glad to hear from you at any time, Atlanta, but try to condense matters as much as possible, since space is very valuable.

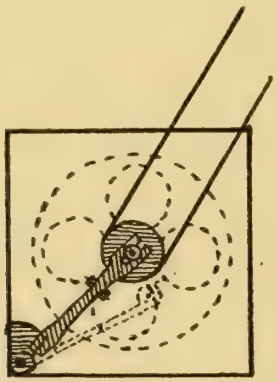
* * *

Bad Film Stock.—A certain machine manufacturer submitted a piece of film, a pair of tension springs and an aperture plate to the Editor of this Department for an opinion as to what caused damage to a film, as an exhibitor claimed large remuneration on the ground that it was the fault of the machine. The lighting of a match proved the stock to be N. I., which fact I suspected as soon as I saw it. Right through one row of sprocket holes ran a clean even split, sometimes at one edge of the sprocket hole, sometimes in the center and sometimes at the other edge. It took about ten seconds to decide that the fault was not in the machine, but in the film stock itself. It was not even necessary to examine the springs and aperture plate to form this opinion, although, of course, I looked at them. This splitting down the sprocket holes was one of the first faults developed after the introduction of N. I. film stock. The fact that the split was sometimes on one side of the sprocket holes and sometimes on the other side proved that it had not been done by the machine. I publish this for the purpose of warning exhi-

bitors that where a film exchange claims damages on account of the non-inflammable film splitting down through the sprocket holes, it will be well to delay payment for same until some competent authority has decided that your machine did the damage instead of the fault being in the stock itself.

* * *

Another Takeup Tension Equalizer.—Brooklyn, N. Y. (Robt. C. Hart, manager), writes as follows: "In reading the World, which I read every week, advertisements and all, I noticed the diagram on page 1,049, November 5 issue, illustrating a tension equalizer device. I have given considerable attention to this matter and noticed that the said device does not appear to make any provision for the magazine. I also note that tension is applied to the driving belt, which appears to me would have a tendency to separate the belt at its coupling, the arm evidently being rigid. I have no machine at present upon which to make tentative trials, but am taking the liberty of enclosing a sketch of the device which I have evolved, which I have had in mind for some time, and of which I propose to make a working model. The interior arm, or lever (which can be curved to conform to the circular magazine), is connected with a shaft passing through the bearing and the wall of the magazine. Upon the exterior end of the shaft is a wedge cam engaging a lever working in a manner which, in turn, operates the tension. When the takeup reel is full the exterior lever rides upon a flat table at the thick edge of the cam, leaving the inner arm up and out of the way while removing the full reel and adjusting the empty one, when it can be again placed in position for the next run, which will restore the tension to its original position. I trust my drawing and explanation are sufficiently lucid for comprehension."



Well, I don't know about that, Neighbor Hart. I may be thick headed, but I fail to understand just exactly how your device works, and I should be very glad to have you submit more complete sketches. So far as I can see, the reel would not remain central in the magazine. If this is true, I believe it would be a serious objection, since magazines are not made very much larger than the diameter of the reels, and the reels are sometimes considerably more than full of film. Won't you please sketch this thing out in such manner that I will be enabled to thoroughly understand it?

* * *

Another Fine Drawing.—Stromsburg, Neb., sends in a most excellent drawing of the triple pole, double throw switch connection and says that he has worked hard on it ever since he read the letter in the column and that, as Brother Crowe says, "It is mighty hard on one's hair." The connections shown by Stromsburg are correct and in some ways it was really the best drawing submitted, in that he used one color of ink to show the live wires when alternating was used and another color to show the live wires when direct was used. One thing that I do not like, Stromsburg, is the fact that you drew the carbons on "jack-knife" set, which would indicate that you are using it yourself. You can take it from me, that is wrong. Yet get a higher candle power that way, but you cannot control your light. I am sorry your drawing came too late for publication, and though you may have added a gray hair or two, I think you will admit that you are benefited by the study involved.

* * *

Steel Carbon Arms.—Chicago, Ill., writes as follows: "I have a ——— lamp and am using heavy amperage D. C. As a general proposition I break a carbon clamp or arm about once a week. Could you suggest a remedy? I am sure the Trouble Department has done a great deal to improve projection here in Chicago, and I have very frequently found operators poring over its pages, studying the various problems presented."

The arms of the lamp you are using are not very strong, Chicago, and the metal from which they are made loses a large percentage of its strength under the action of heat. I would suggest that you have a blacksmith make steel arms and clamps for your lamp, using a pair of the old ones as models. Such a set of arms and clamps probably would cost you no more than $2 or $2.50 and they will last for years. Have them made out of steel, not iron. The resistance of the steel won't amount to anything, since its cross section will be large and the current will only pass through two or three inches of it. I am glad to know that the Chicago boys find value in the Department. I happen to know that a good many who are opposed to the dissemination of knowledge (and there are a few of them right there in Chicago, too) are not above taking a quiet little peek at the Trouble Department themselves.

* * *

Another Three-Pole Switch Sketch.—Cortland Christiani, Washington, D. C., has also submitted a correct sketch of the three-pole switch connection.

* * *

Picture Jumps.—Springfield, Vt., writes as follows: "Am having some trouble with my Power's No. 5. The machine is only six months old and I cannot get a steady picture. Have put in new intermittent sprocket bushings, but the picture jumps just as much as it did before. I am a constant reader of the Moving Picture World and could not keep house without it."

It is possible, Springfield, that the trouble lies in the film. Try a new Pathe film, and if it jumps, that settles it, the fault is in the machine since Pathe perforations are practically perfect. One prolific cause for film jumping is dirt on the face of the intermittent sprocket. Purchase an ordinary tooth brush and with it keep the face of all sprockets, particularly the intermittent, clean. It is also possible, though not probable, that your tension springs are too weak. If so, bow them out with your screwdriver. It is also possible that your intermittent sprocket shaft or the intermittent sprocket itself is not true, in which case, however, the jump would be regular, four times every time the crank goes round. It is also possible that the jumping is not in the machine at all, but is due to vibration in the operating room floor. It is also barely possible that your projection lens tube fits loosely and teters in the jacket. I think you will find the trouble in one of these things. If not, please communicate with me further.

* * *

From the Sunny South.—E. G. Henson, manager The Rex Theater, Charleston, W. Va., writes as follows: "The Moving Picture World, with its many goods things, still continues to be the attraction among my employees every Tuesday night at our theater. I only have one copy, and the boys gather around until it reminds me of a barber shop with its proverbial 'next.' All my papers are kept on file and the 52 copies that come each year make a very large volume indeed, but to that treasury of information I can go with confidence if anything happens in my operating room. When anything happens the extra head is placed in service and the show starts again. I then look over my file of papers, in the Department conducted by yourself, and find nearly every time the answer to my trouble. I think, taking the column from its birth, every question that could possibly be propounded concerning a moving picture machine has been asked. The suggestions made through the column by other operators are of great value, and I believe every one who has the good of the moving picture business at heart and desires to learn more should thank those who suggest these different things. I, for one, like to read where some operator has had a real trouble and, better still, to read where you answer it in your own way, making it so very plain that anyone who is fit to be in an operating room can, from your answer, at once do what has to be done, and do it quick. At last the Imp people have found that we of the South are still on the map and have framed up that splendid picture, 'Dixie.' I put it on for five nights to capacity and now our people have a warm spot for the Imp people. We are about ready to move into our new house, built at a cost of $27,000, the building being 180 feet long by 50 feet wide, seating 900; stage, 50 by 32, 40 feet to gridiron. We have pictures and vaudeville five nights each week, the other nights being devoted to first class road productions. We feature our pictures, not our vaudeville, and if the vaudeville received the applause our pictures do, they would all want to play the Big Town as headliners."

Your words of appreciation are, of course, very pleasing to us, Friend Henson. The Editors of the World are trying to deserve the commendation of their patrons and, judging by the compliments received, we are succeeding. The keeping of the papers on file will, in the course of time,

build you up a library of moving picture information, which will be of great value. I believe you would also find the handbook we have just gotten out of great value to you, since in it the information is crystallized, condensed and indexed. You surely ought to be proud of the new house, and we trust you will have all kinds of success in it. You ought to suggest to the other boys that the World only costs $2.00 per year. If they are going to stay in the business, and rise to the rank of managers, each one should have a file of his own and not depend on yours.

* * *

Sprocket Holes Again.—Shelbyville, Ill., asks how to keep the sprocket holes from showing on the screen.

Shelbyville will find this trouble was dealt with and answered on page 1,170, October 19 issue.

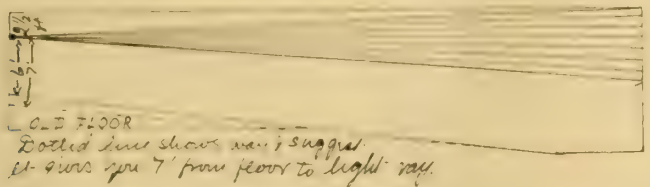
* * *

Legal Foolishness.—Pennsylvania writes setting forth the fact that he arrived in New York November 13 with a road show, installed his machine and chased all over Brooklyn and finally to the Park Row Building, New York, in search of a permit or license to enable him to fill his New York engagement, only to be informed that he could register and be examined in the sweet bye and bye,- probably in two or three weeks from date of registration. There was nothing left to do but pack up and move on to Philadelphia.

As I have pointed out before, some provision should be made by the department to immediately examine operators in cases of this kind. By reference to page 88, July 9 issue, Philadelphia will see that I have already set forth my views on this subject. I really believe a traveling operator could sue the city and collect damages in case he was refused the right to put on his show, the same as all other traveling showmen do. The city has a right to license, but also a man has a right to work, and a traveling man cannot reasonably be expected to wait three weeks or even five hours for examination. Later: I have been assured that arrangements will be made in the near future to give immediate examination to road show men.

* * *

Change in Theater.—Neola, Ia., asks advice as regards changing the floor of his theater. The present room is 30 feet long, with 12-foot ceiling. He wishes to extend the building length to 61 feet and slope the floor beginning 3½ feet above the old floor at the back end, making a total drop of 6½ feet in 61.



By referring to sketch, it will be seen that raising the back end of the floor 3½ feet and locating the machine lens 2½ feet from the ceiling will leave about 6 feet from the floor to the lower edge of the light ray, with a 10-foot picture. (A 10-foot picture is 7 feet 4 inches high.) I would suggest starting the floor 2½ feet above the old floor at the back end and drop it down 5 feet to a point 8 feet from the front wall, or curtain, thence level. This will give good view of the picture and be plenty steep enough. There willl then be no necessity for raising the ceiling, as Neola seems to think he will have to do.

* * *

Lamp Trouble.—New York City, N. Y., writes that he has a Power's lamp with which he is having trouble. Says no matter how tight he sets up the screws the arms loosen up and knock the carbons out of place; says also that the arms slip off sideways and the feeding screw, or handle, binds. Asks where he can get powdered graphite, says Montgomery & Co. do not sell it.

I would suggest the lamp be taken to the Power's office, 115 Nassau street. There are many imitations of Power's and other standard lamps put out, some of which are practically worthless. This may be one of them. If it is a Power's lamp and anything was wrong, probably that company will make it right. You can get the powdered graphite in one-pound cans of Montgomery & Co.

* * *

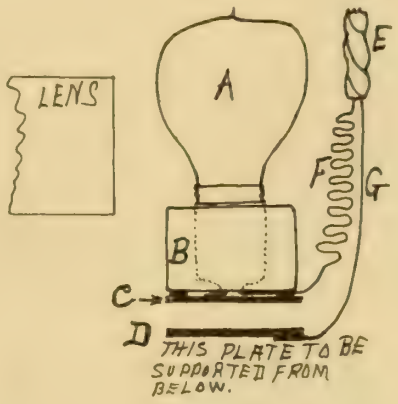
Another Idea.—Audubon, Ia., writes as follows: "A very handy tool for making patches is a small box (cigar box will do), with glass top and a small incandescent lamp inside. By using this contrivance you are able to see just how to scrape your film in patching."

We are indebted to you, Audubon, for the idea? The better way, however, is to set a small strip of plate glass in the top of work bench, or bench on which rewinding is done, placing an electric globe underneath. Audubon also condemns the making of wide patches, patches out of frame, etc., evils with which we are all conversant and which we all heartily wish could be eliminated.

* * *

Bad Patches, Etc. Los Angeles, Cal. (Wm. H. Hepburn), writes: "The condition of 10 to 24-day stuff out in this country is about the limit, whether through the ignorance, carelessness, or plain don't give a d——edness, I don't know; hence these lines through the column as to the proper way of making patches. Have been with this house about two years, one year as operator and the rest as manager. During that time rank patches have been my main trouble. I will not start a picture out of frame, nor allow it to go out of frame during the run if in any way it can be avoided, and nine cases out of ten it can. Breaks in this house are very unusual, and the patrons do not hesitate to praise the entertainment. There is nothing more disgusting than to have the picture jump out of the frame just at some interesting point, or to have it jump out and stay until the operator happens to look up and notice it. I have my operator look through the lens and frame the picture before he starts, and rarely is the framing lever touched all through the run. When I receive a compliment on the show, I do not swell my chest out and say, 'Behold the great I Am.' As manager I take the credit of selection of program, but the boy upstairs is told of his share and he works for a continuance of the compliments, hence he works for the house, for me and for himself and we all pull together. We wish the column and its able Editor every success."

Neighbor Hepburn sends samples of bad patches and some of them are sure beauties. He also sends a sample made by himself, which is most excellent, though, perhaps, a trifle narrow, being not quite ⅛ inch. A patch that narrow would have to be very well made, indeed, to have sufficient strength. Given the necessary strength, however, the narrower the better.



I would suggest that instead of having the operator look through the lens, Friend Hepburn use a contrivance such as is shown in sketch, "A" being a small incandescent lamp, "B" a block of wood, upon the bottom of which is fastened copper plate, "C." "E" is a flexible light cord containing two wires, "F" and "G." "D" is a second copper plate fastened to something stationary immediately under the front of the projection lens. Solder the short wire of one binding post of the lamp to copper place "C;" attach "F" to the other lamp socket binding post; solder wire "G" to copper plate "D"; arrange so that lamp "A" and block "B" and copper plate "C" can be raised and lowered by a lever. When threading, drop the lamp down, having arranged copper plate "D" stationary so that copper plate "C" rests on plate "D" and lamp "A" will be immediately in front of the projection lens. The contact of plate "C" and "D" complete the circuit and automatically lights the lamp. The light shines through the film so that the operator can see to thread his machine in the frame, of course, moving the revolving shutter out of the way first. Separating plates "C" and "D" breaks the circuit and extinguishes the lamp, which should by a lever be raised high enough to be out of the way of the lens. If more managers would give the operator due credit, improvement in projection excellence would advance more rapidly.

Light Rays.—From North Tarrytown, N. Y., comes an excellent letter on light rays. I am sorry, Tarrytown, but we have laid this matter of light rays on the shelf waiting an article from the Bausch & Lomb Company experts which, by the way, is about due. Until that arrives we will not devote any further space to the light ray proposition. For your suggestion, let me say yours is not the only letter held up.

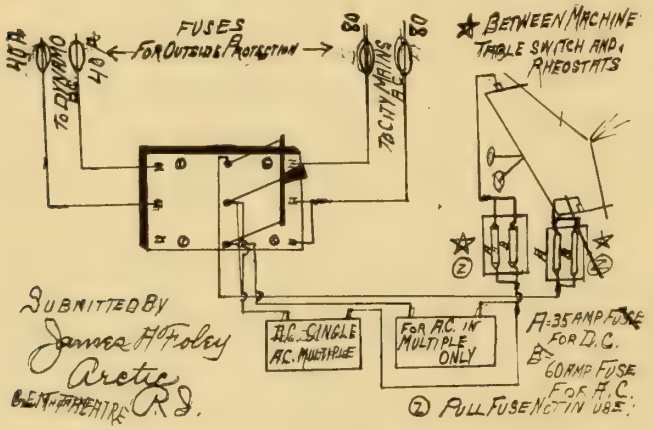
* * *

Condenser.—Kansas City, Mo., writes as follows: "Kindly inform me why a crack in the condenser will show on the screen through the stereo lens and not through the moving picture lens. When is your Handbook for Operators going to be ready? 'The bunch' is patiently waiting for it."

As regards the Handbook, Kansas City, it is now ready for delivery and orders will be filled immediately upon receipt. As to the other question: for the reason that the focal plane (object being illuminated and projected) is right up against the condenser in one case and a foot away in the other.

* * *

Those Wiring Diagrams.—Arctic, R. I., writes: "Have studied the wire diagrams (page 1,170, November 19 issue) very carefully and would like to make a few comments (not knocks) on same and expose my own ignorance. Sketch of Hugel shows rheostats in multiple, both A. C. and D. C. Also shows fuses live or charged at all times and doesn't state size of fuses to be used. (See "A Correction," last week's paper.) Turnpaugh has one rheostat alive at all times, even when not in use. (That is bad; Turnpaugh's rheostat should have been on other side.—Ed.) Cawthorne shows No. 2 on D. C., but shows no connection between poles "A" and "B" to bring No. 1 in multiple with No. 2. (Look again, Arctic; the multiple is made in another way.—Ed.) Slinger shows no multiple connection; he shows one house main wire direct to lamp from center of switch, the other wire direct to lamp from one outside pole of switch. How many short circuits are there in his diagram? (There aren't any, Arctic, so far as I can see. As a matter of fact, Slinger would have the rheostats in multiple on both A. C. and D. C.—Ed.) These comments are really questions for my own enlightenment. Recently a diagram appeared showing image of aperture out of the center with lens. Would removal of screws on one side of front plate and placing of small pieces of paper under same to raise it from machine frame, afterwards retightening the screws, act as means of centering image and lens? Believe me, there is something doing in the theater where I work if I don't get the first crack at the World when it arrives. I has been a great help to me, and you are to blame for it. Have a cut of my operating room; will send same with details if you care for it."



Glad to have the cut and details, Arctic. The raising of one side of the front plate might help. It is worth the experiment, anyhow. Your comments on wiring diagrams are not the only ones received. I certainly should have been disappointed if there were none. I published some diagrams that were not right on purpose, in place of others that were. Your own drawing is so excellent that I publish it herewith.

MOTOR ATTACHMENTS

for moving picture machines, Edison or any other make with a framing device. Guaranteed to run successfully with ordinary fan motor. Complete with gear and belt for motor, $15.00. I want agents everywhere; can give A-1 exclusive territory to right parties. This device is protected by U. S. Letters Patent; the public is warned against making, selling, buying or using infringing apparatus. Address, JAMES CHAMBLESS, 706 Third avenue, Evansville, Ind.

THE PRESS AND THE PICTURE.

Artistically, the moving picture men do not know where they are going, but they're on their way.

The picture drama is still in a raw, crude state.

The picture show has advanced not much further, thus far, than the blood-and-thunder melodrama which it has driven out of business.

The Eastern companies have been turning out, for the most part, the most excruciatingly rotten plays about the fair young country thing who fell in love with a wicked man from the city and came home to the old folk with a pale, haggard face and a little child in her arms.

The companies out here tried to equal that degree of punkness with dramas woven about Idaho Sue, the pride of the range, with some daring cowboys who get on and off the wrong side of their horses.

So far, the productions have been very much superior to the dramas. The stage management has, in some instances, been superb and the acting nearly as good. They have gone to great pains to stage insufficient and idiotic melodramas. Last Summer, for example, Mr. Bosworth took a company in wagons to the Yosemite Valley and swam the terrific rapids of the Merced River in order to give the proper color for an irritating playlet.

The picture companies have used the most wonderful and artistic pictures of the California missions as the background for stories so silly that they positively make your spine shrivel.

The picture producers have not yet had the courage or the wisdom to go to trained literary men for their plays, or if they have, the small amount of money offered by them in return for a masterpiece must have been insulting to a man of ideas. The local companies depend mainly on the fertile imagination of the stage managers—old stock actors. And you know the kind of a play an old stock actor would be likely to turn out; particularly if he had to invent one every week, as is the case.

They are beginning to see, however. One of the last catalogues of picture films issued to the trade advertises, among other things, "Justinian and Theodora," by Elbert Hubbard; a specially written play by Rex Beach; several by Opie Reed.

A most encouraging tendency of the picture play business is that of "picturizing" well-known plays and books.

A wonderful film of "Ramona" was made last Spring by the Biograph Company in California. The Selig Company also gave "Dora Thorne," and "Sam'l of Posen," with M. B. Curtiss himself in the star role.

In the East they have pictured many current plays, the most sensational success being the "Girl of the Golden West."

Another cheering feature is that well-known actors of established reputation are being employed—not to a great extent in this city, however.

It is hardly a secret among theater people that Joseph Kilgour was especially engaged at a whopping salary to take the part of George Washington in a recent big series of colonial pictures. He bears a remarkable resemblance to the illustrious George.

In France, a gorgeous production of the story of the Book of Esther has been put on two moving picture films. The following famous artists took the leading parts: Mlle. Gravier of the Theater de la Renaissance, as Esther; M. Leonce Perret of the Odeon, as Ahasuerus; M. Legrand of the Odeon, as Mordecai.

And in so many of the best of the French pictures we see adorable little Pilar-Morin.

The fact is the moving picture show of to-day consists only of the tools to carve out an artistic future. Some day the moving picture David Belasco, will appear and for his scenic spectacles he will not rely on a half-inch rubber hose in the hands of a supe to make waterfalls; he will have Niagara. And for his "back drop," if he likes and the story suits, he can have the Grand Canyon.—Los Angeles "Times."

ANNOUNCEMENT SLIDES, 1 CENT EACH.

Up-to-date theaters use them for announcing future programmes, for song chorus slides when the chorus slide is missing, for business advertising slides—in fact, for anything you desire to say to the audience. They are written on colored gelatin with a pen and ink or typewriter. They look well. Anyone can make them. Takes three minutes to make a slide. For three dollars ($3.00) cash with order, I send by express (charges not prepaid) as follows: 24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. F. H. RICHARDSON, No. 6 Bradhurst avenue, New York.

Richardson's Handbook, cloth, $1.50, postpaid.

The long arm of coincidence is a piece of machinery successfully employed from time immemorial by writers of stage plays, novels, stories and other things prepared for our entertainment or amusement. Were it not for the long arm of coincidence, ninety out of every hundred plays that are offered to the public would not get where the managers place them: that is, the boards. Of course, you all know what the long arm of coincidence is? It is that "something," the uncertain, the unexpected, the incalculable, which happens just in the nick of time to save or create a dramatic sensation. And of course it is something, this long arm of coincidence, which does **not** happen in real life—or very rarely.

* * *

Life is not lived the way in which ninety out of these plays say it is. Or which ninety out of one hundred moving picture plays say it is. Life is not lived according to any formula. The only one certain thing in life is its inevitable finish. Let anybody who reads these lines and who has passed his two score, look back upon the life that he has lived, and he will concede that it has been nothing but a series of disconnected incidents that have arisen or have happened independently without reference one to the other. He has not lived his life in three, four or five symmetrical acts.

* * *

Don't for a moment think that this is a plea for excessive naturalism in the moving picture play. We all recognize that these things must be made more or less according to formula. They must have a beginning, middle and an end. An apparently unravelable plot, distinct types of characters, opportunities for acting. You can never get away from this formula in a moving picture plot; the public won't let you. They insist upon their plays being made according to formula. And liking a formula they necessarily demand the observance of the conventions. In other words, whilst the form of the moving picture play must take a certain shape or design, there must also be a certain plausibility or verisimilitude in the piece. It all comes to this: that the things that are set to happen on the moving picture screen are reasonably likely to happen in real life.

* * *

Two weeks ago I devoted this page to an analysis of the Imp picture, "The Double." I pointed out how exceedingly unlikely it was that a beautiful girl, presumably with a nice logical mind, could forget a martyred lover in ten minutes, and throw her arms around his successor's neck in less than the same space of time. This is an improbability. The moving picture public to-day will not stand for improbabilities. The moving picture producer must realize that he is working for a public just as critical as the ordinary theater public. But I started to speak of the long arm of coincidence. This is an obsolete theatrical trick that is creeping into the moving picture play. The long arm of coincidence is the cardinal sin of a very fine Powers picture, which is just about to be released, entitled, "When the World Sleeps." The Powers picture plays are increasing in favor in the moving picture field, because they are improving in consistent good qualities; the photography is improving; the settings are improving; the acting is improving. In fact, quietly and without ostentation, the Powers picture plays have forged right to the very head of the Independent product. And frankly, of their kind, I do not think a better picture is made in this country.

* * *

Still there is room for improvement in them. I would have them known as Powers probable picture plays. I would have the long arm of coincidence eliminated from them. Listen! Here, in a nutshell, is the story of "When the World Sleeps." A man is told by telegraph that he is $5,000 short on a stock exchange deal. If he does not find the money by to-morrow, he will be wiped out. The man's wife learns of her husband's dilemma. Simultaneously, contemporaneously, coincidentally, whichever you please, gentle reader, a guest arrives at the house to dine and sleep. Would you believe it, he carries with him a wallet containing exactly $5,000? Exactly $5,000! That is the very sum of which his host is short, and which he requires by to-morrow to prevent that unpleasant wiping out experience. Is not this a **very** extraordinary coincidence? Mind you, it is exactly $5,000, not $4,999 or $5,001, but exactly $5,000. "What do you know about that?"

* * *

Now, mark the play of the moving picture dramatist's mind. The guest—well, what **do** you think the guest does? He has that $5,000 deposited in his host's safe. Will the author tell us why? Was not the money safe in the guests's pocket? If not, why not? Did the guest mistrust his host or the honesty of those in the house? The author does not say. But he permits the inference that the guest **was** distrustful. Why? Anyhow the money is ostentatiously deposited in the safe, and all of us see it put there. Of course if it was **not** put into the safe, the play, as the sequel shows, would not go on. Similarly, if the guest had not brought that $5,000 with him, the play would not have been produced. A very extraordinary series of coincidences, indeed.

Well, the lady of the house gets to know of the presence of this $5,000 in the safe. Here comes in more coincidence. This lady walks in her sleep and in her sleep she walks straight to that safe and abstracts the $5,000, concealing it in a drawer in her bedroom. And oh, my! How nicey-nicey she looks in her nightie in her bedroom! Fie! Fie! Mr. Powers.

Of course on the morrow the guest, desiring to regain possession of his $5,000, discovers his loss. A detective is called in and there is much suspicion, confusion and misery. The climax of the play is brought about by a repetition of the somnambulistic eccentricities of the lady of the house. Again she walks in her sleep and in that condition restores the $5,000 to the safe. She is seen to do so by the men, who agree to say nothing of the incident. So the piece ends. The lady's good name is saved and the guest departs with his $5,000.

But what about the husband who is to find his $5,000 by to-morrow, or rather on the day on which the play closes! Remember he is to be wiped out. If so, the lady's somnambulistic adventures were pointless. The play therefore ends unsatisfactorily because the inference at its commencement was that the defaulting husband would be rescued from his unpleasant predicament. But he was not. So that, in addition to being burdened by somewhat unlikely coincidences, the play was left in an unfinished state.

* * *

This play was finely acted, finely staged and finely photographed, therefore it is all the more to be regretted that it was marred in the manner that I have pointed out—marred by improbabilities and extraordinary coincidences. Of course coincidences and improbabilities as glaring as those whch I am criticising do occur in real life. There is nothing **impossible** in "When the World Sleeps." Its faults are faults of construction. Let me offer a suggestion. It was not necessary for the husband to be short $5,000 for the success of the play. Eliminate that incident and you have a perfectly feasible drama. You eliminate the coincidences and the loose string which ends the play so unsatisfactorily. The entire play could have turned upon the disappearance of $5,000, at the hands of an innnocent somnambulist and its restoration by the same agency. Then it would have been as plausible, convincing and as excitable a stage play as you could wish to see. I hope nobody will think I am purposely assuming the cap of hypercriticism; that is, fault finding for fault finding's sake. My motive in writing this and similar artcles is to mprove or to assist in improving the technique of the moving picture play. Months ago I told the reader that I once earned my daily bread as a dramatic critic; that I had been a producer, a playwright, an author and all the rest of it—that, in fact, I had studied the subject I am writing about from all aspects. If I had not done this, I should not have presumed to criticise the Powers picture play or to write anything at all on the subject in these pages. So that when my friends, the producers, start to curse me, will they bear in mind the fact that I am writing from the vantage ground of years of experience and years of observation?

Chicago Notes.

We were rather surprised to see Thomas Ricketts walk into our offices, as we had an idea that he was somewhere taking pictures for the American Film Manufacturing Company. According to the statement of Mr. Ricketts, he has withdrawn from the American Film Manufacturing Company on good terms and he is now at liberty to consider any proposition. Mr. Ricketts will not long remain idle, as his success as the producer in the past of some of the best Essanay films, places him in a very enviable position and many manufacturers will be only too pleased to take advantage of this opportunity to improve their work, by placing Mr. Ricketts at the head of their producing department.

* * *

"One Drop Oil," a new product placed on the market by L. Riner, bids fair to be the most popular lubricator. This oil will not burn nor smoke nor smell, and to convince us of his claims, Mr. Riner gave us a practical demonstration, by dropping some of his oil on a burning match. The oil dropped on the match without being ignited and we could detect neither smoke nor odor. The Chicago film exchanges are stocking themselves with "One Drop Oil" and we are pleased to learn that some of the largest electric companies are buying same for their motors and fans, and the automobile trade has also recognized the merits of Mr. Riner's product.

* * *

When I saw Ambrosio's "Ave Maria," someone said: "Is it not too bad that they could not stretch the story to make it a full reel?" No, it was not too bad, as they would have dragged the action and would have made of this "Ave Maria" a sleepy production like "His Mother's Thanksgiving," another beautiful story, weakened by the manufacturer making it a full reel. We also note a lack of attention to the details: In "His Mother's Thanksgiving" is shown a very rich young man living in a mansion, yet the entrance door is the door of a very cheap cottage. Is it not ridiculous to show us such fine furniture and a uniformed butler to open such a cheap looking door? The young man is ashamed of his mother; she cannot sit at the same table with his guests; he takes her to an upper room, where the butler, posted on the unwelcome visit of the mother, serves her in private. Then the butler shows a lady guest into the same room. The mother writes to her son, telling of her going away. But why does she remain in the room? The producer missed the point. After the letter writing, he should have shown the mother in tears, in the corridor or stairway, as if in the act of sneaking away unseen. Then he should have made the lady guest, walking out from another room and meeting the mother, ask her the cause of her tears. With the arduous task of turning out so many reels per week, the producers cannot give proper thought to their work. Quality is not considered. They must have so many reels per week.

According to the latest reports, it would seem that the word "American" cannot be used in the film business outside of the Motion Picture Patents Company because the "American Film Service" uses the word American, therefore an injunction has been asked to restrain the American Film Manufacturing Company. The said American Film Service won a suit against an American Film Exchange, the contention being that both concerns were engaged in the same line of business, viz.: the renting of films. In the present case the contention should not hold good, as the American Film Service rents films, while the American Film Manufacturing Company manufactures films.

* * *

The "General" Buys an Overcoat.—An exhibitor, one of our regular visitors, on some of his recent calls, complained because he could not buy an overcoat, owing to the fact that he was barely making expenses instead of a profit in his theater. Last week he called as usual, only he came in smiling, wearing a new overcoat of the latest pattern. He hastened to explain that he had "gone Independent" and through the fine pictures he was receiving (service through Standard Film Exchange) his business had increased to such an extent that he was able to buy an overcoat from the first week's profit.

Who said the moving picture people are not generous and charitable? One has only to walk past some of the film exchanges on Clark street in Chicago to satisfy himself that they are. Two of the exchanges on that street have their windows full of large advertising cards, advertising the attractions at the various opera houses. Isn't it kind of the exchanges to "boost the drama"? And especially when the theatrical people "boost" (?) the moving picture business. But, I think I've guessed it. Maybe Mr. Exchange Man gets a comp. or two, and my second "maybe" is: Maybe he needs them.

The Grand Theater, Springfield, Ill., has again reopened its doors after having been closed to allow of the making of extensive improvements. The interior has been remodeled, a new front put in, and with the addition of a Mirror Screen installed last week, Kunz Bros. have a picture house that they may well feel proud of. We are informed that they are playing to capacity, showing excellent, well selected Independent releases, furnished by the H. & H. Film Exchange, of Chicago.

* * *

Again the Missing Titles.—A certain gentleman could perhaps give us an answer to "Where Are the Titles?" He is the correspondent of a certain trade paper, spending most of his time at the offices of the General Film Company when he is not at a certain restaurant on Randolph street, where, over the lunches, he is told what he should do or say. From reliable sources we understand that the General Film Company did not increase sufficiently its purchases after taking on more exchanges, consequently, with a limited stock, the films have to be hurried from one customer to another without time to inspect them. This is perhaps the reason why on Monday evening the Pastime on Adams street, although advertising two reels, showed only one, a Kalem minus its title. When the film was over, an intermission of three minutes was announced, then a new show started with the same old Kalem film, minus its title. Would this infer that the second reel was in still worse condition and could not be shown?

J. M. B.

* * *

Chicago Operators' Union, No. 145, held an open mass meeting Thursday morning, November 17, in their hall on Dearborn street, which was very well attended by a large number of exhibitors, managers, and operators. Several interesting talks were made by the officers of the union and others present, and the new agreement which is being entered into between the union and exhibitors employing union operators was discussed from many different viewpoints. This agreement is one of the fairest propositions of its kind I have ever seen; the exhibitor is protected equally as much as the union. Undoubtedly this "Get together" meeting will be productive of good results to all the parties concerned, and Chicago local should make it a rule to hold one every thirty or sixty days.

* * *

The makers of the Motiograph are great believers in quality, and as a consequence their plant is exceedingly complete. Instead of following a policy of having vital parts of their machine made at outside shops, which is done by many manufacturers, the Enterprise people have invested thousands of dollars in machinery in order to gain the accuracy desired in the fitting of the parts, which is impossible where the work is split up in several shops. It is such care as this which has resulted in establishing the high standard set by the Motiograph in the motion picture machine field.

"ALL JOIN IN THE CHORUS."

Now it's the censorship of the illustrated song slides. Monday evening the censorship board of the Chicago Police Department inaugurated a crusade against objectionable illustrated songs, and it is their intention to visit every picture theater in the city and place their stamp of disapproval on every slide that is the least suggestive or improper. I earnestly hope they will be very successful, for what is worse than to sit in a theater and after seeing a good picture, have your entertainment spoiled by having to listen to maudlin drivel? The Police Department should go after the publishers of these songs. C. P. McDonald, of the "Show World," is doing a lot of good work in this direction, exposing and lambasting some of the "current smut writers" as he terms them. May the good work go on.

J. C. K.

Los Angeles, Cal.—"Clune's Broadway" is the name of the new moving picture theater here which has just been completed for Mr. Clune, this making his second house in this city. Both have a seating capacity of 900 and are as handsome and well equipped theaters as can be found anywhere. A special feature of the equipment of the "Broadway" is the electric sign, which is one of the largest ever constructed. A third theater for Mr. Clune is in course of construction in Pasadena, which will have a seating capacity of 1,500. The Pacific Coast is taking a first place in the magnificence and style of its moving picture houses.

New England Notes.

"VAUDEVILLE—MUSIC—UNIFORMS."

In the issue of the World dated November 19, the Western representative of this paper, John M. Bradlet, has written an able article on "Vaudeville—Music—Uniforms." Although "Henry," the World's New England representative, is practically new to readers of this journal, and cannot yet expect to gain as careful a listening as his confrere in the West, yet he feels that a few words anent Mr. Bradlet's article might be of general interest—showing, as they will, how different sections of this country vary in conditions. To come right out with the fact we have felt for some time by what we have heard and read, that the Northeastern States had reached a higher state of excellence in the building and conducting of moving picture theaters than had that section of the country in and around Chicago. Mr. Bradlet's article makes the belief change to almost a certainty. In the first place, about this use of vaudeville: In the Northeast in general, and in Boston in particular, practically every house now uses, and has used vaudeville for over two years. It would seem that such a space of time is enough to see whether vaudeville **per se** injures the box office receipts. We must say that it is beneficial, not the reverse, else vaudeville would have made its exit ere this. Mr. Bradlet informs us that the very opposite holds sway in Chicago. We notice that Mr. Bradlet carefully states: "We have fought against **cheap** vaudeville." That is the main point—**cheap** vaudeville. We do not believe that vaudeville can be injurious in the West, and helpful here. That would be theorizing too much. The quality of the vaudeville used is what makes this difference in the West and East. The writer—who does not know overmuch about vaudeville in general—has never seen what is called a "Chicago act"—one coming from that city. He has, however, seen "New York acts." If the truth be told, their success was hardly noticeable in Northeastern moving picture houses. A booking agent, whom we happen to know, told us that a New York act, playing the "moving picture time" in that city, and which was considered O. K. there, would fall down badly when brought over to Boston. We do not personally know if this is always the case, but the very great majority of moving picture managers in and around Boston, whom we interviewed before writing this, told us that it was reliable in their experience. These facts have been written only to show that we think that we have better vaudeville in the Northeastern houses than in some other sections of the country. That is why vaudeville does not injure the exhibitors hereabouts. The World's Northeastern representative's views on vaudeville in connection with moving pictures is that vaudeville is not of necessity detrimental if it is used moderately, of good quality, and given in addition to the regular program of pictures. His article on this subject can be found on page 1183 in the World of November 19, entitled, "Why Vaudeville Is Detrimental." It would seem, therefore, that Northeastern exhibitors are ready to buy more expensive acts than are the Western brothers. In the second place, about the music, Mr. Bradlet states: "The old style of a self-playing piano, or of a cheap pianist playing a ragtime tune, are things of the past." The writer has been visiting moving picture theaters in the Northeast for three years and more, but it has never been his fortune (or misfortune) to hear a self-playing piano in use in a moving picture house. The houses now are using, as they did since their opening, a pianist and trap-drummer, while a few have full orchestras. Such pieces as "Poet and Peasant," Sextet from "Lucia," etc., are of every-day occurrence.

We wish to most emphatically give the fullest measure of credit to the editors of the World, as does Mr. Bradlet, for writing so much in favor of uniformed employees in moving picture houses. The tenor of Mr. Bradlet's remarks anent uniforms seem to show that the general uniforming of moving picture employees is just now beginning to be quite generally adopted. It is different here. Take Boston, for instance. The first house built in that city was the Theater Comique, over three years ago. From its opening day its ushers, porters, doorkeepers and special policemen were uniformed. No moving picture theater has opened in that city whose employees were not uniformed. The same holds true of the whole Northeastern section.

We are glad to note that exhibitors are requesting Mr. Bradlet's attendance at their houses, and forward checks to cover the costs. I wish I could send him a check to cover a Boston trip. I think we could surprise and gladden him. From time to time, photographs and write-ups of Northeastern moving picture theaters will be published in the World. Without saying more, the fronts will surprise many readers for the beauty and excellence of design. The fact that practically every Boston moving picture theater, built especially for the exhibition of photoplay, has yearly expenses of about $70,000 to $75,000, probably accounts for the fact that they are leading the other cities in some respects. This article was written for only one purpose—to show readers of the World, who live everywhere throughout this country, that conditions vary greatly. We hope Mr. Bradlet will not "come back" at us too severely some time for this effort.

In closing, let the writer state that we have many faults in the East—not the least of which are outrageous posters used by many houses, the daily change mania; slovenly work as far as the illustrated song is concerned, and many other evils. We simply point these out briefly (we shall speak fully of them in the future) that the reader may not think we are narrow or prejudiced. We claim to be above that, caring only for the stability of the business, not whether Boston is superior to Chicago or vice versa. The industry is an only love—not its geographical location. HENRY.

BOSTON.

The fire which broke out in the operating room of the Theater Comique Saturday, November 19, at 9:10 p. m., was the first in any Boston moving picture house. The usual amount of panic followed, and a wild rush for the exits was made. Several women fainted, as the men pushed and crowded too severely. The fire was caused by some explosion of the reels in the booth. Several reels of Independent films were totally burned, and the machinery badly damaged; the loss is estimated at $1,000, without taking into consideration the loss of business. Miss Marion Filmore, an illustrated singer, is to be commended for the calm way in which she tried to quell the disturbance, by speaking to the audience from the stage. The house was closed for the remainder of the evening. Although Mr. Mosher, general manager for the Comique, stated that the house would be open for the usual Sunday concert, it was found impossible to do so. At the present writing, Monday p. m., November 21, the house is "dark." Crossed wires is causing the delay, as all signs of the flames have been removed. Although moving picture operators consider themselves much maligned by the criticisms sometimes seen in the World, yet they were guilty of bad omissions in this instance. The operators at the Comique have already lost their licenses to operate. The cause is given as gross carelessness in conducting their work. The Comique is controlled by the Automatic Vaudeville Company of New York City, Emil Shauer, treasurer; Morris Kohn, president.

The express strike has been severely felt in Boston this week. The reels arrived late, and hardly ever on scheduled time. The film exchanges are to be commended for their handling of the situation. As the reels came to hand, one by one, the exchanges would immediately notify their first run customers by telephone, and would arrange to run off the reels for inspection at some convenient time. Boston managers state that they are living in the exchange offices, waiting for the reels to come in. However, no reels have come in so late that it was found impossible to exhibit them on regular release dates.

IN MEMORIAM.

Mrs. Mary C. Keith, wife of B. F. Keith, died November 16, at her residence, 310 Kent street, Brookline. Mrs. Keith had been in poor health for some time, but her death was entirely unexpected. Her death will be greatly felt by the poor, as Mrs. Keith was much devoted to them, and gave much to charity.

THE FUTURE EMPEROR OF GERMANY FACILITATES MOTION PHOTOGRAPHING OF ARMY.

Crown Prince William of Germany, during recent army maneuvers, ordered a special disposition of troops to enable the photographer of a film company to secure good pictures. The prince also had a firing exercise carried out with blank cartridges in order to make the picture of a battery in action realistic.

Herr Von Lammendorf, the manager of the film company in Germany, under whose direction the pictures were taken, says that fully 80 per cent. of the films have already been sold in America, the rest going to France and England.

It should further be added that Prince William took a conspicuous position at the head of the army and thereby gave a thoroughness to the value of the pictures, also showing due appreciation in high military circles of the usefulness in military tactics of the cinematograph, besides its exhibitive interest.

NESTOR

"Rarely Equalled—Never

COMPETITION

Is the Life of Trade. We Have Injected Life into the Film Business from the Very Start, and

LEST YOU FORGET

We are Keeping Up the Good Work—This Steady, Generous Supply of Life Fluid Makes

NESTOR FILMS

The Liveliest Films in the World

FOR RELEASE WEDNESDAY, NOVEMBER 30, 1910

"VALLEY FOLKS"

Length, 995 Feet

EXHIBITORS!

Of course you and we know that all lovers of motion pictures **Want Nestor Films.** Of course we know that not all of you know why the **People Demand Nestor Films.** The majority of you, however, **Do** know the whys and wherefores of this **Ceaseless and Insistent Call for Nestor Film**—for most of you run and **Feature Nestors.**

If you don't happen to be in the knowing class—**Get Busy** right off the reel and **Get a Nestor Reel**—"**Valley Folks,**" for instance—it will make everything plain to you; it will turn you into a **Nestor** enthusiast and it will make you **Go After Your Exchange to Give You One Nestor A Week.**

Remember **Nestor's Release Day—WEDNESDAY**—Make it your **Banner Day.**

Remember also that

"IF IT'S A NESTOR—IT'S GOOD"

Drop the Exchange that cannot or will not supply you with

NESTOR FILMS

Scene from "VALLEY FOLKS"

"VALLEY FOLKS"

is a **Rousing Drama** of country life, told in a **Throbbing** succession of **Startling Pictures,** which faithfully portray the heights and depths of human feeling. A glance at the synopsis will suffice to give you a fair inkling of the **Quiet Strength** and **Sweet Pathos** of this story.

"**Valley Folks**" is typically a **Film of the People and for the People** and will become **Immensely Popular.** To be sure you'll want it; then **Order Now** and make sure you **Get it!!!**

GET ON NESTOR'S MAILING LIST!!!

GET NESTOR BULLETINS!!!

Send your name and address to "NESTOR LIST A" 147 Fourth Avenue, New York City.

NESTOR FILMS are sold through THE SALES CO. 111 E. 14th Street, New York

---

DAVID HORSLEY, German Savings Bank B

FILMS

urpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

CERTAINLY!!!

IF IT'S A NESTOR, IT'S GOOD!

If it were not so

This Healthy, Growing List of Live Exchanges

would not be

BUYING NESTOR FILMS

We Have Numbered Them All

34

Watch the

35

TH

GET ON!

LIST OF EXCHANGES:

1.	Albany Film Exchange	418 Broadway, Albany, N. Y.
2.	Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
3.	Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
4.	Bijou Film and Amusement Co.	1222 Grand Avenue, Kansas City, Mo.
5.	Boston Film Rental Co.	665 Washington Street, Boston, Mass.
6.	Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, Ohio.
7.	California Film Exchange	1065 Mission Street, San Francisco, Cal.
8.	Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
9.	Capitol Film Exchange	422 North High Street, Columbus, O.
10.	Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
11.	Consolidated Amusement Co.	Rhodes Building, Atlanta, Ga.
12.	Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
13.	Eagle Film Exchange	143 North Ninth Street, Philadelphia, Pa.
14.	Exhibitors' Film Exchange	203 East Fifteenth Street, New York City.
15.	Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
16.	W. E. Greene Film Exchange (Inc.)	28 Tremont Street, Boston, Mass.
17.	H. & H. Film Service	98 Jackson Boulevard, Chicago, Ill.
18.	Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
19.	Independent Western Film Exchange	Swetland Building, Portland, Ore.
20.	Laemmle Film Service	196 Lake Street, Chicago, Ill.
21.	Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
22.	Michigan Film and Supply Co.	1106 Union Trust Building, Detroit, Mich.
23.	Pacific Film Exchange	Globe Building, Seattle, Wash.
24.	Paramount Film Co.	61 West Fourteenth Street, New York City.
25.	Paramount Film Co.	428 Ninth Street, N. W., Washington, D. C.
26.	Philadelphia Film Exchange	934 Arch Street, Philadelphia, Pa.
27.	Standard Film Exchange	155 Washington Street, Chicago, Ill.
28.	Swanson-Crawford Film Co.	723-734 Century Building, St. Louis, Mo.
29.	Toledo Film Exchange	319 Superior Street, Toledo, O.
30.	Victor Film Service	Prospect and Huron Streets, Cleveland, O.
31.	Western Film Company	108 E. 4th Street, Los Angeles, Cal.
32.	Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITION:

33.	Texas Film Exchange	311 Elm Street, Dallas, Texas.
34.	Dixie Film Co.	503 Chamber of Comerce Bldg., Birmingham, Ala.

34

Names To Conjure With And To Do Business With

ilding, 4th Avenue and 14th Street, New York

"The Stolen Claim" (Edison).—A Canadian picture centering around a silver mine suspended on a cliff 1,500 feet in the air. The interest is chiefly in the doctor. When called to go to attend the man who destroyed his happiness he does it without flinching. Perhaps, as teaching the truth that sin is frequently punished in this life, retribution follows the false friend and even though he recovers from the effects of the accident he plunges over the cliff to destruction. As might be expected the two lovers are reunited.

"Love at First Sight" (Essanay).—A mixup in love affairs following the answering of a matrimonial advertisement.

"Drumsticks" (Vitagraph).—A pathetic Thanksgiving story which ends so well that the sorrow of the first part is forgotten in the joyous reunion that graces the close of the film. It is dramatic in the sudden turning of the child's grief to joy. It is a good Thanksgiving film and seems to touch the hearts of the people in the audience.

"The Troublesome Baby" (Biograph).—A comedy depicting the difficulties into which a gentleman is plunged when he holds a baby for another woman and his wife appears and discovers him in this philanthropic occupation. But explanations ease matters and the troublesome baby no longer exerts his malign influence.

"Right in Front of Father" (Lubin).—A snappy comedy which represents serious obstructions to the course of true love in the strenous objections of both fathers. But by exchanging clothes the young people get married right in front of father, both being called in as witnesses. The novelty is in the means taken to overcome the objections, not in the obstructionist methods of the parents.

"His Sergeant's Stripes" (Melies).—A love story, with a pathetic ending. The young soldier wins his sergeant's stripes by his bravery and his devotion to duty, and would have won the girl he loved, but they found his lifeless body. He was killed by the Indians who helped to obtain the important dispatches he carried. The sympathies of the audience are visibly moved and it is clear that they experienced something akin to real grief when the soldier is found dead.

"Gratitude" (Selig).—A story of the red man and a miner in which gratitude for favors conferred plays an important part. The film is attractive scenically since the picture was made in the mining country and is, therefore, realistic and true to life. Care was exercised in the Indian costumes, and no slips were detected in this regard. The squaw's successful efforts to prevent the unscrupulous mine owner from taking away the miner's wife entrusted to her care form a strongly dramatic feature.

"The Toymaker, the Doll and the Devil" (Edison).—A complication arising from mixing up a love affair, a masquerade ball and the belief of an old toymaker that his creations could be endowed with life. The apprentice, through impersonating the devil. succeeds in winning the old man's consent to the wedding he most desires. The impersonation of the doll by the girl is too improbable to put over on an intelligent audience, even if it was original, which it is not.

"Jim Bridger's Indian Bride" (Kalem).—An Indian story based upon an incident described in a well known Indian history. The main interest probably centers in the careful reproduction of Indian life.

"Phaedra" (Pathe).—A story from the ancient Greek, depicting the legend of Hyppolytus. Greek students will understand it, but to a considerable proportion of the average audience it is merely a series of pictures in which the scenery may be presumed to be Greek, but the picture might mean almost anything. The sub-titles help, but they do not make the picture altogether clear. Why Poseidon makes the waves frighten the horses is not understood, and why the false Phaedra kills herself is another unsolved mystery.

"Military Cyclists in Belgium" (Pathe).—A picture reproducing the drill of a motor cycle corps of the Belgian army. Any audience will be interested in the evolutions which are altogether new to most who will see it.

"A Modern Courtship" (Vitagraph).—A love tale based upon a woman's objection to a bald head. After various disappointments with tonics the young man buys a wig. The denouement shows the young woman also wearing a wig. Then realizing that a pair is a winner they decide to marry.

"The Bum and the Bomb" (Vitagraph).—A helter skelter chase film in which a tramp, who has fooled numerous people with a fake bomb, is led away to prison to repent of his misdeeds.

"The Little Prospector" (Essanay).—A picture, the scenes of which are laid among the gold mines and center around the pluck of a girl who manages to stake a claim on which her father has found gold before other prospectors reach it. There is one thrilling scene, the race between the young man and the young woman to reach the claim before the others. They do it, however, and the claim is staked before the greedy prospectors are able to get it away from them.

"Lisbon Before and After the Revolution" (Gaumont).—A series of views which will give a good idea of what the Portuguese capital was like before the revolutionists did their work, and another series made afterward with the marks of the rough work in the city plainly visible.

"Spain's Loyalty" (Gaumont).—Illustrations of the various ceremonies by which Spanish troops pledge allegiance to their sovereign.

"Song of the Wildwood Flute" (Biograph).—An Indian picture which touches upon the gentler side of the red man's character, showing him as a lover and introducing some of the little-known customs connected with his wooing. So far as can be judged from once seeing it the details are worked out with care and these customs seem accurately depicted. The ending is happy, leaving a favorable impression.

"Caught by the Camera" (Lubin).—A telltale plate that was proof of a man's crime which, because of jealousy, he allowed to be charged to another. The complication in the love affairs of those concerned is eventually untangled, with the exception of the girl who develops the telltale plate. She must suffer regardless of her self-sacrifice.

"The Old Longshoreman" (Pathe).—Old, unable to work and starving, the man drops dead just after rescuing a child from drowning. It is not quite plain where the interest is supposed to be in this picture, excepting possibly in the illustrations of always attractive docks.

"New South Wales Gold Mine" (Pathe).—An educational film, showing how they mine gold in that far away country. The illustrations afford opportunity to see what is done under modern conditions.

"No Place Like Home" (Selig).—A comedy depicting the adventures of a man who went away from home to get a rest. He got anything but that and was glad to get back to his own house, with its six children, as many another has been before him.

"The Dull Razor" (Selig).—A farce, representing the trials of a man who attempts to shave with a dull razor.

"Through the Clouds" (Edison).—A film with a modern setting indeed, including an aeroplane and an automobile in its action. Then, too, it has a fair representation of American politics, the combination keeping the audience interested throughout.

"The Lad from Old Ireland" (Kalem).—The much-heralded production of this house which sent its stock company to Ireland last Summer to obtain the Irish scenes. It is the story of an Irish boy who comes to America to seek his fortune, finds it and returns to Ireland in time to save his sweetheart from eviction. Its chief interest lies in the scenery. Probably most audiences will enjoy it, and of course the Irish lad will make the Irish portion of any audience hilarious.

"How Rastus Got His Turkey" (Pathe).—A comedy by the American company which tells the story of a darkey who stole his Thanksgiving turkey, the most interesting scene of which is where they all sit about the table stowing it away.

"AT THE SIGN OF THE FLYING A"

AMERICAN FILM

THOUSANDS of congratulatory letters have been received by us from exhibitors complimenting us on our photography—our subjects—our posters.

Our first two reels were **good.**

Our second week's releases were **better.**

Our third week's releases—release of Monday, November 28th, and Thursday, December 1st, will be **the best you have ever seen.**

If you have ever even considered asking your Exchange to book you a certain particular film—ask for the two best reels released this week.

The Regeneration

Released Monday, November 28th

A Dramatic Sensation. It takes time to get a large organization like ours in harness. This reel shows what we actually can do, and will give you an idea of what you can expect in the future.

A Touching Affair

Released Thursday, December 1st

A clean, wholesome, rib-bursting comedy. Hilariously funny from start to finish
GET IT. GET IT.

Don't forget please. **If you have ever considered asking your Exchange to book you any particular film—ask for the two reels as above.**

ASK FOR THEM TODAY **PLEASE YOUR PATRONS**

AMERICAN FILM MANFG. COMPANY

BANK FLOOR, ASHLAND BLOCK : : CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distribution and Sales Co.

"Wonderful Plates" (Pathe).—A colored film presenting a series of pictures on plates. As the little Gretchen wipes her beautiful delft ware the figures move quite to her surprise Then she falls asleep and dreams of the wonders she has seen.

"Behind a Mask" (Urban).—The story of a duel. The husband being called away and unable to fight, the wife, the insulted party, dons a mask and fights her traducer, beating him in the contest.

"Nantes and Its Surroundings" (Urban).—A good picture of this French city with many of its most striking features well reproduced. A good impression of the city's most interesting features can be obtained from this film.

INDEPENDENT.

"The Girl from the East" (Nestor).—This was a spirited girl and she didn't purpose marrying the man her father selected, accordingly she flies to the West and there selects her own man. When her father announces his speedy arrival with the man of his choice she, with the help of her lover and an actor friend, succeeds in arranging a scheme to prevent this. The result is the girl marries the man of her choice, and her father, instead of raging, compliments her upon her spirit and independence. The story is a good one and well told and will no doubt prove an interesting and somewhat novel addition to the flood of Western films.

"That Doggone Dog" (Atlas).—A comedy representing what happens to a tramp who steals and eats a portion of dog meat. He is transformed into a man-dog, and to secure him from harming himself or others he is captured in a net by the dog-catcher and hurried away in the wagon. Such ridiculous and far-fetched attempts at comedy belong to the buried past. Even Lubin no longer gives us such bunk; why should a modern and intelligent manufacturer?

"Caught by Cowboys" (Champion).—While this is a so-called Western film, it must be admitted that it abounds in interesting situations and develops more interest than some of them do. The shooting of a man hanging from a ledge may be an act of simple justice under certain conditions, but it doesn't leave a pleasant sensation. The capture of the man and his escape from lynching through the intervention of the man he had wronged are sufficiently dramatic to be good. Perhaps the most striking feature of most of the later Western films is the fact that lynching has practically become a thing of the past. Sometimes it is suggested, but it is no longer enacted in full view of the audience as it was two years ago. Suggestion is sufficient to maintain the dramatic unities.

"Tweedledum's Corporation Duty" (Ambrosio).—This favorite comedian appears in a new situation, as funny as it is novel. Before the picture ends the audience learns more of his humorous side than it ever knew before, and gets a hearty laugh from his comicalities. This picture will serve to heighten up an otherwise heavy program and will keep an audience in rare good humor.

"The Hand of Providence" (Atlas).—A stirring film presenting a fierce fight over a woman from which one man was carried home on a stretcher. Later comes another meeting followed by a murder, from which the man is led away. But he escapes and, exchanging clothes with a dead man, is reported dead. The woman marries again, supposing herself free, but afterward the escaped convict enters the house as a burglar. Fortunately he is driven away before the woman recognizes him. Melodramatic in the extreme, this picture holds the attention of the audience from beginning to end.

"The Way of the West" (Champion).—A Western love story representing the dangerous, almost fatal, indecision of a girl regarding her lovers. She is roughly handled by one whom she rejects and is kidnapped and forced to fight for her honor by the other. Leaping from a window she lands in the arms of the first and, having discovered after sending him away that she loves him, she agrees to marry him. The kidnapper is forgiven, there is a merry wedding and the film ends happily. The suggestive portion where the girl is fighting the desperate lover spoils the film. The rest of it makes a good story without objectionable features; but that scene should be changed. It is too suggestive to be shown to a mixed audience. As has been pointed out before, it is not pleasant or desirble to see women struggle with men to protect themselves. It savors too much of swashbuckling and piratical times. If that scene were modified so as to express the same thing without showing it, we would have nothing but praise for the picture.

"The Ranchman's Bride" (Nestor).—The story of a ranchman who was badly taken in by the adventuress. And the brother who had been driven away as of no use appears and restores things to their original status. The story is interesting and told with spirit by the actors. It attracts favorable attention and the audience is ready to applaud when the wronged brother is the one who helps them all out of trouble.

"The Lure of the City" (American).—Here is told a dramatic story which goes to the heart of everyone who sees it. Perhaps everyone has felt the lure of the city, but not many have also felt the peace and inspiration of the seclusion of the mountains. The young mountaineer typifies the strong manhood that is constantly going to the city from the country. While they do not cause riots it will probably be admitted that their vigor does exert a tendency towards such an upset of established conditions that they are not altogether welcome. It is natural, too, that the city girl should fall in love wih the country man. The picture presents no improbability in that direction. Whether the flight to the country and their decision to remain there is as strong an ending as it would be to see them go back and conquer the turbulent spirits together, may be an open question. There is something soothing in the thought that henceforth they are done with strife. On the other hand, some will feel that the picture would have gained to have seen these two strong characters return to the scene of disorder and force the disturbing elements to be quiet. It is sweet to rest in peace. It is noble to fight a battle for the right; and whether the fight be won or lost, the one who makes the attempt is entitled to whatever honors may be bestowed. It doesn't seem exactly right to see this strong man running to the hills for shelter because a mob, like curs, is snapping at his heels. It would be more exciting and supply a stronger climax to see him turn upon them and by sheer force of dominant will cow them into submission.

"The Education of Mary Jane" (Defender).—An interesting story of a country girl, whose city husband tired of her because of her simplicity, and who sought and obtained a city education. But his nobility showed he deserved her since when she appeared to him he took her in his arms. The audience is then in the proper frame of mind to rejoice with him when she throws off her disguise and appears a cultured young woman. It seems a story of real life, dramatic in the straightforward tale it tells, rather than in exciting climaxes or emotional scenes. It is interesting, too, in the emphasis which is shown between the country girl and the same one educated in the ways of the world.

"Fortune's Wheel" (Imp).—An extremely realistic picture, presenting with startling vividness the differences in fortune which may develop at unexpected times. In depicting the fortunes of two brothers, and emphasizing their heartlessness when fortune smiles upon them, the film presents a transcript of actual life. The intervention of the child in the closing scenes which leads to the bestowal of the assistance so much needed and the reconciliation is a human touch which appeals strongly to the emotions and unconsciously arouses the kindliest sentiments. The actors have interpreted the sentiment of this picture with startling accuracy and the sympahies of the audience are worked upon with a force which cannot be overcome. Dramatically this picture is one of the strongest of the week. Perhaps in its power to move an audience it is the strongest of them all.

"Bill as a Lover" (Lux).—Lovers are often persistent, but few ever adopt the method of this small comedian to get his charmer, namely, be carried to her home in a hat box. All sorts of disagreeable experiences await him, but he at last arrives and his woebegone appearance as he emerges from the box works on the girl's sympathies until she relents and his persistence is rewarded.

"Blopps in Search of the Black Hand" (Lux).—A comedy presenting the fear excited in Mr. Blopps' mind by the discovery of two blackhand imprints. A detective is called in and exhausts all the expedients of story sleuths in searching for the perpetrator of the supposed outrage. At last the mystery is cleared up and Mr. Blopps, freed from his overwhelming fear, is ready to be genial again.

"The City of Her Dreams" (Thanhouser).—A clear presentation of the visions of a child who wanted to go to the city. The vision is, perhaps, more beatific than the actual city, but it unquestionably represents the imagined city of those who have never seen it. The awakening was rude, but happily the vision becomes real when the father appears with sufficient money to take the dreamer to the city for which she has longed. The acting and mechanical work on this picture are both of excellent quality.

"Her Father's Sin" (Solax).—A film which graphically illustrates the old law of the sins of the fathers being visited upon the sons. The beauty and simplicity of the heroine will

appeal almost irresistibly and the insolence of the officer will arouse resentment. The noble young clergyman and his solution of the difficulty will satisfy most persons as being eminently correct. The attitude of the world toward an unfortunate is typified in the outraged sensibilities of the good sisters of the church. The picture is so true to real life that in places it is unpleasant, yet possesses a fascination. And when the young minister makes the unfortunate girl his bride there is a relief from the intense emotion which characterizes the effect of the film throughout.

"The Diamond Swindler" (Great Northern).—A snappy detective story in which Harry Traxton, a clever pupil of Sherlock Holmes, ferrets out a swindler and brings him to justice in a series of interesting scenes. The acting is excellent, and in common with other detective stories produced by this house this one holds the audience from the beginning to the end. The Great Northern people have an established reputation for detective stories and this picture will help in maintaining the reputation.

"Foolshead a Victim of His Honesty" (Itala).—Again this comedian appears in a picture that is really funny. He never fails to keep the audience laughing. This one, showing what happened to him because he was honest, is quite as funny as those which have preceded it.

"Thou Shalt Not Kill" (Powers).—A drama which deals with an old command in a way to hold the attention undivided from beginning to end. There are scenes in it which will make anyone think and the story is interesting as it works out to the finis, exemplifying the command. Acted with spirit and clearly photographed, the picture promises to be as popular as others of the same house which have gone before.

"Absent Minded Arthur" (Powers).—The queer things an absent minded person will do are clearly exemplified and the audience gets an exhibition of something funny as the film runs.

"Starlight's Devotion" (American).—An Indian story, representing the love of an Indian maiden for a white man and depicting with much dramatic power her sacrifice in giving him up to the white girl whom he left in the East. There is a heart pathos in this picture which holds the audience in its spell until the close. The acting of the Indian girl's part is singularly attractive, and the closing scene, where she is crooning under the tree where she nursed Dick back to life, leaves few dry eyes in the house. Those who see beyond the mere outward representation will appreciate the heartache which the Indian girl suffers. Fortunately the man is unconscious of what he had done, else the audience would scarcely tolerate his action. The scenic features are good, presenting reproductions of Western landscapes in a satisfactory way.

"The Exiled Mother" (Eclaire).—The sympathy of your audience will be aroused at the beginning and will follow the unjustly treated mother through all her vicissitudes until she and her husband are reconciled. It is a feature which adds interest to the picture that the mother in disguise is engaged as governess. The reconciliation is touching and will play upon the emotions with more than usual strength.

"Their Day of Thanksgiving" (Imp).—Generosity in this instance came near being the undoing of the couple who were kind enough to think of others, even in their extremity. After both birds are given away another is sent. Thus the day ends happily after it appeared rather dark and foreboding.

"Lone Wolf's Trust" (Yankee).—A Western picture representing an Indian as bringing up a white boy, keeping his parentage secret until the young man reaches a specified age. A love affair holds the attention for a considerable proportion of the time, but is happily settled at the end. The fall from the cliff and the subsequent care of the Indian are both interesting features. The fall is a thrill. The Indian's devotion increases the heart interest, which is maintained by the love story and finally consummated in the wedding.

"Cast Thy Bread Upon the Waters" (Atlas).—A touching picture which seems to go far to prove the assertion that bread cast upon the waters will return after many days. A story like this, where the man remembers the kindness done to the boy and repays it in kind, always pleases, and when the successful man discovers his old friends in want and relieves their distress he wins the good will and the applause of the audience. The Atlas Company has worked out the story with care in the details and apparently has developed the situations as acceptably as possible, and it was enjoyed by the audience.

"Let Us Give Thanks" (Champion).—A Thanksgiving story that begins in sadness and ends in gladness. It begins in a young man's disgrace and ends in his redemption and restoration to manhood. A tender love story runs through it and there is an inspiring reproduction of a young man working his way up from drunkenness to full manhood again. It is a little preachy, perhaps, and may, for that reason, be a bit prosy in places. But the main thread of the story is interesting because of its heart interest, and when the picture closes with all sitting about the Thanksgiving table there is a homelike appearance about it all.

"A Deal in Indians" (Nestor).—A love story and a lively comedy in which a real and a fake Indian perform important parts. The film possesses little claim to dramatic strength, but it is lively and develops some novel situations which interest and amuse.

THE ATLAS TURKEY.

The Atlas Company were one of the few film making companies who, this year, produced a seasonable picture—that is, a picture appropriate to Thanksgiving; and the Atlas Company, we venture to think, were fortunate in respect of the fact that we, more by accident than anything else, saw this picture a day or two before its release. We were glad to see it, because it gives us an opportunity of editorially congratulating the Atlas Company on their steady progress in the photographic and dramatic sides of moving picture making. The Atlas turkey film, which is entitled "Cast Thy Bread Upon the Waters," should not only be popular during Thanksgiving season, but it should go well with the exhibitors and exchanges round about Christmas and New Year. For the sentiment of the picture is racy of the festive season at the end of the year.

It is the story of the complications that ensue when a boy, to help his mother, steals a turkey. Out of evil cometh good. The boy, though caught, is let off. He succeeds in life as a man, and ultimately he is enabled to help his benefactors by the indirect gift to them of turkeys and other good things. The picture will succeed in virtue of its sentiment.

There is some good direct acting in the story, which is crowded with characters drawn from the humbler ranks of life. You see the interior of a police court; the interior of a poor home, etc. As we have already hinted, it is a story showing how the sentiment of a season may soften the asperities of life.

Exchanges who procure the Atlas, "Cast Thy Bread Upon the Waters," may be sure that great popularity will attach to this subject for many weeks to come.

PLANS FOR MOVING PICTURE THEATERS.

Strange as it may seem to experienced photoplay exhibitors, it is nevertheless a fact that many theaters are erected in which the operating booth is an after-thought. J. H. Hallberg, the "Economizer" man, told the writer of a case over in New Jersey where the theater was finished and the exhibitor then asked where he should locate the booth, and, "Believe me," said Mr. Hallberg, "he was obliged to do considerable scheming in order to place the booth so as to project a picture properly." In this connection, Mr. Hallberg informed the writer that he is every day in receipt of letters from prospective exhibitors asking for his advice in the building and arrangement of the equipment. Where he simply acts as consulting engineer, of course, Mr. Hallberg charges for his services, but where his advice and experience are called for in connection with the sale of an equipment, no extra charge is made. Too much stress cannot be laid to the importance of getting started right in the motion picture business, and saving the necessity of later changes.

Reading, Pa., Nov. 1, 1910.—The firm heretofore known as Stetler & Zerr, Empire Theater, Reading, Pa., has been dissolved. After this date the business will be continued as a moving picture theater by F. E. Stetler, the surviving partner, under the same title, Empire Theater, Reading, Pa. All future communications pertaining to the said business as well as all future purchases made from the above date should be addressed and charged to the said F. E. Stetler, Empire Theater, Reading, Pa.

Lancaster, Pa.—A moving picture theater, 49 x 90 feet, and to cost about ten thousand dollars, is being erected by M. J. Kuhn, 516 East Chestnut street, who would be pleased to hear in regard to equipment and supplies.

NOTES FROM THE CENTRAL STATES.

W. M. Sauvage, of Alton, Ill., an amusement magnate of some prominence in the Mississippi Valley, has completed his Lyric at Alton and opened it to the public. Cork carpets in the rear to deaden the sounds of late comers supplement the rich carpets in the aisles. The walls of the operator's booth are of Kelastone over six inches thick. Figures plastique set off the stage and the lobby.

Roy Payne, of Lexington, Ill., and D. J. Starkey, of Chenoa, Ill., have purchased of Clagget & Dexter, of Lexington, the moving picture show in Chenoa.

W. O. Stevens, of Henry, Ill., has secured a lease on a moving picture show in Pekin, Ill., and now is operating eight photoplay houses in Illinois. An eight-piece orchestra will be a feature of the show at Pekin.

Fred Ingram, of Colfax, has purchased the Nickeldome at that place and will move it to the Central Opera House.

The Scenic Theater at Coal City, Ill., has been reopened. This place was hit by the hard times in the Illinois mining strike and forced to close for the Summer.

M. M. Quinn, proprietor of the Idle Hour, Lockport, Ill., is featuring educational and high grade films. He announces to the public that he has children of his own and gives nothing to his patrons that he would not wish his own family to see and hear.

Manager Howard, of the Bijou, at Monmouth, Ill., is adding fifty seats to the capacity of his house by remodelling the interior.

J. L. Groover and Simon Black have opened a photoplay theater at 27 South Main street, Canton, Ill., which will be known as the Lyric.

Beck & Blocker, of Davenport, Ia., have leased the Auditorium at Morrison, Ill., and when the playhouse is not otherwise engaged will show moving pictures.

Mrs. Nellie Billan, of Connorsville, Ind., has purchased the Bijou, at Mattoon, Ill., and after having the place remodelled will operate the theater. She successfully managed a picture house at North Vernon, Ind., before coming to Illinois.

C. C. Coyne, of Moline, Ill., has purchased property at 2319 Fifth avenue in that city and will remodel the building for a moving picture theater. August Miedke and Lee Woodyatt leased property at Sixth avenue and Sixteenth street and will erect a theater seating 600 to 700 persons. It will be opened about November 12 as a five-cent photoplay theater. The proprietors are musicians. This will make six picture shows for Moline. Harry Sodini is also said to be planning to open a show in the Pierr building now under construction.

Morton Harvey, manager of the Colonial and Colonnade theaters in Decatur, Ill., has invited a committee of six or more members from the Woman's Civic League, which has made a plea for clean photoplays, to censor all films shown in the two houses. A special run will be made each morning for this body if desired.

W. Sims, of Staunton, Ill., has purchased the Main Street Electric Theater at Edwardsville, Ill., of Arthur Gillespie, of the latter city.

Jud L. McClinton has purchased the interest of J. C. Payne in the Crystal Theater at Waterloo, Ia.

Upon the recommendation of Dr. P. M. Hall, city health commissioner of Minneapolis, Minn., who saw the film "The Man Who Learned" at the recent convention of the American Public Health Association in Milwaukee, the Minneapolis Woman's Club will present the picture in theaters in that city. Dr. Hall is enthusiastic over the value of this subject as a factor in improving the sanitary conditions throughout the country by awakening the public to a demand for cleanliness.

Moving pictures, the good roads movement and the concentration of the school system are combined in Texas. The commercial bodies of Texas cities organized scheduled tours for caravans of six or more motor cars embracing a radius of thirty miles or more about each municipality. A complete moving picture show was carried and the several thousand feet of film showing the hair-raising condition of unimproved roads, together with the means of making better highways, were shown. With better roads it is urged the schools can be more easily reached, more easily consolidated and better facilities for education obtained. F. H. M.

Mayor Seidel, of Milwaukee, Wis., has announced that the Jeffries-Johnson fight pictures, not even the censored films, can be shown in that city.

HANDBOOK ,OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

FLICKERS.

A Brooklyn judge complains that the Brooklyn wives spend so much time at picture shows that the Brooklyn husband is forced to be content with a delicatessen dinner. Is that a slap at moving pictures, or is it another slander on the fair city that has already been insulted for having too many trolley-cars, rubber plants, baby carriages and churches?

* * *

Another of the moving picture shows which have been held weekly by the Ridley Park Fire Company will be held to-morrow evening in the fire house.—Ridley Park cor. Chester (Pa.) Times.

Now then, what we want to know is how much they raised the insurance on the fire house

* * *

It begins to appear that every city must have its moving picture censorship spasm, just the same as every baby has to go through its teething, whooping-cough, and all that sort of thing.

* * *

The secretary of the Northwest Washington Citizens' Association, Mr. S. Sowerbutts, has arrived at the weighty conclusion that "Crime is not the proper subject for the contemplation of infant minds."

Oh, lofty thought! The name of "S. Sowerbutts," as applied to a moving picture reformer, is not only a classic, but an inspiration. We wonder what relation he is to "Adam Sowerguy."

* * *

The surest way to secure the repeal of an unjust measure is to enforce it with a vengeance and let public opinion do the rest.

* * *

With all the moving picture regulation, suppression, condemnation and crusading, it is surprising how many exhibitors still remain out of jail. But more surprising than that is the amount of hot air that can be put into circulation by a notoriety-seeking reformer.

* * *

Speaking about barring fight and topical crime pictures; how would the public know anything about fights or crime if it were not for the newspapers? It is a simple case of supply and demand. The newspapers supply the fight and crime news and the public demand more.

* * *

"In front of a 10-cent moving picture theater on State street there is displayed a striking lithograph of Miss Fritzi Scheff, bearing this inscription: "This week, Mazie Rodney, in songs—and, believe me, she is some singer."—Percy Hammond, Chicago Tribune.

* * *

A boy may be doing wrong in peeping through a knothole in an airdome fence, but he is not doing enough mischief to be deprived of his eye. Don't inflict such a terrible punishment for so small an offence, as was recently done in Brooklyn. Make the punishment fit the crime.

The Newspaper and the Needle.

The Mayor of New York City admitted that he went to picture shows and is just as fond of them as anyone else. When he was shot he did not blame the pictures for it. He put the blame where it belongs, upon the hypocrisy of yellow journals and their hypochondriac editors. A year ago the New York American was sending children into picture shows with coupons printed in that narcotic newspaper. This year they are defending childhood's innocence from the menace of the cinematograph, especially as regards boxing bouts, while at the same time doing the best they can pictorially to illustrate the various uppercuts, jabs, swings, hooks and knockouts as they occur in the day's news. Sometimes it makes us a little angry, but when morning comes we can only smile, because it is then we realize that nothing more could be expected from a paper that depends as much upon the use of the hypodermic needle as it does upon facts.—Exchange.

Can't Blame it on the Beer.

Milwaukee is not so "strong" for moving pictures as its competitor, Cincinnati, but is more so than Detroit. Cincinnati, Milwaukee's nearest competitor in population, with 360,403, is decidedly a moving picture town, with 83 places. This means that 249,000 people, or one in every 1.4 persons in the city, daily attend these shows. Detroit, with a population of 465,766, has only 39 places, which means that 1-40 of its population are devotees of the films.—Milwaukee Journal.

CARL LAEMMLE.

"The Biggest and Best Film Renter in the World."

The human moving picture, the man who never stands still; in other words, the livest of the live wires in the film business. This picture shows him entering his new Mitchell motor car.

A FEW WORDS IN REGARD TO GAS LIGHT.

I have used most every make of gas-making outfit and find that the Ozo-Carbi outfit gives me the best satisfaction. The operator has full control of the gases at all times. There is no saturator and a tank with acetylene gas is used in place of it. This gas is very easily made by having a retort filled about half full with water, then lowering the basket with the carbide very slowly; the gas is thus made and forced into the tank. Ozo gas is made about the same as oxygen gas. You put in about three pounds of the chemicals in the retort and then heat with a gas furnace. Gas will generate in a few minutes; only be careful and don't get the retort too hot; make the gas slowly. Great care should be taken that the retort is perfectly dry and clean before filling; if this is not done the gas will not give the best results. There is no water used to wash or purify this gas, therefore it is very simple in operation.

When you are through making the gases, disconnect your retort and you are ready to start your light. Right here is where it takes an experienced man to get it just right; you must turn on a very small amount of the Ozo gas, just enough to make a slight hissing at the jet, and then hold your lighted match to the tip of the jet and turn on your Carbi gas very slowly. If you have it just right, or, in other words, the proper amount of Ozo gas, it will light up quickly and make a very bright white light very much superior to other gas outfits. If you have not enough of the Ozo gas turned on so as to force it out far enough, it will heat your jet white hot in a jiffy and is liable to burn off the tip. Should you turn on the Carbi gas first and light it, it will smoke and fill the burner with soot; therefore, you must turn on the Ozo first before lighting in order to avoid carbon deposit.

This light is somewhat cheaper than others, because the Ozo gas goes twice as far and costs no more to make and the acetylene gas is very cheap. Ten cents' worth of carbide will make enough gas for a whole evening. The jet and limes used with this outfit are the same as already described in the World.

Great care should be used in regulating the gas; don't try to use too much, it will only cool the lime and your light will not be bright. Turn your lime every four or five minutes or every two minutes if you are using a high-power jet with a large bore. If you let it pit the lime your light will be uneven. The price of this outfit is $75.00 and it is well worth the money. You can't expect to get the best results with a cheap outfit. They are made to sell to people that want cheap outfits regardless of the results they give.

McCook, Neb. FRED STELZER.

HANDBOOK ,OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

Letters to the Editors.

THE EHIBITORS' LEAGUE MEETING AT COLUMBUS, OHIO, ON DECEMBER 5.

Cincinnati, Ohio, November 22, 1910.

Moving Picture World:

Gentlemen—There was a mistake made in writing you, in regard to the hotel that we would meet at. Instead of meeting at the Southern Hotel, Columbus, Ohio, we will meet at the Chittenden Hotel. I am very sorry this mistake occurred. However, I hope you will please correct it in your next issue. I assure you it will be appreciated if you will state that the meeting of December 5 will take place at the Chittenden Hotel, instead of the Southern Hotel, Columbus, Ohio.

Yours very truly,
THE EHIBITORS' LEAGUE,
By M. A. Neff, President.

A ST. LOUIS EXHIBITOR WHO BELIEVES IN GOOD MUSIC.

St. Louis, November 21, 1910.

John M. Bradlet,
160 Washington street, Chicago, Ill.

Dear Mr. Bradlet—Kindly accept my hearty appreciation for the favor and space tendered me in the Moving Picture World, November 5, 1910. You can rest assured that I will continue as before to be a strong advocate of good pictures, well arranged music, and better singing, and by all means a booster of the World.

It might be well to mention that I have signed the Harmonious Four for an indefinite period. A quartette that has made a distinct hit for the past 92 weeks at one of the largest downtown theaters here.

Thanking you again for the interest you have taken in the St. Louis picture theaters, I beg to remain,

Yours truly,
CASINO AMUSEMENT CO.,
Per E. M. Hamauer, Mgr.

Sidney, N. Y., November 25, 1910.

Editors Moving Picture World:

Gentlemen—In justice to the genial manager and proprietor of the Dreamland Theater, Barre, Vt. (S. Mussucco), we desire to make the following announcement through the columns of the Moving Picture World, in reply to article in November 19 issue under the heading of "Let Excelsior Be the Cue." While thanking the "Moving Picture Lover" for his kind appreciation of **good things** in moving picture theaters, we, being the people referred to in his article of recent date, wish to state that though we realize that in most such circumstances **small salaries** are the cause of so much change of help, this case was an exception, as the cause was a much-needed rest and vacation and not a matter of money. If there were more moving picture exhibitors like Mr. Mussuco, we believe the standard of the business would be raised, as he **aims** to have the best of everything and pay his salaries accordingly.

Again thanking "A Moving Picture Lover" for his kind appreciation of our work and wishing your paper all success, we remain, Yours truly,

MR. AND MRS. G. LESLIE PALMER,
Operator and Pianist.

THE PHOTOPLAY.

Duluth, Minn., November 10, 1910.

Editors Moving Picture World:

Dear Sirs—In writing this I am not moved by any desire to break into your interesting columns, but simply to relieve myself of a few thoughts that boil over when I read some of the film stories in the World.

As a reporter on the daily morning paper here I handle the press notices of the changes of bills at three of Duluth's moving picture houses which I believe are among the few moving picture theaters of the country using the columns of the daily press for advertising. For the midweek changes I write only a few sticks for each theater, but for the Sunday papers when the write-ups go with our theatrical news I sometimes write a half or three-quarters of a column on some of the bills. My "stories" are based on the synopsis of the various films printed in your paper.

Now I have encountered trouble in bunches in attempting to make these picture play notes attractive and interesting and I would be more than delighted if you could offer some help through your paper. I must tell the film story, however

briefly, and present reasons why it is worth seeing, but I wonder if the film makers realize that the plots of many of their little plays are nothing more than picturized versions of "Nick Carter" and "Diamond Dick" stories. This is particularly true of the Western dramas and while they may appeal to a certain class, it is not the class the best picture houses are desirous of reaching. Sometimes I have been astonished at the utter idiocy of the films on which considerable sums must have been spent to produce.

Then I wish you would tell the Biograph people to censor the preacher who writes the synopsis of their plays. Listen to this, on "Waiter No. 5".

"'For ye have the poor always with you.' (Matt. 26, 11.) Because of this we are reminded of the Corporal Works of Mercy—feed the hungry, clothe the naked, harbor the harborless—which acts always bring reward. Still there may be occasions when that reward comes tardily, but there is logical reason for the delay," etc., etc.

Right below it I notice the story of "Two Little Waifs" starts with a nine-line sermonette on the appeal of the grief of a little child. Can't the dear, good gentleman leave out the moral occasionally or at least put it at the end? Remember that is the stuff you are giving space to week after week. Then, too, the public should be given credit for ability to see a moral if there is one. If pictures of this class are made entertaining first of all, the moral will come in due time, but the picture house that deliberately attempts to preach instead of entertain will meet a deserved end.

Why is it not possible, in commenting on the films, to get hold of the public by references to the work of the actors before the camera, the difficulties encountered in bringing certain scenes into the play, the mechanical obstacles overcome, costuming and acting, instead of harping on the plots, which frequently repel rather than attract, although the film may be interesting. That is the way dramatic critics of the "legitimate" stage do and it is the personal element in the dramatic notes that makes them readable. Why, too, cannot you give weight to your film comments occasionally by sometimes calling a film bad if it is bad, instead of hunting through the haystack for a needle of doubtful brightness? I can see no reasons why the moving picture plays are not subject to the same rules of common-sense as any other plays, and the thinking public is becoming tired of the "appreciations" and is calling for the hook on a lot of film stories that are almost an insult to the popular taste.

The moving picture business has made some wonderful advances and it seems to me the time has come when more attention should be given to the publicity end. What classes are you trying to draw and how are you going to draw them?

G. DAY SMITH.

FROM AUSTRALIA.

Sydney, New South Wales, September 27, 1910.

Editor Moving Picture World:

Dear Sir—There is such a boom on in the moving picture business out here, that I am sometimes inclined to wonder when and where it will end. There are at the present time within a radius of fifteen miles of the general post-office in this city a no less number than eighty-three moving picture shows, open nightly to the public, and I have during the past week made it my business to take a run to very nearly all of them, and I have been not only surprised, but amazed, to see the people that were on these occasions sitting with the thermometer quite low for this part of the world, and for the season of the year, very much so, sitting with all the seeming ease of one of the city theaters and enjoying the antics of Catilino or Max Linder, or the doings of Miss Lawrence, or that winsome little soul of the A. B. Co., who has admirers out here by the thousands, and I wish that she could be induced to make a trip over to this side of the water, for I don't think she would ever get back to the United States, unless she was married when she came, for I have in my mind a very wealthy man in this city who is just breaking his heart over this young lady, and says that unless she comes over here soon that he must surely take a trip to the United States and find her out.

Since the above lines were written I am informed that another new show was opened to the public on Saturday last, and that makes the number now open to the public in Cumberland County eighty-four, and applications in for eighty-three more, so we will soon be as bad as New York and Chicago in the matter of open-air or moving picture shows, if we are not a long ways ahead. There are none of the shows open here that will not seat at the very least 1,000 to 1,200 people, and some of them will seat many thousands. There is one place in this city that is under cover, that comfortably seats 4,500 people, and then you could crowd in another 500 and a few more, and *this* place is outdone by "Wirth's Olympia" in Melbourne, which is much larger than that.

West's Limited are still the leaders as far as the number of people employed and the number of places open are concerned, and next to them I guess we will have to toss up as to its being Spencer's or J. D. Williams' Amusement Company, but it is safe to bet that the latter company is showing to more people daily, in this city, than any caterer for amusement of the public, and now that they are launching out so heavily and building another new theater right opposite to their present one, and going to have one on both sides of the street, it looks as if their actions would change the whole locality of the theatrical center in this city, and I myself think that it will be only a matter of a little time when they will move up more to the natural business center of the city, and that is towards the railroad depot, or head station, as they are called in English countries. The J. D. Williams Company has made some very great strides and my friend J. D. says that he will make them hustle very soon to keep pace with him, and while he is a man that talks rather large at times, and says what the Australians call "loud," he is also a man that performs, and he gets there all the time and makes good, and that is what the people like, and he could have all the capital in his business that he required if it were a million pounds, as he has the whole city talking about him, and the transformations that he has worked in the Old Oxford Theater since he took it in hand. But he did not talk much until after he got open to the public, and the place that he took had always been looked on as a perfect "Jonah" of a place, and there had been many who had sunk their dollars as quickly, almost, as if they had cast them in the sea, and when he told me what he was going to do I really felt sorry for him and told him "that he would wish that he had followed my advice and let it severely alone," but he had abiding faith in the place and the locality, and in spite of all the pessimists that met him, he was at all times very optimistic, and he said that "I need not lose any sleep over the venture, as he was not doing so, and that I would see what I would see," and I have done so, and with the Romans he can well exclaim: "Veni, vidi, vici."

Now the Australians are the greatest pirates in the world when it comes to the show business, and when they see someone come into the field they get wise and copy his methods, as well as they can from outside looks, but they don't always get on to the money-making knack that some of the Americans do when they come out to this side of the world.

There are no less than four theaters being built now for the moving picture business, in the heart of this city, and they are getting so they are almost next door to each other, and these last have all taken their ideas from American papers such as the Moving Picture World, the Film Index and The Billboard, and they will tell you that the idea and the design are purely their own.

J. D. Williams has taught them the value of plenty of electric lights in the front of the theater, and he is one of those kind of people that, when the day is dull, does not stop to think if he is going to use a few shillings' worth of current, but switches it on, and turns the darkness and the dullness into a deluge of light; and the people stop and look and wonder, and they see "the push," as they say out here, going in, and they join in the merry throng and the box office rakes in the shekels and all look happy and smiling.

Mr. C. Spencer has returned from the United States and Europe, and it is reported that he has brought over a company of artists for the taking and making of films for the trade, and that he is going to shake things up a bit. Well, we shall see, but I hope that it will not be necessary for some of us to shake them up a bit now and then, for it does some of the new rich people good to let them know that they are not the only apples on the tree, now and then.

Mr. Spencer's New Lyric Theater is nearly out of the masons' hands, and will be taken over by the finishing trades in the course of a few days, and it is going to be a very fine structure, into which the native marble will enter largely in the construction of the same. The opening will probably be on the 9th of November, but certainly by Christmas. Messrs. Pathe Freres have an office here and Mr. Crick, the manager, reports business good and that they are busy and were never more so than at the present. They have been suffering from the loss of films and condensers from a client of theirs, and his smartness led to his arrest, and he was up before the courts the other day and remanded to the higher court, and I am thinking that he will find that he will have free board and residence at the expense of the State for some little time before it is ended, and the curtain rung down on the show. Foolish man. They forget that there is in the Good Book this phrase, "Thou shalt not steal," and then they fall in and others who are dependent on them for their food and raiment have to suffer for the bread-winner's greedy haste to get rich, when he was doing a good business and making money.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

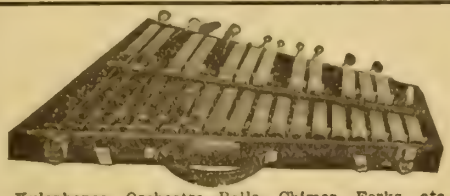
Dept D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

They do the work of expert musicians and reduce your operating expenses.

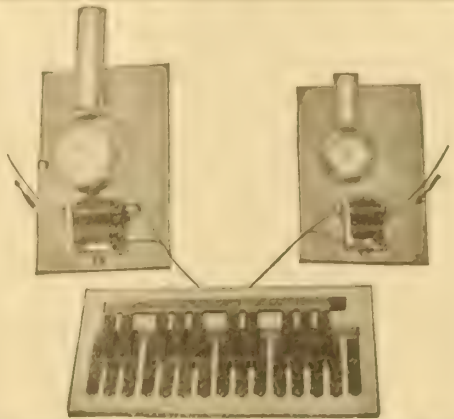
Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main

WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

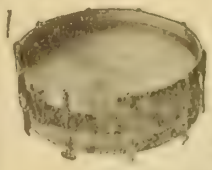
Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 3 x 14 / Size Shell 3 x 15
$10.00

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

As there are so many moving picture shows here now, it is simply impossible for me to mention them by name, but in the future I intend to take a district and write that up, and in my next letter another, and so on until I cover the whole ground.

The writer, who has been hard at work on the production of the stereoscopic effect, with one lantern and one film, has succeeded far beyond his most sanguine expectations; so much so that he is having drawings and specifications of claims made out for patents and protection in various countries of the world, and when he gets them it will simply be that a patent is but a permit or license to fight your own battles, with all the money-bags in the business falling over each other to try and beat you out of what has cost you years of labor and expense to perfect, and he has made up his mind on the course he shall pursue when his patents are allowed, or disallowed, as the case may be, but when the pictures are shown to the public with the same effect that you look at one in a good stereoscope, then the moving picture business will go ahead even faster in the public estimation than it has done in the past.

* * *

I do not say that I have got mine perfect; far from it. But I have got splendid results, and intend to have much better ones before I am many months older. Making a rough model is far from what the thing will be when made to templates and turned out with the greatest mechanical precision, and I firmly believe that I have got the ground or fundamental plans, and if the patents are allowed to me, that will give me something of a grip on some of the hogs that are in the business, that are all too ready to grab all they can lay their hands on and pay nothing for the privilege of doing so.

The chief difficulty that I have found is in the exact centering of the prisms and reflectors, so that the lines of coincidence are perfect, but "if at first you don't succeed, try, try again," and that is what I am doing in all my spare time. I will never abandon my line of work until absolutely convinced of the fact that I am wrong, but of that I know that I am *not* wrong. I can get the stereoscope effect all right, but the registration is not perfect, and as I use but one film, that proves to me that the fault is in the lenses either to the right or the left, and when I can get perfectly matched lenses and prisms as well as reflectors, then I will be ready to show the public an "eye-opener."

I may say that the addition of a stereoscopic set will make the machine run into very much more money than at the present time the best of them cost, but what matters that if it, like the proverbial mustard plaster, "draws"?

I have thrown out some hints in this letter, for I want to get others on the job as well as myself, as no one man can do it all, and there are none so smart but that they may profit by the experience of others. Well, I guess you have all the copy you can spare space for, and so I will close, trusting that you will think it of sufficient interest to find the space in your columns for same. Letters to the writer must be fully prepaid, or will be allowed to go to the dead-letter office, and at least 20 cents' worth of United States 2-cent postage stamps must be enclosed for a reply. DR. W. H. H. LANE.

THE APOLO THEATER, MANILA.

From the far-off Philippines comes a very appreciative letter from a World reader and a photograph of his theater. The following extract from his letter may be of interest to our readers:

"Herewith description of my theater: The house is located on the principal street of Manila; seats 470 people; performance from 4.30 until 11 P. M.; prices range from 50 cents to 20 cents (Philippine currency); my orchestra consists of nine pieces; I change twice a week and run about three thousand feet for each performance or change. At present I use nothing but Pathe films. Business is very good here. Manila has now twenty-three motion picture theaters, with only one exchange, and that is the Pathe; no American films are here as yet. I think it is a good field for a live, hustling American film exchange here. Again thanking you for your favors, I remain, "H. FRANKEL."

AMONG THE EXHIBITORS.

Connersville, Ind.—The Crystal Moving Picture Company is making arrangements to open a new moving picture theater here.

London Mills, Ill.—Pitt Moshier is making arrangements to open a new moving picture theater in the new Whitsell building.

Sioux City, Iowa.—E. O. Dunn and associates have let the contract for the erection of a new vaudeville and moving picture theater at the corner of Iowa Savings Bank and Jackson streets, to Smith & Small.

Plano, Ill.—Harry Sterling has purchased the moving picture show here from Mary Woods.

Little Rock, Ark.—H. A. Peckham has sold the Best Moving Picture Theater here to W. H. Marple.

Aberdeen, S. D.—De Witt Hall is making arrangements to open a new moving picture theater at 410 Main street.

New Albany, Ind.—M. Switow has purchased the Daisy Airdome on East Market street, and will remodel same.

Los Angeles, Cal.—Architect Borgmeier has prepared plans for the erection of a new moving picture theater for Paul Bide, to be located at the corner of Broadway and Daly streets.

Los Angeles, Cal.—A. S. Hyman has leased the vaudeville and moving picture theater in Luna Park, and will make extensive improvements.

Philadelphia, Pa.—B. Bornstein has been awarded the contract for the erection of a new moving picture theater at 429 South street, for A. J. Margolin.

Roanoke, Ill.—Mr. Bodhaine has opened a new moving picture theater in the Sand building.

Cheboygan, Mich.—Mr. McCormick has opened a new moving picture theater in the Gerow block. It is known as the Itle Hour.

Dewitt, Neb.—Messrs. Clark and Eddy are making arrangements to open a new moving picture theater here.

Springfield, Mo.—B. F. Bearden is preparing to open a new moving picture theater in the Garlick building on East Commercial street.

Astoria, Ill.—Thomas Songer is preparing to open a new moving picture theater in the Search Light building. It will be known as the "Dreamland."

Los Angeles, Cal.—Architect A. F. Rosenheim is preparing plans for the erection of a large theater at Ocean Park for W. H. Clune and associates.

Red Bank, N. J.—C. H. Ritter is contemplating the erection of a new opera house at Elizabeth.

New York City.—A new moving picture theater is being planned by George W. Brewster at Washington avenue and 170th street. All of the latest and highest of moving pictures will be shown here.

Milwaukee, Wis.—Julius Wasnewski will erect a moving picture theater on Third avenue, near Mitchell street which will cost about $7,000.

Los Angeles, Cal.—A new moving picture theater is being erected at 2600 North Broadway for M. Gore which will cost the proprietor about $5,275.

Philadelphia, Pa.—Plans have been filed for the erection of a high-grade moving picture theater at 425 and 427 South street to cost about $10,000.

Salt Lake City, Utah.—A new moving picture theater is being planned in State street between First South and Second street.

Bloomfield, N. J.—A request for a permit for the erection of a moving picture theater has been granted in a building in Myrtle street.

Darby, Pa.—Work is rapidly being done on the erection of a new moving picture theater at Odd Fellows' Hall building.

Salt Lake City, Utah.—Max Florence has sold the Luna and Isis Moving Picture Shows here to John B. Ashton, of Provo, and associates.

Reading, Pa.—A new moving picture theater is being planned for 547 Penn street which will be known as the New Penn Theater. Three reels of films and two sets of illustrated songs will be the features here.

Albia, Iowa.—A new moving picture theater has been erected here which will be under the proprietorship of William Dotson.

Bay Shore, N. Y.—W. D. Eccleston has purchased the Casino Theater from Emmanuel Strauss.

Phillisburg, Pa.—The Lyric Theater Company purchased John Erb's interest in the Lyric Theater.

Brooklyn, N. Y.—A new vaudeville and picture house is being erected in Flatbush. It will be located at Flatbush avenue near Linden avenue, and will have a seating capacity of about 700.

Brooklyn, N. Y.—A five story moving picture theater which will cost about $20,000 is being constructed at Rockaway and Dumont avenues.

New London, Wis.—R. Kuehne and Joseph Decker purchased a moving picture theater in Seymour.

Sioux City, Iowa.—A new moving picture theater is being planned to be erected in the lot recently occupied by the open Airdome, on Jackson street, to be under the proprietorship of the Sullivan and Considine Circuit.

Sturgeon Bay, Wis.—Clarence Nelson and Gus Anderson, have purchased the Green Bay Theater and will continue to run it as a high class moving picture theater.

Watertown, Wis.—William J. Weber has purchased an interest in the Lyric Theater and that popular resort is now conducted by Richards and Weber.

Oconomowoc, Wis.—J. T. Bartlett has opened his moving picture theater at Lacine Junction.

Omaha, Neb.—J. W. Glenn has purchased the Lyric Theater here from Mrs Mayme Righter.

Aberdeen, S. D.—C. T. Smithers has completed arrangements for the remodeling and enlarging of his theater, the Idle Hour.

Chicago, Ill.—John R. Thompson is planning for the erection of a moving picture and vaudeville theater which will cost about $100,000. Mr Thompson is the proprietor of three moving picture theaters in this city.

Springfield, Mass.—F. W. Lumis and J. C. Burke & Son are preparing plans for the erection of a moving picture theater at 124 Main street.

Springfield, Mass.—Charles Higginbotham bought the interest of T. W. Cavanaugh in the Globe Moving Picture Theater.

Mathersville, Iowa.—Smith Brothers have opened a new moving picture theater here.

Greenville, Miss.—Samuel J. Stein contemplates the erection of a new moving picture theater which will cost about $25,000.

Springfield, Mass.—Henry E. Jodoin, proprietor of the Grand Moving Picture Theater here has purchased another silent drama theater from A. L. Page in Chicopee Falls.

Johnstown, Pa.—Manager M. J. Boyle of the Majestic Theater is making arrangements for the conversion of it into a high grade moving picture and vaudeville theater.

Marinette, Wis.—The Princess Theater which for some time has been under course of construction has at last been completed and has thrown open its doors to the public. The location of this new enterprise is at 2002 Hall avenue.

Wichita, Kan.—The Pastime Theater has recently changed managers. It is now under the management of James O'Brien.

Du Bois, Pa.—Jack McHenry has taken a long lease on the Brockwayville Opera House and will convert it into a moving picture and vaudeville theater.

New York City.—A new moving picture theater is being planned at 15 Bowery which will cost $5,000, for S. Pramour.

Troy, N. Y.—Another moving picture show will be opened in this city, occupying the building formerly used as a livery stable by William T. Sayne for W. A. Thomas at an estimated cost of about $8,000.

Cincinnati, Ohio.—The property at the corner of Rockdale and Hickory avenues will be torn down and a handsome moving picture theater erected in its place which will measure 30 by 96.

Los Angeles, Cal.—A. S. Hyman has secured a permit for the erection of a high class moving picture theater in Luna Park here.

Indian Orchard, Mass.—A new motion picture theater will be erected in Oak street, near Main, which will have a seating capacity of about 500.

Marblehead, Mass.—The Marblehead Amusement Company has leased the Lyceum Theater for the Winter and will run it as a high grade moving picture theater.

Youngstown, Ohio.—Walter Hamitch, manager of the Princess and Bijou, has obtained control of the new Luxor Theater on East Federal street and will run all of the latest moving pictures.

Pasco, Wash.—Ed Erickson, of Vancouver, is making arrangements to start a new moving picture theater here.

Boston, Mass.—The Plymouth Theater Company was incorporated with a capital stock of $5,000. [illegible] Arthur Eamond, Peter Magoni and E. J. Simpson.

New Incorporations.

Cincinnati, Ohio.—The Motion Film Company, capital $100,000. Directors, Thomas A. Reilly, Brooks E. Beem, E. P. Bernaudi and H. J. Heidt.

Wheeling, Ohio.—The Athenian Amusement Company, capital $50,000. Directors, George C. Crosspatrick, James L. Vilas, Chris Vavougeros and Archie K. Kotsiolis.

Indianapolis, Ind.—The Newcastle Theater Company, capital $10,000. Directors, C. E. Harmon, Edward Arvanbright and Dolph Dellinger.

Cincinnati, Ohio.—The Lyric Company, capital $5,000. Directors, Floyd S. Chapman, H. F. Packer, Charles H. Brasch, John Rau and W. C. McWilliams.

Grand Rapids, Mich.—National Theater Company, capital $100,000.

Newark, N. J.—The Newark Theater Company, capital $12,000. Directors, H. O. Congdan, L. H. Gardner and John R. Turner.

Los Angeles, Cal.—The California Motion Picture Company, capital $200,000. Directors, M. F. Brooks, P. L. Haviland, H. R. Davis, I. H. Lowell and M. C. Lowell.

Milwaukee, Wis.—Ideal Theater Company, capital $5,000. Directors, Alma L. Pulls, Mary P. Hughes and George Pulliam.

Brooklyn, N. Y.—The Carleton Amusement Company, capital $1,000. Directors, Abraham H. Schultz, Samuel D. Hollner, Benjamin Herman.

New York City.—Gnome Motion Picture Company, capital $50,000. Directors, Fred Kalmbach, James C. Hutchinson, and H. Meredith Jones.

New York City.—Oldfield Auto Motion Picture Company, capital $2,500. Directors, Lawrence H. Sanders, Isaac Lowenthal and Henry Martin.

New York City.—The Speedy Theater Company, capital $10,000. Directors, Michael R. Sheedy, J. B. Merres and Carl Anderson.

New York City.—The Metropolis Operating Company, capital $20,000. Directors, W. Howard Mears, John Fraser and George Chirney.

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.
Mystic Star Theater, York, Pa.
Circle Theater, Washington, D. C.
Dreamland Theater, Dubuque, Iowa.
Otto Miller, Chester, Pa.
Sabolsky Bros., Wilmington, Del.
Harry E. Davis, Milton, Pa.
Girard Palace Theater, Philadelphia, Pa.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

STORIES OF THE FILMS

BIOGRAPH.

EFFECTING A CURE. Mrs. Wilkins bid her mother-in-law come to spend the day with friends and wish them some time next day. Wilkins appreciates the time honored "Hurrah" for he is afforded an opportunity of going to the Club, indulging freely, and returning home at any old time with possibly a heavy head but a fearless heart as there will be no feminine voice calling into the outer darkness "So there you are, you drunken beast." No need to climb stairs shoeless, no danger of bumping against furniture in black dark rooms. No, its entrance shall be made in a blaze of light. Well, all transpired as he anticipated. After the session at the club, during which ardent devotes were paid to Great King Gambrinus, Wilkins is escorted home by a cabby. Sinking into a mean's chair, he falls to sleep in a jiffy. In this condition wifey and mother find him. Do they cry out and attempt to arouse him? Not much. Wifey and mamma are wise ones, so with the aid of the friends of hubby they devise a plan to cure him of his drinking. To this end they invent "the other woman," pressing into service a lady friend, who writes a note to Wilkins accepting an offer of marriage which she pretends he made her while in his cups. Of course, he is in no condition to remember where he was or what he did the night before. In truth, he wasn't outside his club. The lady also accepts an invitation she pretends he extended to take luncheon with him at two o'clock at his house. The reception of this note affects him like a dynamite bomb. Rushing to the club he asks his chums, who are of course in on the scheme, "Did I?" They reply, "You certainly did." Even the girl, whom he also seeks out keeps up her end of the trick and expresses her unalterable intention of coming to luncheon. Rushing back to the club, he exclaims: "Good heavens! I must get my wife out by two o'clock." A friend offers him two tickets for the matinee. "Ah! the very thing." He breathes easier when wifey and mother consent to go, but, curse the luck, just as they are about to get ready in come two visiting friends. "Great Scott! I must have two more." These are procured after a mad race to and from the club. All the while the hands of the clock are pushing tantalizingly towards 2 P. M. The worst comes when the visitors decline to attend the matinee, so there promises to be a warm luncheon that afternoon at the Wilkin's domicile. Two o'clock arrives, and with it the luncheon party. Wifey meets "the other woman" with pretended injured dignity. Well, the result is that Wilkins is thoroughly in earnest when he exclaims "Never again!"

A PLAIN SONG.—Edith is a salesgirl in the department store and toils most arduously to eke the lives of her decrepit mother and blind father. Quasi-poverty is their condition, as Edith's meager pittance is all there is to depend on for the existence. Sadly she compares her own loneliness with the condition of her storemates, as she views them passing by with their sweethearts, light-hearted and happy. Hence it is small wonder that she feels highly flattered and pleased at the attentions of a traveling repertoire manager who enters the store advertising his show, and presents Edith with two complimentary tickets for that evening's performance. The next day the manager appears again at the store and invites her to take a stroll with him. This is the first attention the poor girl has ever experienced, and when the manager tries to persuade her to go away with him it is a supreme struggle with inclination that prevents her leaving her old folks. The manager leaves her with ill-concealed displeasure and the next time he visits the store he tries to win her through jealousy by flirting with one of the other girls. This has the effect, and she yields to the great temptation of meeting him after store hours. With renewed endeavor he persuades her and she at last consents to go away with him, leaving a letter for her parents to the effect that she is tired of the drudgery, and longing for pleasure, has gone away. Arriving at the railroad station, where she is to meet her tempter, she sees a party of old folks on their way to the almshouse. "Remember thy father and thy mother." And she does remember, seeing them most vividly in her mind's eye. This thought so impels that she at last realizes that she is playing with fire, and turning on her heel, runs back home to find that the letter she had written is gone from the table where she left it. However, her fears are allayed when she finds the letter in possession of her blind father, who, of course, cannot read it. Taking it and tearing it to bits, she folds her dear old papa in her arms as her mother enters to share in the embrace. Her eyes opened to the falseness of the world, she is now more than ever determined to perform her sacrificial duty of caring for the old folks.

EDISON MFG. CO.

THE STOLEN CLAIM. The story deals with the love of a young doctor and the daughter of an old Professor of Mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend succeeds in securing the plans and records of the mine and persuades the old Professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter who is in love with the real owner of the mine until some months after she has been forced to marry the false friend. The truth is then revealed to her when her former sweetheart meets her father and the "friend" in his new Western home and accuses them of deliberately stealing his claim.

But Justice takes care of its own when an explosion occurs in the mine and the father is killed and the husband is badly injured. Medical aid is required at once. The girl in a wild ride reaches the nearest village twenty miles away, and seeing the sign of a doctor on the door, she nervously knocks. It is opened she finds herself face to face with the man whom she loves and whom her husband has so cruelly wronged. She has come to ask him to save the life of his worst enemy. Here the nobility of the man is revealed. She has asked for medical aid; he is the doctor. If the man dies he may again regain the woman of his heart, but duty before everything, and he goes with her, and again, face to face, the two men meet. With the calm, quiet precision of his profession he forces his enemy to do his bidding. He saves his life and then turns to the wife. Silently the two, this man and this woman, look into each other's eyes long and earnestly and part. She sinks into her chair with a sob, a moan, realizing what she has missed in life.

For days she watches beside the bed of the man who has deprived her of happiness. Weary with watching, one night she falls asleep. He is delirious. He rises from his couch and wanders back up to the deserted mine. A moment he pauses on the edge of the dizzy height a cry from the woman startles him a shriek and he is dashed to pieces one thousand five hundred feet below.

A pale, quiet little woman dressed in black stops at the doctor's door one day and leaves a note asking for forgiveness and a mining claim upon the doctor's table, then sadly turns to leave; but a strong hand touches her shoulder, and she looks into the eyes of the man she loves, and as she stretches her arms to a great cluster of flowers on the table and holds them to her breast, we realize that something new and sweet and true has come into both their lives.

THE TOYMAKER, THE DOLL AND THE DEVIL.—There is a maker of lay-figures, a gay old party who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his father's footsteps. There is a young apprentice with ambitions for the stage, who is very much in love with an orphan ward of his employer. The ward is unwillingly betrothed to the good-for-nothing son. The old man has built a wonderful soubrette figure which it is his ambition to imbue with life.

Then comes a fancy dress ball, which all the town people attend. The old man and his son dress themselves up and join the revelry. The little ward has nothing to wear and cannot go, until the apprentice suddenly conceives the brilliant idea of borrowing the clothes from the beautiful sonbrette figure and dressing his sweetheart in them. When the old toy-maker sees her at the ball, accompanied by the young man dressed as Mephistopheles, he is convinced that he sees his own creation and the Devil.

Rushing frantically from the ball, he hastens home to see if it can be true. The young people, preceding him, have no time to resume their own clothes or restore the doll to its position, so the girl takes the doll's place while the young man hides himself up the chimney. The old man and his son come in and try to induce the doll to again assume life and motion. They perform all sorts of tricks with her and the girl plays the part of the doll well enough to fool them utterly. Disgusted with their failure, they build a fire and decide to warm up a hot toddy to soothe their discouraged feelings. The young man above, smoked out by the fire, impersonates the Devil, and makes the doll live and dance for the old man on condition that he consent to the marriage of his ward to his apprentice. The old man and his son quarrel over this agreement, and after the girl has put the clothes back upon the doll the son returns and smashes it to atoms to get square with his father.

In the evening the old man is called upon by his apprentice, who demands the hand of his ward in marriage. When the old man refuses the document, signed by himself, is flashed before him, and then the young man confesses the trick that he had played. He tells the old man that he impersonated the Devil and (not knowing that the son is listening behind him) tells him that the girl, the ward, impersonated the doll. The son is horrified at the thought of having killed the girl he once loved, but the apprentice, understanding the situation more thoroughly, calls the girl from her own room and the young man apparently sees a miracle—the doll-girl, which he had smashed, restored to life! In his joy at his escape from murder he gladly relinquishes all claim to the hand of the ward, and insists upon his father making good his written word.

HIS MOTHER'S THANKSGIVING.—We are first introduced to an old-fashioned New England kitchen and dining-room combined, where a few simple country folks have gathered to give their thanks to God for all the blessings that have been bestowed upon them. Our interest is centered mostly around the mother of the household and her son, who are plain, simple New England folks. The son soon longs for a broader field for his ambition than the country village can give, and so, one day, starts for the city.

Many years glide by and the simple farm boy has grown to manhood, and success has reached him from every side, while away back in New England we see that the little mother is just the same a little older, a little grayer. A certain restless anxiety is in her movements as she takes a big old-fashioned pie from the oven. It is for her boy. He is coming home to spend Thanksgiving with her for the first time in ten years.

A knock is heard at the door and the rural postmaster hands the dear old lady a letter. It is from her son. She tears open the letter. The smile fades from her lips. A clock drops from the letter unheeded, for in that letter is a heartache—her boy is not coming home on Thanksgiving Day. As she takes up picture from the worn old album and looks at it sadly part of the room fades, and we see the boy and the other woman, who loves him too. A moment of suspense—eyes that look into eyes—a catch of the breath, and as he clasps his sweetheart in his arms and presses the first long kiss of love upon her lips, we see the dear old mother sadly kissing the picture of her boy.

New England is a long way from the great city where her boy lives, but she decides to go to him on Thanksgiving Day and surprise him. As she enters his house she does not know that a Thanksgiving dinner party is to be held, that her boy's sweetheart will be there in all her grandeur, that each guest will be dressed in the height of fashion. She does not realize that her old, worn-out clothes of the country will be out of place in these surroundings. She only knows that she is going to see her boy; but the sad awakening comes when she finds herself upstairs in a neatly furnished room and the butler placing a tray of food before her. Her boy is ashamed of her, and she is to eat her Thanksgiving dinner alone. What would his sweetheart, a lady of fashion, think of her, his mother, if she saw her in this old-fashioned attire? What? Wait and you shall see.

A knock at the door—a fair young girl enters—a rustle of silk and satins. "Ah, I beg your pardon, but I thought this is where the butler said I was to remove my cloak." She sees a huge, old-fashioned pie on the dresser, a note beside it, and the words "my boy" and "your mother" catch her eye. There is a cry of joy, and the dear old lady is locked close in soft young arms. That's what she thinks of his mother. She is his mother; that's all she cares to know. Amid sobs and smiles the girl learns the truth, and one can imagine the shame upon the boy's face when he enters the room a few moments later and finds mother and sweetheart gaily eating their Thanksgiving dinner together. Soon all is forgiven and forgotten, and this sweet, simple story closes with the dear old lady saying thanksgiving at the head of her son's table.

ESSANAY FILM COMPANY.

HANK AND LANK.—Hank and Lank have inside information that it's meal time, but it looks as if they would have to skip a meal or two until Hank's fertile brain maps out a royal road to a big feed. Into the "Ragout Restaurant" goes Hank, and soon returns wearing a pair of large signboards proclaiming the goodness of the bill of fare at the eating house. Hank is rewarded by a fine feed, for he has managed to steer a large crowd to the restaurant.

Now it's Lank's turn. He has seen how easily Hank earned the big eats, and loses no time in applying to the "Apax" restaurant. They have seen that the rival house has increased its patronage by advertising, and Lank soon is at large upon the community with a pair of boards upon which the name "Apax" appears in large letters.

But carrying the heavy sandwich is strenuous work, and Lank stops frequently to rest. While loafing on a corner two boys, intent upon mischief, fix upon him as a likely victim. A painter happens along at this moment, and they appropriate his paint and brushes. Stealing up behind the unsuspecting Lank, they quickly obliterate the letter "X" from his sign. Lank innocently strolls away, followed by Hank, who has come upon the scene in time to see the fun.

Lank's wanderings lead him to an alley where a gang of Irish laborers are eating their noonday lunch. Lank thinks that this is an auspicious place to display the restaurant ad, and walks boldly by. However, these loyal sons of Erin do not welcome an invitation to eat at the "A. P. A." restaurant. A box of newly mixed mortar is convenient for their purposes, and Lank is treated to a most "mortarfying" bath in the plastic material.

THAT POPULAR TUNE. Blinks goes to the theater, where he hears it first. Mlle. Tince sings it, is repeatedly encored and continues to sing it until Blinks leaves the theater in disgust.

Blinks enters a restaurant, orders a big meal and is about to eat heartily when the orchestra merrily strikes up the latest rag, "Twinkling

Eyes." Blinks upsets his table and after dousing the musicians and everyone else with a cold spray from the seltzer bottle angrily leaves the restaurant.

Blinks goes to his office and finds his stenographer pounding the piano and Jimmy, the office boy, playing it on a mouth organ. Blinks destroys both the stenographer and the mouth organ and in disgust leaves the office.

He enters a barber shop and in the midst of a shave when the colored barber whistles a gaily warbled Rock-a-bye Baby tune and upsetting the surprised darkey dashes out of the door.

Blinks goes home but is again upset when his neighbors in the flat below begin singing and playing "Twinkling Eyes." Blinks goes down and insists on their cutting out the music. For his pains Blinks is thrown out of the window and alights at the feet of an Italian organ grinder, who is also playing the new air.

Night comes and Blinks goes to bed but the little German band comes serenading him with their every selection "Twinkling Eyes." Blinks hurls a pitcher of water at the musicians then returns to bed. But in his dreams he relives the scenes of the day while the melody of that popular tune continues to ring in his ears.

Blinks awakens and gives up hope, while his rolling eyes and the painful droop of his mouth indicate that he is another candidate for the dippy house.

GAUMONT.
G. Kleine

THE FLAT NEXT DOOR. At a family hotel the rooms of Mr. Young Man and Old Boy are separated by the apartments of a young and pretty widow, who is fortunate enough to be loved by both of them. Mr. Young Man with youthful impetuosity is the first to make a declaration of love and is accepted. Mr. Old Boy who is now treated coldly when he presents himself is so grieved that he decides to commit suicide. After having found the barrel of a revolver too cold to bring about a really pleasant death he hits upon the idea of hanging himself and immediately lays plans for his "taking off." When the crucial moment arrives he finds inventive genius is indeed powerless against the pranks of fate, for when he makes the drop which was to prove fatal the hangman's rope severs and the force of his fall carries him through the floor of his room into the widow's drawing-room. It happens that at the same time two robbers are in the room and the sight of Mr. Old Boy entering through the ceiling so fairly frightens them that they make a rapid exit. Mr. Young Man, who is in the drawing-room when the robbers enter, becomes so frightened that he flees, leaving the widow to the tender mercies of the rogues. The lady now pays her obligations to Mr. Old Boy by rejecting the young man and taking her rescuer in his stead.

TARASCON ON THE RHONE.—We are first shown the bridge spanning the Rhone between the cities of Tarascon and Beaucaire (France), after which we are taken on a short trip up the river to the old castle which was begun by Count Louis the Second in the fourteenth century and finished by King Rene of Anjou in the fifteenth century. The old turret stair and chapel entrance are charming examples of fifteenth century architecture. The castle is now used as a prison, and it is but a few moments' walk from this famous old building to the quaint market and town hall which we next visit. After enjoying the various activities of the natives at this place of barter we are next shown the statue in memory of the town's deliverance from a dragon. La Tarasque, a legendary monster which threatened the town in the early part of the fourteenth century. Our little journey is shortly brought to a close by a little tour to the Villa Tartarn and the castle of Beaucaire, which we view by the rays of the setting sun.

URBAN-ECLIPSE.
G. Kleine.

THE RETURN AT MIDNIGHT.—A Frenchman of mature years loves a gypsy girl, and he is therefore very nonplussed when his father introduces a young lady whom he has arranged with the girl's father that his son shall marry. The old people are greatly upset when the man refuses the proposed match, and his father on seeing him in company with the gypsy, sends him from his home. The men marries the woman of his choice, though the alliance is not a very prosperous one, for we see them two years later tramping along the road near the man's home, and evidently in the last stage of destitution. The wife goes to the house of her husband's father and they give her food. Left alone to sleep by the kitchen fire, she admits her husband. The old man, hearing the two, goes down, thinking the woman is the decoy of thieves. He is about to fire at the stranger when his daughter-in-law rushes forward and knocks up the gun. The father takes pity on the pair, and overlooks his son's disobedience.

A TRIP THROUGH CEYLON.—That island in the Indian Ocean separated on the northwest from continental India by the Gulf of Mannar, is one of the best known localities in the world so far as the name alone is concerned, and perhaps one of the least well-known as far as actual knowledge goes. The island with its about 24[illegible] miles in length and one hundred and [illegible] miles in width provides a trusted field for the camera and ours has been decidedly successful in obtaining some of the most characteristic views of the island and its people. The [illegible] that makes [illegible] scenes very vivid and real. Natives are [illegible] grasped at their ordinary occupations as we come on water carriers, quaint native carts, and men with huge leaves over their heads to keep off the sun's fierce rays as they work. There is no end of novelty about the proceedings to interest the [illegible] of work. They are seen dressing and pushing huge logs and then the day's labor over the scramble with extraordinary agility, transporting their great bulk down a steep slope into the river. Here they roll in the mud and spatter water through their trunks to the discomfort of the lookers, who must not leave them.

KALEM COMPANY.

THE TOUCH OF A CHILD'S HAND. A [illegible] is drawn between Mr. Livingston, a wealthy widower, and his little son Billie, and Dan Newton, a workingman and little Jimmie, his son. Each boy is idolized by his father. It so happens that little Jimmie is accidentally run down and killed by Mr. Livingston's automobile. Mr. Livingston does all that a gentleman could do to comfort the grief-stricken father and to make reparation, but Newton, crazed by his loss, his bereavement following a long period of hard luck, completely upsets his reason and in his ravings he comes to the conclusion that the loss of his little son can only be balanced by the death of Mr. Livingston's little boy. And with this idea in mind Newton gains entrance into the Livingston house at night and makes his way to the little boy's bedroom. He kneels by the child's crib, is about to plunge a knife into the heart of the sleeping child, when the boy, stirring uneasily, lifts his little hand and places it gently on the cheek of the would-be assassin. The touch of the child's hand is sufficient to restore the father to his reason, and realizing the enormity of the deed he had contemplated, he breaks into tears and is thus found by Mr. Livingston.

ELDER ALDEN'S INDIAN WARD.—During the period when the Puritans were in many parts of the country friendly with the Indians it is well known a number of the prominent chiefs were frequent callers at the homes of the whites and were often on terms of confidence. Elder Alden was a Puritan of a stern religious frame of mind who had entered into such friendly relations with Chief Squantum, a noted Pequot Indian, and Chief Squantum, to show his faith in Elder Alden, brought to the Puritan his little son to be brought us as a white man. Elder Alden took in the little Indian boy and brought him up as one of his own, and when the lad reached young manhood his Indian blood asserted itself and he not only refused to work, but in addition demanded the young daughter of Elder Alden as his squaw. Enraged at being refused, he left the Alden home and went back to his tribe, there becoming a thoroughly bad Indian and a leader in uprisings against the whites. His final act of treachery was to head a foray against the little settlement in which the Alden home was located. The aged Chief Squantum, learning of the proposed raid, traveled many weary miles to give the settlers warning, but he was too late, and the painted redskins headed by his own son burst into the Alden home just as the old chief was warning them to prepare their defense, and when thus confronted by the treachery of his son the old chief drew his knife and in defending the young girl killed his own son.

LUBIN MFG. CO.

SHADOWS AND SUNSHINE.—The clerk grown grey in the faithful service of a single employer, arrives one morning to find the young nephew of his boss occupying the desk he himself has had so long. Brutally he is told that he is too old to perform his duties properly and is ordered away. At first his stunned brain is unable to comprehend the situation but gradually he comes to realize that he is being dismissed and frantically he pleads for a chance to make a living, pointing out that with the small wage paid him he has been unable to save anything and in a frenzy seeks to take his chair by force from the younger man. But he is driven from the office and in a daze he makes his slow progress homeward to tell the faithful wife that he has been dismissed. Here, at least, he finds sympathy, but it is the sympathy of a common sorrow, for she, too, realizes that they have been plunged into the shadows of poverty. Bravely the old man goes out to look for work but none have use for him and sometimes churlishly, sometimes with pity he is told there is nothing for him. One or two offer charity but this is refused. He cannot bring himself to take alms. And when the shadows seem the blackest a solution of the problem seems to suggest itself. He cannot longer support his wife. Their scanty store of money will last longer if there is only one to spend it and all will be kinder to the widowed woman. His foot has caught in a length of rope and with this in his hand he seeks the seclusion of a deserted building. Throwing the rope around a beam and climbing upon an old box he murmurs

[illegible]

SPOONY SAM. Sam could not help [illegible]

[illegible]

[illegible] of the window of [illegible]

[illegible]

[illegible] Sue added an appendix. Then Pa Sprague took a malicious delight in putting Sam out of the house so Sam went and spooned somewhere else.

G. MELIES.

PALS. Denton, a young Easterner, arrives in the gold-fields, looks about for a "find" and a partner. Entering a saloon, he partakes of some refreshment, watches the patrons of the place and studies their characters. While thus engaged a young miner, named Harper, somewhat prejudiced against Easterners, engages in a quarrel with a Mexican who is about to plunge a knife into the miner when Denton seizes his wrist and wrenches the weapon from his grasp.

Harper thanks Denton, and after learning the Eastern man's desire to find a prospecting partner, Denton joins forces with him and they start in to work a lead and strike paying dirt.

They have hardly started operations when Denton meets with a serious accident and again Harper shows the manner of man he is by nursing his pal back to health and strength. This brings about a strong friendship and they go to work with a will and it is not long before they strike it rich. Weighing up their gold-dust they find they have a handsome pile and are now on easy street.

Harper goes out to work and has proceeded but a short distance when he is seen by the treacherous Mexican who stealthily watches him on his way and then makes tracks for the pals' shack.

Just after Harper leaves the shack Denton receives a telegram from his wife telling him that his mother is sick and advising him to return home at once. He leaves a letter for Harper with the despatch stating that he will leave the gold-dust intact as he has sufficient cash and the message will explain the cause of his hasty departure.

The Mexican can be seen peering through the window watching Denton and the hiding of the dust in the chimney. Denton then hastily exits and hurries for the train. The villainous greaser enters the cabin, steals the gold and destroys the letter and telegram and replaces them with a note saying Denton had gotten tired and skipped.

When Harper returns and finds the note he is furious, tells the sheriff and follows Denton East. Arriving at Denton's home town he traces him through an accident to a little child who happens to be Denton's own daughter. He carries the child home and the next day calls to see the little girl and while he is sitting by her bedside Denton comes in. It is a dramatic situation, but after explanations and the recognition at that moment of a "mate" from the sheriff in the gold-field announcing the confession of the Mexican, all is understood and once more the two men become pals and renew their bond of friendship.

PATHE FRERES.

A BORDER TALE.—A band of smugglers are waiting at a tavern in a wild part of Bohemia for evening in order to carry some goods across the frontier. The entrance of Hansel, a customs officer, does not disturb them, as they know that he is in love with Malvina, the innkeeper's daughter. Presently the chief of the band enters accompanied by Zingara, a gypsy dancing girl, who is also one of the band. She offers to tell fortunes. The cards are shuffled and Malvina cuts a heart, for love, and a spade, the sign of death. Malvina looks scared, but Zingara's light laugh as she scatters the cards brings back a smile. The others leave, and Zingara is about to do so, when she sees a messenger hand a note to Hansel. She and the chief watch, and learn the instructions to the other to lie in wait for the smugglers that night. Zingara is forced by the orders and threats of the chief to divert the danger by luring Hansel into their power. This she does, but afterwards releases him at the cost of her life, for in endeavoring to shield him from the pistol of the chief her own heart is penetrated by a bullet. So the evil omen of the cards comes true, although it is poor Zingara who pays forfeit. Her brave act, however, affords Hansel means to collect his men in time to intercept and overpower the smugglers, and Zingara's death is avenged by that of the chief at the hands of Hansel himself.

THE TALE THE MIRROR TOLD.—Louisa Gerrin, a widow with a little boy of six years, is endeavoring to struggle her way through life. Her landlord refuses her any extra time for payment of her rent, and with a heavy heart she sends little Jack to school and goes to her own work as a sewing woman at the house of a well-to-do maiden lady. She keeps wondering what she will have to do now, that it looks as if she will be ejected from her lodging. It is hard for her to work, and her eyes wander aimlessly around the room. They rest upon a well-filled purse on the sideboard. She is tempted and she tries to dismiss the thought of stealing by applying herself more assiduously to her work. She cannot, however, resist. No one would know that she took it—there are other servants in the house—and Louisa rises from her chair to advance to the sideboard, then struggles with temptation, to retreat again to her chair. The mistress has at this time just sat down in her chair in the adjoining room to read her paper. She reads about a lady who was murdered by her servant for her purse. Instinctively she feels for her own, and remembers where she left it. She rises to fetch it, but in the mirror sees Louisa take it from the sideboard. Louisa has scarcely reseated herself before she is assailed with remorse. Her better self asserts itself, and not knowing that her mistress is watching her she replaces the purse. The old lady enter and finds the landlord's letter on the table, which she reads behind Louisa's back. A few seconds later little Jack comes in from school proudly wearing a medal presented to him for diligence. The old lady, compassionate for his mother, whom in the goodness of her heart she now desires to aid as delicately as possible, hands him four gold coins under the pretext of wishing to give him an additional reward.

WHAT A DINNER!—Dr. Chimp is decidedly eccentric and apparently rather likes to chew his way through a good dinner before retiring to rest. It is probably the excellence of this last meal that is responsible for the weird nightmare that assails him during his sleep. Certain it is that curious things befall him, as, for instance, the finding of himself in the kitchen of an old woman decidedly witch-like in appearance. Strange animals, shadowy in outline, but large in bulk, spring into existence at the instant command of the witch's black cat, and disappear with equal suddenness. Then the old woman sends her visitor flying before her broom, and he finds himself in his bed again. Imaginary struggles with elusive burglars and a clumsy nondescript-looking official end the night, and in the gray morning the doctor awakes to find himself desperately fighting the bed clothes.

THE MAID OF NIAGARA.—The film opens with love scenes between Esoomgit, a young warrior of the Iroquois tribe, and Red Doe, a chief's daughter, and one of the most beautiful of the Iroquois tribe. They return to the great camp, and Esoomgit seeks out her father, but he refuses his consent to her marriage with Esoomgit, stating that only a chief should marry his daughter. Great rivalry existed between the Iroquois and the Bison Indians, so when at a meeting of the two tribes Esoomgit excels himself by winning not only the marksmanship competition, but also the riding and swimming contests, it is only natural that he should be proclaimed a chief, and his marriage to Red Doe sanctioned by her father. It was now time for the annual sacrifice to propitiate the Sprit of the Cataract. This ceremony consisted in the selection by lot of one of the most beautiful daughters of the Iroquois and placing her in a canoe to float to death over the falls. The maidens take their seats in a circle. An arrow is shot high in the air. It falls at the feet of Red Doe. Esoomgit is horrified. His bride-to-be is the one selected for the sacrifice. He tries to dissuade her. Her strong sense of honor and duty to her tribe, however, prevails. She enters her canoe and paddles out from the shore. The swift current carries her along. She approaches the great Falls of Niagara. She is soon on the brink and then goes over the edge, engulfed in the great mass of water, to be ultimately washed upon the rocks below a lifeless corpse. Esoomgit follows down the banks of the river disconsolate. He finally reaches her dead body. His life is spoiled. He wades out in the raging torrent and is quickly sucked under, but he knows he will meet his love in the Happy Hunting Grounds.

SELIG POLYSCOPE COMPANY.

THE QUEEN OF HEARTS.—A romance of two worlds, having its inception in the banking house of Conklin. Cashier Black refuses to consider a loan on farmer Allen's farm for $5,000.00.

Dick Harmon, the sweetheart of May Allen, the oldest daughter, is unfortunately poor—poor in purse, but rich in manhood, and this is the one reason he does not meet with favor with Cashier Black, who also has turned the father's mind against Dick. Dick decides to go to the gold fields and endeavor to seek his fortune there with hopes that some day he may return and claim the farmer's daughter.

The bank cashier, seeing the reverse fortunes of farmer Allen, sees an opportunity to wend his way into the affections of the daughter by proffering financial assistance, and accordingly calls at the home and is introduced to May and at once presses his suit—takes a personal mortgage on the farm and shows many personal courtesies to Allen.

In the meantime Dick has not found pan-washing a profitable venture and writes May discouragingly of his prospects. All serves to further Black's hold on the friendship of May, and the wedding day is set, the honeymoon begun; almost at the same moment a second message is received from Dick telling of his good fortune and referring to her coming marriage with Black, asks her to wait his arrival. However, she was unfortunately already on her way to Europe.

Dick arrives at the old home only to find that he is too late. Later we find Black and his wife seated in their villa at Monte Carlo—their experiences in far-away Italy were not at all pleasing and many times May's mind would wander back to the little farm and her girlhood friend, Dick.

A quick succession of events transpires rapidly and we find the mortgage is bought up by Dick and what appeared as an accident resulted in the death of Black. Then the return to America of May and her reuniting to her first love.

THE STEPMOTHER.—A happy brother and sister awaiting some news from their father who had gone to the city for a visit. In time a letter came that cast gloom over the happy little farm home, saying he had a great surprise for them—that he had met a lovely woman and they were now the proud possessors of a stepmother. They are instructed to meet them at the station Nellie remaining at home to prepare for the newcomer, while Joe goes to the station. Upon their arrival home the new head of the family is installed with no small amount of misgivings upon the part of Nellie and Joe.

Trouble is soon brewing and the first family row occurs. Tom, Nellie's sweetheart, calls on her and the stepmother, taking a liking to him, orders Nellie away. A handbill announcing a farmers' dance is circulated, so all decide to attend the festivities. The next day the stepmother drives to town to buy clothes for the picnic and on the way inadvertently comes upon Tom walking in for the same purpose; he is invited to ride with her. The scene then reverts to the farm, where father and son are cutting wood and Nellie is doing the washing.

The trading done in town, the stepmother and Tom start on their return; when near the home Tom is left behind, a diplomatic move of the farmer's wife. Upon her arrival the usual greeting to the husband is missing and he is plainly perplexed. The day of the festivities arrives and everyone for miles around is there; the stepmother leaves the gathering for a walk and Tom shortly follows unnoticed. As the collection hat is being passed the farmer notices his wife's handbag and being without change to contribute, opens the purse and to his surprise finds a letter addressed to him; upon opening it he is astonished to find it from his supposed wife's real husband:

> John Bentley:
> Dear Sir—The woman you have married is an adventuress. She is only after your money. She is my wife, but deserted me two months ago and I have but now learned of her whereabouts. The enclosed photo of her will prove to you that I am not mistaken.
> Sincerely yours,
> EMMETT BROWN.

The father, son and daughter go in search and find her and Tom in fond embrace and he is convinced that the woman is not what he had so fondly imagined her to be. Upon their return to the farm she is sent away and the little family is again back at its starting point. John Bentley, his son and daughter are again happy.

VITAGRAPH COMPANY.

SUSPICION.—Mrs. Hall's little child dies and she grieves herself into an almost complete breakdown. Her husband and her doctor advise her to desist.

In order to satisfy the longings of her nature and seek consolation she interests herself in an orphanage, where she goes every day, unknown to her husband, to care for and help the little ones. She sews for them, loves to assist them in their play and she places a memorial tablet in the playroom of the home in memory of her daughter.

Mr. Hall notices that his wife goes out every day, and that she is hiding something from him. He becomes suspicious and engages a detective to watch her. The detective follows her to the children's home, sees her enter the place with a gentleman, and reports to Mr. Hall.

The husband goes to the orphanage with the detective. They gain entrance to the building and hear the wife talking in one of the rooms. They rush in and find Mrs. Hall surrounded by the little ones. The husband is nonplussed and abashed. The gentleman who was seen entering the institution with Mrs. Hall comes into the room, hand Mrs. Hall his card, "Albert H. Houston, Superintendent of Bethany Home." Mr. Hall now feels heartily ashamed of his suspicion, and completely overcome when his wife leads him to the tablet and he reads:

> THE PLAY ROOM, BETHANY ORPHAN ASYLUM.
> The Gift of Mrs. A. J. Hall
> In memory of her daughter Helen, who died September 1st, 1910,
> Aged eight years.

The children, superintendent and the detective leave the room. Left to themselves, Mrs. Hall places her hand tenderly on his shoulder, and he sorrowfully asks her forgiveness for his unjust and unkind suspicions.

A FOUR-FOOTED PEST.—"The horse has four legs, one in each corner." This is a four-footed horse, one of man's most faithful friends, excepting an automobile, which is not a horse. Well, this horse is called a pest, which is a peculiar kind of animal, because he is only a mischievous horse that knows and does a whole lot of things that make a whole lot of fun that keeps his victims busy and the rest of us laughing.

He runs away, dumps his driver into a mudpuddle, unties a woman's clothesline, letting the clothes fall in the dirt. He is chased by the woman and an ever-increasing crowd. He runs to the seashore, makes off with the wraps of the bathers, and they join in the chase and add to the fun and excitement. The next thing this pesky horse does is to pull a newspaper out of a man's hand while the man is seated on a bench in the park, next to an old lady, to whom the horse turns his attention and eats the flowers from her bonnet, pulls it off, and the old lady's wig with it. The man and woman start in pursuit. Then he puts his head in a kitchen window, eats up a freshly cooked pie, and goes away with it, followed by the cooks.

A party of children playing on the lawn see the mischievous animal, and try to drive him away. The horse seizes the hose, turns on the water and gives the youngsters a ducking. The chase is a merry one, but our four-footed friend outdistances all hands, reaching his stable, where he awaits their coming, and when they arrive gives them all a laugh and an encore of "Ha! ha! ha!" which the onlookers enjoy and re-echo with peals and roars of merriment.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, November 28th.

Biograph—A Plain Song (Dr.).....997
Lubin—Shadows and Sunshine (Dr.).....
Pathe—A Border Tale (Dr.).....679
Pathe—A Freak 285
Selig—The Queen of Hearts (Dr.).....1000

Tuesday, November 29th.

Edison—The Greater Love (Dr.).....1000
Essanay—The Tie That Binds (Dr.).....950
Gaumont—The Flat Next Door (Com.).....722
Gaumont—Tarascon on the Rhone (Scenic).....243

Wednesday, November 30th.

Edison—Arms and the Woman (Dr.).....975
Kalem—The Touch of a Child's Hand (Dr.)....870
Kalem—Up the Thames to Westminster (Sc.)...125
Pathe—Who Is Nellie? (Com.).....650
Pathe—Finland—Falls of Imatra (Sc.).....344
Urban—The Return at Midnight (Dr.).....634
Urban—Ramble Tarough Ceylon (Scenic).....319

Thursday, December 1st.

Biograph—Effecting a Cure (Dr.).....997
Lubin—Spoony Sam (Com.) .....
Melies—Pals (Dr.) .....
Selig—The Stepmother (Dr.).....1000

Friday, December 2nd.

Edison—The Cowpuncher's Glove (Dr.).....1000
Pathe—The Tale the Mirror Told (Dr.).....646
Pathe—What a Dinner (Com.) 344
Kalem—Elder Alden's Indian Ward (Dr.).....945
Vitagraph—Jack Fat and Jim Slim at Coney Island (Com.) 951

Saturday, December 3rd.

Essanay—"Circle C" Ranch Wedding.....
Essanay—Present (Com.) .....
Gaumont—Lured by a Phantom (Dr.).....712
Gaumont—Nancy's Wedding Trip (Com.).....273
Pathe—The Maid of Niagara (Dr.).....995
Vitagraph—The Preacher's Wife (Dr.).....1001

LICENSED RELEASES.

BIOGRAPH.

Oct. 17—The Broken Doll (Dr.).....997
Oct. 20—The Banker's Daughter (Dr.).....989
Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....503
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997

EDISON.

Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic) 450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975

ESSANAY FILM CO.

Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.) 428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch Wedding.....
Dec. 3—Present (Com.) .....

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.) 967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1009
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945

LUBIN.

Oct. 13—Liz's Career (Com.).....990
Oct. 17—Hearts and Politics (Dr.).....990
Oct. 20—Hawkins' Hat 500
Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....600
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.) 950
Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.) .....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.) .....
Dec. 1—Spoony Sam (Com.) .....

GAUMONT.

G. Kleine.

Oct. 22—The Cheat (Dr.).....958
Oct. 25—The First Gray Hair (Dr.).....654
Oct. 25—The Amazon (Com.).....348
Oct. 29—The Life of Moliere (Dr.).....965
Nov. 1—Both Were Stung (Com.) 698
Nov. 1—Picturesque Majoren (Sc.) 269
Nov. 5—The Fishing Smack (Dr.) 961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.) ..1050
Nov. 12—Faithful Unto Death (Dr.) 693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.) 549
Nov. 26—Calino Travels as a Prince (Com.) 189
Nov. 29—The Flat Next Door (Com.) 722
Nov. 29—Tarascon on the Rhone (Scenic) 243
Dec. 3—Lured by a Phantom (Dr.) 712
Dec. 3—Nancy's Wedding Trip (Com.).....275

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.) 206
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.) 500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992

G. MELIES.

Oct. 6—Billy's Sister (Dr.) 950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....

PATHE.

Nov. 11—A Black Heart (Dr.).....623
Nov. 11—Dutch Types (Scenic).....358
Nov. 12—A Gambler's End (Dr.).....1000
Nov. 14—A Shadow of the Past (Dr.) 863
Nov. 16—Love Laughs at Locksmiths (Com.)..695
Nov. 16—Russian Wolf Hunt (Sc.) 298
Nov. 18—Phaedra (Dr.) 718
Nov. 18—Military Cyclists of Belgium (Ed.) ..276
Nov. 19—The Other Way (Com.) 995
Nov. 21—The Old Longshoreman (Dr.).....331
Nov. 21—New South Wales Gold Mine (Edu.)..659
Nov. 23—How Rastus Gets His Turkey (Com.).598
Nov. 23—Wonderful Plates 397
Nov. 25—Isis (Dr.) 492
Nov. 25—A Dog's Instinct (Dr.).....479
Nov. 26—An Eleventh Hour Redemption (Dr.)..998
Nov. 21—A Border Tale (Dr.).....679
Nov. 28—A Freak 285
Nov. 30—Who Is Nellie? Com).....650
Nov. 30—Up and Down (Com.) 344
Dec. 2—The Two Mothers (Dr.) 446
Dec. 2—Wife's Choice (Com.) 344
Dec. 5—The Maid of Niagara (Dr.) 995

SELIG.

Oct. 31—Settled Out of Court (Dr.) 1000
Nov. 3—The Early Settlers (Dr.) 1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.) .....
Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Doll Razor (Com.) .....
Nov. 24—The Merry Waves of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.) 1000
Dec. 1—The Stepmother (Dr.) 1000
Dec. 5—The Widow of Mill Creek Flat (Dr.) 1000
Dec. 8—In the Wilderness (Dr.) 1000

VITAGRAPH.

Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic) 335
Nov. 1—A Double Elopement (Dr.) 999
Nov. 4—The Children's Revolt (Dr.) 992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.) 998
Nov. 18—A Modern Courtship (Com.) .....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.) .....
Nov. 22—Suspicion (Dr.) .....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....

PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Cines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

THE ONE BEST SOUVENIR

S. R. O. EVERY NIGHT

5c. EACH

$5.00 Per Hundred

This **beautiful** Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS. **40 Dearborn Street, Chicago**

Independent Film Stories.

SOLAX COMPANY.

WHAT IS TO BE, WILL BE.—The household of Dr. ——— in a small Massachusetts village, have been in mourning at the departure of Jack Marion, who is going on a long cruise. Conspicuous among the absentees is Molly Newell, the village beauty, and as the dance progresses it requires no seer to discover that Jack is madly in love with Molly and that the attractions are by no means one-sided. Stanley Wells, the local fellow tries to escort Molly home, but she has already promised Jack and the two girls leave with the boys and girls large at Stanley. On their way home Jack gives Molly a photograph of himself and they plight their troth.

At the quay the next day Molly takes leave of her lover and sorrowingly waves him a fond good-bye.

For several months no news of the "Marion II," upon which Jack has sailed, is heard, but at last sad tidings of the complete loss of the good old ship comes to the village. Stanley tries to keep the truth from Molly, but she suspects the worst, hears the notice of the disaster and is struck dumb with sorrow.

Things go badly at Molly's home, and finally she, her father and mother are reduced to the point of starvation. Stanley, becoming aware of their poverty, offers to marry Molly and gladly take care of her folks. She gently refuses, saying that her heart is buried beneath the sea with her sailor lover. Despite this Stanley is willing to take her; and urged by her mother, Molly finally accepts.

After a lapse of two years we find Molly the doting mother of a handsome boy, whom she loves devotedly. She, however, cannot forget her old sweetheart; and she sits by the cradle of her little one, and a vision opens to her: she sees herself and Jack as they wandered through the shady lanes some years ago. Her happy smile suddenly changes to horror as the vision is replaced by the dead figure of her old lover, washed ashore on the rocks. This gradually fades until the cry of "Molly!" causes her to turn around and she beholds Jack standing in the doorway, with outstretched arms. Thinking it a part of the vision, Molly draws away, but as Jack advances, she touches him and finds that he is real flesh and blood. Unconsciously she falls into his arms, but on remembering that she is the wife of another, she struggles to free herself.

Jack's gaze falls on the baby and he realizes the situation. He upbraids her, but she quickly explains the circumstances and he forgives her. Though tempted to fly with each other, Jack's nobility of soul and Molly's sense of duty to her child cause them to part. Jack departs, never to return, and Molly is saved to herself, her husband and her boy.

POWERS PICTURE PLAYS.

THE WOMAN HATER.—Carrol Morten, a young society man, disappointed in love, becomes a woman hater. To get away from women he visits the ranch of an old friend, "Pop" Larned. Enter "Pop's" pretty niece also for an unexpected visit. Morten snubs the girl, who has fallen in love with him. While out riding Morten is captured by some bad Indians and in the struggle to save his life Morten kills one of the Indians. The band carry Morten off to torture him by fire. The girl sees the Indians capture Morten and after a thrilling ride pursued by an Indian, the girl reaches the ranch house and tells of Morten's plight. The brave girl leads eight white men to where Morten, bound to a tree, is about to be burned to death. The white men arrive just in time and with a few well-directed shots, drive off the Indians and rescue Morten. In the last scene the woman hater realizes that all girls are not alike, and he breaks his vow.

WHO WINS THE WIDOW.—The widow has two rival suitors for her hand, Jim and Bill. The two men quarrel and old man Simms, a friend of Bill's, desires to prevent bloodshed. He gets the men to fight a duel with pistols loaded with blank cartridges, which fact is unknown to Jim. The men fire and Bill pretends to fall dead. The widow now accepts Bill out of sympatay for his supposed wounds. They are about to be married when Jim arrives. Imagine the situation when he sees the man he left for dead being married to the woman he loves. Jim finally wins the widow when she learns the truth.

WANTED: A BABY.—Harold foolishly tells his rich uncle from whom he expects to inherit some money that he has a fine son. The old man announces that he is coming to visit Harold and see the baby. Harold instructs his wife to borrow or steal a baby. The old man arrives just as the borrowed baby is brought in. Horrors! It proves to be a coon baby. Hardly have the young couple straightened out this scrap when the second baby comes in and all is smooth until Mr. O'Reilly, father of the child, comes in and demands it.

YANKEE

QUEEN OF THE NIHILISTS.—Vladimar Petroff, leader of the revolutionists in Russia, was brought before the Governor-General charged with treason. His two little children, Sophia and Carl, aged six and seven, come to beg for clemency for their father. The Governor-General, a cold, heartless man who sees danger in allowing the revolutionary element the slightest chance of attaining power, and being personally embittered against the prisoner, orders him put to the knout before the eyes of his children.

The agony of the father is apparent to the little ones who try to comfort him, but withering in pain as he tells them to keep these in their minds the scene they have just witnessed and when they grow up to manhood and womanhood to find a means of avenging his death.

Eighteen years later we find Sophia and Carl in the secret stronghold of the Nihilists. Carl is their leader and Sophia their queen. To carry out their plans against the Government, a spy was sent to the palace of the Governor-General to obtain information vital to their cause. Osip was selected for the dangerous mission. Arriving at the palace, he adroitly concealed himself behind a huge portrait, where he could obtain a full view of all that transpired. The Governor-General, while consulting with one of his secret aides, happened to glance in a small mirror on his desk and there saw reflected a face. It was Osip. Quietly a note was written and handed to the aide, who read it without a word and left the room. Almost immediately the guards brought Osip before the Governor-General. Yivan, the aide, looked him over carefully and whispered a plan to his chief. Osip was led away and Yivan began the execution of his plan. Disguised as the Nihilist, the aide made his way to their stronghold, where he was received with open arms by all but Sophia, who, becoming suspicious, decided to put his identity to the test. In an outer chamber a body of men were dressed to represent Russian soldiers and they, following a supposed officer, burst in upon the Nihilist group and ordered them to surrender. The Governor's spy revealed his identity, but found too late he had fallen into the trap laid for him by Sophia. Firing three shots from his pistol, a pre-arranged signal for help, he summoned a detachment of soldiers and the rattle of musketry filled the room, while Russian and Nihilist fought for supremacy. When the smoke cleared away they found Sophia missing. She had escaped by a secret passageway into an underground tunnel. The rest of her followers were taken prisoners and forthwith sentenced to Siberia for life, among them Sophia's brother.

Joining a band of gypsies, the brave girl disguised herself as a dancer and managed to gain admittance to the Governor-General's palace, where, luckily, she found him in the midst of a debauch. Signifying her willingness to dance for him, Sophia managed to dazzle the wine-crazed ruler by her charms, although he was suspicious of her and feared she might be the Nihilist queen.

Ordering Carl brought in, the Governor-General watched Sophia closely while the guards flogged him before her eyes. She retained her composure and only laughed as Carl was lashed. Satisfied with the test, the Governor-General ordered the guards away with their prisoner and poured wine for himself and the girl. Sophia managed to place a drug in the now contented ruler's glass, and finally effected Carl's release.

They mounted waiting horses and rode for the frontier, passing through the lines in safety and finally embarking on a vessel bound for America.

Arriving at the harbor of New York, Sophia and Carl received their first impression of the land of the free. Silhouetted against the sky, the Statue of Liberty stood out in bold relief, a sign of freedom of oppression for the unfortunate soul-tortured emigrant.

A year later we find them happy in their home, celebrating an American Fourth of July.

IN THE CZAR'S NAME.—A young Russian noble, Ivan Baranoff, falls in love with a Jewish maiden of the city, Olga by name. The girl's father, a straight-laced, yet refined Jewish Rabbi, is incensed at the thought of a union between Olga and the son of a cruel Russian ruler and forbids her seeing him again. A stormy scene ensues and the angry father whips the girl for her disobedience. Smarting under the sting of his blows, she writes a note declaring her intentions and leaves to join her lover.

Ivan and Olga go hand in hand to the great Church of St. Petersburg where the girl renounces her Jewish faith and becomes a Christian. Her father, mother and brother seek admittance to the church, hoping to prevent the ceremony, but are set upon by Russian peasants and only saved from violence at their hands by the timely arrival of Olga and the Priest.

An over-zealous peasant reports to the Russian Prefect of Police that the old Rabbi was inciting riot and endeavoring to start a movement against the government. Being a rank Jew-hater, Metchinoff sees a chance to vent his ire against the hated race and sends the peasant, well supplied with gold, to the drinking places with instructions to buy wine for everyone who will drink and then to encourage a wholesale slaughter of Jews. The peasants, headed by their leader, rush to the Tabernacle while the Jews are observing "Yom Kippur" or the Day of Atonement, and while in the midst of their religious ceremony, the maddened peasants fire the edifice and kill many of their number. The Moscovitch family are miraculously saved from death only to be taken prisoners and brought before the Prefect who consigned them to a worse fate Siberia. Ivan intercedes, but with no success and the little band of sufferers are led away to await the long march over the ice fields to a living death.

Olga and Ivan plan to effect their escape. He follows the guard, appointed by the Prefect to escort the prisoners on their journey, and manages to fill him with wine whereupon he takes his official papers and letters, disguises himself as a guard and hastes off to the prison where he finds Olga in the guise of a Sister of Mercy, supposedly ministering to the wants of the prisoners. They manage to effect the escape of the Jews and Olga's parents reluctantly offer their forgiveness together with their thanks.

Ivan books passage to America for the entire party and they leave Russian soil never to return. They arrive in New York and are cared for by relatives. Later on, happy and prosperous, they visit Washington, the nation's capital, where President Taft receives them.

AMERICAN.

NOTHING BUT MONEY.—The fisherman was a gabby, egotistical Open Dilldock sort of an old chap, who took particular delight in boring his acquaintances with his tales of valor, but all he had to show for his greatness was a shabby suit and a long beard. On his way to the pier, he boasted of the fish he would bring back. On the pier he fell asleep and dreamed a dream full of wonderful happenings. In his subconscious state he got a bite and landed a coffee pot wadded with money. Then things began to happen. He hurried uptown and bought a loud suit and high hat from a second-hand dealer, flooring the son of Israel with an over-dose of pay.

Moved by a spirit of philanthropy, he rode down the street on a mule, led by a policeman, followed by another officer, bearing a sign inscribed "The Money King." He purchased the entire stock of a flock of newsboys and stuffed the hat of a blind man with money, causing instantaneous recovery of sight. He bought out a candy store to satisfy the longing of a couple of sweet-toothed urchins. He settled an argument between two gamblers by destroying the money they were quarreling over and replacing it by a large amount of his own.

Feeling paternal, he took a pair of infant twins for an outing. Attracted by the sylph-like form of a lady in the park, he flirted and was encouraged. A close inspection showed the lady to be a negress, and the fisherman fled in alarm. Then began a fast roaring finish. In his flight he knocked over a couple of drunkards and rushed into a group of cripples in front of a sanatarium, producing a cyclonic mix-up from which he emerged on crutches.

The final action is back on the pier. A couple of boys in a boat discovered the sleeping fisherman and tied his line to their skiff. The fisherman was pulled into the river, where he awoke and scrambled back to the pier. He had been thrust out of a dream world of money, into a real world of dampness.

A BIG JOKE.—A boy sought refuge behind a water trough and routed his enemy with a few handfuls of water. Filled with a spirit of devilry, he grasped the opportunity of playing a joke on a chap who was drawing a bucket of water from the trough. He induced the "mark" to hold his hat in the crook of his arm while, during the course of a funny story, he filled the hat with water. The innocent victim, seeing no humor in the story, attempted to put his hat on, whereby he was drenched. He seized the joker threateningly and was about to duck him in the trough, when the approach of a mutual friend prompted him to extend the joke. The second sucker was treated like the first, and after a comical mix-up, the three decided to take it out on Pat, the alderman, who was approaching. Pat's high hat looked like easy meat for the jokers, and with the aid of a few cigars and much persuasion, they succeeded in getting the alderman to listen to the story. The hat was filled with water and the expectant jokers waited for the denouement. It came, but not as they had expected. Pat carefully lifted a tin can from his hat and poured the water on the ground. The jokers collapsed and the alderman started away the victor in the big joke.

LUX FILMS.

BILL AS AN OPERATOR.—Bill appears as a cinematograph operator, with most ludicrous results. Bill, as usual, cannot resist the fascinations of ladies, and even when engaged in turning the "handle" pays scant attention to his duties. First he turns too slowly, and the audience in the picture theater are much annoyed at the slow movement of the characters as they appear on the screen. The manager makes a complaint to Bill, and our hero forthwith commences to simply rush the film through, with the natural result that the characters tear along at breakneck speed. Then, owing to a love passage with a lady vender of chocolates, Bill works the film the wrong way. Everything, naturally enough, is reversed, and the long suffering audience witnesses horses galloping backwards, people walking on their heads, etc. All this time Bill, sublimely unconscious of the trouble he is causing, is snatching kisses, until he is rudely awakened to the stern realities of life by a brawny attendant, who lifts him up and flings him into the road.

NECESSITY IS THE MOTHER OF INVENTION.—An artist, more than usually hard up, is at his wits' end how to raise the necessary amount of

cash required. His wife comes to his aid and by a happy inspiration they hit upon a scheme. Dressing the model to resemble a blind man, they take it out and, placing it in a court, fix a card in the coat, "Spare a penny, please." The results are excellent, and securing the proceeds of the pathetic appeal, the artist and his wife retire. Meantime, a wandering vagrant is struck by the lonely figure of the model, and hoping it in his arms, he takes the model to his room, changes clothes, and sits in the model's place. The artist and his wife have a severe shock when they find the "poor old man" has failed to raise a cent, and still more so when the model takes to his heels and bolts. Meantime the dummy has been found by the police and is tenderly carried to the station. Here the fact that the "dead" body is but an artist's model is solemnly arrived at, and, finding the owner's card in the figure's pockets, it is carried back to the artist, who affectionately embraces the unconscious carmer of a little "ready."

NESTOR FILM COMPANY.

VALLEY FOLKS.—"No, once and for all—no!" angrily declared Joe Benem. His daughter Sue might refuse Jack Blake, as indeed she had done a few moments before, but she should never marry Ned Wright.

Sue, however, with grandmother and grandfather on her side, had decided differently. That very afternoon they were to slip away to the little church, after which the old people had promised to meet them with Sue's clothes and give the bride and groom their parting blessing.

Two years had passed to Ned and Sue, two very short and happy years—with only one cloud to mar their horizon. Joe Benem still remained obstinate! Nevertheless, dear old grandmother still held out hope and, since the birth of little Ned, had been constantly planning how to inveigle her son to their cottage.

Then, when one day a letter arrived from Sue, stating that Ned had been taken ill with a fever and imploring her grandmother to come at once, the old lady felt confident that she might induce the girl's father to accompany her. In this she was doomed to disappointment—for not only did he refuse to go to his daughter, but likewise forbade the old people making the trip in his rig. Nothing daunted, however, the couple set out on foot arriving to find Sue unconscious beside the body of her husband. Hurrying the old man off for help, grandmother finally succeeded in reviving the young widow.

Then, after Ned had been laid to rest, with kindhearted Jack Blake's aid, Sue, with her baby and grandmother, were driven up to the old home. Quietly they alighted and stole into the house.

Joe Benem was seated in his accustomed armchair, torn with the desire to rush to his daughter's aid, yet angry at himself for wishing to yield.

Softly Sue opened the door and crept to her father's chair, so that he awoke from his reverie to look into little Ned's wondering baby eyes and find his daughter kneeling at his side.

With a glad cry, Joe Benem gathered them to his breast, mentally vowing that there should be no more unhappiness in their lives if he could help it.

THANHOUSER COMPANY.

VALUE—BEYOND PRICE.—Captain Smith sails away on his vessel for a trip around South America and through the Pacific, leaving behind him his wife and little girl, whom he dearly loves. The ship is reported lost with all on board, with the exception of a cabin boy who is picked up in mid-ocean. The captain's wife struggles to support her child, but owing to her rapidly failing health she fights a losing battle with poverty. One by one her valued possessions find their way to the pawnshop, where the kindhearted old pawnbroker Levy becomes interested in the sad-faced woman and the pretty child, who never seem able to redeem any of their possessions.

The last article of value left in Mrs. Smith's possession is her wedding ring, and Levy refuses to take this. Instead he offers her help, which the widow proudly refuses. She insists that she can go out and get work. Levy seeing that he can help in no other way, offers to care for little Marie, and to this the mother finally gives her consent. Half in jest, Levy gives to the mother a pawn ticket for the little girl, which he fills out to read that "a precious jewel, value beyond price," has been left with him and can be redeemed "at any time." The mother leaves the little one in Levy's care and upon reaching home and finding herself mentally stricken, she puts the pawn ticket he has given her in an envelope which she entrusts to a friendly janitress, to be given into no other hands than those of her husband should it be that he is not dead.

And he is not. He has been cast up on a fertile island in the South Seas, where he lives a Crusoe-like existence for ten years, and incidentally finds buried treasure which makes him rich.

He is finally rescued by a passing steamer and brought back to his own country, only to find that in his absence his wife has died, and no one knows the fate of his child.

He only finds, in an envelope addressed to him in the hand of his dying wife, a pawn ticket for a "precious jewel" which she has pledged. Thinking the jewel to be some gift of his to his wife, which

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue :: CHICAGO, ILL.

Moving Picture Machines EXCHANGED

Trade your old machine for new and up-to-date outfit.
STELZER BROS. McCook, Neb.

Buying Films?

If so, write me for prices on all Independent makes 60 days old and over.
B. GREENBERG
1541 N. Franklin St. Philadelphia, Pa.

We Buy, Sell, Exchange and Repair all makes of
MOVING PICTURE MACHINES
SATISFACTION GUARANTEED
Agents for Power's Machines
Write us when in need of anything in the moving picture line.
Send us your repair work.
Geo. M. Hoke Supply Co.
81 Clark Street CHICAGO

Independent :: Competitive :: Progressive
That is Why We Are Winners
WE STAND ON OUR MERIT
We are buying all the films that will GET YOU THE MONEY regardless of who makes them.
We Handle All Makes of Machines, Machine Parts and Supplies
STANDARD FILM EXCHANGE
JOSEPH HOPP, President
"An Exchange of Strength and Character"
159-161 Washington Street - - - - CHICAGO, ILLINOIS

she desired him to have as a remembrance, he goes to the pawnshop and is there waited upon by a sweet faced girl of fifteen to whom he is at once attracted. The girl is unable to find any article in the shop with a ticket corresponding in number to the ticket which the Captain carries, and appeals to her foster father, Levy, to help her find the gentleman's goods.

Levy at once recognizes the ticket as the one he gave for his little adopted daughter. Although he dislikes to surrender the one joy of his life, he finally decides to reunite father and daughter. The latter have the old pawnbroker make his home with them, so the reunion brings happiness to all.

JOHN HALIFAX, GENTLEMAN.—John Halifax, an orphan, trudges to town to make his fortune. There he is befriended first by Ursula March, the daughter of the richest man in town, who gives him food, and later by Abel Fletcher, a rich Quaker. Fletcher's invalid son takes a great fancy to John, and through his influence John is employed in his father's mill. After five years of faithful work, John has risen to the position of foreman. He and Fletcher's son, Phineas, have become fast friends.

Against the wishes of his father, Phineas persuades John to take him to a theater. The trip proves too much for the invalid, and John carries him home from the theater in a fainting condition. Fletcher is furious with John, and drives him from the house.

About this time there is great discontent at the mill, among the workmen. Fletcher decides to close it down. After six weeks of starvation, the workmen and their families come in a crowd to the mill and demand that they be given the grain which is stored there. Rather than accede to their demands, Fletcher hurls the bags of grain into the river. This so infuriates the mob that they try to set fire to the mill and put an end to Fletcher.

Unable to control the mob, John helps Fletcher, his son and Ursula, to escape. Finally he wins Fletcher's consent to a compromise with the men. Realizing that he owes his property and life to John, Fletcher asks his forgiveness for his former harsh treatment. John becomes Fletcher's adopted son and wins Ursula for his bride.

GREAT NORTHERN FILM CO.

THE BIRTHDAY PRESENT.—In a well-appointed house a nursemaid is taking a little girl for a walk, receiving many warnings from the mother to be careful not to lose sight of her charge. Gazing into a shop window, however, she allows the child to stray away. The little one is found by an old woman, who sells all her clothing, dresses her as a boy, and sends her out to beg. Passersby are generous, but a ruffian forces the child to give up all the money she has received. The old woman casts the child out, and the little one is in a helpless plight until a boy takes pity and takes her home. The lad's parents befriend the child. They see a notice in the paper in which a large reward is offered for information about the child, and their kindness in taking her in meets with due recognition. It is the mother's birthday, but none of her presents interest her in comparison with the return of her child.

THE OHAMI TROUPE OF ACROBATS.—A capital film showing the acrobatic performances of a celebrated Continental troupe. The performers are one lady and two gentlemen who go through some wonderful ground tumbling, lightning somersault throwing, and astonishing pyramid acrobatic feats. The lady finishes her performance by throwing fifty somersaults in succession. A tastefully arranged stage, and the beautiful dresses of the performers, make the film particularly attractive.

ECLAIR.

THE PRICE OF A SACRIFICE.—Mr. Pousol, a blind old gentleman, promises his ward, Margaret, in marriage with his son, John. Margaret agrees to the union simply for the sake of her kind old guardian, as she does not love John, and besides, she knows him to be a gambler.

One evening at his club John loses heavily and is forced to borrow a large sum of money, which he also loses. He is thereby placed in a very bad position. His creditor insists that he pay the 5,000 francs before the next day is over. John is very much dismayed, and in despair he contemplates tampering with his father's safe. A good friend of his, Phillip Rosay, notices John's agitation and quietly follows him. John proceeds straight to his father's study. John is surprised to see his friend come in after him; Phillip, having divined his friend's intention, sharply reproves him for his base conduct. John, having become extremely nervous, unconsciously touches the safe, and immediately the sound of bells is heard through the house. They flee to the door, but by an ingenious mechanical process the door swings to, and they are fast in a trap! The door opens suddenly and Margaret, revolver in hand, confronts them. Beside her is her blind guardian. Her arms drop to her side when she recognizes her fiance and the man she secretly loves. She motions them not to move, and offering an explanation to her guardian which satisfies him that nothing is amiss—that it was a false alarm—she leads him back to his room. She soon returns and reproaches the two young men.

In order to spare Margaret the shame of her fiance's guilt, Phillip takes the blame himself. Margaret can hardly believe the man she has known ever to be a man of the strictest honor could have stooped so low, but she has the words from his own lips, and she sadly leaves the room.

Next day John is obliged to confess to his father his gambling debt. In order to save his son's honor the father consents to pay the debt, but he orders his son to leave his house.

Before leaving, John releases Margaret from her vow, recommending that she accept Phillip, who loves her, stating that she and Phillip will fill the place of children to his aged father far better that he could ever do. Overcome with sorrow and repentance, John departs, and the noble Phillip finds in the love of Margaret a full reward for his great sacrifice.

THE LAUNDRY GIRL'S GOOD-NIGHT.—After a long day's work, the laundry girl is very weary, and she sits down to rest. Presently, before her very eyes, and with the utmost ease and grace, the objects of her careful labor, collars, cuffs, shirts, etc., all white and glossy, take unto themselves the form of living things and with one accord come forward to make acknowledgment to the little laundry maiden of their appreciation of her skilful treatment of themselves. After many a lively frolic, performed for the amusement of the tired girl, the grateful bits of linen arrange themselves so as to form a fantastic and most magnificent "good-night."

ATLAS.

NATURE'S NOBLEMAN.—Once in a while we hear of men who make sacrifices for their friends or family, but rarely do they cast aside the love of a beautiful woman for the sake of another's happiness. Cameron was of a different type, however. In business he was liberal, considerate of his employees and honest in his dealings with the public with whom he dealt. His love for Agnes was of the highest and most enduring type, the best that man could give her, and she seemed to be satisfied until the day Cameron's brother came home, wan and pale, his health wrecked by fever, caring very little whether he lived or died. Then, at the request of Cameron, she began to nurse the brother back to health and strength. She soon found her interest in this weakling to be more than charitable. Gradually her affection grew until she realized a union with her betrothed could never be. The brother grew strong and rugged and with his change of health came a desire to claim this girl for his own, yet he dared not speak the words which he knew must break a brother's heart. He finally decided to go away and let time bring about a change of feeling which perhaps she entertained for him, only out of pity. When he tried to tell her he was going, they were seated in the parlor and she was reading to him. Suddenly she laid aside her book and looked into his eyes. The magic of that glance forever killed his good intentions and before he realized the possible consequences she was in his arms, kissing him passionately. Cameron came in at this moment and took in the scene at a glance. Crushing back his emotion, he smilingly congratulated the pair and went to his room. There he gave way to his feelings and cried like a child. The more he debated with himself the more he realized the necessity of leaving the scene of his troubles, so he packed a grip and slipped out of the house after leaving a note for his mother and brother.

We find Cameron, years after, sitting in his bachelor apartment looking at a photograph, the light from his reading lamp shining down on his face as he calmly smoked his pipe and dreamed of the past.

"IMP."

THE ASPIRATIONS OF GERALD AND PERCY.—Gerald and Percy, tiring of the humdrum occupation of clerking in a department store, become interested in dramatic pursuits and aspire to become great emotional actors. In their daily work of waiting upon customers they seek to enliven the hours by interspersing scenes from various dramas with the price and quality of goods, much to the disgust and confusion of the various purchasers. They are in consequence transferred from one department to another, but all to no avail, as they grow wilder and wilder in their demonstrations, until they are finally kicked out of the store.

By putting on a terrific front, they are finally engaged by a theatrical manager and appear in part of a performance of a drama, for the audience does not allow them to proceed far, but rising as one man, they hurl everything they can lay their hands on at the heads of the two aspirants. Gerald and Percy are then forcibly ejected from the stage door of the theater.

Wandering aimlessly about, the ambitious pair see a sign calling for men for the army and decide to enlist. Driving the recruiting sergeant almost insane by their attempts at familiarity, they are finally marched off to the barracks.

Tiring of military life, they desert and, after many hairbreadth escapes from recapture, arrive at the home of their former friend, Tony, the Italian organ grinder, who once impersonated for them so successfully the "Count of Montebello." After much begging on their part, he supplies them with some of his own raiment and they leave his house filled with gratitude.

Tony, foolishly desiring to show off before his wife, arrays himself in one of the uniforms and is promptly arrested as a deserter by the pursuing soldiers, taken to headquarters, and sentenced to be shot, and only the timely arrival of Tony's wife, who dashes in front of the firing squad, prevents the carrying out of the sentence. Her explanations added to his protestations of innocence result in his being released, after being duly stripped of his uniform.

Gerald and Percy return to their hallroom and sitting down, in order to talk over their next move, Gerald discovers a large roll of bills in one of the pockets of the Italian's clothes. Filled with overwhelming joy at the discovery, they proceed to divide their ill-gotten gains, when Tony appears and with the aid of his trusty stiletto relieves them not only of the money, but their clothing as well, and leaves them arrayed in a couple of barrels.

TWIXT LOYALTY AND LOVE.—Frank McCracken is placed in the managing editor's seat by the owner of "The Daily Call." His promotion makes it possible for him to marry Margaret, daughter of the Hon. Hiram Johnson, reform candidate for mayor.

Frank and Margaret call upon Johnson at his campaign headquarters, where Frank tells him of his promotion and asks Margaret's hand in marriage. Edward Cranston, private secretary to Johnson, secretly in love with Margaret, overhears Johnson's hearty consent and vows to break off the match. He rifles Johnson's safe and unearths evidence proving Johnson's connection with street paving graft of twenty years before. He then goes to the office of "The Daily Call," and surreptitiously places the papers upon Frank McCracken's desk.

The young managing editor reads the incriminating evidence and is filled with consternation. Loyalty to his newspaper commands him to publish the story, which, upon the eve of the election, will mean the blasting of Johnson's political career and the ruination of his good name.

He hastens to Johnson and asks him either to verify or deny the authenticity of the data, but Johnson will do neither and bids him choose between his duty to his newspaper and his duty to the father of his intended wife. Margaret, entering and believing her father to be innocent, orders Frank to leave her presence, as she places loyalty to her father before devotion to her lover.

Cranston in the meantime has suffered the pangs of remorse, and going to Margaret, confesses his share in the matter and tells her he was actuated in so doing through his love for her and his jealousy towards Frank McCracken. She is filled with loathing at his treachery to her father and orders him from the house.

Going to Frank, in the composing room of the "Call," she finds him and a "make-up" man, bending over the paged story, which is about to be stereotyped. She makes a final appeal to him to suppress the story, but he is compelled to refuse her request. The page is locked and the foreman raises the form to carry it away. Margaret, in desperation, seizes a mallet lying on the stone and shatters the type in the locked form. It is press time, the story is "killed"—her father's name has been saved. At this moment a message is brought to Frank which advises him that the opposing candidate to Johnson has withdrawn because of graft charges and that in consequence Johnson is assured of election. Margaret has not only saved her father's reputation, but has been the means of his political triumph.

Frank, realizing that he has individually done all in his power for his paper's interests, turns to Margaret, shows her the message and congratulates her upon the success of her coup. She, instantly forgiving him for what he attempted to do, extends her arms to him and the harmony between them is fully restored.

CHAMPION.

HEARTS OF THE WEST.—Dick Cross and another cowboy happen to be watching Alice, the banker's daughter, picking her way among the rocks when they see her jump back and utter a piercing scream. Instantly, Dick has whipped out his six-shooter—a shot flies over the head of the petrified girl and crushes a seven-foot rattler.

Naturally, the gratitude of the girl is a sure means of introduction, which grows into acquaintanceship, and lands them both in her father's bank, which is fortunately open through vacancies: Dick, securing the position of teller. The warm acquaintance between Dick and the girl matures into a strong bond of love, and although of poor parentage, the banker's family give their consent to the engagement.

With the initial visit of Dick's parents to the home of the banker, the latter are visibly shocked at their plain and homely appearance and they receive the old couple rather coldly. For the first time Dick becomes ashamed of his honest but old-fashioned, shabbily attired parents and he leaves them unwelcomed in his fiance's home.

Shortly after, a package of money is missed at the bank and Dick is suspected and arrested. The girl appeals to her father, but he is obdurate and will not interfere. Apprising Dick's parents of his plight, the girl accompanies them to the jail, where with tears and words of love, they assure the boy of their absolute faith in his innocence.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES
Change Register Co.
INC.

18 Broadway :: NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

HERE IT IS

Make your own SLIDES for ADVERTISING and ANNOUNCEMENTS. Enough material for 500 SLIDES. Price, **$1.00.** A child can make them.

ADDRESS
O. H. WASHBURN,
COLUMBUS, NEBR.

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

Meanwhile alterations are in progress at the bank, and with the removal of desks, partitions, etc. the discovery of the lost package is disclosed. With renewed faith, the banker hastens to the jail, clears the situation, and secures the exoneration and liberation of Dick.

The banker and his wife entreat him to return to their home but Dick turns to the love that was unfailing in his bitter hour of trial and he goes back with his parents. Nothing remains then for the rich folks to do but to ask forgiveness and entreat pardon, in the house of Dick, for his incarceration and for the snub given his parents.

NEW SLIDES

For the Following Songs—JUST OUT

Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me, Winter.
Gee-Whiz, Sweety, I'm Stuck On You, Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.
Now She's Anybody's Girlie.
Love Dreams.
O-O-Ohio.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
CLEAN, NEW YORK

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955

ATLAS.

Oct. 26—A Touching Mystery (Dr.).....
Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 21—The White Princess of the Tribe (Dr.) 900
Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 12—Hearts of the West (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov.12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 3—The Cattlemen's Feud (Dr.).....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 31—The Manufacturing of Cheese at Roquefort (Ind.) 330
Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380

CINES.
Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is In Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 22—The Artist's Luck (Dr.).....
Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.).....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..

IMP.

Nov. 7—Keeping His Word (Dr.) 990
Nov. 10—The Model's Redemption (Dr.) 995
Nov. 14—The Double (Dr.).....995
Nov. 17—Fortune's Wheel (Dr.).....990
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....
Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....
Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.).....990

LUX.

Nov. 10—The Truth Revealed (Dr.).....639
Nov. 10—Bill as a Boxer (Com.).....327
Nov. 18—Bill as a Lover (Com.).....462
Nov. 18—Bloppa In Search of the Black Hand (Com.) 468
Nov. 25—In Friendship's Name (Dr.).....901
Dec. 2—Bill as an Operator (Com.).....485
Dec. 2—Necessity Is the Mother of Invention (Dr.) 449

NEW YORK MOTION PICTURE CO.
("Bison.")

Nov. 4—Red Wing and the White Girl (Dr.)..
Nov. 8—The Branded Man.....
Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....
Nov. 22—True Western Honor (Dr.).....
Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.).....
Dec. 2—A Child of the West (Dr.).....

ITALA.
(By N. Y. M. P. Co.)

Nov. 12—Foolshead Knows All (Com.).....
Nov. 17—Judge and Father (Dr.) .....
Nov. 19—Foolshead Victim of His Honesty (Com.)
Nov. 19—An Original Palette .....
Nov. 24—Sacrificed (Dr.) .....
Nov. 26—A Chosen Marksman.....
Nov. 26—A Windy Day (Com.).....
Dec. 1—A Painful Debt (Dr.).....
Dec. 3—The Big Drum.....
Dec. 3—The Dog Keeper .....

AMBROSIO.
(By N. Y. M. P. Co.)

Oct. 26—Launching of the First Italian Dreadnaught 462
Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....
Nov. 30—The Jeuda's Money (Dr.).....

NESTOR.

Oct. 19—The Boys of Topsy-Turvy Ranch (Com.) 960
Oct. 26—Rev. John Wright of Missouri (Dr.)...970
Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000
Nov. 30—Valley Folks (Dr.).....

POWERS PICTURE PLAYS.

Nov. 19—The Magdalene (Dr.) 900
Nov. 22—Thou Shalt Not Kill (Dr.).....
Nov. 22—Absent-Minded Arthur (Com.).....
Nov. 26—The Woman Hater (Dr.).....
Nov. 29—Who Wins the Widow? (Dr.).....
Nov. 29—Wanted: A Baby (Com.).....
Dec. 3—When the World Sleeps (Dr.).....
Dec. 6—The Medicine Man (Com.).....
Dec. 6—The Rehearsal (Dr.).....

RELIANCE

Oct. 29—The Armorer's Daughter (Dr.).....
Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....
Dec. 3—When Woman Wills (Dr.).....

SOLAX COMPANY.

Oct. 28—Sergeant's Daughter (Dr.) .....
Nov. 4—A Fateful Gift (Dr.) .....
Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900
Nov. 25—One Touch of Nature (Dr.).....
Dec. 2—What Is to Be, Will Be (Dr.).....

THANHOUSER.

Nov. 8—The Little Fire Chief 1000
Nov. 11—The American and the Queen (Dr.)..1000
Nov. 15—Paul and Virginia (Dr.) 1000
Nov. 18—The City of Her Dreams (Dr.).....1000
Nov. 22—A Thanksgiving Surprise (Dr.).....1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000
Nov. 29—Value Beyond Price (Dr.).....1000
Dec. 2—John Halifax, Gentleman (Dr.).....1000

YANKEE.

Oct. 17—The Copper and the Crook (Dr.).....
Oct. 24—Solving the Bond Theft (Dr.).....990
Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....
Dec. 2—Queen of the Nihilists (Dr.).....
Dec. 5—In the Czar's Name (Dr.).....

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, November 28th.

American—Regeneration (Dr.) ....
Eclair—The Wreck (Dr.) 595
Eclair—A Dog's Gratitude (Com.) 380
Imp—The Revolving Door (Dr.) ....
Yankee—The Heart of an Actress (Dr.) ....

Tuesday, November 29th.

Bison—The Ranchman's Reward (Dr.) ....
Powers—Who Wins the Widow? (Dr.) ....
Powers—Wanted—A Baby (Com.) ....
Thanhouser—Vida Beyond Price (Dr.) 1000

Wednesday, November 30th.

Ambrosio—The Jeweler's Money (Dr.) ....
Atlas—Saved by a Vision (Dr.) ....
Champion—The Indian Land Grab (Dr.) 950
Nestor—Valley Folks (Dr.) ....

Thursday, December 1st.

American—A Touching Affair (Com.) 950
Defender—Little not given ....
Imp—A Child's Judgment (Dr.) ....
Italia—A Painful Debt (Dr.) ....

Friday, December 2nd.

Bison—A Child of the West (Dr.) ....
Lux—Ball as an Operator (Com.) 485
Lux—Necessity Is the Mother of Invention (Dr.) 440
Solax—What Is to Be Will Be (Dr.) ....
Thanhouser—John Halifax, Gentleman (Dr.) ...1000

Saturday, December 3rd.

Columbia—The Cattlemen's Feud (Dr.) ....
Great Northern—The Birthday Present (Dr.)...
Great Northern—The Grand Troupe of Acrobats (Scenic) ....
Italia—The Big Drum ....
Italia—The Dog Keeper ....
Powers—When the World Sleeps (Dr.) ....
Reliance—When Woman Wills (Dr.) ....

Among the Exhibitors.

Philadelphia, Pa. Michael J. Hayes has opened the Great Northern Moving Picture and Vaudeville Theater here.

Danville, Ill.—O. Jarodski is planning to start a new moving picture theater at 117 East Main street.

Nauvoo, Ill. Luther Wetser, of Fountain Green, is planning to open a new moving picture theater here.

Hastings, Minn. J. C. Mory has bought the interest of L. A. Cornelison in the Royal Theater here.

Cincinnati, Ohio.—Architects Stewart & Stewart have completed the plans and specifications for the erection of a new moving picture theater on Walnut Hills for J. L. Eshold.

Fennimore, Wis. Will Holzmiller has opened the Idle Hour Electric Theater here.

Temple, Tex. R. L. Barclay, owner of the Temple Transfer Company, has leased the Exchange Theater here.

Stroudsburg, Pa.—The Nickelet Theater has again been sold. The present purchasers are Morman and Floyd Miller.

Baltimore, Md.—William Fait has leased the moving picture theater at 406 East Baltimore street, formerly occupied by the Lubin Company, which has remained vacant for several months. Mr. Fait is the manager of the Liberty Theater on Liberty street, and the Pickwick Parlor, on Lexington street.

Mount Vernon, Iowa. Frank Beach has sold the Delbius Moving Picture Theater here to Vendeel McMahill and Howard Kegley.

East Orange, N. J. A new moving picture theater is being planned on North Harrison street and Main.

Russell, Ohio. Mr. Howard is making arrangements to open a new moving picture theater here.

Springfield, Mass. M. H. Lyons has secured permit for remodeling of the building at Main street and Oak into a moving picture theater. The total expense will amount to about $2,000.

Albert Lea, Minn.—Harry Hazle has opened a new moving picture theater here.

Tenafly, N. J. Willard Simpson will open a new moving picture theater here.

Montgomery, Ala.—A $5,000 moving picture theater has recently opened here under the management of H. C. Farley.

New York City.—Architect Sheinert has plans for remodeling the building at Second avenue and 107th street, into a moving picture theater.

Snohomish, Wash. Brown and Peters have opened a new moving picture theater here which will be known as the Imperial.

Southbridge, Mass.—A new moving picture theater is being erected here which will be under the proprietorship of the Blanchard Brothers and will be ready to open about November 30.

Calumet, Mich.—Arrangements have been completed whereby the town of Hubbell will soon have its own moving picture theater. D. Algelo Di Bari and Joseph Serassion, proprietors of a local moving picture theater at South Range are arranging to open a play house in the large store room formerly used by Henry Opal.

Haverhill, Mass. Max Slavitt will open a new moving picture theater on Washington street which will cost from $8,000 to $10,000.

Richmond, Va.—M. L. Hofheimer will build a theater in Broad street between Jefferson and Adams, which will have a seating capacity of 900. It will be a two-cent vaudeville and motion picture house which will be known as the "Star," to cost $30,000 when completed.

New Bedford, Mass. The New National Theater, which is located in Dominique Hall, Sawyer street, has grown to be the most popular of moving picture theaters in the section. It is gradually taking the business from its competitors.

Newton, Mass. The Lincoln Hall has been placed under the management of Jacob Levin.

Des Moines, Iowa. I. Ruben announced plans for the erection of a $100,000 moving picture and vaudeville theater at the corner of West Fifth street and Walnut street. He has also purchased the Lyric Theater from M. H. Cohen for $10,000.

Louisville, Ky. A new moving picture theater is being erected on the northeast corner of Eighteenth street and Broadway. The building will cost about $30,000 and will have a front thirty five feet wide. The seating capacity of the auditorium will be 150 and will be so arranged that every patron will obtain a perfect view of the pictures. This amusement house will be ready to throw open its doors to the public about December 17 under the proprietorship of the Royal Amusement Company.

Brooklyn, N. Y.—A new moving picture theater is being planned for Pitkin avenue, S. W. cor Ames street, which will cost $3,000 and will be under the proprietorship of the Crescent Trading Company.

Burlington, Iowa. The Majestic Theater here, formerly under the proprietorship of Al and Ed. Westcott, has been sold to Mr. Knight, of Muscatine.

Hoboken, N. J. Samuel Dressler is planning the erection of an up-to-date moving picture theater on his property at Spring Dell and Sevan streets.

Montgomery, N. Y.—The Grange Hall has been converted into a moving picture theater here.

Red Bank, N. J.—H. A. Walton and Otis F. Lee, of Ocean Grove, have formed a partnership known as the Consolidated Motion Picture Company. They are at present giving shows in Ocean Country Towns.

Peabody, Mass. Work has begun on the construction of a new theater building on the Pevear Estate on Main street, which will be 50 by 110 feet in area. It will be able to seat about 700 on the main floor and 400 in the balcony. All of the latest of moving pictures and vaudeville will be shown. C. W. Webster will be the proprietor.

Omaha, Neb. F. J. Bradly has moved his moving picture theater from Monson.

Brookline, Mass.—An appeal for a permit for the erection of a moving picture theater has been made to the Building Inspector by Stuart Hartshorn. The location is at the corner of Cypress and Washington streets.

Springfield, Ohio.—The moving picture films of the championship baseball series made a big hit at the Hippodrome Theater here last week.

Wilkes-Barre, Pa. Moving pictures are being shown in the public schools here.

Springfield, Mass.—The old Union Church property has been sold to a large moving picture syndicate who will convert it into a moving picture theater.

New York City.—A new moving picture theater is being planned for Third avenue and 145th street, for which Builders Weiss will be ready to open to the public about November 1st.

Brooklyn, N. Y. A new moving picture theater is being erected at Flatbush avenue and Lincoln avenue, which will be under the proprietorship of A. F. Vogel, to cost about $12,000.

Palestine, Tex. The Lyric Theater on Main street was reopened to the public last week. This theater was closed during the Summer season. The same management will have control.

Wilkinsburg, Pa. A new moving picture and vaudeville theater is being planned at Ross and Penn avenues.

Albany, N. Y.—The Star Theater, under the proprietorship of Fred B. Andrews has closed on account of being remodeled and enlarged.

Springfield, Mass. A new moving picture theater is being planned for this town and will be located in Oak street near the corner of Main street. The building will have a frontage of 40 feet and will be able to seat 500 patrons.

Philadelphia, Pa. A new moving picture theater at 5430 Wayne avenue, by George F. Stromping which will cost about $13,000.

Alliance, Ohio.—The American Theater has been remodeled and will be ready to open about the first of next week.

Portland, Me.—Portland is to have another moving picture theater. This one will be known as the Casco Theater and will be located in the Kotzschmar Hall.

Pekin, Ill. Don C. McClellan has purchased the Idle Hour Theater located in the new Boston block.

Machias, Me.—A new moving picture theater is being planned here for Irving Vose.

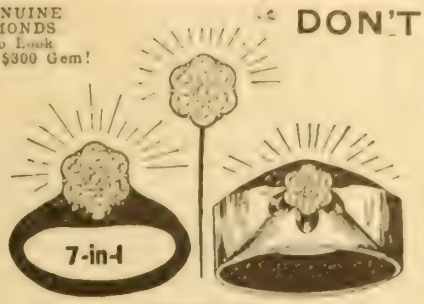
New York City. Washington avenue is to have a new picture house which will be owned by George W. Brewster.

St. Louis, Mo.—The Hagerman-Fitzsimmons Realty Company announced the completion of a $65,000 theater for the Union Eastern Amusement Company at 1508-10 Union Boulevard. Moving picture and vaudeville will be the features here.

Fox Lake, Wis.—Prochnow & Landaal have taken a lease on the Fox Electric Theater.

Washburn, Wis.—W. T. Meade has begun the erection of his moving picture theater here.

7 GENUINE DIAMONDS Set to Look Like $300 Gem!



DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.

$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's stud or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (but no money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one $70; other sizes at $40, $50, $60.

DIAMOND IMPORTERS **STRELITZ BROS.** EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.

Hatch Building

109 Fourth Ave., Pittsburg, Pa.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

WINNEBAGO WALTZES
A beautiful piece of music for piano, especially appropriate for motion pictures By mail, 12 cents per copy. With each order we send professional copies of all our illustrated song hits
NUGENT BROTHER'S MUSIC CO.
KAUKAUNA, WIS.

OPERATORS' HANDBOOK, $1.50
MOVING PICTURE WORLD
125 West 23rd Street - New York City

DECEMBER FILM OFFERINGS
We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices, and if you want to have the films renovated, taking out all scratches, etc., the price will be $1.50 per reel extra.
We also have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy.
CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Neb. Denver, Col.
Salt Lake City, Utah

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

In answering advertisers, kindly mention the Moving Picture World.

ELECTRA

Highest Grade
"PINK LABEL"
CARBONS

ELECTRA
TRADE MARK

Long Life
White Light
Straightness

Absolutely uniform in diameter

None better—None so good

HUGO REISINGER
SOLE IMPORTER
11 Broadway
NEW YORK

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

HELP WANTED.

WANTED First-class singer for picture theater. State salary wanted. Give references. Address, BOX 157 Michigan City, Ind.

WANTED First-class pianist, singer and trap drummer for up-to-date moving picture theater in Calgary, Alta., Canada. Generous salaries to right parties with good references. Address CANADIAN FILM EXCHANGE, Calgary, Alta., Canada.

WANTED Good vaudeville pianist. Must read, fake, transpose and play pictures. Also a good singer. Men preferred. No Sunday. Salary in first letter. Almost new Pathe machine for sale, $100.00. ERNEST BROWN, Palace Theater, Plattsburg, N. Y.

EQUIPMENT FOR SALE.

FOR SALE Power's No. 5 with spiral gear, magazine, complete, used 4 months, cost $190.00 for $115.00. Economy coil $15.00. 10 reels film at $10.00 per reel. Edison's Great Train Robbery, bargain. E. U. McFARLAND, Warren, Ohio.

FOR SALE Auto electric piano, 44 note, solid oak case. Can be seen running. Selling for want of room. Cash, $150.00. T. F. KINIRY, Dreamland Theater, Bellows Falls, Vt.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SITUATIONS WANTED.

AT LIBERTY December 3, trap drummer. Four years' experience in best New England picture and vaudeville houses. None but responsible managers write. Address M., care Moving Picture World.

AT LIBERTY—A-1 singer, operator without card and sign painter combined. Knows business thoroughly. Wishes position as manager. Address CRAVE, 983 Columbus Ave., N. Y. City.

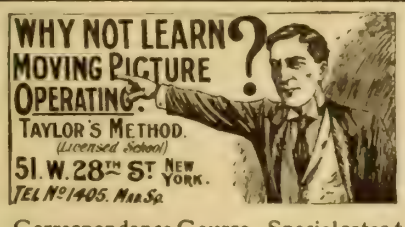
THEATER FOR SALE.

FOR SALE The only exclusive 5c. picture theater in one of the best small cities in Virginia. Population, new census, over 12,000. Seating capacity over 200. Now running daily and doing good business. Reason for selling, other interests require manager's attention. BOX 376, Charlottesville, Va.

FOR SALE 5c. Theater, Chicago. An honest, established house that will stand investigation in every way desired. $2,750. Address, F. A. M., 3443 Schubert Ave., Chicago, Ill.

MISCELLANEOUS.

SCENERY, Art Panels, Show Paintings. Good work cheap. DAVIS SCENIC Co., 616 N. Center Street, Corry, Pa.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR

49 West 28th Street New York City
Phone 1405 Madison Square

Amomg the Exhibitors.

Redlands, Cal. Redlands will have five new picture houses erected within the next two months. A theatrical company, under the management of K. C. Wells, has taken a long lease on the building next west to City Hall and will convert it into a moving picture theater, which will cost about $10,000, and will seat about 600 persons. A duplex is to be erected on the property now occupied by Harry Gregory, at the corner of East State street and Sixth. A third project in view is the reconstruction of the building on East State street, now occupied by the Chandler Furniture Store. This enterprise will be under the proprietorship of Scott and Cook, who are the proprietors of the Grand and Arrohome Theaters. The building at the corner of Stuart avenue and Orange street is one fifty and is also under the course of reconstruction to be under the orders of Frank Cook.

Des Moines, Iowa.—Wendell McMahill and Howard Kegley have purchased the Delphus Theater and will continue running the same features.

Waterloo, Wis. The Jewell Theater on West Fourth street, formerly under the proprietorship of C. J. Rugg has been sold to H. A. Schmitz.

Seattle, Wash.—John Lucas has bought the Rose Theater here.

Ft. Wayne, Ind.—A new moving picture theater is being erected here.

Joliet, Ill. The Opera House here has been converted into a moving picture theater for Mr. Norton.

South Bend, Ind.—The New Majestic Theater here has been completed and have thrown open their doors to the public and are receiving an excellent business.

McKees Rocks, Pa.—The new Island Avenue Theater, the latest of local moving picture theaters to be erected in this city, has at last been completed, have thrown open their doors and are receiving an excellent business.

Toledo, Ohio.—C. J. Karg and C. J. Beidler have erected a moving picture and vaudeville theater at Main and Starr avenue which will be known as the People's Theater.

Easton, Pa.—A new moving picture theater has been erected at Danielsville.

Newburg, N. Y.—Lander street is to have another moving picture theater which will be known as the New Star.

Wheeling, W. Va.—The following films made an excellent hit at the Olympic Moving Picture Theater: "Ransomed; or a Prisoner of War" and "The Engineer's Sweetheart."

Greenpoint, N. Y.—Leopard Wempfheimer will erect a moving picture theater on Driggs avenue near Newell street.

Florence, Mass. E. B. Stark and John Daly are the new proprietors of the Lily Theater.

Riverside, Cal.—A new moving picture theater is being planned for this town which will be under the proprietorship of S. W. Trepto and W. B. Patrick.

Bloomington, Ill.—Alfred Bodhaine has gone to Chicago for the purpose of erecting a moving picture theater.

Brazil, Ind.—Work has commenced on the erection of Robert Kidd's Moving Picture Theater, which will be considered as the most handsome of moving picture theaters in this vicinity. This amusement house will be able to seat about 200.

Wateriel, N. Y.—Fred B. Andrews, proprietor of the Star Theater here, has closed it and will remodel and enlarge it so as to seat more patrons and make them more cozy.

Peoria, Ill.—Peoria is to have another picture palace. The Old Weast Theater has been remodeled and converted into a moving picture theater and will be under control of a large theatrical syndicate headed by Sandy McGill.

Phoenix, Ariz.—A new $40,000 moving picture theater is being planned for North First street.

Milwaukee, Wis.—The Unique Theater on Main street has been sold to George B. Frellson.

Reading, Pa.—William K. Goldenberg is the new manager of the Palace Theater at 734 Pennsylvania avenue.

Springfield, Mass. W. H. Lyons will open a new [illegible] theater at Oak street and Main.

Madison, Me. Manager Sanborn of the Pastime Moving Picture Theater has taken a long lease on the Harmon Hall and will convert it into a new moving picture theater.

Rock Island, Ill. The Family Theater at 215 East [illegible] street has been leased to other men and [illegible] opened.

Harrisburg, Pa. The Empire Building at 221 Market street has been leased by Silverman Brothers, who will convert it into a moving picture theater.

Columbus, Ohio. Plans are being made for a new [illegible] theater on West Broad street near Market [illegible] by Al Taylor.

Harrisburg, Pa. Moving picture entertainments are being held at the Pennsylvania Railroad Y. M. C. A.

Philadelphia, Pa. E. Bernstein has a contract for the erection of a high class moving picture theater at 12, S. 9th street for A. J. Myers.

Hudson, Mass. Felton & Wadleigh have installed a new Powers Cameragraph at their moving picture theater.

Windsor, Vt. The Lemieux Moving Picture Company is planning for the erection of a picture palace on Central street.

Corning, Iowa. Will Dotson will open a new moving picture theater in the Helling building.

Louisville, Ky. The West Broadway Moving Picture Theater Company has commenced the erection of a new theater at Eighteenth and Broadway.

Milwaukee, Wis. Julius Wasniewski has secured a permit for the erection of a new moving picture theater on Third avenue near Mitchell.

Sheboygan, Wis. Tom McCormick is making arrangements to open a new moving picture theater in the Gerow building.

Hartford, Mich. M. G. Hotchkiss has opened a new moving picture show here. It is known as the "Grand."

Harrisburg, Pa. George Colburn and Ray Fox opened a new moving picture show here.

Atchison, Kan. Carl Mensing has purchased the Colonial and Graphic Moving Picture Shows here.

Viola, Ill. Smith Bros. have opened a new moving picture show here.

Puyallup, Wash. George W. Stevenson is making arrangements to open a new moving picture theater here.

East Moline, Ill. A new moving picture theater, to be known as the "Imp" is to be opened in the Musgrove Hall, at the corner of First avenue and Ninth street.

Xenia, Ohio. P. H. Flyn is pleading to start a new moving picture show here.

Carrollton, Mo. Mr. Watterson will open a new moving picture theater on South Main street.

Mantua, Ohio. Anthony Cretan has opened a new moving picture theater here.

Mobile, Ala. Jules Bistes is contemplating the erection of a new moving picture theater here.

Kansas City, Kan.—E. R. Stewart and J. L. Flinn are preparing to open a new moving picture theater at 2121 Silver avenue.

Wheeling, W. Va.—A new moving picture theater is being planned for Fifth street.

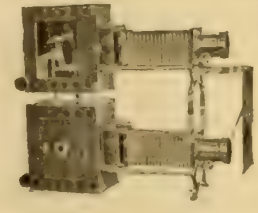
McMechen, W. Va. The local moving picture theater at the corner of Seventh and Marshall streets have been forced to close on account of not complying with the law.

Bellville, N. J.—Moving picture shows will be shown in the Beville Hall here, twice a week. The Essex Amusement Company will be in charge of the performance.

Louisville, Ky.—Ground has been broken for the erection of a high class moving picture theater at Eighteenth street and Broadway which will cost the proprietors about $30,000. This theater will be known to the patrons as the West Broadway Theater.

Milwaukee, Wis.—L. Bartman & Pretschold are planning the erection of a new moving picture theater here.

Buffalo, N. Y.—Joseph Janczyka has secured a permit for the erection of a new moving picture theater at 1040 Sycamore street.



DISSOLVING-ERKO-SCOPE A PERFECT STEREOPTICON

Has been used for five years by the most successful Moving Picture Theatres in the country.

Its special features such as: first quality, well ventilated condenser mountings, high light-tight lamp houses, large doors, new centering device and easy carbon feed, place it beyond competition.

Price Complete with Rheostats, $95.00

We make other Dissolving Lanterns from $50.00 up.

ERKER BROS. OPTICAL COMPANY, 604 Olive Street, St. Louis, Mo.
Moving Picture Theatre Supply House.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs
ABSOLUTELY Non-BREAKABLE

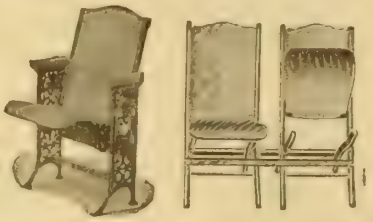
Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO.
Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre
r.
you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film
$8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
MAYER SILVERMAN, 105 Fourth Ave, PITTSBURG, PA

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut
IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SONG SLIDES

LIDE NON-BREAKABLE—NON-INFLAMABLE LIDE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

Motion Hand Book Now Ready. Price, $1.50 Postage Free

"Some of These Days"

you'll wake up and find out that our 25c slide service is a gilt-edged proposition.

25 CENTS A SET PER WEEK

Our method of shipping your week's supply in one shipment every week should appeal to you for various reasons. Write us, and we'll tell you.

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 Chicago, Ill.

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 421 Frick Building, Pittsburg — 58 Plymouth Court, Chicago
114 Huron Street, Milwaukee — 195 Fremont Street, San Francisco

Dear dignified old Gen. Flimco is hitting nothing but the high spots while beating his retreat from the mad-bull onslaughts of the Independent Exhibitors. I knew doggoned well you could get his goat if you only stuck to it, and I want to congratulate you on your stick-to-it-ivenesss. The minute the rest of you wake up and determine to try Independent films, consult the biggest and best film renter in the world. Don't start wrong by trying a wildcat exchange or you'll never get anywhere. Start by connecting with yours truly,

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake St.
CHICAGO

Minneapolis Portland
Omaha Salt Lake City
Evansville

The BIGGEST and BEST film renter in the world

Motion Picture Hand Book
NOW READY
Price, $1.50, Postage Free

Cut Out ⅔ the Heat of the Arc

You're bound to get both light and heat from the arc of a moving picture machine. Necessarily one accompanies the other. But there's a great difference in the **amount** of heat given off in different methods of using an alternating current supply.

Using Alternating Current **directly,** you need a current of **60** amperes to obtain 4800 candle power.

By changing the supply for the arc, to **Direct Current, 20** amperes gives **5000** c.p.

These figures are taken from a test in which the

G. E. Mercury Arc Rectifier

was used to rectify the alternating current.

Especially designed for moving picture machines this device eliminates two-thirds of the heat of the arc. Think what this means:

One-third the discomfort to the operator
One-third the chance of cracking condensers
One-third the consumption of carbons

The rectifier is the most effective transforming device on the market. It operates with little loss of power and requires practically no attention.

It is vital to your interests to learn all about this device Sign and mail the attached coupon. Don't lose this opportunity to improve your winter service. Write **today.**

GENERAL ELECTRIC COMPANY

Largest Electrical Manufacturer in the World

DEPT. 53-J

SCHENECTADY, N. Y. 2777

Without incurring the slightest obligation on my part, please send me your illustrated Booklet, telling all about the use and operation of the G-E Mercury Arc Rectifier. Mail me also an information blank to be filled out and return to you, so that you can advise me how much money I can save, and how much my light can be improved.

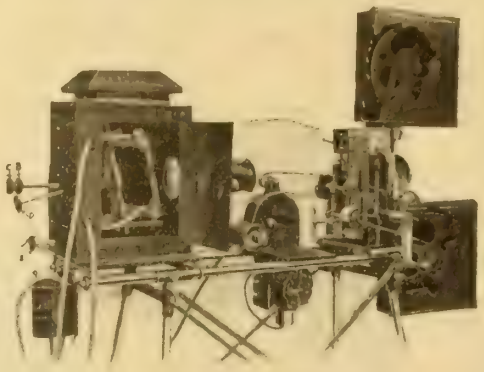
Signed.....
Theatre.....
City.....

W 3

Address: GENERAL ELECTRIC CO.
Dept. 53-J. SCHENECTADY, N. Y.

The "STANDARD"

THE MACHINE THAT GIVES RESULTS



FIREPROOF—FLICKERLESS

Many have machines running for two years that have never cost a cent for repairs.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

One of Our Specialties

Portable Box Offices

For Theatres and Picture : : : Houses : : :

Wired Complete,
Ready for Lighting.
Cathedral Glass Dome.
Marble or Wood Base.
Any Size. Any Style.

The Largest Builders of
ELECTRIC SIGNS in the WORLD

STRAUSS & COMPANY
(Incorporated)
440-442 West 42nd Street, New York
Write for Estimate and Catalogue

To Operators Who Want More Money

The best way to get more money is to give better results.

Thousands of operators are making themselves "solid" with "the boss" by using BIO Carbons.

The BIO Carbon is an *expert's* carbon—it is meant to give *better* results, when used *right.*

It takes more brains to fly an aeroplane than to trundle a push cart. You never find BIO Carbons and a "crank turner" in the same booth—BIO Carbons are for *operators.*

Pin your check for $1.50 to this Ad and mail to nearest office for sample 50-(5/8x6 Cored) Prepaid.

CHARLES L. KIEWERT CO.

NEW YORK PITTSBURG CHICAGO MILWAUKEE SAN FRANCISCO

KLEINE OPTICAL CO., (*Canadian Agents*)

MONTREAL ST. JOHN, N. B. TORONTO WINNIPEG VANCOUVER

MOTION PICTURE HANDBOOK

A GUIDE TO MANAGERS AND OPERATORS OF MOVING PICTURE THEATRES

By F. H. RICHARDSON *Price, $1.50, Postage Free*

MOVING PICTURE WORLD
125 East 23d St., New York

Darn It. Mr. Exhibitor

We hate to do it—but here goes

Exhibitors Special No. 2 Packed in Handy Cartons

50 Pink Label Carbons Cored 6 x 8
5 Thousand Tickets 5 or 10c. any color numbered.
2 Pearl White Condensers 6½, 7½, 9, (name size.)
1 Bottle Exhibitors Cement "That Sticks."
1 Can Exhibitors Machine Oil.

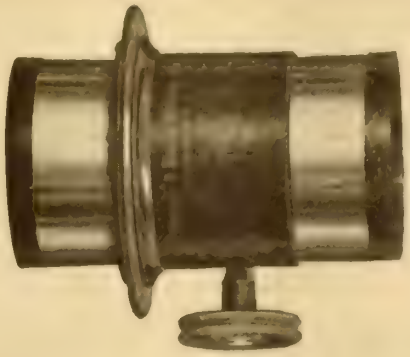
Outfit $3.05

We ship to all parts of U. S. same day goods are ordered. We buy and sell M. P. Theatres no dead ones. We have four money making M. P. Theatres on sale now.

WE SELL:—Machines, Machine Parts, Chairs, Supplies

EXHIBITORS SUPPLY HOUSE Suite 1 Lyric Theatre Bldg. FT. WAYNE, INDIANA

GET OUR PRICES ON CARBONS, TICKETS ETC.



¶ Don't be deceived into believing that any other lens will give the same results as the

BAUSCH & LOMB
Projection and Condensing Lenses

They are the American standard lenses.

¶ We have an experience of more than fifty years in the making of lenses for all sorts of purposes.

¶ We operate the largest lens plant in the world.

¶ Send for New Projection Lens Catalog containing useful information for operators.

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO
309-321 Arcade Building DAYTON, OHIO

CONTEST

$100 in Prizes

FOR THE BEST

UNIFORMED ATTENDANTS

OF

Motion Picture Theatres

OPENS DEC. 1st

SEND FOR PARTICULARS

Moving Picture World

160 Washington St., (Post Bldg.)
CHICAGO, ILL.

Can furnish all makes Independent Films Second-hand—10, 20, 30, or 90 days old.

The largest dealers in New and Second-hand Films in the United States. New Films, 4c. per foot up, Second-hand, $5.00 per reel; No. 5 Power Machine, like new, $100; Edison Model B., $125; Ex. Model, $90. Complete lists and prices furnished free upon request.

UNITED STATES FILM BROKERS & IMPORTERS

41 Union Square West — Broadway and 17th Street — New York City

THOMAS RICKETTS

Motion Picture Producer and Director

For two years Chief Dramatic and General Producer for the Essanay Company, has withdrawn from The American Film Company, and will consider proposal from responsible firm. Author and Producer of The Celebrated Full Reel One Scene Art Pictures: "Justified," "Gratitude," "The Adventuress," "Woman's Wit" and "Maud Muller," "Hand of Uncle Sam," "The Thief," "The Game," "His Only Child," "The Stolen Fortune," "A Fair Exchange," "An Advertisement Answered," etc., etc., etc.

THOMAS RICKETTS, 1262 Wilson Avenue, Chicago, Ill.

Phone Edgewater 5800

SAY:

These Celluloid Advertising Buttons are Certainly Winners.

Pinned on the coat of a boy or girl, you know they stick.

Give them away at some special matinee and watch results.

This is the price on the best size with any lettering and in any color. 1¼ inch.

250 for $7.50 500 for $10.00 1,000 for $15.00

We make other sizes and novelties for souvenirs, etc.

AMERICAN BADGE CO.

141-143 W. Michigan Street, CHICAGO, ILL.

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.

Rooms 523-4

225 Dearborn Street - Chicago, Ills.

USE THE "PERFECTO"

The New Calcium Light Outfit

The Initial Cost is Less than that of any other and it can be Maintained for Less.

$25.00
Complete with Burner

At last a calcium gas making outfit that produces the maximum light at the minimum expense can be had. The "Perfecto" solves the problem. In this light you get more gas pressure than in any other calcium light, hence a more powerful light, and at less expense because of its generating process. It is the simplest of calcium lights and naturally the best; is non-explosive, never gets out of order, and complete weighs only 15 pounds. There are no frills about the "Perfecto." It's just a plain calcium gas making outfit that produces the powerful light that you must have, and above all at the least possible cost. Every exchange and dealer in lighting outfits should handle this light, and every exhibitor who is forced to use a calcium light should use this one. It's the cheapest in every way, and the best. Write for more particulars, or will ship C. O. D. upon receipt of deposit. Price $25.00 complete with burner.

CAPITAL MERCHANDISE COMPANY,
225 Dearborn St., Chicago, Ill.

E. O. Prince T. P. Bible

Imperial Film Exchange

144 N. 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

MOVING PICTURE SUPPLIES

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Bio Carbons 6 x 5-8 per 100 . $2.15
Electra Carbons 6 x 5-8 per 100 . 2.10
Arco Carbons 6 x 5-8 per 100 . 1.95
Asbestos Wire No. 8 per foot . .05
Tickets—roll of 2,000 16
Extra Heavy Carbon Holders, each .75
Pure White Condensors, each . .75

SEND FOR CATALOGUE

American Motion Picture Supply Co.

61 West 14th Street, New York City

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.

Jackson Boulevard

CHICAGO.

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

EVIDENCE!

Quality Alone Gets Orders Nowadays

COMING!
Dec. 9th
LADY BETTY'S STRATEGY
A STRONG FEATURE FILM

READ
WHAT THESE EXCHANGES SAY:

INDEPENDENT WESTERN FILM EXCHANGE says: "Your last release is certainly a **feature film** and a **success.**

H. & H. FILM COMPANY of Chicago says: "We are much pleased with your releases and find them **good renters** and that our **customers are complimenting them.**"

CONSOLIDATED OF BALTIMORE Say: "We are giving you a standing order because the **quality of your film warrants it.**"

"GET THIS"---Exchanges Seldom Praise

¶ "Wise up" on all this fuss and holler about SOLAX FILM. You, Mr. Exhibitor, **for your own good** should help your exchange secure a better and bigger program by insisting upon SOLAX "the best film made,"—get a move on—wake up your exchange—Tell them what you want—demand a SOLAX every week—Feature SOLAX every Friday—Bill Friday—"SOLAX DAY."

¶ The crowds will storm your doors because they know that SOLAX stands for the highest quality in moving pictures, "the best film made."

RELEASES

FRIDAY, NOV. 25

One Touch of Nature

The story deals with a country girl who marries the city chap, abandoning her country love. Later they separate, the husband taking their little boy with him. Years later the husband dies and the boy uses his influence to bring about a marriage between his Mother and her former love.

FRIDAY, DEC. 2

What Is to Be Will Be

Jack and Stanley both love Mollie—the belle of the Fishing Village. Jack leaves on a voyage, and news coming of the supposed wreck, Mollie marries Stanley. Years later Jack turns up, but Mollie, after a mental fight with herself, remains true to her husband.

FRIDAY, DEC. 9

Lady Betty's Strategy

The tale of a coquette eagerly sought by two admirers. Gypsy witchcraft teaches her that one of her lovers is false. Disguised as a Continental officer she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

WE'LL EXCHANGE A BOOKLET EVERY WEEK FOR YOUR NAME AND ADDRESS

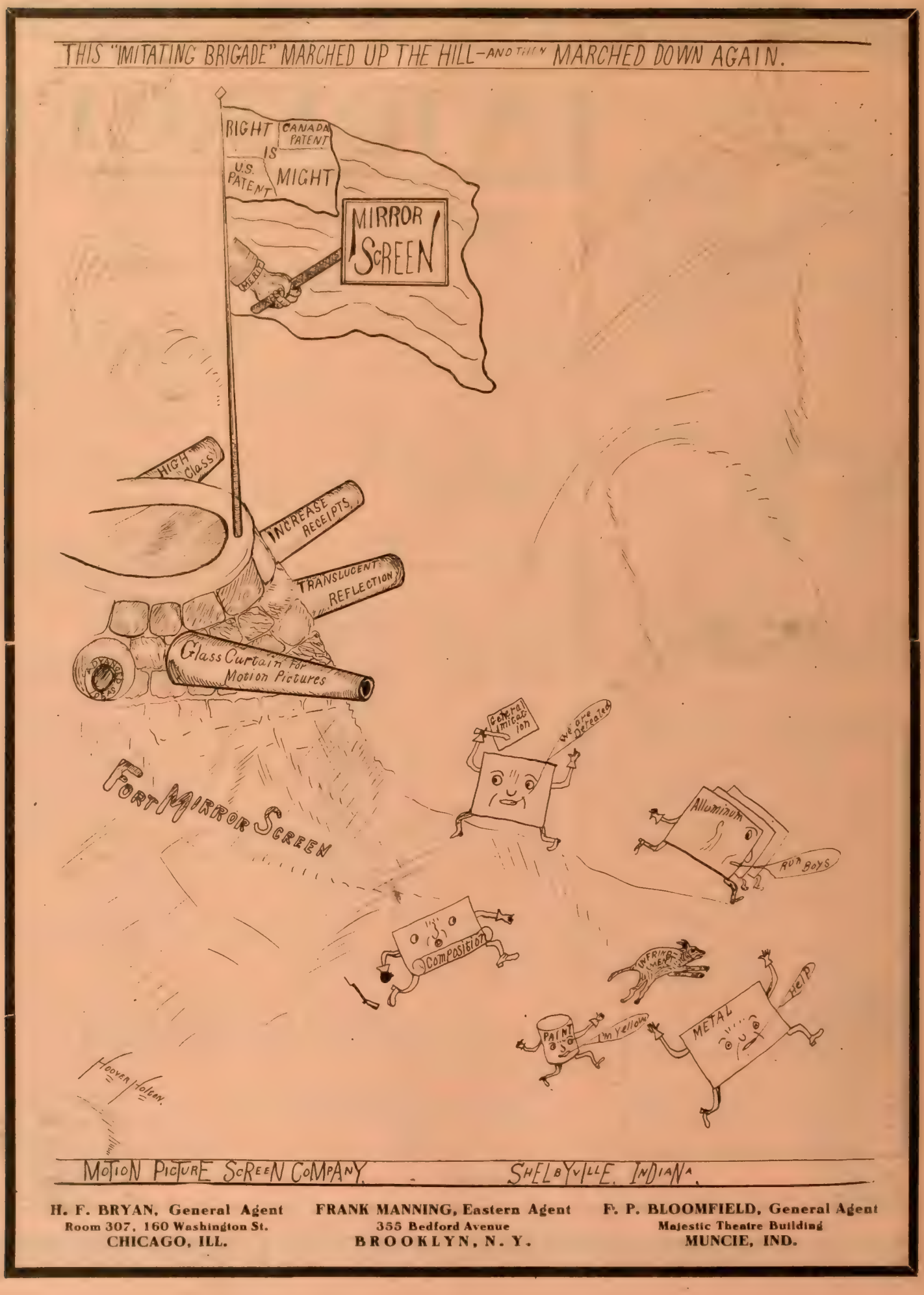
Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue - - New York

All Solax Films Sold through THE SALES COMPANY, 111 E. 14th St., New York

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax


THIS "IMITATING BRIGADE" MARCHED UP THE HILL—AND THEN MARCHED DOWN AGAIN.
RIGHT IS MIGHT
CANADA PATENT
U.S. PATENT
MIRROR SCREEN
HIGH CLASS
INCREASE RECEIPTS
TRANSLUCENT REFLECTION
Glass Curtain for Motion Pictures
FORT MIRROR SCREEN
General Imitation
We are Defeated
Aluminum
Run Boys
Composition
Infringement
Help
Paint
I'm Yellow
Metal
Hoover Holgan
MOTION PICTURE SCREEN COMPANY. SHELBYVILLE, INDIANA.
H. F. BRYAN, General Agent
Room 307, 160 Washington St.
CHICAGO, ILL.
FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.
F. P. BLOOMFIELD, General Agent
Majestic Theatre Building
MUNCIE, IND.

Vol. 7, No. 24. December 10, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

"Power's No. 6," the Perfect M. P. Machine

It is easy for us to SAY:

Our machine is the best—

Our machine projects the best pictures—

Our machine will outlast any other—

But don't take our word, find out for yourself.

Buy a "POWER'S No. 6" and use it. If it does not do all we claim, you can return it to the dealer and get your money back.

Do you know any other machine you can buy on the same understanding?

Do you know any other moving picture machine that is absolutely guaranteed for one year?

And remember—

More "POWER'S NUMBER SIXES" are being sold to-day than of any other moving picture machine in the world.

WRITE FOR CATALOGUE G. AT ONCE.

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

2 4 U

AND GOOD ONES, TOO!

The Thanhouser 2-a-Week

Release of Friday, Dec. 16th

The Story of the One Wise Man!

The Millionaire Milkman

was one of those supremely clever beings who, surrounded by vast wealth and fawning friends, can realize that the latter aren't always loyal when the wealth fades away. It's hard to admit to yourself that your warm admirer in prosperity may ignore you in adversity. But life is life and friendship is friendship—It comes and goes. A pretty girl's friendship came to the bright, rich hero of this splendid story: it went from him when he lost his fortune. Or rather, when he APPEARED to lose his fortune. For the fortune-losing was a part of a very neat ruse, and the picture gives its purpose.

No. 168 Code Word, Milkman

Scene from "LOVE AND LAW"

Release of Tuesday, Dec. 13th

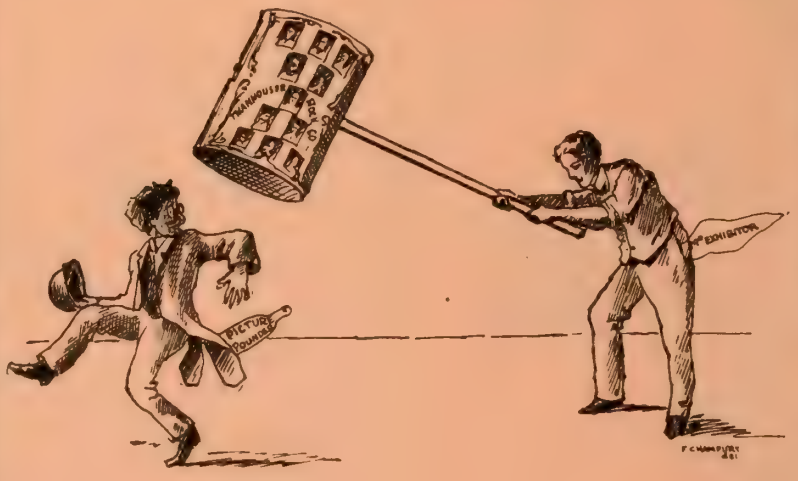
Another Subject of the Thanhouser Detective Series

Love and Law

is a lovely yarn that you ought to go to law for, if need be. GET IT! GET IT! GET IT! Subpoena your exchange for it, summons your exchange for it, GRILL your exchange for it. Seldom has a love theme been hitched to a detective theme so neatly—generally the two won't mix. But we mix 'em here as skillfully as druggist e'er mixed compound, and the result we hand you will be like medicine to your box office. The film shows the fallicies of the circumstantial evidence system as it now exists and will come as a gift to the many who feel such a system pernicious.

No. 167 Code Word, Law

VICAR OF WAKEFIELD IS COMING!



Soak the Picture Pounder

as hundreds of others are doing—with that Thanhouser Photoframe. Show OUTSIDE YOUR SHOW the faces of the men and women who have helped make the motion picture the noble institution it is. The "pounder" will come inside to see these splendid players AT THEIR WORK. To realize the strength of this argument RECALL THAT THE RABID PICTURE POUNDER IS THE ONE WHO NEVER SEES THE PICTURES. The Thanhouser Photoframe gets him INSIDE YOUR SHOW.

From A Buyer of the Photoframe

"I think they are the best business getters that could be had," says F. E. STETLER, Empire Theatre, Reading, Pa., one of the first Photoframe purchasers.

Let It Get Business for YOU!

The Thanhouser Photoframe

consisting of portraits of the famous Thanhouser "Stock," framed in solid oak, mission finish, 33 inches in width and 43 in depth with glass and easel (6 feet high) complete.

GOES TO YOU FOR $3.50

with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling

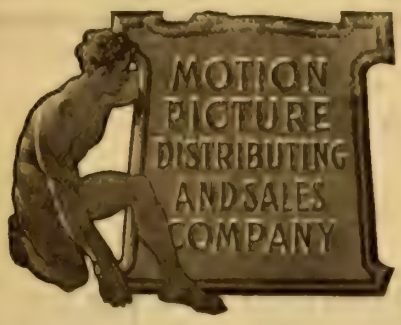
The Greatest Lobby-Display Bargain Ever Known

For System's sake address ART DEPT.

Thanhouser Company
New Rochelle, New York

2 4 U

AND GOOD ONES, TOO!



Do You Want to Beat the Trust?

If every trust exhibitor turned Independent right now the trust, having no market, except the few houses its manufacturers control, would be compelled to become Independent and offer its films upon a basis of QUALITY. There is no reason in the world why exhibitors should support the trust, pay its iniquitous royalties, or obey its directors. **Be Independent and secure the finest service in the world from the following:**

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Picture Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 3rd, 1910

ALABAMA.

Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.
Kinetograph Co. (for Canada), 41 East 21st St., New York City.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 70 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 89 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Paramount Film Exchange, 61 West 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co. 11 E. 14th St., N. Y City

Extra "IMP" Advertisement!

Another Sensational "Scoop" for

THE "IMP" COMPANY AT ENORMOUS EXPENSE

COUNT DE

To pose in a special

Outbidding and outgeneraling another film manufacturer (not an independent one) the "Imp" Company has secured an exclusive contract with Count de Beaufort, the now famous French nobleman whose private affairs have been crowding the columns of newspapers all over the civilized world during the past three weeks.

The Count, by the time this advertisement appears, will have posed before "Imp" cameras with other performers in a drama entitled "The Romance of Count de Beaufort." The film is to be released the minute we can complete the developing, printing and shipping. It will be one of the greatest FEATURE FILMS ever produced in America. For the first time in the history of moving pictures a GENUINE BONA FIDE NOBLEMAN will appear in the leading role of a moving picture playlet.

Imagine what it means to every INDEPENDENT EXHIBITOR who gets this FEATURE FILM! Imagine what a sensation it will cause in every city, village and hamlet where there is a moving picture theatre! Imagine what a local sensation every Independent Exhibitor can create by advertising such a film in his local newspaper.

Now then, a word to every In-

HERE COMES AN "IMP" SPLIT REEL!

"A Clever Ruse"—"Faithful Max"

RELEASED DECEMBER 12th

You've been begging for split reels. Very well. Here's one that will tickle you and it will be followed by other "splits" all up to the "Imp" standard. "A clever Ruse" is a crackerjack comedy that will be interesting on every one of its 500 feet of length. "Faithful Max" has the now popular "Imp dog" as its hero. Here's the kind of a story that will appeal to every heart. When you see how the dog acts, you'll doff your hat to him and to us!

"The Poor Student"

RELEASED DECEMBER 15th

This story is made into a full reel because it deserves to be. The interest in the love affairs of a student and his sweetheart is maintained in splendid shape from start to finish. See that you get this film and also the split reel. Ding dong at your exchange until you get TWO IMPS every blessed week of your life!

Demand Two Imps Every Week

Telegraph Your ... an Early ...

INDEPENDENT MOVING
102 W. 101st Street, New York.

Extra "IMP" Announcement!

Independent M. P. Exhibitors!!!

SECURES AN EXCLUSIVE CONTRACT WITH THE

BEAUFORT

"Imp" Release!

dependent Exhibitor—a word we want you to give your most serious thought:-

The "Imp" Company cannot possibly make a cent of profit on this release. The price paid to Count de Beaufort makes profit out of the question. We are spending this money fot two reasons:—First, to give Independent Exhibitors something to crow about; Second, to advertise the enterprise of the "Imp" Company. If you Independent Exhibitors want to derive the benefit of such a FEATURE FILM it is up to you to do one thing, namely:—

TELEGRAPH your exchange to book you for "Romance of Count de Beaufort" at the earliest possible moment. Don't wait to write. TELEGRAPH, and do it now! The film will cost you more than an ordinary one, because it will cost your exchange more. Don't quibble with your exchange about the extra charge. Pay it like a true sport. You are not taking any chances. You are going to get a feature film that you'll be glad to get on a return date more than once!

That's all you have to do to show us that you appreciate this attempt to give you something special.

Exchange and Get Booking

PICTURES CO. OF AMERICA
Carl Laemmle, Pres.

20 Trust Exhibitors in Twenty Days!

Transfer Their Allegiance to the Independents!

Mr. Scherer of the Bijou Film & Amusement Co., Kansas City, says:—"The number of trust exhibitors that have lately flown over to the Independent fold gives us every reason to believe that the climax of the situation is at hand and that 'Gen. Flimco' as you term him is about to lay low. We could mention 20 trust exhibitors that we have taken over in the course of 20 days."

Imp Lithographs are Praised

Mr. Scherer in the same letter says:—"Your new lithographs are indeed of fine quality. Improvements of this kind are assisting exchange men to introduce independent service in localities where it was hardly thought possible. Keep up the good work!"

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

The Film that Never Disappoints

RELEASES

FRIDAY, DECEMBER 2ND.

What is to be, Will be

Jack and Stanley both love Molly, belle of the fishing village. Jack leaves on a voyage and Molly, hearing of his supposed shipwreck, marries Stanley. Some years later Jack turns up, but finding Molly apparently happy he returns again to the sea.

FRIDAY, DECEMBER 9TH.

Lady Betty's Strategy

Society Comedy—A Colonial Picture, Beautifully Staged and Costumed.

The hand of Lady Betty is sought by two admirers. A gypsy tells Betty that one of her lovers is false. Disguised as a Continental Officer, she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

FRIDAY, DECEMBER 16TH.

TWO SUITS

Fine Comedy—Splendidly Acted, This Film Is Laughable from Start to Finish.

The man has a double, and the double has a sweetheart. Both men purchase light suits, which leads to side-splitting complications with the wife and sweetheart. The plot becomes so entangled that nothing but the police court can straighten it out.

WHY

Perfect Workmanship
Steady, Beautiful Photography
Strong Stories Told in Detail
Chosen Actors

Solax

"THE BEST FILM MADE"

Looks as New on 30th Run as the Day of Release

Guaranteed Against Defects

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue, - - - - NEW YORK

Sold through THE SALES COMPANY, 111 E. 14th St., New York

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

GREAT NORTHERN

Scene from "The Poacher."

Release for Saturday, December 3rd

(SPLIT REEL)

THE BIRTHDAY PRESENT

A splendid film with a love story of Japanese interest.

The Ohami Troupe of Acrobats

A capital film showing two truly marvelous performances of the celebrated continental troupe. A beautiful artar on stage and the beautiful costumes of the performers make the last portion very attractive.

Release for Saturday, December 10th

THE POACHER

The kind of feature film that will be appreciated by every moving picture audience. Beautifully tinted scenes and splendid action throughout.

Good films are the life of the moving picture business. Therefore, put life into your business by using GREAT NORTHERN film productions.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

Great Northern Film Co.

7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company

EVERY FRIDAY — THE WORLD'S BEST—BAR NONE — EVERY FRIDAY

LUX FILMS

EXHIBITORS & EXCHANGES:

Look for Lux
Use Lux Weekly
Xenotime with Lux

Feature Lux
Insist on Lux
Lux brings business
Means Larger and
Satisfied Audiences.

GET LUX

GET LUX

Release, Friday, Dec. 9th, 1910

WHAT IT WILL BE

Comedy—491 Feet

AND SHE CAME BACK

Comedy—452 Feet

The first half of this reel pictures in a mirthful manner this hustling age of ours and introduces several amusing skits on present day methods, culminating in a funeral by aeroplane.

The ruse of the long-suffering son-in-law to get rid of mother-in-law succeeded for a time but you will never guess in a hundred years what it was till you see the picture.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

ON THE WAY **Monte Cristo** SOON HERE

EVERY TUESDAY EVERY SATURDAY

POWERS PICTURE PLAYS

Saturday Feature, December 10th

THE RIDE TO DEATH

An Indian War incident, full of love and bravery; the stirring spectacle of the Chief's daughter tied on a horse and abandoned is only one feature,

DON'T MISS IT

Tuesday "Split Reel," December 13th

A Plucky Western Kid

A breath of the early mining camp, with girl riding and child acting unparalleled.

2 on 1

The Tramp Bicyclist

Here's Charley Weston, the catch-as-catch-can and devil-may-care wonder on wheels, in his **best work.**

Saturday Feature, December 17th

HIS GYPSY SWEETHEART

A naturally acted comedy-drama, in which a society girl essays the role of a Gypsy maid, and not only finds an ardent lover, but real adventure to boot.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Get Our Photo Frames with REAL Photographs For Lobby

ON THE WAY **Monte Cristo** SOON HERE

Columbia Film Co.

INDEPENDENT

ON account of changes made in the Company we will postpone the Release date of **The Cattlemen's Fued** to Saturday, December 24th and from that time on release weekly on Saturday.

We have withdrawn from the Motion Picture Distributing and Sales Company, and will therefore sell direct to the Exchanges.

Send in Your Orders Now for

THE CATTLEMEN'S FUED

A Romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to fued fury. After thrilling conflict between the Ranchers, peace finally triumphs through a union of loving hearts.

The Columbia Film Co.

301 West 37th Street, NEW YORK

Eclair Films

ALWAYS

"Abreast with the Times"

Exhibitors

and

Exchangemen

HERE IS ANOTHER EXCEPTIONAL OFFER ! ! !

YOU MUST IN YOUR OWN INTERESTS AVAIL YOURSELVES OF THIS **OPPORTUNITY !**

To be Released December 12th

The Bowling Craze

Length 445 Feet

Our Dear Uncle From America

Length 470 Feet

Two Roaring Comics—Vigorous, Entertaining, Exciting—They Fairly Scintillate with the Finest Humor—ONE REEL!

Ask Yourselves the Question:

Do we get such an offer every week!

Order at Once

IT MEANS MONEY TO YOU

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.

CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

Revier Motion Picture Company

NOT IN ANY TRUST, BIG OR LITTLE

TRADE

MARK

First Release, December 14th

LOVE'S SORROW

Length Approximately, 950 Feet

A gripping tale of the West, Real Western scenery, Real Cowboys in their natural surroundings; taken midst the hills and plains of Utah.

Regular Release Day—Wednesday

EXCHANGES

Write, wire, phone. or call for terms and conditions.
Four-color lithos. free.

A. J. CLAPHAM, Sole Selling Agent, 12 E. 15th Street, N.Y. City

Offices: Majestic Theatre Building H. REVIER, President

Salt Lake City, Utah

FACTORY: Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa, or at our New York City office, 516 Fith Avenue, corner 43rd Street.

Atlas Announces an Amazing Animated Anecdote

A Pictured Story of two lads who grew up, battling with Life's Perplexing Problems; one rising while the other fell, until Fate brought them together under most peculiar circumstances.

RELEASED WEDNESDAY, DECEMBER 14th

BROTHERS

Heart-interest in every scene. Sentiment throughout the story. Your regular patrons want this sort of Pictures and we've mounted it elaborately, without regard for expense.

SEND FOR BULLETINS AND POSTERS. WE MAIL THEM FREE

ATLAS FILM COMPANY

10 East 15th STREET - - - NEW YORK CITY

"Yankee Doodle Keep It Up—Yankee Doodle Dandy"

THAT'S THE ENDLESS SONG OF THE SATISFIED EXHIBITOR

The White City Theatre, New Haven, Conn., says:
"I've been in business five years and have never seen anything to beat your "Women of the West."

The Empire, Reading, Pa., says:
"I take pride in exhibiting all your releases. Mail me a lithograph each week."

THAT'S WHY TWOYANKSPERWEEK BREAK RECORDS

Not perfect by any means, for the Perfect Picture has never been made, but the kind of Moving Pictures the masses approve of and spend their money to see. Besides, they're Getting Better and we're proving it by Selling More Every Week.

ON THE WAY NOW TWOMOREYANKS—LOOK OUT FOR THEM

FRIDAY, DECEMBER 9th. A Real "Holiday" in Film

Western Justice

Most Exciting and Vividly real of all the Famous Yanks of the West. The stealing of a child by an Indian while riding at break-neck speed forms but one of the story's thrilling moments. YOU GET THIS BIG FILM.

MONDAY, DECEMBER 12th
Arsene-Lupin Out-done

A Fight For Millions

A Detective Film involving living, real people of today, which juggles with suspense in a manner sure to keep you on the tip-toe of excitement. A Problem-Picture Pre-Eminent. ANOTHER ITALIAN SENSATION.

Write Today For "THE YANKEEGRAM" AND EXHIBITORS ADVANCE POSTERS

DON'T FORGET Our "Queen of the Nihilists" Advertising Contest. Send at once for photos and posters and win that $25.00. Ask your exchange for bookings today.

Yankee Film Co., 344 E. 32d St., New York

Telephone 6170 Madison Square

Write Your Order to the Sales Company

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY NEW YORK — TRADE MARK

THE GNOME
MOTION PICTURE COMPANY

DONT FORGET

1st Release 12th December. "The Birth of the Gnomes"
2nd Release 19th December. 'Alice in Funnyland'

Write to the Gnome Motion Picture Company,
S. W. Corner Park and Tremont Avenues
The Bronx, New York.

FOR
THE JOURNAL of THE GNOMES

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 DECEMBER 10, 1910 No. 24

Summary of the Week.

The Face and the Picture 1338
As It Should Be 1338
"The Best Interests of the Business" 1339
"Where It Stands and What It Stands For 1340
Exhibitors' Association of New York 1341
Picture Personalities—Miss Mildred Hutchinson 1341
Plunders or Wonders of Cinematography 1342
"Man About Town" Visits a Few of the Shows 1343
Construction and Decoration. By J. M. Bradlet 1344
Music For the Picture. By C. E. Sunn 1345
Trouble Department. By F. H. Richardson 1346
"Lux Graphicus" on Some Independent Pictures 1351
Count de Beaufort Captured by the "Imp" Company 1355
The Press and the Picture 1355
Comments on the Films 1356
Chicago Notes 1360
Motion Pictures as a Chaser 1361
In the Mississippi Valley 1362
New England Notes 1362
An Evening in the Star Theater, Boston 1362
Washington, D. C., Notes 1363
Farragut Hall, A Popular Brooklyn Theater 1364
Why? About Projection. By F. H. Richardson 1365
Poster Display 1365
Stories of Licensed Films 1366
Release Dates of Licensed Films 1369
Stories of Independent Films 1370
Release Dates of Independent Films 1374

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

The Independent Situation.

"Go for that patent," said a well known moving picture manufacturer to us this week. "Go for it, and keep going for it. That is the best way in which the Independent side of moving picture making can be advantaged." He meant patent reissue No. 12,037, 1902, to which we referred in our first editorial last week. We will keep our eyes on this patent and "go for it" just in the measure of what is called for in the interests of the business at any time the occasion may warrant, but the time appears to be past for patent control of the business.

Once more the air is thick with rumors of the Patents Company's intention to put this, that or the other manufacturer out of business. This one is to go to jail, that one is to be wiped out; another one will be bankrupted, etc., etc., etc. The Patents Company employ an army of agents to disseminate this kind of talk, probably intended to bluff or frighten people. The Patents Company lawyers or rather the Edison lawyers, know this as well as we do; and they also know as well as we do that the Independent moving picture business will go on expanding from month to month and from year to year. To quote their mouthpiece, the "Films Index," all these threats are mere Yankee "jokes," unworthy of serious notice.

The crux of the Independent situation is this: It does not possess that best of all assets, a few validified or adjudicated patents. The Bianchi camera might have helped matters some; but the Bianchi camera did not do that. It is, for the time being, technically under a cloud. Still the Bianchi camera may one day come into its own.

Meanwhile we have to state that the keynote of the Independent situation has been thoroughly appreciated by those who have the cause of Independent moving picture making at heart. Besides third and fourth parties in the game, there is, we are creditably informed, in process of formation a large, well capitalized corporation controlling an absolutely novel, effective, practical, non-infringing camera, which, for a consideration, will be placed at the disposal of Independent moving picture manufacturers, together with all the raw stock required for the making of negatives and positives. The raw stock is in course of manufacture; it of course goes with the camera. On the face of it, when this scheme is put before the Independent manufacturers, it should, if practical, clear the atmosphere of the legal aspect of the business and put an end to the nightmare of injunction threats.

The Face and the Picture.

The face we have in mind is, of course, that of a pretty woman. Instances will occur to the reader where pretty women's faces have made the success of individual moving pictures; have made the success of moving picture manufacturers for a time. The Moving Picture World was the earliest to recognize the influences which beauty, prettiness, or what you like to call it, had over the picture. In this respect, the picture is something like the lighter form of stage plays, which rely very much for their success upon a large proportion of the show girl element—prettiness of face and figure being the principal, if not the only asset of these ladies.

But the time has gone, we are convinced, when mere prettiness of face and figure are sufficient in the modern moving picture. Physical beauty is all very well in the picture, if it is allied with acting ability. The latter is imperative; the former is permissive. If you cannot get it first hand, you can create it; in other words, for the purpose of making these pictures, you can convert a plain actress into a very beautiful one by means of suitable make-up.

The call is undoubtedly for greater acting ability. Moving picture actresses of the first rank can be counted on the fingers; pretty moving picture actresses are fairly common. We want women on the moving picture stage who can interpret an author's or a producer's meaning and express the emotions. We want fine comedy, dramatic, if necessary, tragic actresses. We want humor, pathos and sentiment. We want women to let themselves go on the moving picture stage, just as they let themselves go on the ordinary stage.

The first requirement of the picture makers is that their leading women should be pretty, and look well on the screen. We have nothing to say against this; in fact we applaud it. But we think the film makers would do well, if they placed acting ability of a very high order of merit in the forefront of their requirements especially amongst the lady members of their cast. Not all the leading actresses of the time (we are referring to the ordinary stage), are pretty in the academic meaning of the term. Indeed some of them are very plain persons, indeed. Of course they look attractive on the stage. Broadly speaking, the public at large cares less for physical beauty, than for acting ability.

We write this article responsive as it were to evident indications in the moving picture field. The makers are disposed to serve up prettiness; the public are demanding good acting. The public demand that the picture story should hold the attention from first to last in respect of its human sentiment; therefore, it must be well acted. To our thinking, within certain limits no price can be too high for the services of really good moving picture actresses—actresses with the dramatic instinct. The film maker who pays attention to this vital point will, we think, score a greater success over the one who essays mere beauty of face and figure. So far the picture has hardly produced actresses of the first rank; but this no doubt will come in time when it is realized that the public demand is all in that direction.

As It Should Be.

In glancing through "Film Facts," the house organ issued by the American Film Manufacturing Company of Chicago, one little feature attracted our attention to which we desire to give a word of praise in this article. In mentioning the releases, the producers' names are attached. Thus we have "Regeneration" produced by Frank Beal, formerly producer for the Selig Company. Then, "Two Lucky Jims," and "A Touching Affair," produced by Sam Morris, an ex-Essanay man. Finally, there is "Vera, The Gypsy Girl," produced by Tom Ricketts, likewise an ex-Essanayite. And there is a list of these producers' previous successes. This is as it should be.

The other day when commenting upon the Imp Company's release, "The Double," we alluded to the fact that the name of the authoress was given; somewhat exceptionally, too, the lady's portrait was reproduced. We do not expect this in every case, but we think that the name of the author should be given on each film, just as is done with an ordinary play. The author stands by his success, or he falls by his failure. In film making, we think that he should be given the choice of one or the other. If he is a good man, and writes good scenarios, let him profit by his ability. The Edison Company give their authors' names in the "Kinetogram," and, we believe, on some of the films. At any rate they give the authors a chance. Which is as it should be.

Then, again, the other day we saw in a Kalem advertisement (which was not printed in our pages, though this is a minor matter) a list of the cast of the actors in a particular film. This is as it should be. It should be general. Some of the foreign film makers do this habitually; the American film makers, occasionally. We think it should be done in every case, just as is done in ordinary stage plays.

What we want to see, in fact, in this connection, is the film treated just in the same manner as the stage play is treated. We want its title and nature printed on the picture; we want to see the author's name there, and we want to see the producer's name there also. We want to see a list of the characters and the names of the actors and actresses who impersonate them. We think this information will be appreciated by the public at large. More than that we think it will accentuate the public's interests in the pictures; in those who write the plays, produce them, and act them, all of which is as it should be.

At the present time the many capable producers in the moving picture field are practically unknown to fame outside the factories in which they work. We think they should be known, and that they should be allowed to stand or fall by their work. An innovation of this kind would lead to the uplift of the producing art, the best of which is bound to assert itself on the principle of the survival of the fittest. So, too, with the authors of the scenarios or plays. So, too, with the actors and actresses. All these people have a right to success which comes from public appreciation of their work, just as in the same manner they have to accept and pocket public condemnation.

Time will inevitably bring about what we are pleading for. A year ago, the personalities of moving picture players were unknown by fame and name to millions. We think this kind of publicity should not be confined to pretty looking moving picture actors. Feminine beauty we know counts for much in the moving picture as in other walks of life; and deservedly so. But brains, ability, cleverness, genius whether allied with beauty or not should be recognized. Let us have the fullest glare of the light of publicity cast on all those associated with the moving picture. This we are convinced will make the picture more popular with the general public; it will make the profession of picture producing, picture acting and the like more popular and incidentally more remunerative. Anyhow the entire industry will benefit by the unrestrained policy of publicity which we are advocating.

"The Best Interests of the Business."

We would like to bet the reader that he would not guess the source whence we cull the phrase at the heading of this article. It is a common phrase. It is an expressive phrase. It means much. It means anything, everything in connection with the subject of moving picture progress. Consciously and unconsciously it is used by us all at times—whether we write, or whether we talk, about the moving picture business. It has passed into moving picture currency, just as the phrases, "the usual thing" and "the sentiment of the picture" have also, as it were, become established by linguistic and literary customs.

"THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

This is a sentence from the original document announcing the formation of the Patents Company, which we published in the MOVING PICTURE WORLD for December 26, 1908. The documents give a list of the officers of the company, a list of the licensees, and a few other details all amounting to this: that the various conflicting interests in the business had got together for the purposes of mutual profit. Litigation was at an end; all the patent rights were pooled; competition amongst licensees was to go on; price cutting was not to be permitted; projecion machines were to be licensed, and, we repeat in bold type, "THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

As two years have elapsed since the formation of the Patents Company, we propose to see how far this concern has carried out its pledge to use the funds raised "in promoting the best interests of the business."

The history of the Motion Picture Patents Company in the first months of 1909 can be told in a very few words. Things seen in perspective present a truer aspect than things seen close up. What applies to objects, applies also to events. Looking back at the early days of the Patents Company, it is palpable that very few people indeed, understood what the exact mission of this company was. There was a great deal of dust in the air. In fact, you could not clearly see things through the thick cloud of dust raised by the formation of this company. Nobody outside the charmed circle seemed to know what was going to happen; all was confusion, doubt, suspicion, mistrust. Now, at this reasonable distance of time, we can all of us see what was happening and what happened. We can all see how far this company has carried out its promise to use the funds exacted from the exhibitor "to promote the best interests of the business."

Like many others, we believed at the time of its formation, that the Patents Company had the best interests of the business at heart; so we gave the company the hospitality of our columns and encouraged it in its progress. But frankly now, after twenty-four months, we are free to confess that we were mistaken in the Patents Company. The only interest which it ever had at heart was its own success and the accumulation of the almighty dollar. This we shall proceed to prove.

The first thing the Patents Company did, "in promoting the best interests of the business," was to strangle and choke the F. S. A. out of existence; so that now there does not exist any real representative moving picture organization in the United States. The F. S. A. took a long time to die, but it did die, for it was doomed to die. The hurdle [illegible] of the F. S. A. was inimical to the "best interests of the business," i. e., those of the Patents Company.

When the F. S. A. was bludgeoned into helplessness, the Patents Company, through its officers, began to talk "uplift." It began to talk "moral, educational and elevating subjects." But it only talked or wrote. It did nothing. It was just throwing dust in the eyes of its contributing exhibitors who were helping it "to promote the best interests of the business." Then the Patents Company began to talk the sanitation of theaters; the restriction of the number of theaters; the elimination of competition. It began and as suddenly stopped a press campaign. It ostentatiously did a little in preventing unfair legislation. It echoed a remonstrance against unjust local authorities. Again it re-echoed public sentiment and talked censorship. It talked all these things, parrot fashion, for about four months in 1909, all for "the best interests of the business."

Then it started in to cancel licenses right and left, presumably for "the good of the business." It began to talk morality. It began to sling mud at the heads of those whose licenses were taken away, serenely oblivious of the fact that amongst its own licensees were some of the greatest film dupers in the country—men who openly boasted of the money they had made by film duping—men who, personally and morally, were neither better nor worse than many of those whom this self-constituted censor of commercial morality, the Patents Company, were turning adrift.

But this was all for "the promotion of the best interests of the business!!!"

Then, round about May, 1909, legal threats began to issue from the Patents Company's offices, and the solemn farce of existence "for the best interests of the business" was at an end. The Patents Company for the last eighteen months has simply existed as a money-making concern pure and simple. It was never anything else.

Plainly and briefly, the Patents Company has never exerted or asserted itself "to promote the best interests of the business." It has done nothing but swell its banking account, and hand out dividends to its stockholders. How much money the licensed manufacturers have paid into the Patents Company's bank we do not know—it is not our business—but it is probably many hundreds of thousands of dollars. How much of this has been used to promote "the best interests of the business," or anything except the Patents Company's money-making proclivities? Did it require all this money to get evidence for the cancellation of exchange agreements "for the good of the business?" And if these former buyers of licensed films were cut off "for the good of the business," how is it that they are permitted to make and sell pictures in direct competition with the Patents Company licensees? Is this the "protection" expected by the licensed manufacturers when they signed their agreement with the Patents Company?

Now we come to that $2 licensee fee. A rough calculation shows that since January, 1909, the exhibitors of the United States or the exchanges, or both, have paid into the coffers of the Patents Company something like a million and a half dollars. Read what the Patents Company said, in December, 1908, about this prospective one million and a half: "THERE WILL BE A NOMINAL LICENSEE FEE TO BE PAID BY EACH EXHIBITOR, AND THE FUNDS THUS RAISED WILL BE USED IN PROMOTING THE BEST INTERESTS OF THE BUSINESS."

Again we ask, how much of this million and a half dollars has been used to promote any other interest but

that of the Patents Company and its stockholders? Judged then, by its failure to carry out its philanthropic professions, whatever its business success may be, what right has this Patents Company to the position it arrogates in the picture field to-day?

The moving picture exhibitors of the United States have paid this million and a half dollars. Where has the money gone? It has gone, first of all, for the upkeep of the 80 Fifth avenue offices; for the payment of salaries, and probably some dividends. The balance of it has gone into the pockets of a clique, who, all things considered, are doing very well out of patent No. 12,037, 1902. *"Le'etat? C'est Moi!"* said the French king. "The best interests of the business! Why, they are my interests." We may imagine the oracle at 80 Fifth avenue to be saying this.

"Where it Stands and What it Stands For."

Not for the first time do we find it necessary to apologize to the reader for the introduction of what are known as "personalities" into the editorial pages of this journal. We do not like personalities, especially those which deal with contemporary publications. As we have said over and over again, we would much rather write about the picture, and all that concerns the picture and its progress, than anything else. This is what the MOVING PICTURE WORLD exists for: what its readers like and want to read, in order that their success in their businesses may be facilitated. The reader, therefore, may take it from us that whatever is "personal" in these pages just now is forced upon us by circumstances, malice, or some other cause, and in defense of the position that we have assumed and maintained since the foundation of this paper three years ago as an independent journal uncontrolled by trade interests.

"The Film Index," in its December 3 issue, of course came out with the expected *tu quoque,* in reply to our article of November 26, "The Policy of This Paper." This reply was couched in the characteristically bombastic language of which the editor of that sheet seems so inexplicably proud. "The Film Index" unfortunately seems to have, during its whole career, been conducted by a race of editors whose determination appears to be to demonstrate how low the profession of an editor can sink. Or is it that our subsidized contemporary is unable to secure the services of a competent man to bolster up the deplorable cause it represents?

Most of the childish nonsense which the "Index" prints under "Casual Comment," is hardly worth answering or noticing; but we feel obliged to make an exception in favor of one quotation: "As for 'The Film Index' it makes no apologies. Everybody knows where *it* stands, and what it stands for—the best there is in motion pictures in America."

Great minds think alike. This is just about the kind of stuff which Streyckmans used to write in "Film Fancies," a house organ which we are glad to see has moderated its tone, since we called attention to its extravagances. Now for "The Film Index" which "makes no apologies." Everybody does NOT know where it stands and what it stands for, so we will tell the reader. "The Film Index" is a house organ, the so-called editor of which has to do exactly what he is told and write what he is told, just as his henchman, or aide, does at Chicago. They are just puppets dancing to the tune played at 80 Fifth avenue, New York City, and the servile press agents of the nine licensed manufacturers. Pages of "Casual Comment" or "Chicago Letters" will not alter this glaring fact. What, therefore, becomes of the value of what is written in this pathetic sheet? Hoff's and McQuade's opinions are of no more account than are those of H. J. Streyckmans. Streyckmans in "Film Fancies," boosts the pictures of his employers because he is paid to do this and nothing more. Hoff and McQuade, in the "Films Index," boost the Patents Co. licensees because they are paid to do this and nothing more. No intelligent man will therefore pay the smallest heed to what is said in the "Index." Everybody NOW knows where it stands and what it stands for. Everybody may not know, however, that the "Index" has a very trifling circulation and subscription list. It is generally known as a "give away." It is sent gratis, we are told, to licensed picture theaters, but it does not refuse subscriptions from those who are foolish enough to help pay for the mailing of the circular matter of the manufacturers who own it.

Now what of the policy of this elaborate circular which has the audacity to print on its title page "Leading American Exponent of the Photoplay"? Its scheme of operations is beautifully simple. Hoff beslavers the six Eastern Edison licensees. McQuade beslavers the three in Chicago. Here are the headings of the articles in the last number: "The Red Cross Seal, by Edison Players, Assist the American Red Cross and National Association"; "A Simple Rustic Tale, Delightful Subject by Gaumont"; "Good American Pathes"; "The Story of Molly Finne, Pictures by Kalem Players"; "The Law and the Man, a Dramatic Vitagraph Life Portrayal," and so on. Nothing else but the stories of the films and a few ideas appropriated from the pages of the MOVING PICTURE WORLD. Criticism never intrudes into the pages of the "Films Index." Oh, no. This house organ, to quote one of its owners, simply exists for the purpose of unqualifiedly boosting up their own pictures. And so, to quote the "Index" against itself, "From its very inception it has been a truckling, time-serving sheet; mercenary to the last degree," for it is not above accepting money from other advertisers to help defray its expenses.

That is where the "Films Index" stands, the discredited mouthpiece of monopoly; the apologist of confiscation; the blatant booster of a favored few. That is where the "Films Index" stands and what and who it stands for, but not, Bro. Hoff, not "for the best there is in motion pictures in America." Not yet.

Therefore, as the editor of the "Index" can only argue from one side of the fence without jeopardizing his position, we advise him to stick to the job of boosting his employers' wares, which he is doing very well indeed. But, as for expressing an impartial opinion or criticising the motives and views of an untrammelled newspaper, his journalistic experience should teach him to leave that to others as long as he wears a noose around his neck.

Having finally and irrevocably "placed" the cheekiest of house organs, we shall not waste further space in noticing it, or its vitiated pronouncements. Three weeks ago it challenged our attitude toward the "dominant interests" (*sic*) in the moving picture field; we accepted and answered the challenge; it replied in terms of bluster and bluff, and courted being told where it stood and what it stands for. As it did not know its precise position, we give this house organ the information of which it stood in need. That being done, we wash our hands of "The Film Index" and its affairs, and apologize to our readers for this explanation.

Open Meeting of Exhibitors' Association of Greater New York, Nov. 28, 1910.

Although it was a wet and disagreeable night, about three hundred exhibitors of Greater New York gathered in Joe Driscoll's Nicoland Theater at Third avenue and 161st street. The large attendance was no doubt due to the fact that Francis V. S. Oliver, the chief of the license bureau, was announced to address the meeting and the audience were certainly not disappointed, neither could Mr. Oliver have been at the rousing reception he received.

The Nicoland is one of the few theaters that is properly illuminated by electric bulbs which are shaded from the eyes of the spectators and from the screen, and that this in no way detracted from the brilliancy of the picture was demonstrated during an exhibition of the Cinephone. Mr. Oliver, in his opening remarks, paid a high tribute to the exhibitors for the willingness with which they carried out the various suggestions and requirements of the city departments. He spoke very highly of the quality of the programs and the conduct of the theaters and dwelt at some length upon the desirability of adequate illumination of the hall at all times. He pointed out that the small saving by having the lights turned off was more than offset by the hesitancy of the better elements of the public to enter dark places. He said that under the present regulations he believed that the moving picture theater was as safe as any other place where people congregate and far safer and more sanitary than a great many.

Mr. Oliver believed in a rigid censorship and advocated the appointment of a civil service board of censors to be filled by competitive examination from the ranks of practical moving picture men. Not the least important part of his address was a call to every exhibitor who was not a member of the Association to affiliate and stand together for the rights and privileges that they were justly entitled to from the city. He deprecated the fact that the rules of the various departments were so overlapping and conflicting that the exhibitor never knew where he was at. He wished to see a unified code of rules drawn up and submitted to the Board of Aldermen that could be presented in concrete form to any exhibitor —rules that would define and limit the power of the fire department, the building department or any other department, and which would make individual persecution or grafting an impossibility. He said that the only way to accomplish this was through the Association as a body, and he believed that if such a body of men as he saw before him laid their demands before the Aldermen that it would be listened to and very promptly and favorably acted upon.

Mr. Robert L. Luce, counsel for the Association, followed with a brief talk in which he urged the members to faithfully observe all the rules under which they held their licenses and the laws of the State, especially that relating to the admission of minors without guardian or parent.

Mr. F. H. Richardson, of the Moving Picture World, followed with a talk on projection. He emphasized the fact that the most important part of the whole outfit was the operating booth, yet it generally received the least attention. Men would spend thousands of dollars in building and fitting up elaborate exhibition palaces, yet economize in every way when it came to the operating room, the fountain-head upon which depended the gate receipts. Mr. Richardson's remarks were attentively listened to and received frequent applause, and when the World reporter left he was still the center of a group of exhibitors who were plying him with questions.

Altogether it was a pleasant and profitable meeting and Secretary Donegan made an excellent chairman pro tem. Mr. Driscoll provided refreshments and the only regretable feature of the evening was the untimely boosting of certain trade interests. We would suggest that when the exhibitors get together again that the time could be more profitably spent.

Picture Personalities.

Miss Mildred Hutchinson.

The leading lady of the Gnome Motion Picture Company is, it will be seen by her photograph which we reproduce elsewhere, a very young lady indeed. She began posing for moving pictures at the age of six, working for the Vitagraph Company, the Edison Company, and the Melies Company. She was also associated with what are euphemistically termed "Broadway productions"; that is to say, she appeared on the ordinary stage.

With such training and such experience the little lady, therefore, should do good work with the Gnome Company, whose immediate program is the production of moving pictures of "little people" especially designed to please children, a policy which we think will be successful. No film manufacturer that we know of is at present doing this kind of work, and when it is considered that the moving picture theater of the country could not possibly exist without the support of the child, it will be conceded that some special effort should be made to capture their suffrages. We hope to have many opportunities of making the acquaintance of Miss Mildred on the screen and we wish her the success and popularity that it is now customary to lay at the feet of moving picture stage queens.

BLUNDERS OR WONDERS OF CINEMATOGRAPHY.

Many persons love motion pictures because they believe they are free from tricks and are natural from life, yet these persons have no idea of how motion pictures are faked. We live in a wonderful century, every day bringing us a new discovery, and as now physicians can change our personal appearance, making us look younger or older, why should we criticise the manufacturers of motion pictures when they upset all the well known traditions, to show us what we think is impossible.

When a young girl cries and tells us that her obdurate papa refuses to let her marry the fellow of her choice, we naturally picture this stern father to be an old, white haired man with a grouch on his face. In "Bertie's Elopement," the manufacturer reverses these traditions; he shows us a father nearly as young and as good looking as the sweetheart of the girl. It seems that such a young father (most likely a widower, as no mother is shown to exist) should only be too pleased to see his girl married, in order to be free himself to re-marry.

"The Nine of Diamonds" shows us something still more wonderful. In 1845 (so says the sub-title), Floyd and Garland are young prospectors in the gold fields of California. In 1863 (so says the sub-title), eighteen years after their meeting in California, Garland is an old, white-haired man, weak in appearance, and he has a son of about 25 years. This son must have been reared in an improved incubator to grow to be a strong, healthy Union soldier in less than eighteen years. Another remarkable fact is that while Garland aged at least forty years in the period of eighteen years, his old companion Floyd did not age a bit, as in 1863 he is a strong, healthy soldier of the Confederate Army. It is wonderful how motion pictures can in eighteen years add forty years to your age or keep you for the same period without showing any change.

"Gratitude" offers us some other remarkable facts. When Red Bear accidentally shoots his squaw, she is in the tent. After the firing of the gun, we see the squaw walk out; she does not appear wounded, but walks to Red Bear as if to inquire what was the matter. Then she takes a notion, that she has been shot and collapses at the feet of Red Bear. This reminds me of a tale that our gardener tried to make me swallow when I was a kid. The gardener claimed that after having chopped off the head of a young chicken, the bird ran the whole length of the yard without its head, then realizing that he was a dead one, he dropped to the ground.

In "Gratitude," we do not understand the motive of the stranger. He is called a stranger on the screen, while in the synopsis the manufacturer calls him Gerald Winston, a prospector. How does he know that Morgan is away? How does he know that Mrs. Morgan is alone with the squaw? What has Morgan done to Winston to cause him to entice away Mrs. Morgan? We see no motive for the appearance of Winston, except to give to the picture the sensational touch which some manufacturers think necessary. They want a villain. Winston does not run away; he merely walks out of the picture, while Morgan and Red Bear make no attempt to capture and punish him.

The picture has been over-exposed in a bright sun, leaving big white places and making it very indistinct. When the squaw falls at the feet of Red Bear, she is as white as the ground. In fact, you see nothing and would not know that there is a woman on the ground if you had not seen her fall.

"A Tale of a Hat" shows us the remarkable power of the automobile, not as a means of quick transportation, but as a scenting machine and perhaps in the near future the police will discard the hound dogs to replace them by automobiles.

Mr. Tipton sees a woman, Mrs. Welton, enter Harry Fenton's automobile and the machine starts. Because Tipton sees on the head of Mrs. Welton, Mrs. Tipton's hat, he believes that it is his wife and decides to follow her. He goes to a garage, hires an automobile, and starts on a chase. It is wonderful to see how Tipton's automobile takes the scent, as with all the time wasted to look around, to go to a garage and have a machine ready, Fenton's automobile had time to get a lead of at least from one to three miles.

Well, we should not wonder, as motion pictures teach us that some of the participants have the faculty to see at great distances and even through all sorts of obstacles. I remember a Kalem picture, in which an engineer with his train on a curve around a mountain, could see, through the rocks, his wife on the other side of the curve, flagging the train. It is wonderful; it is perfect wireless sightseeing.

To-day I ran "The Toymaker, the Doll and the Devil"—a pretty good little story that could have produced a fair picture if the producer had not tried to make us believe that the audiences of moving picture theaters are fools, unable to discern between a dummy and a live person. It is the most ridiculous thing to show us the toymaker and his son twisting the arms and hands of the girl, as if they were working on the doll. A blind man by the contact of the soft and warm flesh of the arms of the girl would have soon realized that he was not working a dummy. The story could have been worked to bring out the desired effects, yet remain natural.

In "Blasted Hopes," Mr. Selig shows the proverbial lazy tramp. Very lazy, indeed, as during the four years announced on a sub-title, the tramp had not made an extra hole in his old pants nor another slit in his old coat, nor had he tried to patch them.

W. F. KELLY.

MOVING PICTURES FOR THE CHICAGO SCHOOLS.

Chicago, November 19.—The many 5-cent theaters and moving picture shows of Chicago will face keener competition when the school "centers" which the Board of Education has established are opened. "There will be the best class of moving pictures," said John D. Shoop, assistant superintendent of schools, last night. "Large phonographs will give out patriotic songs and other music. There will be gymnasium and singing classes, illustrated lectures, debates, and lyceum programs. The centers will be open three nights a week."

VULGARITY AND VIRTUE

If in being "Just common," the moving pictures are bad, those who are perplexed by the question of regulating them have a clear and easy solution. Make what is best just as common as what is worst. The public will certainly take the best it can get as soon as it can get it. In the meantime, lofty and disinterested virtue leaves this great invention chiefly to those who want common nickels.—St. Louis "Post-Despatch."

MOTION PICTURES TO REPLACE SERMON.

Skowhegan Pastor Will Show Life of Moses.

Skowhegan, Me., November 11.—The first time that motion pictures will be shown in any of the churches of Maine will be next Sunday evening, when Rev. Robert Morris, of the First Baptist Church, Skowhegan, will replace the regular service with such entertainment. He began last Sunday evening by showing pictures with a stereopticon machine.

He will illustrate the life of Moses with a motion picture machine, and songs that are to be sung during the services will be shown on the screen. He plans in many cases to have illustrated songs with a soloist.

The object of this new method, as expressed by Mr. Morris, is to bring to the church people who now do not come. He believes it will be for the best interests of the community. —Boston "Globe."

LOW PRICES FOR STORIES.

Great as the progress the film people have made in the matter of scenarios, there is room for still further improvement. As yet the manufacturers do not hold out sufficiently large inducements to attract the best talent.

A good story is told of two well known magazine men who were asked by a representative of some film manufacturers to write up a series of scenarios for them.

A few weeks ago these two men were sitting in a club room where they frequently met for lunch. A debonair individual approached, effusively greeting one with whom he was acquainted. Assuming the air of benefactor, the newcomer talked of "easy money." "All we want," he said, "is the bare outline of the story laid out in scenes. Six hundred words is enough. A hundred dollars is the price I am authorized to offer." The debonair individual, so the story runs, appeared to be greatly surprised that neither one of the pair grasped his hands. They merely looked at each other and grinned.

As the editor of one of the leading publications explained, a scenario that will make a full reel will also make a magazine story of eight to ten thousand words, for which a writer of good standing may receive five cents a word. If the story is good enough to be thus rated, it stands a good chance of being noticed by other editors; to bring requests for other contributions. If the story happens to make a favorable impression on the editor of a dramatic company, or a star, and is dramatized, it may bring a little fortune in royalties. The insufficiently paid hack writer is therefore relied upon for most of the moving picture ideas. The result is melancholy mediocrity.—Buffalo "Courier."

AN AFTERNOON IN NEW YORK AND AN EVENING IN BROOKLYN AMONG THE PICTURES.

Desiring a thorough insight into the current events in the actual moving picture picture world the writer selected several points as best portraying the condition of affairs generally. The Bijou in Twenty-third street, New York, presented the first claim and while a good program is presented, there were several occasions where improvement is very necessary, the most noticeable being the painful flicker and scratched film, giving a rain-like appearance to the pictures which together proved very trying to the eyes. The first picture shown, "That Popular Tune," strove to say hehl the secret of the next great handicaps to the enjoyment of the pictures in this place.

The subject shows a young man distracted by the constant repetition of the popular tune. Under all circumstances he hears it, and upon each occasion his protestations bring dire results; at the vaudeville, in the restaurant, in the office, at home, on the street, everywhere, that same tune; giving the peculiar feature of a comic picture based upon distraction.

The strong lesson this subject so strongly illustrated, is the distraction caused by the constant use of the military drum in this theater, making a strong analogy between "The Popular Tune" and "the military drum" for, if ever there was a nuisance in the moving picture show this is the one; anywhere, everywhere, in place, out of place, all the time the ear racking drum is played, always by an unsympathetic player; may he soon be as popular a nuisance as "The Popular Tune" then, perhaps, he may be relegated to oblivion. The combination of flickering pictures distressing the eyes and rolling drum distracting the ear is such that few nerves can stand, besides being so distasteful in what purports to be a first class theater.

"Jim Bridger's Indian Bride" is a recast of many similar subjects and while in itself a good picture, possesses a sameness which it is now timely to depart from. "Hank and Lank," too, are being overworked, although as "sandwich men" they did earn a meal at least Hank did—but Lank was not so successful, meeting with many troubles before his "round" was accomplished.

"Cast Into the Flames" was the most important subject, and while a good attempt in the portrayal of a Biblical incident, its shortness and incompleteness seemed to suggest that the makers had undertaken a task which proved too great for them; these sacred subjects had better be left untouched than to bear evidences of a failure to accomplish the end in view. To follow a picture of this kind on the same film with a "comic" is not only a mistake, but such exceeding bad taste that censure must really be pronounced upon those who deliberately cast together in one breath both the sublime and the ridiculous. "A Woman's Wit" is strained fun. Natural mirth bubbles, but manufactured fun drags, as the improbable does not really amuse, even if it raises a temporary laugh. A woman fearing to lose her star boarder by marriage, pays a tramp to claim relationship with him when he is alone with his fiancee, bribes a young woman to claim a previous affection, and procures a number of children to call him "papa." She does not lose her boarder, her "wit" has saved her and we have given to us a sample of the French comic—well the French usually do strain a point anyway.

"The Bum and the Bomb" is not either a pleasant or safe sounding title; it is a comic picture entirely along new lines, probably a Vitagraph experiment. It seems like an attempt to imitate the French idea of forcing circumstances to act as occasion for the presentation of a ridiculous situation and secure the laugh; this being the object in view, it succeeds whether it pleases or not. "A Modern Courtship" is misnamed; it should be "A Novel Courtship," as there is no suggestion of any modern idea at all. A young lady not wishing to marry a man liable to become bald causes her lover to deceive her by wearing a wig, after vainly trying many "hair restorers" and failing. While seated together on a couch he discovers she has false curls, she discovers he has false hair; "like for like." They sink their prejudice and are married. Truly the courtship was more novel than modern. Of the vaudeville attractions, this is not the place to mention them, save to say that they tested our eyes and ears as previously explained.

It is to be hoped that a change under new management and with such a location as "The Bijou Dream" may be able to raise the standard of moving picture work until it be the pictures are not at their present best, better music provided and musical accompaniment are easily possible and make such greater pictures appear better. Also to the man who is the reader of the picture talks going to stand on the right side of the platform?

In Brooklyn.

The [illegible] Moving Picture Company gave its patrons a splendid exhibition on Tuesday evening. This always crowded [illegible] is [illegible] and upon this occasion [illegible] a [illegible] program. The [illegible] is [illegible] and [illegible] to the pleasure of [illegible] residents of the [illegible] and [illegible] this [illegible]. The [illegible] of the exhibition is shown, first in the musical part of the [illegible] a piano [illegible] and [illegible] instrument, rendering [illegible] and [illegible] music, always suitable to the subjects presented at the moment; it is a pity [illegible] on the [illegible] drum. In the next place the illustrated [illegible] is [illegible] with care. It is [illegible] how quickly the first time of [illegible] on this occasion "Arrah Wan Glad You're Irish" proved a most acceptable [illegible] appropriately [illegible] by the new picture, "The Lad from Old Ireland," giving the evening crowd an Irish American thrill.

The new Kalem film, "The Lad from Old Ireland," is quite a success, but the makers deprive themselves of one place to be roped especially from sending to Ireland for the thorough local color, by failing to inform the audience of the various important characteristics of the picture; but for the fact that the writer is a Britisher he might have been as equally ignorant as the rest of the audience. There is no advantage in sending "thousands of dollars" in securing true scenery, even if the people are told of this expenditure it does not enlighten them as to the details; in such an audience not one reads any published synopsis. How lamentably ignorant they are of manufacturers are! An intelligent comprehension of the surroundings of this story is one of its chief advantages; the gathering of peat, "Ireland's coal," is the first interesting picture as showing one of the most important phases of Irish peasant life, the typical farm, the cabin-house, the rolling land, the peasant women, the village priest, the family hut, are all so worthy of more distinction than they receive.

The well kept railroad station, the English railway train with its side doors, the Irish jaunting car, all give an interest entirely unnoticed, therefore unappreciated, leaving the simple characteristics of the play itself to appeal to the people, making all unnecessary the unexplained yet elaborate surroundings. In the play it is pleasant to have the "lad" return to "old Ireland" even if he has prospered in America and attained some wealth by climbing the ladder of politics; it is a tribute to sterling character and worth and a credit to the "lad from Ireland."

* * *

"A Widowed Mother's Greatest Grief, or Two Waifs" is a wonderfully attractive piece. It is well known that where the fate of children are concerned everyone is interested. Seldom have we seen more intense interest in any play than the audience showed in this subject which for a wholesome drama, is one of the best we have seen. A wealthy widow who loses her only daughter is led to adopt two little girls who have strayed from the "Home" where they were under the care of "Sisters of Mercy."

Believing they could find Heaven "where their mother had gone" they wander to the wealthy widow's magnificent home which seems to them a "celestial mansion" and are duly adopted by the good lady. This is a clean subject from beginning to end, no unpleasant features, nothing ambiguous or distasteful; it was a pleasure to see it. Among the comic features "Archie's Archery," "Hawkins' Hat" and "Max on the Spree," proved really humorous without being ridiculous, so that this whole program was most acceptable and the proprietor of this place is to be commended for providing an evening of genuine moving picture entertainment.

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

Photograph showing effect of light and dark colored walls on the brilliancy of the screen.

Several parties called to inspect the two miniature theaters, now on exhibition at our Western Offices, 160 Washington street, Chicago, and the unanimous remark has been: "Is it possible? We had no idea that the colors of the decorations and of the walls of an auditorium could play such an important part on the projection of good pictures."

New experiments have been made in daylight with the same wonderful results. With the two miniature auditoriums placed in the same daylight room, pictures were thrown respectively on both screens and while the picture was clear on the screen of the dark colored theater, it was dull in the light colored one.

Several exhibitors have asked us to name the best colors, but this is a rather delicate question, as we have not all the same taste. Our advice is to use sombre colors and as much as possible colors with a dull finish. If you paint your walls, do not glaze them, as the light of the projection will reflect more or less on such a glossy finish and produce on the screen, the same dull effects obtained from walls painted in light colors.

We are pleased to inform our readers that within a few days the decorators will deliver to our display room of Chicago, several specimens of decorations for the walls. One will show a panel of a rich green, with borders of a green of a darker shade and the plastic ornaments finished in ebony color. Another specimen will show the panel of a rich red, borders of a darker red and the plastic ornaments finished in old ivory. Other combinations of maroon, blue, old silver, old gold, mahogany, etc., will be shown.

To avoid the glare of the paint, the interior walls can be covered with colored burlap or what is called Japanese Grass Burlap.

If the walls are to be papered, we would like to call the attention of the exhibitors to the Robert Graves Company, of 483 Fifth avenue, New York, who are making a specialty of wall papers for theaters. Perusing their catalogue, we find a number of very good suggestions for moving picture theaters. Their plate No. 18 gives a correct idea of our views on the colors to be used for interior walls and decorations, and we are pleased to see that the Robert Graves Company, who have made a grand success of their business by paying special attention to appropriate papers for the different kinds of entertainment halls, are fully sharing our views on the subject. While the Robert Graves Company advise sombre colors for a moving picture theater, they, in their plate No. 16 offer a more cheerful light combination for a regular playhouse. For persons who do not wish to spend too much money in the decoration and yet want to retain the so well known features of plastic relief ornaments, the Robert Graves Company have wall papers representing columns, arches, cornices, mouldings, ceilings, ornaments and figures, so correct in design and so well shaded, that they deceive the eye of the observer.

Without condemning local talent, we urge once more the exhibitor to look around before he closes his contracts. In every town you will find stores selling wall papers, but few carry stock or even samples of goods of special manufacture. While you will find the best and newest wall papers for parlors, bedrooms, etc., you will be at loss to find something suitable for a theater. Do not neglect the local trade, as it is to your interest to deal in your community to get the support of everyone in your new enterprise. In the case of wall papers, try to see the catalogue of the Robert Graves Company of New York or other manufacturers of wall papers specially adapted for theaters, and after making your selection, give the order to your local merchant; let him have the profit to which he as a dealer is entitled to. Same with the plastic ornaments and other details of construction.

An architect had an idea. He placed a few lights in the ceiling instead of placing them on the side walls, his idea being that three or four electric bulbs in the ceiling would light the auditorium better than the side lights. To keep the rays of the lights from reflecting on the screen, he placed the electric bulbs behind the beams of the ceiling. The arrangement had to be discarded. The exhibitor could not understand why his picture was so dull and he was all the time after his operator for a better light, also experimenting with new carbons and new devices. When I saw the electric bulbs in the ceiling, I advised the exhibitor to shut them off, and as soon as he did so, his picture increased 100 per cent. The architect had not taken into consideration that the rays of the ceiling electric bulbs, being placed so high, would diffuse too much light, whereas if they had been dropped to within a few feet of the heads of the spectators and encased in opaque shades the rays would have been deflected to the floor where they are needed and would not have interfered with the screen or the eyes of the spectators.

(To be continued.)

A CONTRAST IN JOURNALISM.

On the front page of the "Illustrated London News" last week, there appeared a splendid picture of a number of gentlemen (evidently professional men) at a moving picture exhibition of a series of subjects by Pathe.

In a recent issue of "Puck" there appeared a cartoon contrasting the most vicious idea of a moving picture with a Sunday school; a vulgar sheet of fiction worked out by an unclean mind fed only by a grain of truth and exaggerated into an impossible ridicule. What a contrast! the one sees the high and noble purposes, and illustrates them for the edification of mankind.

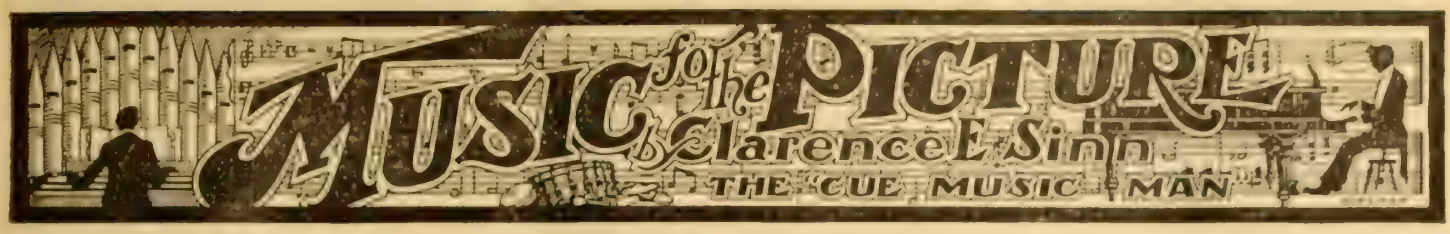
The other sees only the vice and wickedness and enlarges upon them to feed the moral scavengers and fake reformers and to arouse a spurious indignation.

"Look on this picture and on this" may aptly apply here as illustrating the true and the counterfeit. If character may be judged by the way in which people interpret that which they see, then indeed the London "News" like the Moving Picture World is evidently endeavoring to present to its readers the highest and best uses of cinematography. While "Puck" resorts to impossible depths of the false for the sake of illustrating the weakest features of a noble work.

Doubtless, if the artist of the objectionable cartoon were a reader of these pages he might secure better material upon which to stretch his artistic imagination with truthfulness and profit to those who see his productions; there is such a thing as "yellow journalism" applied to art and "Puck's" cartoon is an example.

W. H. JACKSON.

Scenic films, educational, scientific and industrial subjects, are getting to be very popular, but, to retain their supremacy, they must be faultless in details, and in photography, as the photographic beauties must make up for the absence of a plot. In comic and dramatic films, where the plot is such as to keep the audience in suspense from beginning to end, the details and photographic work are not so much considered. It is an entirely different proposition in scenic films. I have just had the film "A Trip Through the Rocky Mountains." The photographic work is weak, very faint and dull in many instances. Looking at this scenic film is like looking through the photographic album of a young amateur, you get tired and wonder how folks can waste so much film and chemicals.



A dozen different pictures may represent a dozen different methods of working up. One may have a theme or motif which is constantly recurring throughout the picture, while in the next the musical numbers follow consecutively like a string of beads; many of the sensational melodramas work out in this manner—a march, a "hurry" and a plaintive; a waltz, a plaintive and a "hurry" make up the greater part of these. There is a reason, but we will take that up later. Pathe's "Isis" is well described by a single number (like Lorraine's "Salome") running straight through and interrupted only by the dance (for which use "Zallah," by the same composer). A stop may also be made for the harp solos if this effect is imitated.

Some pictures (like "Mr. Four-Flush") may have one "fill-in" running through while each description is of a different character; again, others may require a single descriptive theme while the "fill-ins" vary. In fact, nearly every picture which displays originality is apt to present a new problem which makes it difficult if not impossible to formulate a set of rules governing all cases. As I said before, one must fix on the predominant theme of a picture and work to that. This theme always centers in the principal characters of the play. For example, suppose we have a love story laid in the time of the American Revolution and the principal character is a girl; the story is all woven around her—the things she does and the things that are done for her and because of her, form the plot of the play. Whenever she appears she is the center of attraction to the audience (and must also be so to you), and in these scenes the other characters are valuable only to the degree in which they affect her. Of course, when she is out of the picture, any character or incident holding the attention at the time is the dominant part. A General enters with a staff of officers. (Martial music.) An Indian messenger comes on, or a few Indians gather in the background. This does not necessarily mean Indian music unless they are to take an important part in the action. Otherwise they are simply accessories—pieces of stage furniture—and the General is the focal point of attention. In other words, you should not withdraw the observers' attention from the **important** parts of the story or direct it to the unimportant parts. But whenever an element enters which has a bearing on the story, cater to that if you can. Sound effects are often given which are directly opposite in character to the descriptive music, and yet enhance the value of the picture. The heroine is in the foreground weeping—the passing army in the background. Pathetic music for her, soft drum taps for the marching soldiers. A single soldier passing would not be of sufficient importance to direct the attention to him. A minor character, be he soldier, Chinaman, Indian, or anything else, is ignored unless he has a direct bearing on the scene.

Permit me to digress a moment to speak of Indian music. The question has been raised as to whether an Indian "tom-tom" should accompany all Indian music. I believe it should in most cases, but always softly unless otherwise called for. The instruments in a picture-show orchestra are used for twofold purposes, viz.: to provide music and furnish sound effects. When he is imitating some instrument of a like nature, the player is producing a sound effect, and his instrument should then be made accordingly conspicuous, but only then. Indian music is descriptive and the "tom-tom" adds greatly to its suggestive character, but discretion must be shown in this as in all other things. It might be left out of a love scene (Indian). In the case of the "sleeping Indian village" referred to in a previous issue it seems to me that as such a scene suggested perfect quiet, the "tom-tom" would be entirely out of keeping. Query: Was Indian music really essential to the scene? In a recent release, "His Sergeant's Stripes," Indians play an important part, yet the dominant note in the picture is the soldier's devotion to duty and centers about the dispatches he carries. Instead of accenting the Indians' presence with Indian music, work up the **motive** with something of a mysterious and threatening character. To exemplify further the difference between "sound effects" and descriptive music: Suppose the orchestra (or pianist) is playing pathetic or other music incidental to the scene; this is descriptive and is merely accessory to the picture. A character enters the picture, seats himself at a piano and runs his fingers over the keys, the pianist in the orchestra imitating him. This is a "sound effect" and is a **part** of the picture. The difference between the "accessory" and the "sound effect" can be made apparent enough if the musician uses judgment. The same thing applies to other instruments in the orchestra if there be others. And here let me digress again to say that I hope the time will soon be here when it will be the rule rather than the exception for moving picture orchestras to be composed of enough instruments to describe ordinary pictures. Imagine the "Swan Song" or "The Violin Maker of Cremona" without the violin sound effects. Nearly every battle scene (and they are common enough) needs trumpet calls. W. E. King's orchestra (Orpheum Theater, Chicago) not only has a sufficient number for ordinary effects, but the management has provided a mandolin attachment for the piano, permitting of imitations of mandolin, harp, guitar, etc., and a reed organ which is useful not only for organ effects, but gives us also the hand-organ, accordion, mouth-organ and bagpipes, besides being frequently used in pathetic and religious scenes as accessory music when no instrument appears in the picture. But to return to the subject in hand.

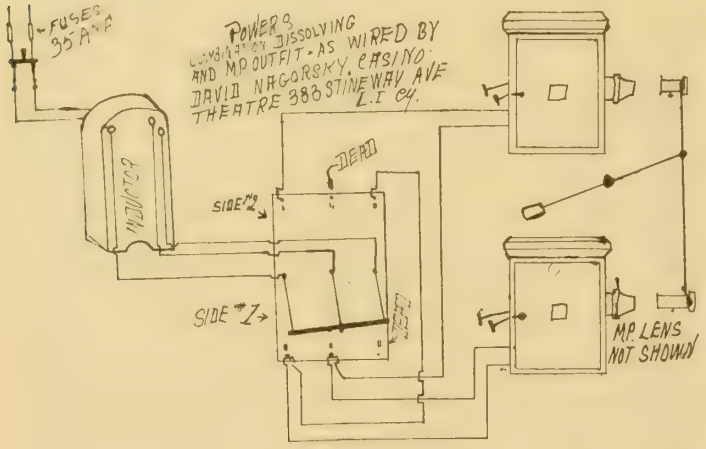
Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one, and the desperate father about to commit a burglary in the other. Ordinarily, the first scene suggests a plaintive and the second a pizzicato or mysterious, but here there is time to play but a few bars of each, not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child **dominates** both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music if such be necessary. Again: We have a ballroom filled with dancers; you are playing a waltz. The heroine comes down to center or one side, her attitude suggestive of grief. A pathetic might seem logical at first glance. She is the dominant figure, the dancers merely accessory; but in this case they are equally prominent. She is in the ballroom, she hears the music and sees the dancers. Keep your waltz up, but subdue it, for it must partake of the nature of a "sound effect" as well as a descriptive. In this case a soft, slow waltz will answer for both. Should the dancers stop or retire, leaving her the stage center, a change in the music is permissible. Should your scene be **outside** of the ballroom, yet in hearing of the music, your dance music is played softly—as a "sound effect"—until the scene grows sufficient in intensity to obliterate the ballroom from the minds of the audience. Then work up to the scene.

Understand, these are only hints and must not be understood to be ironclad rules. I am using these illustrations to induce you to look for the **core** of the picture and not the surface alone.

Queries.

"C. M.," Brooklyn, wants to know what I mean by the expression "fill-ins." I thought the term was self-explanatory, but it seems not. I use it to indicate music of a neutral or non-commital nature, which is played between the descriptive numbers, melodramatic or otherwise. The scenic-comedy, "Mr. Four-Flush," furnishes an easy illustration. The leading character (Mr. Walton) is relating his alleged travels to his club friends. The first scene is a club room. The next an adventure in a foreign land (the story he is telling). Then back to the club room, then another foreign scene. Mr. King's orchestra opened the picture with a bright waltz which was continued to the change of scene when "Isis" (a Greek intermezzo) was used for the descriptive. Whenever the scene reverted to the club room, the same waltz was played. The cannibal scene was described by Victor Herbert's "Oriental Dance"; the gondola scene by a Venetian serenade with a guitar effect, etc. These numbers were descriptive, the waltz was only used for filling in. Ergo: A "fill-in."

Power's Inductor Connection.—David Nagorsky, New York City, writes as follows: "Permit me to submit to the Trouble Department, for the benefit of brother operators, the following: I have a 110-volt Power's inductor used on a combination dissolving and moving picture machine. This means two separate amperages of 60 and 30. On the moving picture machine I use 60 amperes between the two, as both lamps are in series. Plan furnished by the Power's Company called for two single-throw switches and stated that in order to change from moving picture to dissolver I would first have to open one switch before I could close the other. This I considered not the best practice, since one might possibly forget to open one switch before closing the other and thus get into trouble. To overcome this objection, I concluded to use a three-pole switch so that when I wish to use the moving picture lamp with 60 amperes all I have to do is to throw the switch on the side marked No. 1 on the plan, and when I wish to use both lamps together in the series for dissolving (30 amperes between the two) I throw the switch to the side marked No. 2. By this plan you do away with all unnecessary worry, confusion and splicing."


FUSES 35 AMP
POWER'S DISSOLVING AND M.P. OUTFIT - AS WIRED BY DAVID NAGORSKY, CASINO THEATRE 388 STINEWAY AVE L.I. CY.
INDUCTOR
DEAD
SIDE "2"
SIDE "1"
M.P. LENS NOT SHOWN

Referring to the above, will say that the Power's Company inform me that they have used the triple pole connection, the objection to it being that in many cases the law requires an enclosed switch, and with a triple pole switch there are objections, one of which is that the enclosing casing must be quite large. The plan, however, is ingenious and its evolution is a distinct credit to Neighbor Nagorsky.

* * *

Legal Matters.—A few days since a Brooklyn manager called up the editor of the Trouble Department and made the following inquiries: "(1) Is there any law governing the distance an airdome operating room must be away from a dwelling or other building? (2) Is there any law in contemplation obliging the audience to face the street? (3) Can a metal lined frame building be erected to cover the entire lot, or must it be narrow enough to allow passageway beside the building?"

(1) The head of the Electrical Department informs me that he knows of no law or rule requiring an airdome operating room to be any specified distance from a residence or other building. The Brooklyn Building Department says the same thing. (2) It seems that there was a movement to compel moving picture theaters to have the screen at the street end of the house so that in case of fire it would not be necessary to pass under or near the operating room to escape. I cannot discover any evidence that this was enacted in a law or even made a rule in any department. (3) The Borough of Brooklyn Building Department informs me that the law is that a theater room, other than a corner building, must have passageway at one side not less than 4 feet wide, if it seats less than 100; 4 feet 6 inches, if it seats 100 to 200, and 5 feet, if it seats as many as 300.

As I have intimated, the rulings and laws governing moving picture theaters in the City of New York are so scattered and authority is distributed among so many different departments and so much is left to the discretion of the individual inspector that it is practically impossible to give any intelligent reply to many questions similar to the above. The editor of this department is at present engaged in an effort to get things, at least to some extent, straightened out and systematized. What he will be able to accomplish remains to be seen.

* * *

Operators' Strike.—This history is a little ancient, but nevertheless interesting. On October 3 the operators of the four moving picture theaters in Beaumont, Tex., went out on a strike, and what do you think they struck for? **An increase from $12 to $15 per week.** The managers of the four houses were a unit in turning down the men's demand. Ye gods! What next? These Beaumont managers have theaters representing an investment of surely at least as much as $1,500 each, possibly very much more; yet they propose to depend for returns on that capital upon the performance of a $12 a week man, all of which goes to prove that the Beaumont foolkiller is on a vacation.

* * *

An Excellent General Letter.—From Los Angeles, Cal., comes the following: "It goes without saying that a man is pardoned if he be ignorant of certain things essential to his business, provided he endeavors by every possible means to eliminate such ignorance. Speaking with a friend recently concerning his trade, he made the remark that he was just beginning to ascertain and realize how much he did not know, and the fact that there were so many interesting and likewise different things to learn was the reason the vocation interested him. It might be suggested that a man's capacity be rated more or less along the following lines—I refer, of course, to his percentage of knowledge or ignorance in his vocation: First—(a) What does he know; (b) how thoroughly? Second—What is it he knows that he does not know, and what is it that he does not know that he does not know? In my earlier days I went through a primary course in an electrical school. My teacher made the remark: 'It will be a month or more before you will even begin to ask questions; the more questions you ask the better we will realize how much we will have to teach you.' If that portion of a man's anatomy in which his knowledge is stored could be examined and an inventory taken, it would certainly be a great help to the man who wishes to know all he can. One knows so much perfectly, fairly, reasonably well, and so on, graded down to ignorance. And wouldn't the inventory show up humbugs, four flushers, etc.? I have more admiration for a man who, say, proportionately speaking, knows only one-eighth or one-tenth of a subject, but is willing to learn more, than I have for the man who pretends to know it all, even though he really does know more than half the subject. The first man you will be able to teach, but the second man already 'knows it all' (?) and that settles matters—it will always be the half and no more."

I have given space to the above letter for the reason that it contains many good and valuable thoughts. The letter speaks for itself and it would be well for many operators to give it considerable study. The writer winds up by saying: "I do not care to have my name published, but if you know of anyone with a practical improvement of any kind, especially some poor but aspiring operator, tell him to send his circulars, description or sample to me and I will do what I can to promote sales in this section." The editor will cheerfully transmit any matters of that kind.

* * *

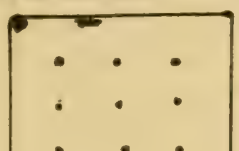
About Economizers.—Nacomas, Ill. (Chas. J. Law, manager New Palace Theater), writes about as follows: Says he has been getting a swell light through rheostats, paying $18 per month flat rate, running ten reels and six songs per night, seven nights in the week. Has recently installed a Hallberg economizer, under the representation that it will effect a large saving in current bills; says the light is no better than it was and he thinks not so good. He says that the economizer makes so much noise that it can be heard almost a block away and prevents the operator from hear-

ing the song or much of anything else. Says he has it hooked up right, according to diagram sent with the machine. He wants to know if there is any good in a current saver, and winds up with the following: "On the dead square, Mr. Editor, do you think this economizer is the thing for me to buy?"

No, Friend Law, I do not. If you were getting good light on a flat rate of $18 a month running ten reels and six songs per night, it is hardly within the range of possibilities that you will effect much saving by installing an economizer or any other current saving device, always provided you can go back to that flat rate. As between the metered service working through rheostats and through a good transforming device there is no comparison, the transformer (economizer, inductor, compensare, etc.) will save you from 45 to 85 per cent of your current bills, according to voltage. As to Mr. Hallberg's economizer, it has been criticised by several for the reason that in order to change from one amperage to another it is necessary to make new wire connections; whereas with the compensare and others the amperage may be increased or decreased by merely moving a switch. The writer could not recommend in your case the purchasing of any transformer at all, so long as you can get that flat rate.

* * *

A Sunlight Projector.—Lorane, Ore. (J. M. Nighswander), writes: "I would like to mention a sunlight projection apparatus on which I did some work. I made a reflector of twelve 3 x 3-inch plate glass mirrors, all set on one solid back piece but focused so the lights of each one would strike the same spot at about 18 feet. By setting the machine in line with mirror and center of screen with the bright sunlight, intensified twelve times by mirrors 18 feet back, a bright, pure, evenly illuminated picture could be shown. The mirror frame was mounted on triple swivels to allow for movement of the sun. In front of the projection lens the light rays cross in a circular spot not over ½ inch in diameter. The picture was very sharp and not so much care was necessary to get a good focus. No condensing lens was in the combination and if the machine was moved out of the spot of light the twelve spots would strike the screen in a space of 6 x 6 feet, like this:



This ought to be enough to bring more of those gray hairs, so I will close."

On behalf of the column readers I thank you, Neighbor Nighswander, and would further request that you send a drawing and description of the way you mounted that looking glass reflector. Neighbor Nighswander also submits some excellent sketches of the triple pole, double-throw switch connection, in two of which he shows a transformer on the A. C. side instead of rheostats. The connections are properly made.

* * *

Curtain Coating and Other Things.—Jos. Miranesio, manager Pastime Theater, Beaversdale, Pa., pays some very high compliments to the Department and the Moving Picture World in general, and then proceeds as follows:

"Please tell me where I can obtain English whiting, as I wish to follow your direction for curtain coating. Regarding the ever-present music trouble, many small town exhibitors cannot find a good pianist. To them I would suggest the procuring of a Columbia B. C. phonograph, at a cost of $125. This instrument has a large volume of sound and plays cylinder records, so that classic pieces, operas, etc., are always available. It is better to have it with the four-minute attachment. If one is able to select good orchestra pieces one is sure to get music far superior to that produced by mediocre piano players, and it is always easy to have records harmonizing with the picture. Place the phonograph behind the curtain and it doubles the effect, the music seeming to come from the picture itself. Even better than this is the Victor Auxetophone, but these are very expensive instruments, though they are the best. With them we are able to have the real Pryor's, Sousa's, etc., bands. I said 'real' because if the Auxetophone is placed behind the curtain the audience will certainly imagine there must be a regular band on tap. Also with this latter instrument we may have the best singers in the world virtually present in person in our picture theater.

Friend Miranesio then gives his idea of a good program. It is too lengthy to reproduce here, but it certainly is a beauty. The Auxetophone is certainly a magnificent instrument and, in the writer's judgment, is the most available music for the small town theater, but it is very costly. The volume and body of its tone, however, is simply amazing. As to the English whiting, you should have your druggist order it from a wholesale drug house.

* * *

Acetylene Light Not Good.—Stanberry, Mo., writes as follows: "I note in a recent issue an article regarding the position of condensers. In a machine which I recently took charge of I found the concentric with the convex side to the front; or, to put it another way, both with the flat side to the light. I was surprised to find that when I changed the front condenser to its proper position it made no apparent difference. I then placed them in about every position or combination and could note but little difference in effect in the picture, but we do not put on the worst picture in the world either. We purchased one of the acetylene generators recently advertised and found that it is not good for moving pictures, and for stereopticon work not so good as the gasoline vapor mantle light. I wish to register a protest against film manufacturers putting their trade-marks on the most conspicuous part of the film. Even Pathes' little rooster mars the most sacred scenes of the greatest picture of them all, the 'Passion Play.' Such things should, in my judgment, appear in the introductory title only, in which should also be presented the names of the actors, with, possibly, their portraits."

That condenser matter has always puzzled me somewhat, Stanberry. I have found, much to my surprise, that the changing of the position of the lenses seems to have no appreciable effect in the concentration of the light. I have looked high and low for something that would give me a working idea of just how the light rays act in passing through a condensing lens, but up to date have not been very successful. As to the trade-marks, I thoroughly agree with you. The placing of the trade-mark throughout the picture may be necessary as a legal protection, but the manner in which it is done in many cases is poor taste and worse judgment, but so long as the exhibitors stand for such crude work, so long will they be obliged to.

* * *

A Puzzle.—Stillwater, Minn., writes as follows: "I notice that quite a few have been devoting their time to solving the action of light rays through lenses. I will now give them something new to puzzle over. I have been experimenting for some time on how to get more light through a three-wing shutter. According to measurements, the three-wing shutter, as it now is, cuts off a little more than 50 per cent. of the light. I have managed to evolve a shutter which will give at least 60 per cent. light to 40 per cent. black and is absolutely flickerless at any speed. Let the boys try to figure out its shape for a couple of weeks and then I will send you the diagram of it. I will give them this much to work on: It is not a three-wing, and it is a peculiar shape, but it certainly does give the results. I see that Richford, Vt.'s, wife kicks because he bakes his condensers in the oven. Let him try this: When he breaks the back condenser, take out the front one and put it in the back and your new one in the front for a few nights and then change back again, and I will guarantee he won't have any more trouble. Success to the column and let the good work go on."

I am afraid, Stillwater, there won't be much response to that shutter stunt. In fact, I am skeptical myself, and with reason. I know that about every imaginable thing in the way of a shutter has been tried and retried. When you say "absolutely flickerless at any speed" your are, I believe, advancing an impossibility. There must be one or more alternations from white to black with each picture and given a slow speed this cannot help but be visible. I should be glad, indeed, to receive the sketch of your shutter and if it is what you claim I shall be pleased as well as surprised.

* * *

An Outrage.—Pittsburg, Pa., sends in a clipping and asks what I think of the expert testimony. The clipping, in part, reads as follows under a big heading: "Death was Very Near in a Dark Nickelodeon. When the lights in the Nickelodeon, at 21 Boggs avenue, were suddenly extinguished on Monday night, October 31, several hundred persons, mostly women and children, did not know how near death they were. A moving picture reel had just been finished when darkness came. Investigation later revealed that the wires were cut

at the rear of the show place. Had the wires been cut one minute, or even thirty seconds, sooner while the moving picture machine was in motion, three very combustible films would have exploded with the force of dynamite. The operator of the machine would have been burned to death in his little cage above the heads of the audience and undoubtedly a fire would have started and some of the several hundred women and children would not have escaped."

This, Pittsburg, is merely another exhibition of the utter ignorance of the average reporter who presumes to write of moving picture affairs. The jackass who wrote the above probably neither knew nor cared what damage his reckless statements might do to the owners of moving picture theaters. Such dense stupidity and ignorance might be excused in a Southern plantation negro or in a native of the Fiji Islands, but one would naturally suppose that a man connected with newspaper work would at least know that celluloid (from which the stem of his pipe is made) is not in any degree explosive.

* * *

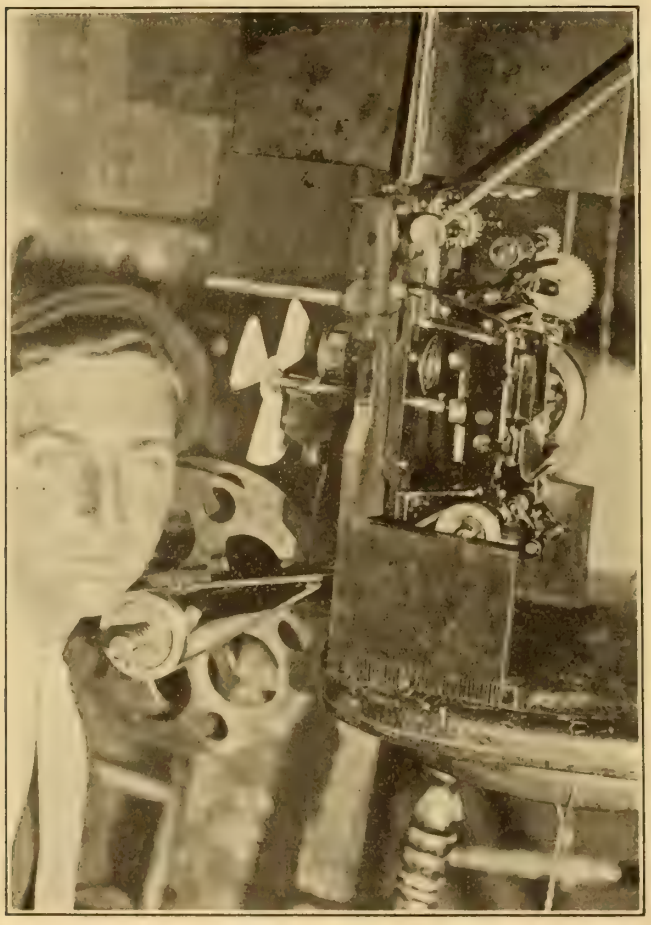
Remedy for Bad Focus.—Ramona, Okla., writes as follows: "Have noticed the troubles operators have with picture being out of focus on one side. I have blundered on a remedy which may or may not work in all cases, but has, at any rate, remedied mine. The trouble, as I find it, is that the lamp house does not set square with the projection lens. I twist the lamp house on the baseboard, moving the rear of the lamp house to the clear side of the picture."

Your idea, Ramona, amounts in effect to lining the condensing lens aperture and objective lens, the importance of which has been frequently set forth in this Department.

* * *

Film Buckling.—D. L. Van Luvens, Bakersfield, Cal., contributes the following: "In regard to film buckling between the springs, thus throwing the picture out of focus, I have been able to remedy two out of every three cases by moving the face or aperture plate back out of the intermittent sprocket towards the lamp house by putting washers behind it. This gives film that has a tendency to curl or buckle a chance to pull straight from under the spring and at the same time grip the intermittent sprocket at a circling angle. I have also found that sometimes a bent aperture plate will help matters on the Power's machine.

"You will find enclosed a picture of my Edison machine which I remodeled with a three-wing shutter in front. This shutter works as well as any three-wing shutter I ever saw and does not require much attention. I am pleased to say there are no crank turners in this town and that every theater in the city shows a first class picture. All operators working at present are union men."



I am very much obliged to you, Van Luvens, and pass the information on to our readers. The portrait is excellent and will, no doubt, enable other operators to equip their Exhibition Model machine with outside shutters as you have done. Glad indeed to hear you have good projection in Bakersfield. Wish more reports of that sort could be made.

* * *

Condenser Breakage.—Santa Paula, Cal., submits the following: "I have a remedy for condenser breakage that is, I think, the best yet. Place a piece of plain glass just back of the condenser; that is all. I havn't broken a condenser since I put it in months ago. Before that I broke one every week."

Yes, Santa Paula, but what is going to prevent the plain glass from breaking. I should think it would pop to pieces almost immediately. However, let some of the columnites experiment and report. If it works it is great.

* * *

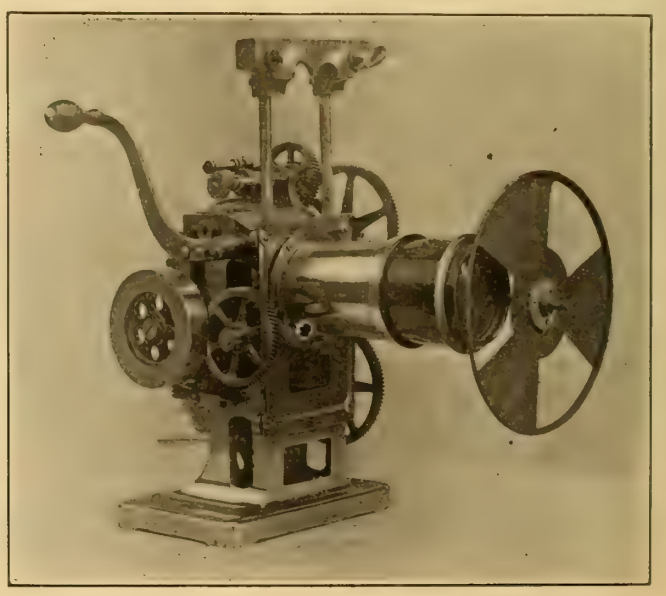
What Size Lens?—Utica, Ohio, says kind things about the column and the World in general, and then proceeds as follows: "I am one of those unfortunate manager-operators practically forced into running my own machine. I would like to get a 9 x 11 picture with a 60-foot throw, Edison No. 3-A projecting lens, condensing lenses 7½ and 6½, 14-foot ceiling, 18 inches off center. Present picture 7 feet 4 inches by 10 feet."

I do not exactly understand what you mean, Utica. If you want to know how to get a 9 x 11 picture with a lens now giving you a 10 x 7 picture, distance remaining the same, you cannot do it. You would have to move your machine further from the curtain. The practical thing is to get another lens. Multiply the throw in feet by the **exact** width of moving picture aperture, in fractions of an inch, and then divide the product by the width of the picture you desire. The result will be the equivalent focus (E. F.) of the required lens. Make your film exchange give you a lens of proper focus in return for yours and a small cash bonus. You should procure a copy of the Handbook, in which is found projection tables and rules for figuring lenses.

* * *

Half Size Projection Lens.—Max Stern, manager The Exhibit Theater, Columbus, Ohio, writes as follows: "I am sending you photo of our Power's No. 6 equipped with half size motion picture lens. The photograph explains how it was done better than words could possibly do. Our throw is very long; picture, small. We find that the half size lens gives very clear definition on the long throw. It is, we think, a distinct improvement over the ordinary projection lens wherever a very long focal length of projection lens is necessary."

The photograph, Neighbor Stern, is certainly a curiosity and will, we believe, be of much interest to our readers. Just how much advantage, if any, may be gained by the use of the half size lens for long focal length, I am not in position to judge. Would like to hear reports from any other operators or exhibitors who have tried this scheme.



Another Sketch. South Bend, Wash., submits a correct and very excellent sketch of the triple pole, double throw connection. I am very sorry it is too late to publish, South Bend.

* * *

Second-Hand Power's Machine Wanted.—J. K. Van, Opera House, Liberty, N. Y., wants a second hand Power's No. 5. Doesn't care what condition it is in as long as it can be repaired. Would prefer style "A," automatic fire shutter. Anybody having such a machine will do well to let the fact be known.

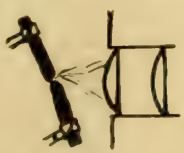
* * *

It Didn't Work.—R. M. Wheeler, Chehalis, Wash., sends us an excellent drawing of the three-pole switch connection and writes: "I baked some condensers and put them in and they both broke about five minutes apart. I never before had the front condensing lens crack. I had the back of the lamp house open and a hole in the hood also. In a recent issue you say they use from 90 to 100 amperes in Australia. Please tell some of us poor ignoramuses what make of carbon will stand 100 amperes and is good for A. C."

Personally, the editor hasn't much faith in that condenser baking proposition. Neither has he much faith in the boiling of condensers in water or oil. The only thing in which he really has faith is in intelligence in the matter of lamp house ventilation and not having the condensers cramped by a metal mount or anything else. Also—but what's the use? I have set forth my views on this subject at length several times. Will be glad to do so again if our readers care to have me,—not otherwise—since to fully cover the subject requires a good deal of space. Baking, boiling, etc., may do some good, I do not say they do not; I simply say that I haven't much faith in those schemes but submit them to our readers for experiment. This I will say, though: they cannot, I believe, do any harm (if properly done), notwithstanding the fact that Friend Wheeler's condensers broke after baking. That, I think, was merely a coincidence. As to the carbons, I am afraid you meant that "ignoramuses" as a bit of sarcasm, Neighbor Wheeler; and if you did, it is a barbless arrow. Any make of carbon will carry 100 amperes, provided it be of large enough diameter. A carbon from ¾ to 1 inch in diameter is used, but the use of 100 amperes on standard film is, in the writer's judgment, exceedingly dangerous; since the beam of light is so powerful that probably less than one-quarter of a second would be necessary to set the film on fire. Later: Baxter Morton, general manager Nicholas Power Company, just returned from Europe, tells me they used 80 to 90 amperes of current with 5/8 cored above and ½ inch below. It seems impossible, but Mr. Morton assures me it is the fact.

* * *

Try this Out and Report.—Toronto, Ont., contributes the following: "I would not be without the Moving Picture World, and its Trouble Department is the first thing I read. Should I ever come to New York I shall certainly call on its editor, being anxious to meet the man who has given me so much valuable information. Regarding the using of the front condenser with convex side in front, as described by Jackson, Mich., I do not understand how he could work his slide carrier. This is the way I have mine:



"I find by having them this way the spot is larger at aperture, the lamp house can be moved to the back of the table, giving more room, and the lamp can be set almost as far back as it will go. My picture is just as bright with the same amount of current as with the condenser set in the regular way, and I have not cracked any condensers since I made the change. Operators should be careful when baking their condensing lenses. I know of one man who put some in the oven and when he took them out found them cracked."

I shall be glad, indeed, to see you, Ontario, when you come to the Big Town. As to the condenser proposition, I should be glad to have others try this scheme and report their findings. It must be remembered, however, that while moving the lamp back from the condensers will decrease breakage, naturally it will also decrease the amount of available light, since the farther back the lamp sets, the less amount of its light will strike the 4-inch circle of the condenser and the more will be wasted on the inside of the front lamp house wall.

Setting the Geneva. Columbus, S. C., asks how tight the star should be set against the cam.

The star should be set up quite snugly against the cam, but not so tight but that the intermittent sprocket will move just a little under the pressure of your thumb, that is to say, when you put your thumb on the face of it and work it backward and forward. If the star is set up perfectly tight against the same; or, in other words, if all lost motion is eliminated when the machine is cold, when the light is turned on, through the heat generated at the spot combined with the friction of the Geneva itself, the expansion of the metals will cause the Geneva to become too tight. The one particularly important thing in taking up lost motion in the Geneva is to keep the star shaft and cam shaft absolutely parallel to each other. In other words, to turn each eccentric bushing exactly the same amount.

* * *

McCook's Light Plant.—W. H. Harmon, manager Pastime Theater, McCook, Neb., comes forward with the following: "I see you want me to give a more detailed description of my light plant. I have a Westinghouse, 110 volt, 3 k. w. dynamo and a 5 h. p. Alamo engine. Before I installed my plant my light bill ran as high as $55 a month, whereas now it averages about $12, and I get D. C. instead of A. C., which is, of course, much better for projection. I have a double arch on the front of the house, one across the sidewalk and one inside, the latter having 24 2 c. p. lamps and the one over the walk 12 2 c. p. lamps, making 36 in all outside. Inside I have 22 green 4 c. p. lamps, 4 32 c. p. lamps and 4 fans. I can operate the whole business, together with my machine lamp, at one time. If any moving picture man desires further information I shall be glad to give it.

"I want to say just a word about a picture I showed Saturday night, entitled 'The Cat Come Back,' made by the Atlas Company. It sure made a big hit and the coloring was simply grand,—a most pleasant change indeed. Give us more colored and fewer plain pictures."

Many thanks, Neighbor Harmon, both for the description of the light plant and for your offer to furnish information to those interested. I would caution those writing Neighbor Harmon, however, to enclose at least a self-addressed, stamped envelope for reply.

* * *

Automatic Fire Shutter.—Galveston, Tex., asks if it is really necessary to use an automatic fire shutter.

It is not absolutely necessary to use an automatic fire shutter, Galveston, but one should always be used, since it is an added safeguard not only to your own property, but to your audience as well. I am aware that many exhibitors think that a machine equipped with an automatic shutter is not as safe as one without, their idea being that the operator depends on the automatic and then when it fails to work gets into trouble. This contention, I believe, does not hold good. I regard the automatic fire shutter as a distinct addition to the safety of the film. If the shutter be of good design (and all standard machine shutters I know of are of good design) it will seldom or never fail to work if properly taken care of. I would, therefore, advise Galveston by all means to use the automatic fire shutter.

* * *

Carbon Resistance.—On page 1,231, November 26 issue Friend Pringle, St. Paul, Minn., advances the idea that above 40 amperes carbon resistance becomes very high, the natural conclusion from his remarks being that he thinks 40 to 45 amperes about the capacity of a 5/8 carbon, and that anything above overloads it. To satisfy myself as regards this, I caused some experiments to be made and found that with 50 amperes flowing through a closed circuit the insertion of 10 inches of 5/8 cored carbon into the circuit only reduced the current flow by about 1 ampere.

* * *

Cross Projection.—Chicago, Ill., writes as follows: "I have a Chicago stage lighting spotlight that was used on vaudeville turns when we had that kind of junk in the house. We are running all pictures and illustrated songs now and I wish to train the spotlight on the singer when the illustrated song is on. The singer stands in an alcove at the right of the screen, whereas the spotlight is on the left of the dissolver. What effect, if any, would this have? You might think I could try this without asking questions, but it is quite a job to connect up the spotlight, which has not been used for some time and besides that I have got to get a new rheostat for it. I do not care to do this unless it can be used."

The crossing of the two light rays, Chicago, will have no effect at all. The rays from your dissolver will not be affected in any way by the fact that the spotlight ray cuts through them, nor will the spotlight ray be affected by the dissolver light.

An Error.—Last week, on page 1,288, appears cut of tension equalizers. This cut appears wrong. Turn the paper so that side margin of page is below and the picture will appear as it should be, the belt leading off to the left and upward.

WHEN DOCTORS DISAGREE.

From the New York "World."

Priest Condemns Craze for Moving Pictures.

At the children's mass at St. Mary's Church of the Assumption this morning, the rector, the Rev. Francis O'Neill, took occasion to admonish the younger members of the parish against an over-indulgence of the hilarities of Hallowe'en, which Father O'Neill said, is being carried to the extreme.

He declared that the original celebration of the eve of All Saints' Day was one of devotion rather than of noise and misbehavior, such as had been witnessed last evening in many sections of the city.

Father O'Neill also emphasized the fact the moving picture craze had a tendency to demoralize the minds of the young, and pleaded with the children to select pleasures of higher ideals.

From the Elizabeth (N. J.) "Journal."

Moving Pictures to be Shown in Parish Hall.

Moving pictures and illustrated songs are to be given every Tuesday and Thursday evenings during the Winter in the parish hall of the Church of Our Lady of Good Counsel, Putnam and Ralph avenues. Rev. John B. Gorman, associate rector of the church, is the directing spirit in the movement.

A small entrance fee will be charged, but Father Gorman wishes it to be known that his picture shows are not a business proposition. He says the purpose is to present the best and latest pictures in an atmosphere that is clean, wholesome and morally elevating.

It is believed that the movement will be taken up in other parishes.

QUILL AND THE POSTER.

The genial Tom H. Quill of moving picture poster fame has been one of our visitors during the past week. Mr Quill has charge of the Poster Department of the Goes Lithographing Company, Chicago. Under his direction this company produced posters for Selig, Essanay, Kleine and others, including some of the Independent manufacturers. The Goes posters appear to be exceedingly popular with moving picture manufacturers, and Mr. Quill says that his business is very largely on the increase. We are always glad to hear of progress in the poster end of the moving picture, as we think that the better and more artistic the poster, the more readily will the public be led to patronize the theaters which are advertised by these productions.

A TIP FROM SOUTH AMERICA.

No. 5721. Kinetoscope or other moving picture machine.

—A report from an American consul in a South American country states that an American missionary in his district desires to purchase a kinetoscope or other moving picture machine, the best that can be had, to operate with calcium light. Full information is desired, including description and prices of slides showing scriptural scenes and comic pictures. Correspondence should be in English. As moving picture shows have but recently become a source of popular entertainment in that country, the consul writes this is a good opportunity to introduce American machines.—United States Consular Report.

SELIG IN FLORIDA.

The Selig Polyscope Company has established its large company in Jacksonville, Fla., for the Winter. The expedition is in charge of the producer, Mr. Persons, and is said to resemble a circus, Wild West and "rep" show combined.

According to local press reports from Jacksonville we learn that the collection of animals includes elephants, tigers, lions, and all such as are owned by a first class menagerie. All of them are of the highly trained sort, too, and are among the most costly and valuable in captivity. The horses owned by the concern are especially valuable and are trained through the most painstaking care for the work.

So far Mr. Persons has not completed every detail of the arrangements, but as fast as the animals and the men arrive they will be adjusted to their new homes. Work of making films, or getting the originals, will be started at once.

The contracts for the food for the animals and their quartering have been completed. The looking out for the actors and the men connected with the operating end of the work will be the next thing. So far it is not known what all the territory will embrace for the acting of the new themes, but it is probable that the banks of the St. Johns for a long number of miles will be used extensively.

One part of the equipment is fifteen real American Indians, who have been in the service of the Selig Company for a number of years. Besides the Everglade and Seminole Indian scenes, tropical effects will be worked in at a good advantage over this territory.

ANOTHER THIRD PARTY.

Some time ago, when we hinted at the probable formation of a "third party" in the moving picture field denying allegiance either to the Patents Company or Sales Company aspects of the business, we were ridiculed for our information. Nevertheless this "third party" is in course of formation, capital being forthcoming to start a manufacturing system in co-operation with exchanges and exhibitors. This is the National Film Company.

But there is still another Richmond in the field. We have definite information that some of the manufacturers allied with the Sales Company have either withdrawn from that combination or are intending to do so, simply by reason of the fact that they are of the opinion that they can sell more pictures outside than in it. The result is the formation of something like a fourth party, consisting of some six or eight American and foreign manufacturers. These are about to market their pictures independently of the Sales Company through other exchanges than those controlled by that company. We are informed that the Columbia Film Company, hearing of this proposition, thought it so good that they have virtually handed in their adhesion to it. The manufacturers of the new combine will not be connected with any exchange. Plenty of capital is behind the venture; orders are in hand and it is the intention of those ventilating the idea, to grant exclusive territory as may be desired. The new combine will make up a complete program of pictures.

We shall keep the reader apprised of any information regarding this new development.

FRIESE GREENE IN NEW YORK.

Mr. Friese Greene, of Brighton, England, whom many claim to be the real father of the modern moving picture, is in New York City, by the invitation of the Sales Company, who desire to have his evidence in probable or imminent litigation. Mr. Friese Greene, as we have repeatedly informed the reader, produced moving pictures on celluloid in the year 1890 in a camera of his own design, which is practically the much discussed and patent-protected Edison camera of to-day. This camera, however, if we are correctly informed, was not protected by patent in the United States of America. Mr. Friese Greene is also the inventor of a system of making moving pictures in natural colors, which has frequently been referred to in these pages.

THE AMERICAN FILM MANUFACTURING COMPANY: ITS PROGRESS, PLANS AND OUTLOOK.

We are very pleased indeed to have news of the progress of the American Film Manufacturing Company, Chicago, which is very highly spoken of as already taking a foremost position in the ranks of the Independent manufacturers. To show the company's enterprise, they have organized within three weeks of the formation of the company the largest moving picture acting company west of the Mississippi. This company is to make pictures in and around the settlement of old Santa Fe in the State of New Mexico. The Western company numbers fifteen people, all experienced actors and actresses of the Western type. Moreover the company have developing facilities wherever it travels. The pictures are being made in a picturesque section of the country. These settings should heighten the popularity of the American Film Company's pictures. Clearly the sign of "The Flying A" is destined to be very popular with moving picture audiences all over the world. We wish the American Company the utmost success in its work.

HANDBOOK OF MOTION PICTURE PROJECTION

By F. H. Richardson.

Cloth bound, $1.50. Postage free.

I will defer to a more convenient opportunity another lesson in French for the genial editor of the "Film Index." He and his half dozen employers in the moving picture game, must wait while I discharge a self-imposed liability that I noted on my blotting pad a few weeks ago. Come to think of it, it is hardly my business to point out how "The Film Index" should be edited. The "dominant interests" should have brains enough to manage this matter for themselves. The trouble of the situation is, of course, that they have too much money and not enough brains. Poor things.

* * *

"Who's Looney Now?" I asked a few weeks ago, when I pointed out that the prediction of a well-known trust magnate, that there would not be an Independent side to the film manufacturing business, has been fatally falsified. There are, as I remarked, and as everybody knows, no less than fifteen Independent manufacturers of moving picture films in this country. What is more, they are making good pictures (some of them) and they are selling them (all of them). Curious to tell they are selling them exactly in the ratio of the qualitative characteristics of the pictures. Those of us who are familiar wih the facts of the business can predicate almost to a certainty, the number of copies that an individual Independent manufacturer is selling. The predication is based wholly and solely on quality.

* * *

Just as the Independent manufacturers are numerically the superior of their competitors, all the signs of the times point to the swing of the pendulum in another direction. The direction of quality. At one time the Independent product was derided in no unmeasured terms by that eminent authority, the "Films Index." But the "Films Index" is getting wise under this head and is holding its noise. It has got quite enough to do to boost up the falling quality of the licensed product instead of worrying itself about the imaginary inferiority of the Independent product. I use the term "falling quality" with reference to the licensed product advisedly. This is true, as any intelligent student of the moving picture to-day must admit. With the single exception of the Vitagraph Company, the other trust manufacturers are "marking time." They are not advancing. Their pictures to-day are neither better nor worse than they were twelve months ago, in fact, in specific instances, people are openly saying and are writing that the licensed manufacturers are retrogressing; that is, progressing backwards, a fatal direction to take.

* * *

How stands it, qualitatively, with the Independent product? In this column last week, I paid a well-deserved tribute to the Powers product. In a recent number, something equally well deserved was said about the Imp product. But chiefest of all the names that can be conjured with in the Independent moving picture field of to-day is that of the Thanhouser Company. The Thanhouser advance in quality is so remarkable that it needs, and in fact deserves, extra special recognition at this juncture of affairs.

* * *

Looking at the beautiful representation of "Paul and Virginia" which the company put out some weeks ago, I could not help feeling that out there at New Rochelle there is an evident determination to get out all the best qualitatively from each picture that is sent out. I was perfectly astounded at the effective realization of that classic idyll, "Paul and Virginia," on the screen. I had read the book—who has not?—so that the prettiness of the story had long occupied a corner in my mind. It is so thoroughly French in sentiment. I see that one critic has animadverted on some minor defect in the piece. It is easy to be hypercritical in such matters; but nobody will deny that in "Paul and Virginia," the Thanhouser Company succeeded in getting a pictorial tone poem on the screen. At the risk of making disagreeable comparisons, I do not think any other moving picture maker could produce a qualitatively better film than this.

* * *

It is the Thanhouser mind that I admire so much in the work that is done out at New Rochelle. The mind may be E. T.'s, or it may be somebody else's, but there it is, and it counts in the pictures—pictures that are selling and that are stamping the Independent product to-day with the hall-mark of first class quality. Take the Thanhouser stories. They are never hackneyed, jejune or stupid. It argues considerable intellectual acumen to select such a subject as "Paul and Virginia." More recently we have had, as the reader can see for himself, time-honored "Rip Van Winkle," and, best of all in my opinion, that beautiful and thoroughly English story, "John Halifax, Gentleman," which was Mrs. Craik's masterpiece: a tender piece of sentiment which the Thanhouser people have successfully "got over."

* * *

The very names of the Thanhouser releases argue what it is the fashion to call the possession of splendid mentality out there at New Rochelle. The result is success. The Thanhouser people, let it be said, are making pictures and good pictures—mark the words **"good pictures."** Some of the other Independent manufacturers are making **photographs,** good, bad and indifferent, **photographs** which are selling in the ratio of their merits. One firm is selling 25 prints, another 40, etc., etc. Quality is telling.

* * *

Notwithstanding what is now said by latter-day recruits to the doctrine of quality—I allude, of course, to the editors of the licensed booster—the Moving Picture World was the first, the only publication devoted to this business to insist upon the value of pictorial, technical, dramatic and literary quality in the pictures released. Thanhouser has answered this call well and nobly. The result is Thanhouser pre-eminence. There is no doubt about the latter; general opinion assigns the Thanhouser a pre-eminent place amongst the Independent product. It deserves that position and this week I want to make special reference to the fact and to compliment everybody out at New Rochelle upon the splendid progress they are making. I want every reader to realize that this is a spontaneous utterance on my part. I take stock of the rise and fall of quality; individual makers progress or the reverse; in fact, every visible indication of the happenings in the moving picture field, and I am always happy when, as in the present case, it falls to me to spontaneously say nice things about anybody who is engaged in the good work of popularizing the moving picture.

"THE RIDE TO DEATH."

A Powers Surprise.

The Powers Picture Play Company of Wakefield, New York City, acquired possession of the milk-white horse that Miss Maude Adams bestrode in the famous play, "Joan of Arc," when it was presented at Harvard last year. With characteristic enterprise they are making use of this horse for pictorial purposes. It figures in the December 16 release of the company, entitled "The Ride to Death." This is an Indian drama full of movement, excitement and intensity of action. A feature of the film in our eyes was the remarkably fine photographic quality of the picture. The horse is utilized much in the manner of the horse in Lord Byron's great drama, "Mazeppa." In the former case, Mazeppa, the naughty young lover of another man's wife, is tied to the "Tartar of the Ukraine" breed and sent adrift in the Siberian wilds or some such uncomfortable place. In the Powers Ride to Death a young Indian woman is tied to the back of the Maude Adams' horse and also is sent adrift. The horse gets through the business exceedingly well, but we have an impression that the Selig horse was more violent an animal than the Powers horse. But then the Selig horse was a trust horse and the Powers horse is a kind, peaceable beast. We will not pursue the parallel. This is the kind of picture that will no doubt be very popular with the junior patrons of the moving picture theater, for as we have said, it is full of life, movement, excitement and is besides something of a departure from the usual Powers production.

COUNT DE BEAUFORT,

who has signed a contract with the "Imp" Company to appear as leading character in a special release, "The Romance of Count de Beaufort," which will be filmed within the next few days. The count declares he will make over $50,000 this year by means of his vaudeville and moving picture contracts. His object is to prove to his daddy-in-law that he can make money as well as any American. The count's dog, "Bob," will also appear.

"COUNT DE BEAUFORT NOBODY'S FOOL," SAYS CARL LAEMMLE.

"If anybody tries to tell you young Count de Beaufort is a bonehead or a fool, send him to me and I'll tell him a few things that will make his hair curl," was the characteristic remark made to the Moving Picture World by Carl Laemmle, who arrived in New York this week to remain permanently.

Mr. Laemmle has been having his own troubles securing an exclusive contract with the somewhat notorious young foreign nobleman to pose for the "Imp" Company, and—but let him tell it in his own way—

"As soon as Count de Beaufort went on the vaudeville stage to prove to his American father-in-law that he could earn his own living, my respect for him went up several pegs. Up to that time I had regarded young de Beaufort as only one of the many foreigners who had been attracted by American gold and I didn't suppose he had grit enough to strike out for himself. I took it for granted he was grafting his living off of his American daddy-in-law.

"This evidence of nerve struck me as a good sign. It also made me think that young de Beaufort would make a rattling good attraction if he would pose for a feature film for the Imp Company.

"If I thought I was going up against a soft proposition in dealing with the Count, I soon changed my mind. He came out frankly and said he was out for the coin; that he didn't expect to live off of his father-in-law; and that the highest bidder would get quickest results in any deal with him.

"I expected to meet a human being of the genus bonehead, but I soon found out that de Beaufort is in reality a good sport; that he wants to buckle down and work and that his ambition is to become a full-fledged American.

"In the course of several conversations, he made remarks that increased my respect for him. Once he said: 'Mr. Laemmle, I give you my word of honor as a man that when I married my wife I didn't know whether her father was worth ten cents or worth ten million dollars. And I didn't care a continental damn. All I wanted was her! I loved her, I love her yet and as soon as she can get out of the hospital I am going to have her. She wants me. I want her. No father-in-law, whether he is an American or anything else, can keep us apart.'

"He added that he went onto the stage because he found he could make ten times as much money per week in vaudeville as he could in any other sort of job. The man has a simply colossal confidence in himself and his ability. He isn't afraid to tackle anything. When we began to talk over the question of moving pictures, he made several suggestions which will be used in the feature film we are about to produce. Come to think of it, nearly the whole scenario of the play in which he will appear was suggested by the Count himself.

"He has a quick mind, a keen understanding, and makes a mighty good impression upon anyone he is conversing with.

"After we had signed up the contract under the terms of which he is to pose before Imp cameras next week, I told him he ought to sing some of the Music House of Laemmle songs when he appears on the New York stage. What do you think he said? He said: 'I'll sing your songs if you'll pay me a hundred dollars a week for each song I sing!' And mind you, I had just allowed him the most liberal terms imaginable in the moving picture contract.

"No, don't mistake him for a fool or another Count Boni. Young de Beaufort has the makings of a real man, a real American in him, and I'll bet dollars to doughnuts he'll make his mark in this country.

"My old friend Lubin tried to get the Count to sign a contract so that the trust theaters could have the sole benefit of this big stunt, but 'Pop' was several hours too late. By the time he had heard that the Count might be willing to pose for moving pictures, my deal with de Beaufort was closed and the arrangements all completed for the making of the pictures.

"Of course you'll grin when I tell you the Imp won't make a cent on this film, but that is the honest, straight truth of the matter. What's more, I don't care a rap. I am satisfied to have exhibitors and exchanges know that the Imp crowd is willing to go the limit to bring out feature stuff like 'The Romance of Count de Beaufort.'"

Hackensack, N. J.—D. C. Hayden has bought out the interest of his partner, G. Royal, in the Royal Theater, and is now operating it alone. As soon as his enlargement, now in process of construction, is completed, he will greatly improve his show. He is now running Independent films and within less than three months enlargement became necessary.

THE PRESS AND THE PICTURE.

We are glad to notice that the St. Louis Times is one of the first of the big metropolitan dailies to devote a column to the review of picture plays, the same as to stage drama, under the heading, "In Moving Picture World."

Let's have no moving pictures of King Frederick of Denmark and Booker T. Washington dining together. All possibility of precipitating a race war must be averted.—Toledo Blade.

Because one of his buffaloes tossed her over a fence, a woman is suing Buffalo Bill for damages. She might have made more money out of it if she had arranged to have a moving picture of herself taken while the buffalo and she were performing.—News, Bangor, Me.

The moving picture houses have been violating the law by presenting pictures of money. There is no doubt that money is a suitable subject for things in motion, but that will not satisfy the government.—Gazette, Rockford, Ill.

When the talking pictures really come, it ought to be easy to get a speaking likeness of anyone.—Springfield (Mass.) Morn. Union.

Much of the objection to immoral moving picture performances has grown out of the common use of Parisian films that know no joke but the domestic trouble.—Editorial, New York "World."

FLICKERS.

If any of our readers have not yet heard of the "Oh, Joy" Theater of Portland, Ore., we think it is high time that they did. Also the "It" Theater, Waynesboro, Pa.

A recent political meeting in Massachusetts was a failure because the opposing party rented a vacant store and gave a free moving picture show across the street from the intended rally. Can there be any further doubt about the power of moving pictures?

A license has been granted to the Franklin Amusement Company of Brooklyn, against the protest of the Rev. W. W. W. Wilson. Now just suppose you were a stutterer, or had a jag and tried to say W. W. W. Wilson. That's all.

Perhaps you folks out in Chicago, Denver, New Orleans, 'Frisco, and other places, are not aware that New York has just passed through a strike of the East Side Vaudeville Actors' Association.

They're at it again. They want to stop airships from flying on Sunday. Credit for the movement goes to the Social Service Committee of the Episcopal diocese of Long Island.

The City Council of Los Angeles, Cal., has passed an ordinance requiring that all seats in moving picture theaters shall be securely fastened to the floor. We always had an idea that Los Angeles was a law abiding town.

The Skowhegan pastor who has a new idea and is going to replace the regular Sunday evening service with a moving picture exhibition showing the life of Moses, might get even larger audiences, perhaps, if he would get some films showing experiences of the Prodigal Son instead.—Boston Globe.

You let Skowhegan alone, Boston Globe. If it wasn't for prodigal sons from towns like Skowhegan, what would Boston be?

Anybody can make films, but the trick is to make films and make money at the same time.—Bill Swanson.

Members of censorship committees are reminded that there is good pin-money to be picked up in spare moments writing crimeless scenarios.

Apparatus that brings moving picture photography within the reach of the amateur has been invented by a Parisian.—News Note.

There are some amateurs who have been getting away with it for several years without the aid of any invention.

Motion Picture Handbook Now Ready.
Price $1.50. Postage free.

NESTOR

"Rarely Equalled—Never

HAIL! HAIL!! HAIL!!!

"The Conquering Hero"

He Comes to Conquer on Wednesday, December 7, 1910

A Conquest. Length 970 Feet

BE A CONQUEROR!

ORDER NOW! GET IT!!

MR. EXHIBITOR!

You are in close touch with the public—the **Judge** whose decision is **final, supreme** and **irrevocable.** You are, therefore, fully and ably informed as to what is wanted and what is **best** in **motion pictures.**

You have repeatedly told us and are constantly telling us that, of all makes, **Nestor** gives the most **uniform** and the most **thorough satisfaction,** adding that the mere announcement of a **Nestor** is enough to **crowd** your **theater.** You also write us an **infinity** of **complimentary** things and **best wishes,** oftentimes going out of your way to do so.

Think you we are insensible to this? No! We confess to a certain feeling of **pride** that has quietly taken possession of us—and the perusal of all such **spontaneous outbursts** of **praise** makes us strive the harder to **please you.**

Films that **draw the crowds** are hardest to get—that's why you have to **fight tooth and nail to get Nestor films.**

Keep up the good fight, for **it pays to get Nestor films.**

Scene from "THE CONQUERING HERO"

"THE CONQUERING HERO"

is a **comic topliner** that will easily be the **conqueror** in the **film tournament** of the week.

Unlike the usual run of comedies, **"The Conquering Hero"** is an **excellent blending** of **sense** and **nonsense,** and the story it tells is a **veritable cascade** of **breezy, delightful** and **mirth-provoking situations.**

Take a peep at the **synopsis** on page and get an idea—however faint—of what **"The Conquering Hero"** does in order to **conquer.**

Get this film and you will wonder at the marvelously **lifelike acting, staging** and **photography.**

Act quick: Don't wait till you are finished with this paper—**order now!—go** after your Exchange with a **will—a will to get "The Conquering Hero" and get it!**

NESTOR'S MAILING LIST

is still growing—scores of names are being added to it every day—is yours already in? If not, write now to **"Nestorlist 1001,"** 147 Fourth Ave., New York.

DAVID HORSLEY, German Savings Bank Bu

FILMS

ırpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

"IF IT'S A NESTOR IT'S GOOD!"

That's Why All the Reliable Exchanges Buy

NESTOR FILMS

37 Lively and Reliable Exchanges Are Here

EASY NOW!

3

At a Clip!

37

This Week!

WATCH All the Others GET ON!

LIST OF EXCHANGES:

1.	Albany Film Exchange	418 Broadway, Albany, N. Y.
2.	Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
3.	Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
4.	Bijou Film and Amusement Co.	1222 Grand Avenue, Kansas City, Mo.
5.	Boston Film Rental Co.	665 Washington Street, Boston, Mass.
6.	Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, Ohio.
7.	California Film Exchange	1065 Mission Street, San Francisco, Cal.
8.	Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
9.	Capitol Film Exchange	422 North High Street, Columbus, O.
10.	Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
11.	Consolidated Amusement Co.	Rhodes Building, Atlanta, Ga.
12.	Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
13.	Eagle Film Exchange	143 North Ninth Street, Philadelphia, Pa.
14.	Exhibitors' Film Exchange	203 East Fifteenth Street, New York City.
15.	Dixie Film Co.	503 Chamber of Commerce Bldg., Bi mingham, Ala.
16.	Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
17.	W. E. Greene Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
18.	H. & H. Film Service	98 Jackson Boulevard, Chicago, Ill.
19.	Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
20.	Independent Western Film Exch.	Swetland Building, Portland, Ore.
21.	Laemmle Film Service	196 Lake Street, Chicago, Ill.
22.	Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
23.	Michigan Film and Supply Co.	1106 Union Trust Building, Detroit, Mich.
24.	Pacific Film Exchange	Globe Building, Seattle, Wash.
25.	Paramount Film Co.	61 West Fourteenth Street, New York City.
26.	Paramount Film Co.	428 Ninth Street, N. W., Washington, D. C.
27.	Philadelphia Film Exchange	934 Arch Street, Philadelphia, Pa.
28.	Standard Film Exchange	155 Washington Street, Chicago, Ill.
29.	Swanson-Crawford Film Co.	723-724 Century Building. St. Louis, Mo.
30.	Texas Film Exchange	311 Elm Street, Dallas, Tex.
31.	Toledo Film Exchange	319 Superior Street, Toledo, O.
32.	Victor Film Service	Prospect and Huron Streets, Cleveland, O.
33.	Western Film Company	108 E. 4th Street. Los Angeles, Cal.
34.	Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

35.	B. & W. Film Exchange	412 E. Baltimore St., Baltimore, Md.
36.	Empire Film Exchange	150 E. 14th St., New York City
37.	W. H. Swanson Film Exchange	301 Railroad Building, Denver, Colo.

37

Exchanges Worth While!

37

Names in the Vanguard of the Film Trade!

Nestor Films Are Distributed Through The Sales Co.

ding, 4th Avenue, and 14th Street, New York

"His New Lid" (Biograph).—A lively comedy, presenting the troubles of a man who bought a new hat. He lost it as a starter and it was picked up by a neighbor and then there was a funeral to pay for which never occurred. The owner of the hat saw no joke in it when he paid the undertaker's bill.

"Not So Bad as It Seemed" (Biograph).—A mixup caused by jealousy and what seemed to be a clandestine meeting, but afterwards was easily and satisfactorily explained.

"Romance of the Lazy K Ranch" (Lubin).—A comedy, presenting in a humorous way the difficulties of a couple forced to become engaged because prospective fortunes depended upon the ceremony. But when the complications entered into it because each one met and loved another it took a fake duel to straighten matters out and get everybody ready for the other ceremonies which probably occurred shortly after.

"The Cowboys and the Bachelor Girls" (Melies).—A humorous mixup on a Western ranch, with a party of girls, sworn to receive no attentions from men, and a group of cowboys as the principal factors in the picture. There are fake attacks by the cowboys accompanied by daring rescues, and eventually the leader herself is involved and succumbs like all the rest amid the plaudits of the crowd.

"The Merry Wives of Windsor" (Selig).—The story of Falstaff and his difficulties with Mistress Page and Mistress Ford. One of the most amusing of all Shakespeare's comedies, this picture necessarily has to confine itself to Falstaff's doings principally. A thousand feet of film is scarcely capable of containing more. In the film Falstaff is crowned with an ass' head, when the text calls for a buck's head. This can be easily remedied, but as it is presented it makes an incongruity which is like a discord in music. It jars upon the nerves of the one who is familiar with Shakespeare. Aside from this one defect, the picture is a relatively satisfactory presentation of Falstaff's doings, and markedly appreciated by the audience.

"A Daughter of the Mines" (Edison).—A love story with the scene laid about the coal mines. The superintendent's son falls in love with a miner's daughter and despite parental opposition a wedding occurs. Like all love stories this opposition only stimulates the affections of the couple, and eventually they marry.

"The Roses of the Virgin" (Kalem).—A sentimental film depicting how some roses stolen from the image of the Virgin, where they had been laid as an offering, prevented the elopement of an innocent girl with a married man and restored her to her former lover. Then together they reverently return the roses to their original place at the Virgin's feet.

"Isis" (Pathe).—An Egyptian drama representing the moon goddess in a love complication. For a goddess she engages in a very commonplace lovers' quarrel, but eventually the difficulties are all solved and everybody is satisfied, including the goddess, who reascends her pedestal and changes back to stone.

"A Dog's Instinct" (Pathe).—An exhibition in which a dog acts a prominent part, which includes some surprising rescue work. The dog is a star and his performance pleases the audience.

"A Four Footed Pest" (Vitagraph).—A story of a horse that managed to get into all sorts of mischief and create a large variety of trouble and eventually gets a great concourse of people chasing him.

"The Statue Dog" (Vitagraph).—A dog that engages in impersonations and poses which are astonishing and quite out of the ordinary run of events. Interesting and novel in its conception.

"His Mother's Thanksgiving" (Edison).—A touching Thanksgiving story, told in a way that appeals directly to the heart. It is of the different type and affects the emotions strongly. The action of the girl is surprising, but none the less attractive for that reason. The story is good. The details are worked out moderately well, but the question will arise how a young man like this can have such an elaborate home. City life is not like that. Thanksgivings are not eaten in homes of that type by young men. Further, while it is common enough for sweethearts to invite their lovers to Thanksgiving dinners in their homes, here is a distinct novelty. The young man has a home and he invites the young woman there. Perhaps the novelty justifies the innovation, but the feeling that here is something quite out of the ordinary cannot be overcome. Of course it is not impossible, but it is, to say the least, quite unusual.

"That Popular Tune" Essanay).—The audience can sympathize with this unfortunate individual whose sufferings because of the perpetual infliction of the latest popular tune send him on the way to the funny house.

"Hank and Lank, Sandwich Men" (Essanay).—Hank, in this instance, makes good and gets his meal. Lank, the poor unfortunate, gets nothing because of a scurvy trick played upon him by some boys.

"A Western Woman's Way" (Essanay).—A Western drama which contains much of life and represents in many ways a type of picture which an audience likes and watches with interest. The Essanay players perform their parts with discretion and an understanding of the requirements not possessed by all players who attempt Western roles.

"Samson's Betrayal" (Gaumont).—A pictorial representation of Delilah's betrayal of the strong man into the hands of the Philistines. The picture follows the Bible narrative with the exception of one point. The narrative says Delilah cut off the hair from Samson's head. The picture shows Delilah hiring a man to cut it off, a departure from the Scripture which has no excuse.

"Calino Travels as a Prince" (Gaumont).—A comedy representing the comedian, Calino, as valet to a prince, stealing his employer's letters of credit and traveling as the prince. The fun appears in his attempt to act the part of the prince. The many blunders he makes afford much sport.

"An Eleventh Hour Redemption" (Pathe).—A drama by the American company representing a girl with two lovers. The difference in this is that eventually both die. Some of the scenes are handsomely worked out and make attractive pictures.

"Love, Luck and Gasoline" (Vitagraph).—A comedy which has many unexpected and altogether novel thrills, with chases in gasoline motor boats and a wedding in a motor boat plunging ahead at full speed while the father and the discomfited lover are raging in the rear in a much slower boat. There is plenty of life in the picture and the audience takes to it very kindly.

"A Plain Song" (Biograph).—A pathetic picture illustrating the commandment which inculcates honor for parents. Remembering it at a critical time in her life saves a working girl from leaving her parents and going away with a strange man. The picture is a good deal of a sermon, like many other Biograph pictures. Probably it tells a story which may not often end like this. As usual the Biograph actors take it well.

"Sunshine and Shadows" (Lubin).—A melodramatic story, interesting, perhaps, but very unlikely; almost impossible. It is too true that old men are often dismissed from service when they have been faithful for years. That part of the picture will appeal with brutal force to many. But to have the old man find a large sum of money to which he is shown to be heir is too impossible to be interesting. Perhaps the audience will rejoice in his prosperity, but it would be better to have had it come some other way, the death of a relation, or some of the more conventional ways. Motion pictures are not improved by too much impossibility.

"A Border Tale" (Pathe).—A rather picturesque story of the smugglers of the border. A little love is mixed with it, but it is chiefly devoted to the rough work of the smugglers. One Gypsy girl pays the penalty of exposing the band with her life and the leader of the smugglers afterwards forfeits his own.

"A Freak" (Pathe).—A picture of an acrobat who seems to be made of rubber, so unusual are his contortions.

"THE SIGN OF THE FLYING A"

ANNOUNCING THE FIRST WESTERN RELEASE OF AMERICAN FILM

TWO LUCKY JIMS

A Western Comedy. Released Thursday, Dec. 8th

In the West—of the West—and made by our Western Stock Company in New Mexico.

Real Western—more realistic, sensational and enthrallingly interesting than any other Western films heretofore produced.

If you will ask your Exchange man to give you **AMERICAN FILM** you will obtain an **AMERICAN WESTERN** each week.

Get to your Exchange man **right away**—ask him to include our film on your program.

TWO REELS PER WEEK

Release Monday, Dec. 5th

"Vera, the Gypsy Girl"

An intensely interesting Drama. Close-up photography. Beautiful settings. Depicting the romantic, picturesque and passionate characteristics of Gypsy life.

GET IT

AGAIN WE SAY

Release Thursday, Dec. 8th

"TWO LUCKY JIMS"

Our first Western release. A Western Comedy.

If you want to make more money GET 'EM BOTH—but for Heaven's sake get **"TWO LUCKY JIMS."**

ASK YOUR EXCHANGE MAN TODAY

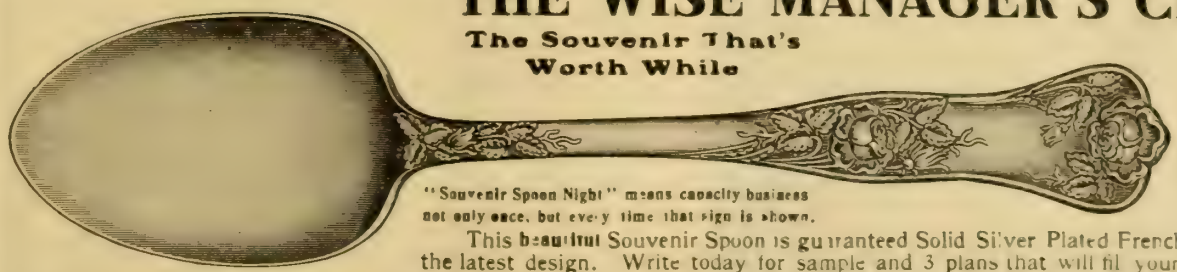
AMERICAN FILM MFG. COMPANY

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distribution and Sales Co.

THE WISE MANAGER'S CHOICE

The Souvenir That's Worth While



"Souvenir Spoon Night" means capacity business not only once, but every time that sign is shown.

5c. EACH

$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fil your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS **40 Dearborn Street, Chicago**

"The Great Love" (Edison).—An extremely emotional picture in which Mlle. Pilar-Morin runs the gamut of human emotion, suffering everything that a human being can suffer, even to seeing her idolized son arrested as a thief. The scenes are extremely dramatic, and in instances burning with passion. The dramatic heights reached in the picture have probably never been surpassed in a silent drama and the audience watches with almost breathless interest the transposition from one degree of suffering to another. It seems as though the poor woman was called upon to bear more than weak humanity can withstand, but eventually the difficulties pass and suffering is replaced by a serenity which promises something of happiness for a hitherto oppressed soul.

"The Tie that Binds" (Essanay).—A photoplay based upon a serious subject, but brightened with entertaining comedy. It includes a clever newspaper reporter in its cast and the stunts he performs to get a story are interesting and not improbable. But after all he doesn't get the story. He gets the girl instead and the threatened separation of her parents is prevented.

"The Flat Next Door" (Gaumont).—A love story involving a widow who accepts the younger of two lovers, only to discover his cowardice in times of danger. She disposes of him and accepts the older man. To see a man undertake to hang himself and fall through the ceiling and land at the feet of his lady when she is beset with burglars is indeed a twisting of the usual run of fate which supplies good comedy features.

"Tarascon on the Rhone" (Gaumont).—A good outdoor picture of this Southern France city, little known to Americans The work is creditably done and the short journey through it is well worth while.

"A Woman's Love" (Vitagraph).—What man has sounded the depths of woman's love? Even though her former lover forgot her when he was prosperous she remembered him when he became blind and poor and sought him out, took him home and cared for him when all others forsook him. That is the interpretation put upon the depth of a woman's love by this dramatic photoplay.

"Arms and the Woman" (Edison).—A Western story of interest, with a family complication in a stage coach hold-up that astonishes a sister and a brother, and afterward only the quick wit of the driver saves the young man from arrest. However, the film ends with everybody safe and the young man started on a better way of life, while the mother and daughter are supremely thankful for the friendliness of the driver. The scenery is interesting and the acting is quite in harmony with the subject. The film interests the audience greatly.

"The Touch of a Child's Hand" (Kalem).—Insane because his child was killed, a father believes the only reparation is to kill the child of the man who accidentally killed his own. Gaining access to the house, he is ready to murder the sleeping little one, when he reaches up and touches the man's face. The touch brings back his reason and explanations follow which are satisfactory to all.

"Up the Thames to Westminster" (Kalem).—A travelogue which undoubtedly has merits. But being unfamiliar with the locality, excepting as pictured in previous films, the writer can only say that these pictures look good and seem to afford a fair impression of the locality.

"Who Is Nellie?" (Pathe).—A story of jealousy and the injustice done a man who was endeavoring to do something to please his wife. The Nellie was a horse, but the woman was so much obsessed with the idea that Nellie meant another woman that she wouldn't believe, even after the horse was presented to her, until she actually saw the check in the hands of the stableman from whom the horse was purchased. Jealousy has been the basis of a good many photoplays, some of which are stronger dramatically than this.

"Falls of the Imatra, Finland" (Pathe).—A colored travelogue which illustrates this little known rapid and fall. The mechanical work has been done with ability and discretion and the audience becomes almost enthusiastic over the different effects obtained by making the exposures from different ferent eects obtained by making the exposures from different viewpoints.

"A Trip Through Ceylon" (Urban).—A travelogue of merit, presenting a series of interesting views of this island, giving pictures of the people about their daily duties and pleasures and reproducing some of the striking scenic features encountered in a journey through the island.

"The Return at Midnight" (Urban).—A French story which might be used to illustrate graphically the difference in marriage customs between France and the United States. Even though the young man is cast off because he marries the woman of his choice, later he is taken in by the father and he and his Gypsy wife are made welcome. No dramatic strength is noted and the scenic qualities are mediocre.

"The Queen of Hearts" (Selig).—Who caused the arrest of Black? Was he a defaulter, a thief, a burglar or a murderer? The producer fails to give a reason for two gendarmes to throw down a door, as if said door had been minus a lock and hinges. This was certainly a poor piece of stagecraft. We will admit that a farmer, having no faith in banks, will carry his money on his person, but to show us a business man, the cashier of a bank, supposed to be wealthy, with a strong bank at his disposition, to carry on his person and during his honeymoon, a mortgage, is something out of the way. Business men crossing the ocean always prepare themselves; they do not carry their money with them, but a letter of credit, and they leave their valuables behind. It seems very funny that when Dick arrives at the farm house in time to see his former sweetheart depart on her honeymoon and follows them to Europe, that the producer fails to show a meeting between the two lovers. Dick is supposed to be on the same steamer, supposed to be in Monte Carlo at the same time, yet he makes no attempt to see the object of his passion. It is unreasonable to make us believe that Dick followed the newly married couple merely to look at them from a distance. It is a shame to represent the costly palace of Monte Carlo with the common windows that we find in our factories and to show us for the roulette, one of those cheap fortune wheels used in county fairs. Illustrations of Monte Carlo would also have shown to the producer, that the gamblers at the palace by the sea are comfortably seated around the tables and not standing up.

INDEPENDENT.

"Nothing but Money" (American).—A comedy which is fairly described in its title and which keeps an audience in good humor throughout its length. Probably most who see the film would execute equally funny stunts under the same circumstances.

"A Big Joke" (American).—A picture that will make them laugh as it did in New York the day it was released. The audience will watch with interest what the big joke is and what occurs as it works out.

"Forgiven" (Defender).—A drama containing much of unusual interest and which appeals to the emotions. The situations are well planned and well worked out and the audience seemed pleased with the way it was presented.

"The Country Boarder" (Imp).—A story like many of the same sort which have been told before. The suave city man makes love to the unsophisticated country girl, but this is different in that the young man's perfidy is discovered before the innocent girl is harmed. The young man who plays fast and loose with the affections of two girls loses both and is kicked off the place. To say that his discomfiture pleases the audience is stating it mildly. Usually they applaud vigorously. The young countryman got his sweetheart back, and that pleases them more. A good film for any program.

"In Friendship's Name" (Lux).—A dramatic love story representing one man heroically overcoming his own affection and assisting another to secure the girl he loves himself. The principal interest centers in the self-forgetfulness of the man whom everyone sought when in trouble. The film tells the story in a straightforward way and with more zest than some love stories are told. The characters all perform their parts to good advantage and the photographer has made the pictures unusually clear and satisfactory.

"One Touch of Nature" (Solax).—A love story based upon the separation of a couple of lovers by the appearance of a city man, whom the country girl marries and is abused until he strikes her and leaves her for dead. Long years after, in searching for the child the husband took away, she finds the child in the care of her former lover. Thus the story ends with something besides heartache and sorrow apparent for all.

"The Wild Flower and the Rose" (Thanhouser).—A love story built up around the invention of a new type of aeroplane. The machine flies and the inventor gets the girl of his choice. The picture has, therefore, a pleasant ending.

"Thou Shalt Not Kill" (Powers).—A story based upon a feud. In some degree the story of a feud is hackneyed, but this one has incorporated in it an oath not to kill. The situation well worth seeing, as the old man refrains from when after killing a man the murderer flies to the father of the dead man for protection, which is readily granted until the murderer's character is discovered. Then is a dramatic situation which is presented later can be imagined, perhaps,

killing because of his oath. It is impossible to adequately describe such a picture. Its power is too subtle and it depends too much upon actually seeing the film to be made plain by description. Suffice it to say that the picture held the close attention of the audience throughout. It is an unusually strong picture.

"Absent Minded Arthur" (Powers).—A roaring farce graphically depicting the experiences of a young man who was so absent minded he forgot to put on his trousers when going to call on his girl. That is about the limit of absent mindedness and may be considered the climax of this film. The audience laughs from the time it appears on the screen until the close, and surely if a New York audience becomes enthusiastic the same thing will hold good elsewhere.

"A Thanksgiving Surprise" (Thanhouser).—To be plunged from affluence to poverty unexpectedly is a bitter experience, yet the young man here depicted stands the test, as an interested audience can easily see. And then comes another surprise when he is as quickly raised from poverty to affluence. The contrasts and the delineation of human nature constitute the principal points of interest, and they are worked out with full appreciation of the dramatic varieties. The implied false friends have a good many counterparts and the way they are depicted here is too graphic to be misunderstood.

"Stage Coach Tom" (Columbia).—A love story told around a Western ranch, with an objecting father and a favored suitor to disturb the love dream of the couple. Tom loses his situation through the machinations of the villain. After a runaway marriage the couple try to secure the father's blessing, but relentless to the end, he drives them away. Eventually, however, Tom saves his father-in-law from a robbery by rustlers. Then all is forgiven and probably the young people dwell happily afterward. The film will please because it tells the story in a plain, straightforward way, without fuss and complications that obscure the meaning. The actors have performed their parts sympathetically and the mechanical reproduction is quite satisfactory. The audience enjoys it because of the action and the easily understood plot.

"Kean; or the Prince and the Actor" (Great Northern).—A sumptuous production of a sensational episode in the life of Kean, the famous actor, who once thrilled the audiences of Drury Lane with his genius. The representation of the inside of this famous theater has a historic value which should not be overlooked in considering the value of this film. The love story in which Kean and the prince share is plainly told, and there is a dramatic scene when Kean denounces the prince from the stage. Happily, however, the differences are patched up and the actor is brought to see that another woman is the better for him. The acting is to be commended. The climaxes are worked up with unusual appreciation of the dramatic requirements, and the attention is held closely by the sympathetic interpretation of all the moods represented. No manager will make a mistake if he includes this in his program.

"A Windy Day" (Itala).—A comedy which represents very graphically some of the results of a high wind. The audience will find in this picture a certain antidote for those uncomfortable sensations known as the blues.

"The Woman Hater" (Powers).—He clearly thought he was a woman hater, but the story tells in an intense way how a woman helped the man to read his own heart, and what came of it. It is a Western tale, but told as the Powers actors tell it, there is more human interest displayed than is sometimes developed in these films, with the result that an audience follows the film with the closest attention. A good Western drama, depicting the life there as it is popularly supposed to be, is still popular, and this one deserves to rank in the popular list. The Powers people are to be congratulated upon their success in producing such an excellent piece of work.

"The Wreck" (Eclair).—A thrilling story of pirates, with a wreck and a buccaneer fight to supply spice. The actors perform the parts of the buccaneers acceptably and the great Morgan bears his dignity with an air that would become a great man. He assumes that it is quite as great an honor to be the terror of the seas as it is to be great in any other direction, and he bears himself in accordance with that belief. This film is unusual in that a handsome girl is rescued and none of the band fall in love with her. They send her and the old man, her companion, on their way homeward, with no intimation of a love story, a boon which cannot fail to please any audience. Any departure from the well-worn pathway is to be commended, and this one is desirable.

"A Difficult Capture" (Eclair).—To have a fairy assist policemen in making captures is a novelty which will appeal to almost any audience. Then, too, the aeroplane chases the balloon, which is another interesting phase. The officers make their capture and receive due commendation. It is a semi-humorous production with no claim to dramatic interest.

"True Western Honor" (Eagle).—A drama of more than usual interest, well arranged and well worked out.

"The Revolving Door" (Imp).—A lively comedy based upon a mix-up in two pending weddings caused by the principals unwittingly following each other around a revolving door, each one meeting the other and not his or her fiance each time. Enlisting the services of the clergyman, they get him into a lot of trouble with his wife because she finds him holding two young women. But ultimately the difficulties are settled and the weddings proceed. The principal novelty is the recognition that a revolving door affords a comedy opportunity worth accepting and the Imp players have done well enough with it to win applause from the audience.

"The Heart of an Actress" (Yankee).—A dramatic presentation of the way an actress opened the eyes of a deluded man and taught him that even actresses have hearts that can feel for others. Perhaps one of the principal points of interest in the picture is the fact that the story represents what is almost a novel phase of human nature. It is not often that an actress assumes to teach an admirer his home duties, but so dramatically is this accomplished that it adds to the strength of the picture and forms a distinct feature in its development. The actors have performed their parts with discretion, instilling into the film an interest in the human phases of character quite apart from the other attractive features. The last scenes, presenting the two happy families form a pleasant closing. The picture possesses many points that make it distinctive.

"Who Wins the Widow?" (Powers).—A comedy which contains a number of unexpected and interesting situations. For example, one man supposes he kills another in a duel and returns to his sweetheart to discover her being married to the man he supposed he killed. Then the widow takes a hand in the surprise business and marries the other man. The combination of surprises affords a period of pleasure. The audience is kept busy wondering what will happen next in this series of strange denouements.

"Wanted: A Baby" (Powers).—The rich uncle announces he is coming to see the young couple's son. Inasmuch as they haven't any son it is essential that they obtain one, and that quick. Accordingly they borrow one, but when it arrives the horror can be imagined when it is discovered that it is a colored baby. That difficulty is straightened out and the young people succeed in securing a white baby. Then things go smoothly until the real father of the child appears and demands its return. That produces a complication which is left to the imagination. The play is lively and the characters perform their parts with a good deal of discretion. The consternation of the young people is well simulated and the manager who puts this on the screen can feel assured of hearty laughs from his audience.

"Value Beyond Price" (Thanhouser).—To put a baby in pawn is a novelty which will interest from the beginning. What leads up to this act is the usual representation of the difficulties which beset the poor. It is an old, though it must be confessed, an ever new story and one that appeals to very

many people who see motion pictures. Then when the father appears and redeems the child there is grief in the old pawnbroker's heart. He dislikes to see her go; but when the reunited father and daughter decide to include him in the family the happiness is complete. Perhaps it is well that the poor mother is apparently forgotten. She is at rest and her sorrows are over, is the inference drawn from the picture. While the play attracts because of this novelty, it still has dramatic interest, dramatic because it tells a life story in a simple way. Such stories are the most interesting since there are numerous persons who see it that can duplicate it either in their own experience or the experience of some of their friends or acquaintances.

"Saved by a Vision" (Atlas).—This film is somewhat melodramatic, but none the less interesting. The acting in that portion represented in the vision is strong and the girl's frenzy is one of the best pieces of work the Atlas actors have yet performed. There is a reality to the picture that holds the audience fast until the denouement. There is a suppressed sigh of relief when they discover that it is, after all, only a vision. Then when the rich suitor appears and is promptly sent away by the girl and the former lover is accepted the audience is ready to applaud. She escapes from unpleasant consequences through this vivid vision. It is a picture which will be popular and will linger long in the memory.

"The Indian Land Grab" (Champion).—The political machinations portrayed in this film are unhappily too prevalent, but whether that portion representing the white girl following the Indian to the wilderness and there insisting upon becoming his squaw is desirable, is a question. There is something so repugnant about a conception of this sort that even though the dramatic strength of the picture is admitted, there is a feeling that this isn't quite right. It is well that the girl seeks to make reparation for the wrong she has done these Indians. And to have her follow the chief to his home with the paper guaranteeing the integrity of the tribe's lands is good, but it would be better if the story stopped there. It would improve it to leave off the rest of the picture. Perhaps she did love him. But there is an inseparable racial gulf which it is repugnant to see crossed. Better change that portion. It would then make an excellent picture.

"Valley Folks" (Nestor).—The charm of this picture lies in the rendering of what seems to be scenes among people one may have known. The shadows which come into the lives of friends can find here a counterpart. The appeal of the baby as he looks into his grandfather's face has probably been seen by more than one in each audience. And there is manifest rejoicing when the grandfather receives his daughter and her child to his embrace, mentally vowing that never again shall they be separated from him and never again shall they know suffering or want if he can prevent it. There is something inexpressibly touching in these domestic pictures which appeals to the heart of every audience. The homely experiences of life are familiar to all and when they are well acted, as they are in this film, they produce a profound impression.

Mirror Screen for Hammerstein.—A Mirror Screen has been installed on Hammerstein's Roof Garden, New York, for the coming Winter season of vaudeville and pictures.

The Biograph Theater of York, Pa., has also installed a Mirror Screen.

Vitagraph Stock Company in Maine.—The Vitagraph Company recently had a company of players at Cape Shore, near Portland, Me., where many scenes were acted that call for a rocky coast. The rock bound coast of Maine affords some wonderful backgrounds for rugged romance, and we may expect some striking stuff from that quarter in the near future. Among those in the party were Walter Arthur, photographer; Miss Florence Turner, Charles Kent, Robert Gaillard, Director Lawrence Trimble and his famous dog Jean.

Kalem Company in Florida.—Following their usual custom, the Kalem Company people have again located in Jacksonville, Fla., for the Winter. They are now in Fairfield, near the Roseland Hotel. For several seasons, they have been coming to Jacksonville for the Winter's work. The beautiful St. Johns River furnishes them with good natural staging for their pictures, of which they have made several in this locality.

Chicago Notes.

When I wrote "A Delightful Evening" I praised the Hyman Bros., of the Janet Theater, for their pluck in offering to the public "Nero," a repeater one year old. At the same time I said that I admired broad minded exhibitors who did not hesitate to show good repeaters. Since then I have learned with pleasure that Chicago has a number of these broad minded exhibitors, as I have been informed that the Union Theater, Sixty-third and Halsted streets, was the first one to show the renovated old repeater, "Nero," with such success that they had to book it again for three nights.

Last Sunday evening the Janet Theater scored another success in showing "Ave Maria," of Ambrosio, and showing it in the Orpheum style. Manager Hyman hired a special violinist and each time that the violin was in action on the screen, the piano player and the drummer would stop, leaving the honor to the violinist, who played the "Ave Maria" notes.

As we are on this subject, it would be well to warn the drummer of a motion picture theater not to make an abuse of his cocoanut shells when horses are seen running on grass or soft ground. While sound effects enhance and give life to a picture, exaggerated sound effects can kill a picture

J. M. B.

MIRROR SCREEN.

I do not like to tell it, but in justice to the Mirror Screen, I have been surprised at the change at the Janet Theater. I was there the other evening with two parties much interested in the Mirror Screen and the results were disastrous. The light was miserable, not the light of former days; in fact, my companions told me that the pictures shown at Gilmore's place, on the other side of the street, were clearer, sharper and with more details than the pictures shown at the Janet. Mr. Gilmore does not use the Mirror Screen, but he seems to have an operator who knows how to keep a good light

While the Mirror Screen manufacturers claim less current is required to obtain a clear picture on the Mirror Screen, they do not claim that their invention will correct badly adjusted carbons nor a too low amperage. A good workman can do good work with poor tools, while a poor workman can only spoil good tools.

J. M. B.

ELIXIR OF YOUTH.

To the known inventions of Thos. A. Edison, we must add Elixir of Youth. Like all drugs, you must take the exact potion, as too much can work havoc. It seems that Mme. Pilar-Morin in her part in "The Greater Love" took the prescribed dose, while her sweetheart took an extra measure. By following the directions of the patent medicine man, Mme. Pilar-Morin is as young and lovely after twenty-years of a miserable existence and a term in prison, as she was the day she was going to elope with her lover. On the other hand, to punish the sweetheart for having taken an extra dose, he is made to age at least fifty years in the same space of time. Is it not wonderful?

The robbery is improbable. The woman refuses money; she does not approach the stranger nor does she go out with him; she has no chance to rob him. The stranger and the judge should have seen that the woman was shielding her son. These little things do not worry the producers, no more than the glaring incorrectness in the details and costumes.

At the same show I saw "Dull Razor." Very short, it is true—about 150 feet—yet too long for a decent audience, and, as the assistant manager of the theater told me: "It is disgusting." "A Dull Razor" was the finish of an already silly reel, a great mistake on the part of the diamond trade-mark, as a short scenic, even a scenic of Chicago, would have helped us to forget the noisy country hotel of "No Place Like Home," while the "Dull Razor" made a bad finish. Here, again, the manufacturer did not seem to care for the quality; he wanted the quantity.

With a few exceptions, the work of the licensed manufacturers is progressing backwards or at a standstill. We are not the only ones to say so; it is of public notoriety, and, notwithstanding the arguments of their trade booster, the Independents are getting very strong and converts to the Independent side are of daily occurrence. During the week, we have been told by three licensed exhibitors of Madison street, Chicago, that unless the General Film Company can give them an improved service, they will go Independent.

We are sorry to have to mention so much bad work, but it is our duty to call the attention of the manufacturers to the public verdict. We remember the days when a sign of a Biograph, of a Selig, etc., would crowd houses. They can do so again, as they have proved in the past that they could do good work. J. M. B.

BALL OF OPERATORS' UNION, LOCAL NO. 145.

The ball of the Operators' Union is scheduled for December 7th, and we wish it the best success. We have always been for the operators. Our constant fights for good pictures, for no vaudeville, for appropriate music, etc., have been carried on with the object of improving the business and of making motion pictures a lasting and safe amusement for the public; consequently giving good employment to many operators. This week again we come out with a word for the operators, when we urge the Union to instruct their members to refuse the orders of the managers, to run the pictures at a too high speed.

THE ROYAL THEATER.

Over on the north side on Milwaukee avenue in the vicinity of Ashland avenue, moving picture theaters are not a novelty—every block has three or four; all styles are represented, from store fronts to picture palaces, and a great variety of shows are to be seen, ancient junk reels, vaudeville, and even first run pictures.

One of the most prominent theaters in this vicinity both as to structure and program, is the Royal Theater, 1369 Milwaukee avenue, of which A. M. Gollos is the proprietor. Exclusive first run Independent pictures are shown here; the house is a model picture theater, the music is good, and the projection under the direction of Lee A. Forbes, is all

that could be desired. Afternoon or evening makes no difference in the attendance at the Royal, and regardless of the keen competition in the neighborhood, this theater is always playing to capacity, due in a great extent to Mr. Gollos' efficient management.

Mr. Gollos' efforts are not directed to the management of the Royal Theater alone, however, for he is also the proprietor of the New Royal, at 6728 South Halsted street, and he has just recently purchased the Jefferson Theater at Fifty-fifth and Lake avenue, a 900 capacity house which he converted from a vaudeville to an exclusive picture theater.

J. C. K.

A PLEASANT SURPRISE.

After a man has been connected with the moving picture industry for any length of time, he becomes a pretty hard individual to surprise, for the business itself is such a rapid succession of surprises. The "Chicago End" of the Moving Picture World was so pleasantly surprised one night last week that we can't refrain from telling you about it. And it all came about in this way:

Several months ago when J. M. B. wrote up the Roseland Theater on Michigan avenue, he mentioned that owing to the homelike atmosphere that prevailed, the Roseland should have been named the "Family Theater." Mr. Berkson, the proprietor, then conceived an idea which he put into effort and on Wednesday he invited us, in company with Julius Singer of the Laemmle Film Service, to go to Indiana Harbor with him, to see whether his idea had been, in our estimation, properly carried out. We knew that Mr. Berkson had built a new theater at Indiana Harbor, but when we considered that the town was only about 10,000 strong, we thought we might see a "fairly good" picture house if we accepted his invitation, so we decided to make the trip.

Mr. Singer, accompanied by his congenial "better half," J. M. B. and J. C. K. composed the inspection party, which on its arrival at Indiana Harbor, was met at the station by I. E. Berkson with a large automobile waiting to take our party to the theater, which is located about a mile and a half from the station. Surprise—well, I guess. Some theaters we inspect we have to "sneak in"—here's a man that takes us to his theater in an auto.

But the surprise proper is the "Family Theater." Notice the name—"Family Theater." Who said the exhibitors don't follow J. M. B.'s advice? Cold words can't describe the beauty of this pretty little picture house; you must see it to appreciate it. Built of brick and concrete, 120 feet long extending from street to street, with exits in the rear and at the sides, the Family is as near fireproof as human ingenuity can make it. The marble and tile lobby with its vestibuled front, is imposing in its simplicity and richness; the most pleasing feature of the lobby is the arrangement of poster frames built in the walls. These frames open like doors, and contain the posters for the entire week's program. The idea is original with Mr. Berkson, and through this clever arrangement the posters really appear artistic.

The interior is very neatly decorated, and the seating arrangement is excellent; a good view of the screen can be had from any one of the 400 seats. The operating booth, the lighting and ventilating arrangement, the patent exit doors, all are perfect. In fact, the theater seems to be just about five years ahead of Indiana Harbor itself. But the public is showing its appreciation of the Messrs. Berkson's enterprise. They fully realize that Manager Gus Berkson is giving them an opportunity of enjoying the best that can be had in the way of moving picture entertainment, as the large attendance would easily prove. Gus has a good eye when it comes to selecting a program, his run of a Reliance, an Eclair and an "Imp" on Wednesday night being well received by the audience.

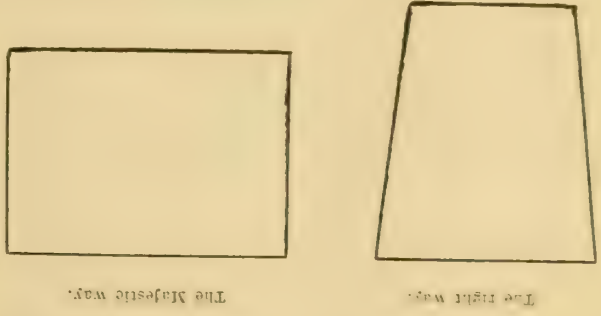
It is indeed gratifying to see men like the Messrs. Berkson in the business. They are enthusiastic picture men, optimistic of the future, and their excellent business methods will greatly aid in placing the picture show in the foremost ranks of entertainment enterprises.

J. C. K.

MOTION PICTURES AS A CHASER.

The Majestic Theater of Chicago, the high class vaudeville house, has found the best way to empty the place by showing motion pictures and, at the same time, the most successful method to kill cinematography. Persons who see motion pictures at the Majestic Theater get such a bad impression that they cannot be induced to visit regular moving picture houses. They have enough of motion pictures and I do not blame them as I never was so disgusted, and I can state that it was the first time in my life that I walked out of a place before seeing half of a reel of pictures. It was the greatest and most powerful chaser offered, far better than a "Fire cry."

The pictures are projected from the top gallery and appear distorted on the screen. The picture instead of being wider than its height, is higher than its width and the bottom of the picture is wider than the top,



consequently the figures appear elongated and distorted. Add to this bad throw a miserable light, and you can safely say

that the Majestic Theater shows the worst pictures in the country.

The picture on the screen was "Mathilda's Winning Ways," a good production of Lubin, that I had enjoyed some time ago at the Orpheum. If the Motion Picture Patents Company were fulfilling their promises, viz.: to give protection for the $2 they collect each week from the exhibitors and if they had any solicitude for the future of cinematography, they would issue orders to their exchanges to refuse service to the Majestic.

Evidently the Motion Picture Patents Company and the General Film Company are not working for the betterment of motion pictures. They are in existence for the sole purpose of working a get-rich-quick scheme and the $2 per week from the Majestic and other vaudeville theaters look too good in their coffers, to think of the exhibitors suffering from the unfair competition from vaudeville theaters.

The exhibitors in paying their $2 per week, have helped the Motion Picture Patents Company to put a rope around their necks in telling them just what they must show and what they must not show. The exhibitors in continuing to pay the $2 per week, will help the General Film Company to pull on the rope and the words of a certain licensed manufacturer will come true. Allow them enough rope to hang themselves.

Mr. Exhibitor, you are more or less responsible for the conditions of affairs at the Majestic and other regular vaudeville theaters, as by showing cheap vaudeville acts to beat your competitors, you have engendered an ill feeling from the legitimate play houses and you will never get peace until you discard the vaudeville from the moving picture theaters.

J. M. B.

IN THE MISSISSIPPI VALLEY.

The new Colonial, Second avenue, Rock Island, Ill., got ready in time for Thanksgiving and was host to 2,000 patrons on that day. The place is finished in Mission style, has a seating capacity of 418 and besides being equipped with five exits has all necessary fire-fighting apparatus and automatic fire-doors on the operating room. Two reels, two songs and music by a four-piece orchestra, made up the initial program. Manager I. N. Martin and assistants were forced to hurry to get the benefit of the holiday.

The Star Theater at Petersburg, Ill., recently used Fred Beck, the Boston National outfielder, and his tenor voice as an attraction.

George Mills, of Karzin & Mills, owners of the Royal and Casino moving picture shows in Springfield, Ill., have invaded Moline, Ill., and leased the Rydback building at 513 Fifteenth street in that city. This will make eight moving picture shows in Moline and the fourth within a radius of one hundred feet.

For the first time in the last three or four years, Leroy, Ill., is without a moving picture show, the Lyric having closed.

Street railway operators claim that the popularity of the moving picture shows has ironed out or evened up the evening load of current which formerly reached its peak at 11.30 immediately after the theaters, according to the "Electric Traction Weekly." When people go to the moving picture shows there is no fixed time for going or returning and the travel is spread over the entire evening. Because of the cheaper-priced entertainment people go oftener, so the street car companies profit by an increased business as well as a more desirable evening load factor.

W. S. Helm, of Peoria, Ill., has leased the Illinois Theater at Abingdon, Ill., and will sub-let the place to Mrs. Zat-Zam, of Peoria, who will operate a moving picture show.

Edward T. Dolly and W. W. Wilmerton have purchased a site at Fourth avenue between Nineteenth and Twentieth streets, in Rock Island, Ill., and will build a vaudeville house seating 2,500 persons.

The Mayor of Watseka refused to cancel the permit to the Star Theater, upon request of the Woman's Christian Temperance Union, and the Jeffries-Johnson pictures were shown without more strenuous opposition than that offered by a representative of the women calling the manager from the theater and threatening arrest.

Miss Ruby Hoffman, of Effingham, Ill., is now pianist and solist at Clarence Kepner's Bijou Theater at Villa Grove, Ill.

Miss Alona Allison, of St. Louis, is now singing at the Bijou at Greenfield, Ill.

George Fitch, the humorist, whose articles are much in demand by the "Saturday Evening Post," "American" and other leading magazines, is a devotee of the moving picture shows and producers would profit by a study of his daily column in the Peoria "Herald-Transcript" which he produces to warm up his versatile brain. Apropos of the plea for comedy, he says:

"The moving picture men have taken to murdering children to make their films more touching and it ought to be stopped. Two bright and beautiful little girls died in films shown in Peoria last week and the theaters were soggy with grief when the foul business was over. The pot who slaughters babies relentlessly in pursuit of his art is bad enough, but to put the operation on a canvas—to show the last gasping breaths of the curly haired sufferer and the frantic grief of the mother is going several hundred miles too far. We are an insurgent and demand that only trust magnates and short weight coal dealers be killed in the moving picture shows."

The editor of the New Berlin (Ill.) "Tribune" cannot be lined with the enemies of the picture show who are numerous in the Fourth Estate, judging from the following homely tribute:

"Thanksgiving night Wall Street Theater gave us a crackerjack of a show, and had a house packed. Say, farmers, why not rest your weary body from the day's corn shucking and bring your family to the show? Three nights in the week it is in running gear and Saturday night is always the big night. Come to town and see what great times we have."

F. H. M.

New England Notes.

The Pastime Theater, Brunswick, Me., has very recently been enlarged and renovated. The seating capacity is now nearly 600. This house has an excellent reputation among the trade and is reported to be doing good business.

Harry Jacoby has given up the management of the Premier Theater, Fall River, Mass., owing to poor health. He intends going to New York and take a complete rest.

The Broadway Theater, Lawrence, Mass., will soon be ready to open its doors to the public. The house is most attractive and ought to make good.

J. C. Burke is now building a theater to be devoted to moving pictures and vaudeville at Springfield, Mass. His son is interested with him in the enterprise.

C. S. Higginbotham has recently purchased the Globe Theater, Holyoke, Mass., from Woods & Cavanaugh. Mr. Higginbotham also operates the Grand Theater, at Holyoke.

THE STAR THEATER, BOSTON, AND SOME FILM REVIEWS.

The New England representative of the World went to see the performance given at the Star Theater, November 21-23. He saw one of the best conducted houses that it has been his good fortune to enter, and some good—and some poor films. The best film of the evening was an excellent Vitagraph effort, "Francesca Da Rimini"; the poorest, "Song of the Wildwood Flute," a Biograph film. "Francesca Da Rimini" was sumptuous, startling and gripping. This release far surpassed the Vitagraph's previous effort to give this classic. The backgrounds were more beautiful, the acting more finished and natural. The heroine was excellently played by the Vitagraph girl; she knows how to interpret her parts; she makes you catch the spirit of Francesca as the writer meant it should be. That scene where Paola told Francesca of his love was well taken care of, being far removed from the usual sickly, mawkish love scenes. Vitagraph producers seem to know the art of interpreting realistic lightning in the photoplay. It was excellently used here, and reminds us of the "Life of Moses" films, when thunder and lightning were excellently and realistically produced. The picture was as easily followed as any slapstick comedy, and certainly afforded much instruction and interest to the crowded audience who viewed the film. In this connection, we wish to compliment as highly as possible the work of the pianist and drummer at the Star. Grand opera selections and classics were used throughout, seconded by the best trapping we have heard in many a day, aided the film more than may be supposed. The World's New England representative made it a point to ascertain their names, wishing to give them credit in the World itself. Messrs. Seaver and Scottron worked the musical end of it. Good work! Keep it up.

Now, in order to have a real anti-climax, and to show we "knock" when needed, as well as praise, let us pass on to the Biograph's picture. "The Song of the Wildwood Flute" failed to "arrive," simply because white people cannot impersonate Indians—that is, with success. The audience seemed rather amused throughout the picture, at the con-

tortions, facial and otherwise, made by the white actors in their painful endeavors to become Indian-like. It is no use, you cannot do it. Query: Hasn't the World told producers that fact enough without the "still" making tableaux for this reason? The heroine fell down badly. To tell the truth, she provoked some audible snickers. "Little May," as she is known, so we hear, bore the brunt of the tableaux, as she was better known to the audience than the other actors. The young lady should not play Indian parts. She positively shouldn't, really. We merely draw attention to her as her part was the most important, the whole "tribe of Indians" were just as poor. It is too bad, that a film which was evidently the product of much time and attention, should fail because of a fact which has been spoken of so often. The story was good, the scenery was good. No doubt "authentic Indian customs were incorporated" we are no judge of such things—but the white actors sounded the film's death knell. The exhibitors have had too many Indian films, anyhow. Let the Biograph Company, which has proven itself capable of the higher class of work, stick to that. We get enough Indian impersonations without them.

Selig had a split reel. The shorter one, "Dull Razor"; the longer one, "No Place Like Home," both of "the usual thing." Although the "Dull Razor" is an old subject, it brought a few laughs. The title tells the story. Probably the audience had often experienced similar trouble to that of the man shaving with a dull blade. The "No Place Like Home" was that most direful of comedies—the one that does not produce a laugh. Although intended as a broad farce, it did not seem to hit the audience.

Pathe's "Other Way" made good. It had two good features—a love story and several hearty laughs. The picture is not logical, but it held close attention. After all, that is the main point. It seems strange, to be sure, that the heroine should have found her position as nurse-girl so soon after she left the parental roof, that she had not changed her clothes. In fact, she evidently found her position ten minutes after leaving. The same holds true of the hero of the film. Never mind, the film made good, and must be called successful. That kid in the picture was "bully."

Two acts of vaudeville, one a singing act, and the other, some stunts by a clever equilibrist, made good. They both received good applause.

The illustrated songs, "I'm Looking for a Dear Old Lady" and "Lend Me a Kiss To-night, I'll Bring It Back To-morrow," were both good and well handled, although the latter's name is against it. Take it all in all, we saw an excellent show, well put together. This house shows excellent pictures—very clear and very steady. Two Power's Cameragraphs, No. 6, do it, so Manager Appleby says.

The Star is a fine house, and is unusually well conducted, and supported by the public. Congratulations, Mr. Appleby, on a smoothly running, well regulated house.

HENRY.

WASHINGTON, D. C.

Manager Bradley, of the Paramount Film Exchange, is making a canvassing journey through the South. The new exchange is busy every day, which demonstrates the necessity for such an office. He is doubling the number of reels he had previously contracted for. This alone shows what work he is doing, and the outlook is that when he returns from the South he will demand a trebling or quadrupling of reels. The offices of the Paramount Film Exchange are very attractive and the fact that Mr. Bradley is known as a hustler is ample cause for good business.

* * *

Tom Moore, of the Moore Film Exchange, is on a canvassing tour through the South, including Maryland, Virginia, West Virginia and the Carolinas in his circuit. He is making this in his big touring car with Mrs. Moore, and the reports indicate that he is mingling pleasure with business, for portions of the country he will travel through are beautiful at this season of the year. The business of the Moore Film Exchange has already taken its Fall impetus; houses that closed for the Summer months are opening and making even greater demands than last year. Mr. Mack is at the helm in Washington and he finds it necessary to work overtime to keep pace with calls.

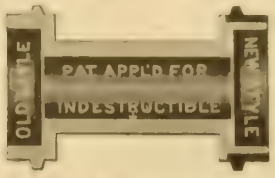
* * *

I. Boyd Dexter, of the Index Film Company, has had to take on a number of new hands recently. "I could make use of half a dozen more," he said to me, "if I could get the kind of men I want." Even while we talked, he had to jump up to attend to business every few minutes. The poster side of this company is an important feature. It is wonderful what an agreeable transformation he can make out of a homely lithograph with freehand touches of scrolls, words or figures in artistic designs.

We buy, sell and exchange Moving Picture Machines. Complete line of Supplies. Skillful Repairing a Specialty.

PHOTOPLAY SUPPLY CO.
107 East 12th Street, KANSAS CITY, MO.

LIKE A JEWELED WATCH



Improved Pinwheel, Star Arbor and Sprocket for Power's, Edison, Lubin or Motiograph machines, $12.00.

TESTIMONIALS:
"Grand Success" says one.
"Fine Job" says another.
"Jackey-jack" says another.
"Worth $ 0" says another.
"Brilliant Work" says another.

Old Brass Sprockets Repaired, $2.25
Steel teeth makes them last 3 to 4 times as long.

NEW SPROCKETS that can be continually repaired for $1.00 UPPER or LOWER $2.50. Intermittent $3.50.

E. W. LAVEZZI, 3042 North Ashland, Ave Chicago, Ill.

RUINED

A large number of New Machines are ruined by using cheap Oils. Are you saving 10 cents on your oil and wearing out $15 00 worth of Machinery? Take no chances and oil your Machines with

One Drop Oil

The only scientifically compounded oil for moving picture machines on the market.

Ask your Exchange for One Drop Oil and if they do not carry it, send 25 cents for full size bottle of One Drop Oil.

ONE DROP OIL CO.
4059 N. 47th Avenue, CHICAGO, ILL.

HERE IT IS!

It is what every Operator or Manager should have in the Theatre, for quick, clean, economical, Slide Making. With our material, you can make an Announcement Slide for less than a penny that will show on the Screen as neatly as any manufactured Slide on the market.

This following introductory offer for a short time only:
6 Prepared Slides, including Colored Cover Glasses.
1 Bottle of our Superior Slideine. Enough to cover 50 Slides.
1 Bottle of each of the following Translucent Colorines: Red, Green and Blue. Enough to cover more than 200 Cover Glasses.
1 Roll of our Perfect Slide Binding, with full directions. All for **$1.00.**

POTTSVILLE NOVELTY CO.
319 N. 3rd St., POTTSVILLE, PA.

A Cement that will not burn and that will patch both the Celluloid and the N. I. films

This new Cement is not an experiment but a product in great demand and doing the work.

The chemist inventor although assured of a good income, wishes to dispose of his invention as the making of the said Cement interferes with his regular paying business. Profits are large and the proposition can be fully investigated. Repeated daily orders from all over the country prove the efficiency of this new Cement.

Formula, stock on hand, and good will for sale for $1200

Address Cement, care of M. P. World
160 Washington Street - - Chicago, Ill.

FARRAGUT HALL, A POPULAR BROOKLYN THEATRE.

One of the ideal photoplay houses in Brooklyn is Farragut Hall, Rogers avenue and Farragut road, Flatbush, owned and operated by Oetjen Brothers, two prominent business men of the section and leading members of the local Board of Trade. Farragut Hall is one of the most beautiful, inside and out, as well as one of the most adequately equipped and best conducted places of amusement in that exclusive residential section of Brooklyn, where perfect moving picture theaters abound and where to excel it is necessary to reach the top notch. In fact, it seems as if Flatbush were trying to corner all the perfect ones in Brooklyn. The accompanying photographs give as good an idea as pictures can of the appearance of the place. One picture shows the extremely artistic exterior with its graceful lines and tasteful decorations. The color scheme is worked out in shades of green and the windows are of panels of stained glass. The two suspended lights are Adams & Bagnell flaming arc lights of 1,600 candle power each. Over the ticket booth is the rewinding room, the operator's booth being projected inside the main auditorium. At present the management are constructing a plate glass storm front directly under the large outside arch, thereby giving the place a kind of lobby or vestibule. To the right and left under the arch two large panels were specially constructed in the wall. Here on a black background, bright gold letters set forth the policy of the management. It is something like this in part:

"Newest and best American pictures. Special courtesies extended to ladies and children. No picture will offend the most fastidious taste. Pictures approved by the Board of Censors. No objectionable persons admitted. Latest illustrated songs, etc." This seems to be a pretty clear statement of facts.

The main hall is 110 feet long by 33 feet wide, giving a total floor space of 3,630 feet. The interior colorings are varying shades of light and dark green pleasingly harmonized, and one of the features is the lighting. There are eight handsome four-light side fixtures, four ceiling Tungsten lights, and in addition to these are four large dark green globes a foot in diameter mounted on tall brass pedestals on either side of the rear entrances to the aisles. These can be plainly seen in the picture, as well as the heavy brass rail which divides the seating space from the 825 square feet of standing room in the rear. The center section of seats is six rows wide, with five feet of aisle on either side and flanking sections of seats four rows wide. The seats are hardwood stained dark green and highly polished. The floor is hardwood polished smooth, sloping to the front, with heavily carpeted aisles. A $1,000 Fischer grand piano is the only musical instrument.

The ventilating system is perfect, consisting of six 16-inch oscillating electric fans, four ceiling ventilators, side wall ventilators, three windows on the right, one on the left and six in the rear. The place is steam heated throughout, special care having been taken to place a radiator in the ticket booth, which is unheated in so many places, leaving the ticket seller to shiver and often resulting in an illness with a fatal termination. Four steel beams do away with all center supports.

Last but not least is the operator's booth, which is one of the best features of Farragut Hall. As can be seen in the picture this projects out over the standing room space and is supported at the outer corners by steel braces. It extends eight feet and is six feet wide. It is entirely of steel, with a ventilator in the ceiling. The floor of the booth is eight feet above the floor of the auditorium and the booth itself is ten feet high. It is equipped with a Model B Edison, with a Fort Wayne Compensarc. Back of the operator's booth and directly over the ticket booth is the rewinding room. This is five feet by six feet, and eight feet high. The running staff of the place consists of seven.

For a long time the Messrs. Oetjen were at a loss as to what special attraction they could offer to boom their matinees. After trying many things, they have adopted the following scheme, which has proved a success for them and may be of value to others: Each patron of the matinee receives a coupon bearing a number. Every Wednesday afternoon the patron with the lucky number is presented with a piece of cut glass of really excellent quality. As most of the matinee patrons are ladies, the idea of a new piece of

* * *

Essaying to visit a Brooklyn theater on Fifth avenue near Thirteenth street, a large poster at the door announcing: "Put Your Arm About Me Honey," as the chief attraction, acted as a danger signal; the writer was accompanied by his children so decided that this was not a suitable place to visit. cut glass for the buffet is a strong attraction.

* * *

But a few months ago it was necessary to call attention to the backward state of moving picture work in Brooklyn. Things are changing so rapidly that before long New York will have to take great care or it will be outclassed. A. H. M.

NEW PHOTOPLAY HOUSE IN FLATBUSH.

Wm. R. Lusher, Dorchester road and Coney Island avenue, Flatbush, Brooklyn, N. Y., will in a few days open his new Dorchester Photoplay Theater, and people in that section of Brooklyn will have a theater in their midst equipped in every detail with the most up-to-date motion picture apparatus. Mr. Lusher has spared no expense to furnish his patrons with every comfort and convenience; his operating booth is equipped with two 1910 Model Motiographs with Hallberg Electric Automatic Economizers, and in front of the theater in place of incandescent or flame arc lights, Mr. Lusher has installed a large electric sign reading "Dorchester," each of the letters being 12 inches in height. This sign is something entirely new in this country. J. H. Hallberg, "The Economizer Man," is now importing them from England. The beautiful effect of this sign must be seen to be appreciated; besides its operation means a saving of 70 per cent. in current consumption over the ordinary incandescent lamp sign.

WHY?

By F. H. Richardson.

Within a radius of three blocks of the writer's home are three small houses where motion pictures are the nightly attraction, but in all of them the projection is so miserably poor he has not cared to pay more than one visit. He has lived in the hope that some of them, at least, would get a real operator, but, so far, in vain.

Three blocks away, however, on 145th street, near Eighth avenue, a new house has just been completed, known as the 145th Street Theater. Vaudeville and motion pictures is the legend on its front. The house seats 1,000 and is really a charming little theater, having an orchestra, boxes, balcony and gallery; prices, 5, 10 and 15 cents. The stage is of good size and the interior decorations pleasing.

Surely, I said to myself, here is a place to go where at least passable projection and probably good film will be seen. But alas! The films were junk and the projection absolutely rotten! To begin with: the films were literally rainstorms, in some instances without titles. The film titles and vaudeville acts were announced by the crudest kind of slides—glass blackened and the names scratched in with a pointed instrument. The light was poor and miserably handled. The pictures were full of shadows and full of misframes. The "operator" (?) at one time allowed the picture to stay out of frame (the dividing line right in the center of the screen) for approximately 40 feet of film. Fully half the time the picture was badly out of focus, sometimes **very** badly. The speed was most of the time so slow that the action was utterly ruined (when the light was good enough to judge by it). The curtain was badly light-struck on its lower half and the interior lights of the house, while ornamental, were calculated to badly injure even good projection. The curtain was sewn so that it was full of wrinkles. In short the whole thing, so far as the pictures were concerned, was simply vile.

The vaudeville was mediocre, except as to one act which was very good indeed, but still the acts were not to be criticised, considering the price charged.

Why? Why?? Why will men put thousands of dollars into a theater and then place at least half the bill in charge of utterly incompetent hands, still further hampering projection by apparently dense ignorance in the matter of house lighting and curtain? Such things are utterly past the writer's understanding. If that beautiful little house can be filled at 5, 10 and 15 cents, giving such an utterly disgusting projection performance as we witnessed last Sunday, it could be filled at 10, 20 and 30 cents with high class pictures and high class projection, plus the present vaudeville program.

* * *

And right here let me relieve my mind of something else: the Keith & Proctor Harlem Opera House has gone back to vaudeville and motion pictures, after a most successful Summer season with pictures only, with excellent projection. Many times on the very hottest nights last Summer I visited that house to find S. R. O.—nothing but pictures and songs, but **good pictures, well projected,** admission 10 cents.

The house has gone back to vaudeville and pictures, as I said, admission 10, 15 and 20 cents. It is Keith & Proctor's privilege to conduct their business as to them seems best, also it is the writer's privilege to comment. I believe, firmly, that had this house replaced its present antiquated projection machinery with up-to-date appliances, properly blocked in its curtain (which was partly done at the writer's suggestion last Summer), made certain needed changes in the house lighting, that Mr. Ritter, the operator, in conjunction with Mr. Holmes, the manager, could have filled that house during the Winter season, and with pictures only, **at its present scale of admission.**

POSTER DISPLAY.

Advertising has become so general that it is needless to dwell upon the necessity of publicity in any line of business. But while all agree in this estimate of its value, few know how to apply it to their particular requirements.

With the exception of a few of the larger theaters in every town, which have secured the services of professional letterers, the front of the average nickelodeon resembles a meat market or cheap grocery store.

Mr. Exhibitor, stop and think a moment. Your house may be beautifully decorated, your programme well selected, your help courteous, everything may be run in shipshape style, but it will avail you nothing if the public is not properly apprised of what is going on inside. You have to get the people inside by your exterior.

If any kind of signs will do, why do the larger houses hire permanent sign writers by the week when some porter or usher could scrawl the announcements? If a small house can save two or three dollars a week on signs, a larger concern of, say, ten times the size, can naturally save twenty or thirty dollars per week by using cheap signs. This is plain arithmetic. But the answer is simple. As soon as a man's interests increase, his scope broadens in the same ratio.

In emulating the methods of successful business men, do not neglect the minutest detail. The public appreciates art. The first impression the passer by receives is from the signs. They should be clear, neat and artistic, but devoid of "gingerbread," so that he who runs may read. The main thing to remember is, that the general effect is what counts.

Take a walk through your streets and observe the signs of any moving picture theater. The color schemes are usually incongruous, the lettering amateurish and in many cases almost illegible.

If you cannot afford to hire a good letterer permanently, make some agreement with the best sign painter in your locality, whose reputation for artistic workmanship is without question. Arrange to have him do your work for a certain specified sum, and if he is fair minded and anxious to please, you will be the gainer. Don't haggle over a few dollars. Make it interesting for him to use his brains as well as his paints and brushes.

Above all take an interest in the work yourself and remember that a cheap man in any capacity is always the most expensive in the end.

We are in receipt of a very neatly printed brochure from the Industrial Moving Picture Company, of Chicago, in which the advantages of using moving pictures for general publicity purposes are convincingly explained. There is no doubt that this profitable method of advertising will soon come into universal use, and the Industrial Company, with such an able advertising man as W. R. Rothacker at its head, will soon be making the "picture ad." as popular as those of the daily newspapers. Who knows, the time may come when a home without moving pictures will be as lonesome as one without a piano.

THE THANHOUSER PHOTOFRAME.

consisting of portraits of the Thanhouser stock company, framed in solid oak, mission finish, 34 inches in width and 44 inches high. This handsome lobby display is furnished to exhibitors for $3.50, less than cost. Complete with glass and 6-foot easel.

BIOGRAPH.

A CHILD'S STRATAGEM. Mrs. Walton is one of those hapless-minded women who misconstrues every act of civility on the part of her husband towards any one of the female sex. In truth she has no grounds for such feelings, as Mr. Walton is the most devoted of husbands and the kindest of fathers. Every trivial matter that can be construed circumstantial is the food for a quarrel. These quarrels are always in the presence of their little ten year old daughter. So frequent are these dissensions that the child, though young, begins to fear for the future. The worst comes when one evening a party of lady friends call on Mrs. Walton, one of them deliberately tries to flirt Mr. Walton's attentions. He quite innocently and courteously acknowledges her, what he considers, assistance cordially. However, Mrs. Walton's eye is ever on the designing lady, and foolishly imagines her husband attracted. After the visitors have departed there is the worst storm yet and a separation seems inevitable. All this transpires with the child as a witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband on the breakfast table to the effect that she is determined to begin divorce proceedings. The little one now intervenes, but with poor success. Young as she is, she appreciates the enormity of the affair and is at a loss to circumvent it. While she is sitting pondering at the table an article in the newspaper concerning a black hand kidnapping strikes her gaze. The words 'Kidnapping' Succeeding something happen to her everybody would become alarmed and excited and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. Fine! She at once puts the scheme into effect by writing a letter to her momma and another to her papa ostensibly from the Black Hand to the effect that she has been kidnapped. Despatching the letter, she goes to hide at her aunt's home. Arriving at her aunt's house she finds the place vacant, the aunt having moved. There is nothing for her to do but to stroll about and kill time. This she does, but wandering so far she loses her way, and falls into the company of some poor but honest folk. Telling them her address, Jimmy, the newsboy, volunteers to escort her home. Meanwhile, Mr. and Mrs. Walton are thrown into a state of wild excitement and in their endeavors to locate their missing child forget all else. Hither, thither the search is made, but in vain, and they are both on the verge of mental collapse, when the little one, escorted by the gallant newsboy, enters. She then makes clear the reason for her escapade. The parents now realize how foolish they have been and what a lesson their little tot has taught them.

TURNING THE TABLES.—Mr. Peck has long had a weakness for going out with the boys. Though a married man, he has not been able to fully control the craving for a little game of pinochle. His wife grows tired of these regular sessions and puts her foot down hard. "No more." Peck, however, must get out so he resorts to that effective subterfuge "A sick friend." It goes, and he is allowed until ten to return. At ten o'clock the game is just getting warm and a breakaway is impossible. Mrs. Peck has begun to doubt the truth of the "sick friend" story, and starts out after the renegade Peck, making tracks towards the nearest cafe. Entering, she loudly insists that the manager present her husband. Peck, who is in the back room, hears her voice, and diving out the back way, beats it for home, while the Madam is searching for him. Getting into bed, after putting the clock on a couple of hours, he is apparently asleep when she returns. Aroused by her entrance, he with mock dignity, demands: "Woman, where have you been until this unseemly hour?" Well, as really makes her feel the incriminating evidence of her own apparently compromising position, and not being able to give convincing proof of her own innocence, she becomes abjectly contrite, promising never to deny Peck his little pastimes.

HAPPY JACK, A HERO. It is the evening of a reception given by Mr. and Mrs. Stamford in honor of their daughter's birthday. The house is beautifully decorated and one of the features is the antique room. In this room stands a figure in a suit of armor of value. During a skylarking between the butler and maid this figure is knocked over and broken. In terror the butler, fearful of the consequences, rushes out to get someone to stand in the suit instead. Happy Jack, the rover, passing by at the time, takes the job on the promise of a good feed. There have been a couple of sneak thieves operating in society circles, and they learning of the affair, plan to attend. In evening suits, they present themselves and while the butler is engaged with one of them, the other pilfers two invitation cards, which gain them admittance. The daughter is presented by her father with a beautiful diamond and pearl necklace. During the evening the crooks nip it, and going to the antique room to examine their spoil, espy an open safe. This is easy, and they at once begin to help themselves. This is done under the eye of Jack, whom they think a stand of armor. When their work at the safe is about complete, Jack discloses himself, nabs them up and hands them into custody. You may imagine his reward now amounts to something more than a feed.

EDISON.

THROUGH THE CLOUDS. Judge Grey is a candidate for the nomination for Governor. His opponent is a man named Roberts, a thorough politician, who realizes that Grey will easily defeat him in a fair fight, and therefore begins to deal in what some people call "good politics." In other words, he throws mud at his opponent by prompting a newspaper report to the effect that Judge Grey has tried to bribe a contractor named O'Brien in return for political influence by offering him a ten million dollar interstate water supply contract if elected Governor. This, of course, is false as far as Judge Grey is concerned, but not so with Roberts, himself. He has offered to throw the contract to O'Brien providing the latter will swear that the newspaper report is true. This O'Brien agrees to do, first forcing Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain.

Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the incriminating newspaper report until late in the afternoon of the convention day. By a clever trick he succeeds in securing possession of it and starts for the nearest railway station. Here he learns that he will be unable to reach the convention hall in time, and so is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at once and such a field, as he is coming in by aeroplane. This fact is discovered by the opposing party, and here follows a real novelty in motion picture stories, introducing the latest and fastest mode of travel. Of course, all is not accomplished without obstacles, there being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time, the convention is stampeded, and Judge Grey is nominated for Governor. He eventually becomes Governor of the State, and the aviator, the hero of the hour, wins the girl of his heart.

A DAUGHTER OF THE MINES.—The heroine's name is Betty, and you can bet that Betty knew who had won her hand, for it was none other than the son of the mine superintendent. He was rich and she was poor, but that made no difference, nor did the fact that her old dad was just one of those dirty, black men who came pouring out of the mines at the mouth of the shaft, where she stood waiting for him, to meet him with a glad cry of joy just as if he had been the president of the company. In some mysterious way little Betty Bobbin also met handsome Harry North, the superintendent's son.

No one ever really knows how true lovers meet. Sometimes it's a smiling, shy look and the work is done; sometimes it's just an "excuse me, miss" and "thank you kindly, sir," and the world is new again, and sometimes a man and woman have known each other all their lives when suddenly eyes meet eyes and life is a glad, new thing. So what matters how or when or where Betty Bobbin met Harry North? They met and kept on meeting, as lovers always do, yet the stern, grand old father of the boy knew it not, nor did the gray-haired old man. But love is a hard thing to hide, and finally the truth came out, and the rich man stormed and the poor man cried, but to no avail. One father was hard at work a thousand feet under the earth, and the other father was at his books thinking of his wealth, while little Betty Bobbin and Harry North went running away on a switch engine to be married that very night. "and all the king's horses and all the king's men couldn't make Betty single again."

THE GREATER LOVE.—The story itself is laid in the provincial district of France, and reveals that stern law which gives the French parent command and control over the life and will of his child. The heart of a little French peasant girl has gone out to a young barrister, whom she worships and who worships her with all the holy loyalty of a noble love, but centuries of custom force their cruel way between them, and the girl is compelled to bow down to her father's will. At the signing of the marriage contract we are shown her heart in all its sufferings.

Time passes, and twenty years later we see the result of a father's law. Annette, the daughter, has married her father's choice, a coarse, cruel brute; her life is crushed; the only gleam of joy that lights up her face is when her eyes rest upon her son, her boy. She worships him, but ere the day closes the awful truth is revealed to her that her boy is a thief! Mlle. Morin at this point reaches the supreme climax of the art of "Silent Drama." A moment after the discovery and the gendarmes are in the room searching for the thief, and then the dumb terror seizes her. She sees her boy a prisoner. She sees him behind the iron bars —sees him suffering. Then the greater love comes forth and she takes the guilt upon herself. "I am the thief," she protests, but the law of a lie rarely finds a home in happiness and relief. It always reacts upon the offender, which is clearly shown in this picture when she is brought before the Justice, who proves to be her former sweetheart.

Here, before the man she loves, she condemns herself with a lie as a common thief, and he is forced to sentence her to one year at hard labor. We then catch a glimpse of her prison life and finally her release. We next see her wandering back to her native village, penniless, heartbroken and alone. Through the window of a village inn she beholds her boy, gambling and drinking. She sends word to him, but he turns from her. Can woman being suffer more? At last she is found by the Judge and taken to his home, and through his love and care we realize that her life in future will be sweeter and that her boy will learn to love dearer before that greater love which has given so much for him.

ESSANAY FILM CO.

LOVE'S AWAKENING. The opening scenes of the picture show a number of young farm hands and their sweethearts seated on a load of hay entering the barnyard at the end of the day. Jewel Graham and David Allen are among the young people and when the others go dancing from the scene David confesses his love for Jewel but she impatiently turns away and welcomes Jim Long for whom she shows a strong preference. Jim and Jewel turn away leaving Dave in the deepest dejection.

Jim is the clerk in the small country drug store and the model young man of the village. Later, when he proposes to Jewel he is just going on a visit but the old man tells Jim he must go out into the world and make his fortune before he can have his bride.

The next day Jim, suitcase in hand, bids Jewel goodbye and takes the train to the city. Love is discouraged but not without hope when he meets Jewel again and again pleads his suit. But Jewel refuses to listen and her father considers the young man but efforts him no encouragement as Jewel, he knows, will have her own way in her love affairs.

In the city Jim is established in a fashionable drug store behind the soda counter. Here he meets a great many young ladies and one of whom in particular is fascinated by Jim's good looks. Not long after, having met the city girl on several occasions, Jim finds that his love for Jewel is cooling and in despair for fear of losing her he wires her to meet him at the station in Hopkinsville.

Shortly after Violet, the city girl, enters the store and coaxes a confession from Jim concerning the little country girl. Violet works her most subtle wiles and finally wins Jim over, persuading him to again wire Jewel that he cannot meet her.

In the meantime Jewel has received Jim's first message and at 10 o'clock that night steals away from home and goes to the station but Jim is not on the train and as she turns to leave the station agent hands her Jim's second telegram. The girl is brokenhearted when she reads it and sobbing as though her heart would burst wanders aimlessly back toward home.

It is Dave who finds her and to whom she confesses Jim's faithlessness and the big fellow's heart goes out to her as he helps her into his buggy and they drive home.

The next day Jewel has recovered from the shock and we find her and Dave seated on the Graham porch, when a letter is handed her from Jim, who has been thrown over by the city girl and who now begs forgiveness and asks to be taken back.

Dave thinks it is all up with him and turns to go when Jewel puts her hand in his and tells him she has had a change of heart and that it is not Jim but he whom she loves. Her father comes upon them when they are in embrace and gives his blessing as the picture closes.

A COWBOY'S VINDICATION.—Will and Frank Merrison, brothers, are working their mother's extensive ranch and while Frank is manly and upright, Will is a dissipated gambler and drunkard. The first scene opens showing Frank, Will and their mother at breakfast. Frank rises hurriedly and goes out to the barn to saddle his horse, while Will lingers over his meal, then slips out of the house.

We find him next meeting with a little crowd of roystering cowboys, who drag him into the saloon and make him buy the drinks. Here Faro Nan, a dissolute habitue of the place, persuades Will to also buy her a drink. A little flirtation follows which is interrupted by Jesse Gibbs, gambler and fancier of Nan, which ends in a fight, interrupted by the entrance of Frank who drags Will from the place, makes him mount and rides home with him.

With a sound lecture for his dissolute ways Frank orders Will into the house and to stay there. Will enters but finds his mother's purse, slips out a few dollars and is about to leave when his mother enters. She begs him to return the money but fails to reach the hardened heart of her son, who brushes her rudely aside and stalks out of the room.

A few minutes later Frank enters and again finding his mother in tears demands an explanation. She tells him what Will has done and begs him to go find the boy and bring him home.

In the meantime Gibbs, who is suffering in acute jealousy slinks from the saloon with the intention of finding Will and putting an end to

him, thus making a clear road to the heart of Nan.

Frank finds Will at the stables about to saddle his horse and after a short altercation the two are locked in a struggle. Frank endeavoring to wrench the gun from his brother's hand. In the struggle both the weapons it is accidentally discharged but neither are hurt. Just then Gibbs who has heard the shot comes to the defense of Will in the scrimmage and while the backs of the two enraged men Will to the back and tried running from the place.

Frank is overcome with when the lifeless body of his brother goes through his mind to be the last. Yet he is confident that it was not at who fired the fatal shot. Gibbs is out of sight and Frank as alone with a smoking revolver one of the barrels of which gives evidence that to be the murderer.

Realizing that he must get quick to escape with a light and silence of an ex-bank. It rests [illegible] back against an [illegible] to [illegible] and am going to [illegible] down my brother's slayer."

Gibbs at the courthouse has returned to the saloon where he passed and [illegible] when [illegible] together and [illegible] a scout to the Mountain stables and leaves soon [illegible] Mormon [illegible] way.

In a moment the [illegible] to [illegible] look [illegible] Will and the [illegible] to Frank. Frank however is [illegible] that Gibbs [illegible] brother's slayer and [illegible] to be the [illegible] [illegible] and the [illegible] [illegible] [illegible] to [illegible] [illegible] [illegible]

and, wresting herself from her lover's arms, sees the ascending tide mounting to her father's knees. The old gentleman is awakened, but still can only scream in recognition. Fortunately, his cries are heard by Henry, who happens to be near enough to clamber down the rocks and dash through the water and rescue him. Stella, who has witnessed the whole scene, yields to impulse and rewards him with her hand and heart.

HER FIRST HUSBAND'S RETURN.—Helen Thurston is happily married and she lovingly bids her husband George farewell as he starts out on business. Accompanying him to the doorstep, she is seen by a seedy looking individual, who gives a start of surprise and recognition unnoticed by Helen. She returns to her parlor, and gazing at her husband's photo, is dreaming of happiness when this individual enters. She starts as if stung. She recognizes him as Tom Warren, her first husband. He had years ago been reported killed in a railroad accident. Warren shows her a clipping from a newspaper that corrects this report as erroneous. She is stunned for a moment and then rushes to the telephone. Warren intercepts her and she becomes hysterical. He seems to enjoy her misery, and finally makes a demand for money. She gives him all she has, and fearing to lose George Thurston's love, promises to send more in the morning if only he will go. He agrees to leave on these conditions, and Helen, lowering the light, retires to another room. It is night. A burglar enters by the window, and rummages around the room. He sees the door opening and hides behind a screen. Helen enters and turns up the light. At this moment Warren, suspicious that Helen will not keep her word, also returns and renews his demands for an immediate payment. He shows her their marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver, and in a struggle with the burglar it falls to the ground. Helen seizes the weapon and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep them both covered and orders the burglar to leave by the window. He gladly accepts this ready means of escape. Helen then telephones to the police. Two officers are soon at the house, and pointing to the kit left by the real culprit, she hands over Warren as the burglar. At this moment George Thurston enters. Helen explains that she had been disturbed by a burglar and while the police lead Warren off in custody she falls into George's arms.

SELIG.

THE WIDOW OF MILL CREEK FLAT.—To be married or not to be, that is the question—or is there more real happiness in connubial bliss than single blessedness? This remains for you to judge after seeing how Sandy, a miner in a Western placer camp, allows the ship of state to founder on the rocks of domestic unrest.

The widow of Mill Creek Flats maintains a boarding house and among her stalwarts was Sandy Doolin, who has an eye on the charming widow and takes the first opportunity of popping the question and much to his surprise she not only accepts—but takes no chance in his escaping and almost kidnaps poor Sandy. He is led back to the house and she presents him to his fellow sufferers as her fiance.

The widow has visions of a life of sunshine and roses and Sandy is to be her gardener—his first duty was to get in the wood and other exercises practiced around the home—the boarding house is to cease to exist and Sandy's pals are out in the cold for home, while he is relegated to the back yard to peel potatoes—he has the sympathy of all the boys. Casey has an idea and imparts it to Sandy as an avenue for his escape—the widow discovers the clandestine meeting and promptly returns the prodigal to the peaceful flats. Watching his chance, he escaped from the window—he has decided upon deception as the only means of regaining happiness and indites the following touching note to the public:

"Good bye all:

"Married life ain't what I thot it was, I am going to try to cross the river and I can't swim a stroke. If my remainders are ever found don't plant me near Sally; she aint at all peaceful.

"SANDY."

It is delivered to Sally and she is almost on the verge of nervous prostration. The river is being dragged and the future looks gloomier—the boys are all invited back to board—in the meantime Sandy is in hiding. He ventures out and by chance his fair Sally meets him unexpectedly and the chase is on completing a picture of unique and interesting incidentals.

IN THE WILDERNESS.—Simon Girty, an unsuccessful suitor for the hand of Mary Odel, visits the Indian camp and uses his efforts to bring about an uprising among the Indians as revenge and to further his own ends. In the little cabin of the trapper Daniel assures them there are no fears of the Indian outbreak, again, however, he has his own fears and determines to keep a watchful eye on the fearful redskins.

By accident, the old trapper, who has won the confidence of the Indians, overhears Girty plot the uprising and hastens to give warning. In the meantime the two sisters have left the stockade and gone for a ride in the mountains—Daniel having joined the logging camp is ignorant of the impending danger. Mary and her sister enjoying a delightful ride on their favorite mounts, unmindful that Girty, the unwelcome suitor, has already kindled the flame of revolt and carnage. Girty stations his spies in the riders' path and Mary, who is less fortunate than her younger sister, is taken captive.

Daniel learns of the uprising and enlists the woodmen, who prepare for their defense and the recovery of the girl. Warning is sent broadcast and the faithful ones of the cause of humanity together with their stock, seek refuge in the stockade and prepare to defend themselves against the Indians. Daniel, finding the trail of the scheming Girty, is in hot pursuit when about to be discovered conceals himself in a large tree to which Mary is afterwards tied and left under guard of the Indians. While they sleep Daniel effects a miraculous and perilous escape by swinging from the limbs of the tree and releasing Mary, after which he draws her up into the tree for safety.

The Indians awaking find their prey is gone and rush from the scene enraged because of the girl's escape. Daniel and Mary take this opportunity to seek safety in the stockade. Finding a stray unsaddled horse Lucy mount it and ride for their lives, pursued by Girty and his followers. They reach the stockade in the nick of time and its loyal defenders repulse the desperate Girty and his redskins completing one of the best Indian pictures ever produced by the master builder of Western picture subjects.

VITAGRAPH.

LOVE, LUCK AND GASOLINE.—A young man and girl; the girl has a father. The young man, "Bob" by name, is in love with the girl, and her father objects to him as a suitor and very much favors another man as a future son-in-law, whom we designate as the villain. The scenes surrounding this state of affairs are at the seashore and a beautiful harbor containing motor boats and yachts that are incidentally and dramatically part of the play.

"Bob" is elected Commodore of the local yacht club, defeating the villain as a candidate for the same office. The villain, who wants the girl, never fails to show his dislike for "Bob," and, furthermore, he is naturally disagreeable, as shown in his refusal to subscribe to the building fund of the local church, entirely snubbing the Rev. Jones, who is the pastor, soliciting donations for the good work among the members of the club, all of whom, and even the skipper of the "Vita," a small speed motor boat, contribute to the purpose and at the same time take considerable pleasure in satisfying Mr. Jones' curiosity in the workings of his craft.

The villain becomes impatient and sore at the aversion "Mollie" displays to his attentions and proposals to her; she refuses him. He tells her father. The old gentleman is very angry, and, to separate her from "Bob," threatens to send her abroad.

"Mollie" sends word to "Bob" of her father's decision and suggests that they be married at once. "Bob" gets his motor boat, "Esmeralda," ready, meets "Mollie," and they make for Newport, where they will be married. The villain sees them going and informs "Mollie's" father, who follows, but they are too late to reach her—she and "Bob" are well on their way and far out to sea.

The villain and the father jump aboard the "Ethel," and they follow the lovers. The "Esmeralda's" machinery goes wrong and the "Ethel" is fast gaining on them. "Bob" rushes to the wireless with which the "Esmeralda" is equipped and tells the operator to wire Rev. Jones to hire the "Vita," instruct the skipper to catch the "Esmeralda" before the "Ethel" reaches them and marry him and "Mollie" at once.

The preacher runs to the dock, tells the skipper, and they get in the little speed boat and are off like a flash, cutting the waves like a knife, throwing the spray in showers of foam. Reaching the "Esmeralda" in less time than it takes to tell it, "Mollie" and "Bob" are taken into the "Vita" and the race is resumed. Rev. Jones performs the ceremony while the boat is ploughing and skimming through the water, and the two lovers are married; the father is defeated and the villain vanquished.

A WOMAN'S LOVE.—A young Italian artist, in love with and loved by a sweet country girl, is "discovered" by a gentleman, visiting the home of the young people, to be a genius of great ability and future. He induces the young fellow to go to the city with him to take up the study of art and make a name for himself.

The young fellow goes and becomes a great painter, courted and feted by a large following of admirers. He forgets his country sweetheart, although she keeps a constant watch for his letters and anxiously awaits news of his success or whereabouts.

After a year or more news eventually reaches the poor girl through a newspaper, and then she learns that he has become blind and must lay aside his paint and palette forever. In his blindness he is deserted by his so-called friends and admirers and becomes very poor, but there is one who still loves him and goes to him in his hour of need. The sweetheart of his younger days comes to the city and does not give up her search for him until she finds him, comforts him and takes him back to her home.

A woman's love is unmeasurable and is generally strongest when a man is weakest. It gives all and never speculates on recompense, her love is its own reward.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 5.

Biograph—A Child's Stratagem (Dr.) 998
Lubin—On the Mexican Border (Dr.) .....
Pathe—The Clever Domestic (Com.) 485
Pathe—The Mexican Tumblers 476
Selig—The Widow of Mill Creek Flat (Dr.) ..1000

Tuesday, December 6.

Edison—The Winning of Miss Langdon (Dr.) ..995
Essanay—Love's Awakening (Dr.) 1000
Gaumont—A Man of Honor (Dr.) 834
Gaumont—Professor's Hat (Com.) 171

Wednesday, December 7.

Edison—The Life of a Salmon (Ind.) 440
Edison—Amateur Night (Com.) 550
Kalem—Rachel (Dr.) 1000
Pathe—An Animated Armchair (Com.) 650
Pathe—Cocoanut Plantation (Sc.) 348
Urban—Death of Admiral Coligny (Dr.) 992

Thursday, December 8.

Biograph—Turning the Tables 416
Biograph—Happy Jack, a Hero (Com.) 576
Lubin—Reggie's Engagement (Dr.) .....
Melies—What Great Beer Learned (Dr.) .....
Selig—In the Wilderness (Dr.) 1000

Friday, December 9.

Edison—The Captain's Bride (Dr.) 1000
Pathe—Saved in the Nick of Time (Dr.) 800
Pathe—Soap in His Eyes (Com.) 184
Kalem—The Rescue of Molly Finney (Dr.) 1007
Vitagraph—He Who Laughs Last (Com.) 927

Saturday, December 10.

Essanay—A Cowboy's Vindication (Dr.) 950
Gaumont—The Revolt (Dr.) 942
Pathe—Her First Husband's Return (Dr.) 990
Vitagraph—The Color Sergeant's Horse (Dr.)...978

Moving Picture Machines EXCHANGED

Trade your old machine for new and up-to-date outfit.

STELZER BROS. **McCook, Neb.**

Exhibitors' Advertising Specialty Co.

BORDER DESIGNS FOR POSTERS

TO-DAY'S NEWEST FEATURE

Poster fits exactly in this space

This is a reduced facsimile of one of the many original ideas for advertising Moving Picture Theatres designed and for sale only by the

Exhibitors' Advertising & Specialty Co.

Send us $1.00 and we will send you four complete sets as a trial

A. B. C. And all other Makes of **POSTERS**

Unique and Distinctive M. P. Printing Lithographed Frames for Posters. Special Snipes and Advertising matter of all kinds.

105 E. 14th Street, New York

A POWERFUL DRAMA OF STIRRING HEART INTEREST

LICENSED RELEASES.

BIOGRAPH.

Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Waiter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.).....492
Nov. 17—Love in Quarantine (Dr.).....565
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables.....416
Dec. 8—Happy Jack, a Hero (Com.).....576

EDISON.

Oct. 25—His Breach of Discipline (Dr.).....1000
Oct. 28—The Swiss Guide (Dr.).....990
Nov. 1—The Key of Life (Com.).....975
Nov. 2—Boy Scouts of America in Camp at Silver Bay, Lake George, N. Y. (Scenic).....450
Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.).....1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.).....990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.).....1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.).....440
Dec. 7—Amateur Night (Com.).....550
Dec. 9—The Captain's Bride (Dr.).....1000

ESSANAY FILM CO.

Oct. 26—Hank and Lank: They Take a Rest (C.)298
Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.).....428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.).....1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.).....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch Wedding.....
Dec. 3—Present (Com.).....
Dec. 3—"Circle C" Ranch's Wedding Present (Com.).....1000
Dec. 6—Love's Awakening (Dr.).....1000
Dec. 10—A Cowboy's Vindication (Dr.).....950

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.).....967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.).....990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1000
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.).....1000
Dec. 9—The Rescue of Molly Finney (Dr.).....1007

LUBIN.

Oct. 20—Archie's Archery (Com.).....450
Oct. 24—Romance in the Rockies (Dr.).....990
Oct. 27—False Love and True (Dr.).....990
Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.).....950
Nov. 3—Mike the Housemaid.....990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.). 550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.).....990
Nov. 17—Right in Front of Father (Com.).....990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).....
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Sperry Sam (Com.).....

GAUMONT.

G. Kleine.

Nov. 1—Picturesque Majorca (Sc.).....269
Nov. 5—The Fishing Smack (Dr.).....961
Nov. 8—Pharoah; or, Israel in Egypt (Dr.)..1050
Nov. 12—Faithful Unto Death (Dr.).....693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.).....309
Nov. 15—Both Were Stung (Com.).....696
Nov. 15—Picturesque Majorca (Sc.).....276
Nov. 19—Lisbon, Before and During the Revolution (Sc.).....727
Nov. 19—Spanish Loyalty.....280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)....189
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on Lie Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.).....834
Dec. 6—Professor's Hat (Com.).....171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.).....676

URBAN-ECLIPSE.

G. Kleine.

Oct. 5—City of a Hundred Mosques, Brousa, Asia Minor (Sc.).....296
Oct. 12—Foiled by a Cigarette (Dr.).....991
Oct. 19—In the Shadow of the Night (Dr.)....502
Oct. 19—Tunny Fishing off Palermo, Italy (Ind.).....500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.).....640
Nov. 2—Crossing the Andes (Sc.).....350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.).....860
Nov. 16—An Alpine Retreat (Sc.).....142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic).....450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.).....
Dec. 8—Reggie's Engagement (Dr.).....

G. MELIES.

Oct. 6—Billy's Sister (Dr.).....950
Oct. 13—Out for Mischief (Com.).....950
Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....980
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.).....
Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Old Norris' Gal (Dr.).....

PATHE.

Nov. 18—Military Cyclists of Belgium (Ed.) ..276
Nov. 19—The Other Way (Com.).....995
Nov. 21—The Old Longshoreman (Dr.).....331
Nov. 21—New South Wales Gold Mine (Edu.).....959
Nov. 25—How Rastus Gets His Turkey (Com.).....508
Nov. 25—Wonderful Plates.....997
Nov. 25—Isle (Dr.).....492
Nov. 26—A Dog's Instinct (Dr.).....459
Nov. 26—An Eleventh Hour Redemption (Dr.)..998
Nov. 21—A Border Tale (Dr.).....979
Nov. 28—A Lesson.....285
Nov. 28—Who Is Number? (Com.).....950
Nov. 30—Unusual Types of Europe (Sc.).....444
Dec. 2—The Lure of Minnie Lind (Dr.).....446
Dec. 2—What a Dollar Costs.....344
Dec. 4—The Maid of Niagara (Dr.).....995
Dec. 5—The Crucet Domestic (Com.).....185
Dec. 5—The Messenger Dog (Dr.).....456
Dec. 7—An Accidental Agitator (Com.).....950
Dec. 7—Cocoanut Plantation (Sc.).....248
Dec. 9—Saved by the Nick of Time (Dr.).....800
Dec. 9—Soap in His Eyes (Com.).....184
Dec. 10—Her First Husband's Return (Dr.).....999

SELIG.

Oct. 31—Settled Out of Court (Dr.).....1000
Nov. 3—The Early Settlers (Dr.).....1000
Nov. 7—The Lady Barbers (Com.).....
Nov. 7—The Bachelor (Com.).....
Nov. 10—The Vampire (Dr.).....1000
Nov. 14—Mr. Four Flush (Com.).....990
Nov. 17—Gratitude (Dr.).....1000
Nov. 21—No Place Like Home (Com.).....
Nov. 21—The Dull Razor (Com.).....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.).....1000

VITAGRAPH.

Oct. 28—Captain Barnacle's Chaperone (Com.)..994
Oct. 29—The Telephone (Dr.).....665
Oct. 29—A Day on the French Battleship "Justice" (Scenic).....335
Nov. 1—A Double Elopement (Dr.).....990
Nov. 4—The Children's Revolt (Dr.).....992
Nov. 5—On the Mountains of Kentucky (Dr.)..978
Nov. 8—A Tale of a Hat (Com.).....954
Nov. 11—The Nine of Diamonds (Dr.).....990
Nov. 12—Jean Goes Fishing (Dr.).....988
Nov. 15—Drumsticks (Dr.).....998
Nov. 18—A Modern Courtship (Com.).....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.).....
Nov. 22—Suspicion (Dr.).....
Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.).....951
Dec. 3—The Poacher's Wife (Dr.).....1001
Dec. 6—A Tin Type Romance (Com.).....996
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Horse (Dr.).....978

THOMAS RICKETTS

Motion Picture Producer and Director

For two years Chief Dramatic and General Producer for the Essanay Company, has withdrawn from The American Film Company, and will consider proposal from responsible firm. Author and Producer of The Celebrated Full Reel One Scene Art Pictures: "Justified," "Gratitude," "The Adventuress," "Woman's Wit" and "Maud Muller," "Hand of Uncle Sam," "The Thief," "The Game." "His Only Child," "The Stolen Fortune," "A Fair Exchange," "An Advertisement Answered," etc., etc., etc.

THOMAS RICKETTS, 1262 Wilson Avenue, Chicago, Ill.
Phone Edgewater 5800

PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Cines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

Independent Film Stories.

AMERICAN.

THE REGENERATION. A young couple in a country town were paying out an existence. The husband was arrogant and unbearable. The town respected him for his manly virtues. The wife was pretty and dissatisfied. Unable longer to bear the brutalities of town life, the wife deserted with a true lover. The young husband, distracted by the wife's desertion, lost his grip and gradually sank through the stages of degeneracy until he was driven from the town, a thing despised.

In desperation, and in a half-drunken frenzy, the degenerate decided upon suicide as apparently the easiest way out of his difficulties. He is seen on the edge of a desolate pier extending into the sea and swept by the gigantic waves of a storm that is rending heaven and earth, apparently as an expostulation against this unwonted sacrifice of human life. The wild and terrible appearance of his surroundings does not deter him from his desperate purpose, and with a wild shriek he launches himself into the grasping sea.

On the far-off tower of a life-saving station the ever watchful eye of one of our lifeguards notices with consternation the action of the young husband. He immediately raises an alarm and with his comrades launches the lifeboat. They struggle manfully towards the place where the would-be suicide has disappeared and eventually reaching his side, manage to rescue him from a watery grave. The unlucky and weak-minded young fellow then wanders away from the town where he has seen so much happiness.

Grovelling along the country roads, begging his food from the farmers, he came upon the vineyard home of a girl and her mother. The women were in a despondent state, because of the dissolute condition of their vines. Poverty was haunting them and they were powerless to avert it. The degenerate found a great solace in the presence of the girl and offered his services in the vineyard for his board. He was taken in and the regeneration of the vines and the man began.

A year passed and the vineyard prospered under the hand of the man and the girl. The crop was heavy, and love and happiness were in the vineyard home. The man, forgetting his past in the joy of his present, declared his love for the girl, and she gave herself to him in the purest of love.

At this point fate accidentally brought the unfaithful wife and her lover upon the scene. She was unhappy in her sinful life, and endeavored to rush into her husband's arms, but he repulsed her. The jealous wife attempted to abuse the little vineyard girl, and the husband drove her and her lover from the scene. The awakening to his strained position and the idea of his unworthiness in the life of the little girl crushed his spirit, and he bowed in anguish before the contemplation of another love lost. The soothing touch of the little girl revived him, and in the depths of her innocent eyes he found the consolation he needed. Her sweetness and purity through the agency of love had regenerated the vines and the man.

GREAT NORTHERN.

THE POACHER.—An inveterate poacher and his sons are engaged in their unlawful occupation when a gamekeeper interferes. By shooting one of the young men in the leg, he succeeds in capturing him, and takes him to his house. Here the young fellow is looked after kindly enough, and he falls in love with the gamekeeper's daughter. One evening his father and brother enter the gamekeeper's cottage and rescue the prisoner, who, however, realizes that if he is to win the object of his affections, he must give up his old pursuits. He goes to the gamekeeper and tells him of his intentions, and the older man finds him work. One day the young lover observes his father and brother shooting a deer. To save them from imprisonment, he hides the quarry, but is discovered by the gamekeeper. Desirous of saving his father, the young man says he shot the deer, but the old man will not accept his son's well-intentioned explanation, and admits that he is the culprit. On his also resolving to give up poaching, the gamekeeper forgives the father and approves of the son's addresses to his daughter.

POWERS PICTURE PLAYS.

WHEN THE WORLD SLEEPS.—James Madison has lost heavily in the stock market. His friend Wesley visits him and leaves in his care a wallet containing five thousand dollars. The wallet is placed in Madison's safe, and in the morning Madison hands the wallet to Wesley but the money is gone. Wesley charges Madison with having stolen his money. A detective is called in, and humorous situations arise from his suspicions of everybody in the household. The mystery is solved when the three men lying in wait see Madison's wife enter in her nightrobe, open the safe and place the missing money inside. Then they realize that Mrs. Madison is a somnambulist and has taken and replaced the money in her sleep. Your audiences will sit up and take notice during every minute of this film.

THE MEDICINE MAN. Sam Lane is a Western medicine faker. Some Indians chase him, capture his wagon and proceed to drink the contents of his medicine bottles. The antics of these Indians after the medicine has taken effect are too funny for words. Sam is rescued by Red Sheen, who takes him to the home of his sweetheart, Kit Thomas. Sam's shoeless manners make a hit with Kit, who throws over Red Sheen. Old Man Thomas catches Sam kissing "Kit" and at the point of a pistol makes him promise to marry the girl as soon as he brings the sheriff. Sam explains that he is already a married man and persuades "Kit" to accept Bill. When the old man arrives with the sheriff he is surprised to find the girl in the arms of Bill.

THE REHEARSAL. Mrs. Van Alton, a society amateur actress, engages Robert Harlowe to "coach" her in private rehearsal for an amateur performance. She is fascinated by the actor, who is equally smitten with her charms. Harlowe's wife learns of her husband's infatuation and follows him to the society woman's home, where she finds the pair in a love scene not in the play book. In a powerful dramatic scene the actor's wife denounces the woman, whose husband enters in the midst of the scene and demands to know what it all means. With great magnanimity the actor's wife says: "We were only rehearsing a scene," and all ends happily for both couples.

THANHOUSER.

RIP VAN WINKLE.—Rip Van Winkle, although a loving father to his little girl Meenie, and a hale-fellow-well-met with all his fellow townsmen, is being constantly scolded by his wife for leading an idle and profitless existence. Rip is also fond of the bottle, and spends the greater part of his time and money at the village tavern.

Catching him entering the house late one night after a day's carouse, his wife Gretchen becomes thoroughly angry with him and drives him from the house. In the face of a terrible storm and with only his dog Schneider and his faithful rifle to protect him, Rip wanders toward the mountains.

Here he comes across a band of Gnomes who are supposed to be the spirits of Henrich Hudson and his merry men who disappeared near the Catskill Mountains, hundreds of years before, and had never been heard of since. The Gnomes give Rip some magic schnapps to drink, and under its influence he goes to sleep for twenty years.

When he wakes, he is an old man and in ragged clothes, his dog is dead, and his rifle has rusted away. He makes his way as best he can back to the village, and his old home. But there on one knows him. He finds his wife married to another man, his daughter grown to womanhood, and most of his old friends dead and gone.

Rip, however, finally manages to prove his identity, and also to lay claim to his property, which has greatly increased in value during his sleep, and which he is just in time to save from being unlawfully confiscated by his old time enemy. Happily reunited to his family, Rip looks forward to his declining years with a spirit born of peace and solace.

THE GIRLS HE LEFT BEHIND HIM.—Jack Redfern is a young bachelor who has finally succumbed to the charms of the other sex and arranged for a dive into matrimony. At this momentous stage of his life he receives the following note in feminine handwriting:

> Dear Jack: Ever so glad to hear of your approaching marriage. It's the best thing you ever did in your life. I know. I've tried it twice. An Old Sweetheart of Yours.

Gazing into the fire, Jack dreamily contemplates the letter and tries to think which "old sweetheart" it could be.

Could it be Betty, his schoolgirl sweetheart? He conjures up a vision of her as she looked in the old days, walking slowly down the country road swinging her books on their strap. She is startled to see a fight going on further down the road. Sae runs to the scene of the combat and finds that the participants are Jack and another schoolboy. Betty rushes between them and stops the fight. Jack explains to her that the other fellow says she loves him best. Betty makes the boys shake hands, and then kisses Jack. The other boy goes off feeling blue. Betty and Jack and then seen holding hands and Jack carrying Betty's books.

The vision fades and next he dreams of Kate, his football mascot. Could she have written that startling note? He sees a corner of the grandstand at a football game, with Kate in the front row vigorously waving a college flag. Jack, a player in the game, hurts his wrist, to Kate's great grief. Heroic Kate bandages his wrist with her lace handkerchief.

Could Tootsie of the Gayety have been the writer? As Kate's vision fades, a picture of Tootsie comes before him as he saw her on the stage. He sees himself throwing her a huge bunch of violets which she fervently kisses, while he looks supremely happy.

Then a vision of Elizabeth, his fair co-ed, arises. Elizabeth and he, both in cap and gown, walk slowly along the college campus, reading from the same book. As they cross a road, an auto containing a party of visitors comes swiftly upon them, and so engrossed are they in their book that they do not see their danger until too late. Elizabeth, who is nearest the auto, is knocked down, despite Jack's efforts to save her. Jack and the autoists revive her; opening her eyes, she smiles up into Jack's face and assures him that she's all right. He assists her to her feet and gently leads her to the auto.

Then in turn he calls up visions of Clara, the Summer girl, as he suddenly left her when her father chased him off the premises; of Jeanette, the fascinating young widow who tricked him; of Helen, whom he could have married had he not met Mary, the sweetest sweetheart of them all, when he awakes to woo. His final vision is at the wedding, where, as the ceremony is being performed, he sees the group of old sweethearts waving good luck to him.

THE IRON-CLAD LOVER. Dick makes love to Bessie while Tom plays a game of chess with her father. Tom, naturally nervous, plays such a poor game that he and the old man quarrel and Tom is ordered from the house.

Next day is Bessie's birthday. Tom brings a bouquet and a box of candy. But he is turned away from the house and has the gifts thrown at his head by Bessie's father.

Dick arrives and is welcomed. Tom, in desperation, buys a suit of armor, puts it on and has himself delivered to the house as a present to Bessie. Dick finds out that Tom is inside the armor and makes life miserable for him, blowing cigar smoke through the visor and making love to Bessie. Tom, unable to stand this, tries to announce himself, but only succeeds in tumbling over and breaking a valuable vase. Bessie's pa has the "armor" thrown out.

Dick's conscience makes him tell Bessie that Tom was in the armor and they start to the rescue. They are horrified to learn that the old man has sold the armor to a junk dealer; and Dick and Bessie have an exciting chase before the junkman is rounded up, when it takes the combined efforts of a policeman, locksmith and plumber to release Tom from his iron suit.

LUX.

THE POOR STUDENT.—John Shay, the son of a widow in very moderate circumstances, decides to go to college and work his way through. Arriving in the college town, he is directed to a boarding house, but when he enters and learns from the landlady her rates, which are quite high, he explains to her his scarcity of money and starts to go away. She, however, liking his manners and appearance, proposes that he remain and act as waiter for her at meal time, in exchange for his board and lodging, and he, not being proud, accepts.

The college is a co-educational institution and at the boarding house are a number of young lady students. Among this number are Hazel Jones and Isabelle Smith, the latter, a very popular girl, but one possessing a very haughty disposition.

John imagines himself in love with Isabelle, and in order to give vent to his feelings, purchases for her out of his slim savings a bunch of violets. This he fondly lays at her place at the table. When meal time arrives and all gather at the table, Isabelle discovers the violets and, very greatly pleased, inquires of the various boys if they know who left them for her. One of the young men happened to see John place the violets at her plate and informs her of that fact. This so incenses her that she leaps to her feet and throwing the flowers angrily to the floor, proudly leaves the room, giving John a contemptuous look as she passes him.

Hazel, who has closely observed the affair, feeling a deep sympathy for John, rises and picking up the violets asks his permission to keep them. This, of course, he gratefully grants her. He then, realizing the vast difference in the character of the two girls, lets his heart go out to the one who showed him such delicately expressed sympathy.

He also realizes most fully the humiliating position he occupies at the school and decides to go away and seek his fortune elsewhere. Expressing this determination to his best man friend in the college, the friend decides to join forces with him and the two leave for the mining fields.

After great discouragement, they finally strike a rich placer, and selling it advantageously, they return once more to the haunts of men. John, now being a rich man, at once seeks out the little girl who proved a true friend. He arrives at the college in his automobile, and going to the front of the boarding house, gets out. Hazel and Isabelle happen to be sitting together on the front steps, going over their lessons. They both see John, but as he advances Hazel shrinks back, but Isabelle runs forward to greet him, having observed the style in which he has arrived. Going politely past Isabelle's outstretched hand, which he coolly ignores, he goes up to Hazel and takes timid little hand in both of his. Of course Hazel loves him—how could she help it? And how proud John's mother is of his little "co-ed" wife.

A CLEVER RUSE.—Miles Darragh and Matthew Daly are two old cronies who have reached that stage of life where, having plenty of money, they decide to take things easy and enjoy themselves. Darragh has a daughter named Maud and Daly has a son called King. King and Maud are engaged to be married, much to the joy of the two who see in the union of the two families the culmination of their fondest dreams.

One day, while the two old gentlemen are peacefully playing cards in the Darragh library, King and Maud have a violent lovers' quarrel in the drawing-room, over King's refusal to give up cig-

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

He knew of a man, Luigi Lombardo, who would readily undertake such a task for money, so he called on the Italian and opened negotiations.

Luigi was the unconvicted head of the Camorrists in America and was surrounded by the scum of Sicily, Calabria and Naples, which he controlled absolutely. He would stop at nothing to make money.

The bargain made, Herbert arranged to have Luigi receive Harry when he arrived at a given period lured there by a false message which he would send.

Harry was at home with his mother when the message arrived and he carefully left the house to aid, as he thought, a friend in need. Luigi's men were lurking in the shadow and suddenly pounced upon him as he stepped and carried off bound and gagged, to the lair of the gang. Then Luigi was struck with an idea. Why kill? Was there for a solitary five thousand would he could be kept alive, a prisoner, and used to blackmail the man who wanted him out of the way. So when Herbert [illegible] the Italian told him it would be far better to the [illegible] to a safe retreat to [illegible] would [illegible] to [illegible] to [illegible] to

Indian Sherlock Holmes, is engaged and quietly he begins the work of investigation.

While collecting evidence on another case, Petroso happens to visit the Italian quarter and there overhears a drunken Scotch speak of a prisoner in the old ruins. He follows the fellow and discovers him to be one of Luigi Lombardo's tools. Subsequently, Petroso reaches the old ruins where Harry is incarcerated and succeeds in releasing him at the risk of his life, and, with the aid of a squad of police also arrests Luigi and his band of cut-throats.

By means of the harrowing, nerve-racking torture of the "Third Degree" a confession is forced from the weaker of the gang which is used later on to convict Luigi and send him up the river for a long term.

Petroso does not allow Harry to return home as yet but keeps him in seclusion until the night of a reception which Herbert gives to his friends in the Van Sant mansion, in spite of the widow's protest. There he declares himself the rightful heir to Harry's share of the Van Sant millions and just as his friends are about to drink his health the family attorney introduces Petroso, who tells the villain he will bring to him a man to whom he dare not repeat the declaration he has just made. Herbert's face blanches but his nerve does not forsake him until Harry is brought in and he realizes his danger. His attempt to escape is frustrated by Petroso who turns him over to the proper authorities.

Mother and son are again united and joy reigns in the Van Sant household where a few hours before only gloom and dispair existed for her.

WESTERN JUSTICE.—Excitement ran rampant around the Willouby's ranch house. Mrs. Willouby had just rushed up to the dozen or more cowboys and told them she could not find her little daughter, Hazel, and that she feared she had been stolen by the Indians. Naturally, the boys got busy because everyone loved "The Kid." A searching party was hurriedly organized and the surrounding country scoured but without success.

Meanwhile, little Hazel, clasping tightly her rag doll, had wandered away, just out of sight of the ranch house, when suddenly an Indian on horseback dashed by and snatched up the child, rushing madly on without slackening speed.

Soon they arrived at an Indian camp in the foothills and Hazel was roughly thrust inside a teepee where she cried herself to sleep.

Dancing Water, beautiful daughter of the old chief, determined she would rescue the pale face child and endeavor to take her back to her parents. That night, after all the braves and squaws had gone to sleep and the camp was bathed in moonlight, Dancing Water noiselessly drew aside the canvas walls of Hazel's prison and crept inside where she found the child slumbering peacefully, her doll clasped tightly to her breast. Shaking her gently the Indian girl succeeded in awakening Hazel without being overheard by the guard outside and then quietly led the child outside and away while the camp slept on. They ran until Dancing Water realized her little companion could not keep up the pace longer then she bravely carried her until she, too, became exhausted and they stopped to rest. But one of the Indians from the camp was on their trail and soon overtook them. Dodging from tree to tree he was almost upon them when a trapper appeared from another direction, followed by a number of cowboys from the ranch, who were still searching for Hazel, when the redskin decided to retreat.

Meanwhile, the happy Mother Willouby was alternately laughing and crying over the child in her arms. When the excitement had abated sufficiently for intelligent conversation, little Hazel was asked to tell the story of her capture. Soon the assembled group awoke to a realization of the great wrong they had done Dancing Water as the child told how she had rescued and protected her and was about to bring her home.

Mounting their horses, the cowboys dashed off for the Indian camp hoping to reach there in time to prevent the torture they knew too well would be inflicted on the squaw who had thwarted their plan of revenge on the whites.

They arrived just in time, for Dancing Water, who had been brought in by the Indian who had trailed her, had been sentenced to death by fire and a swarthy redskin was just about to apply the torch. After a sharp and decisive battle the girl was rescued and taken back to the ranch house where she was given a home by the Willoubys.

ATLAS.

BROTHERS.—The last wish of a dying mother to her fatherless boys, both of tender years, was that they always treasure her memory and try to live as she had taught them, to be honest, truthful and manly. She bade them take a photo of herself, the only one she had ever owned, and cut it in two, each of the boys to retain one half. Then she passed away and the boys began their struggle with the world, friendless and alone.

Years come and go until we take up the thread of the story again. Here we have a picture of plenty and prosperity on one side, enjoyed by the younger brother who forged ahead and made for himself a fortune and fame, and the dregs of degradation, the depths of sin on the other, in which the elder brother played a prominent part.

In a low gambling den, reeking with vice and filth, a game was in progress. In stalked a roughly dressed, drink bedoddened wreck of humanity and staked his last dollar on a card, and lost. Then, from an inner pocket he drew a gold watch and chain and presented it for a loan. Through his dust at his back stepped a policeman accompanied by a man who identified the man at the table as the one who stole his watch. Well, he was caught with the goods and sent up for a year, which was reduced three months by good behavior, and he was released to again prey on society. And this was the elder brother.

The younger brother had just closed a successful business deal, netting him many thousands and he was returning from the office in a happy mood. Passing a beggar on the corner he stopped long enough to take a ten dollar note from a well-filled wallet and dropped it in the outstretched hand and then hurried home to a warm fire and the loving wife and child who awaited him.

The beggar looked in amazement at the crisp, new greenback in his hand. Surely, a man who carelessly gives away large sums to beggars on the street must be very wealthy, he thought. Why should he have plenty and another suffer poverty, was the trend of his thoughts. So the beggar followed the other man and learned where he lived. That night, the younger brother's butler came into the library where he sat, after the family retired, and excitedly told him there was a burglar in the house. Cautioning him to remain silent, the man of the house secured his revolver and secreted himself behind a screen to await developments. Soon the folding, glass doors were pried open from without and a man stepped in to face a drawn revolver and hear the command: "Hands up!"

While they were waiting for the police to come, the burglar sat by a center table cursing his fate. Suddenly his eyes rested on a half-picture leaning against the reading lamp. Reaching in his pocket he brought to light a piece of dirty newspaper wrapped around some object within. Unwrapping it carefully he produced something which he held beside the half picture on the table and then burst into tears. Two brothers had met again.

Outside the police were coming. It was but the work of a moment to send the butler for a lounging robe and to place the burglar in a comfortable chair with a lighted cigar in his mouth. When the police came they were told the burglar had escaped.

Anyway, the bad brother changed his ways and the good brother placed him on his feet. On the first anniversary of his marriage the bad brother, now good, held a little reception but he refused to join in the toast drank to his health.

ECLAIR.

THE BOWLING CRAZE.—Jack becomes extremely interested in a game of bowling, and after watching for a considerable length of time, feels a strong desire to participate in the game creeping over him. He begs to be allowed to join the contest, but he is so wonderfully awkward, and makes such fearful blunders that they speedily turn him out. However, our valiant friend is not discouraged, and he immediately sets to work to train himself. Before very long he becomes a first-class bowler the craze has seized him, and has accomplished its work. The proud Jack then presents himself once more to the players who so unceremoniously threw him out of their game a short time before, and astonishes them by beating them all to smithereines! Thus Jack becomes a victim of the bowling craze, and won for himself the illustrious title of "Napoleon of the Bowling Alley!"

OUR DEAR UNCLE FROM AMERICA.—Uncle Durand from Cincinnati, an eccentric old fellow, is expected by his nephews. As they are called away from home very unexpectedly, they instruct their servant, Baptist, to look after the comfort of their uncle in every possible way until they return, in case he should arrive in the meantime. Shortly after the young men have departed there is a ring at the bell; Baptist immediately concludes that it must be Uncle Durand, and hastens to the door. There he finds a very delapidated looking tramp—"Ah, yes," muses the anxious Baptist; "this must be he, for they told me he was a queer old fellow!" Accordingly, the old servant ushers the Beggar in and shows him every attention. The nephews return, and notwithstanding their surprise at the unusual attire of their millionaire uncle, they put it down to his eccentricity, and treat the imposter with all kindness and consideration, and make all as pleasant as possible.

In the midst of the merry-making, however, the real Uncle Durand makes his appearance, and is astonished to find another receiving his honors. At first he becomes furious, and gives chase to the now frightened tramp. In the end, however, as old Uncle is at heart one of the kindest and noblest of men, he forgives the imposter, and sends him away with a present of such goodly proportions that the tramp can scarcely believe his eyes! And then, when all the complications have been explained, Uncle and nephews settle down to a real jollification.

LUX FILMS.

WHAT WILL IT BE? Little Jim is miraculously born, and even in his early days walking is considered out of date, and Jim is provided with a tiny cycle. At school our hero is undoubtedly the worst boy, and his pranks are at once the despair of his teacher and the delight of his school mates. When he arrives at man's estate, Jim becomes a soldier, where his lunatic propensities are not appreciated. He tries the more prosaic occupation of a house decorator, and in double-quick time the walls of a house were repapered, furniture moved in, and a cozy home provided. Jim at last falls in love, and discarding the old-fashioned, if more romantic methods, proposes by telephone. He is accepted, the happy day arrives, and Jim, with breathless haste, is married. Naturally enough the family are even more precocious than himself, and Jim looks on at their peculiar antics with a benignant smile. Age comes rapidly, and we see Jim developing beard and whiskers at seventy, while at the age of 100 his lunatic appendage becomes quite patriarchal. Finally we see him carried out of the house, and keeping up his reputation as a hustler to the last, Jim departs in an aeroplane.

CHAMPION.

THE SHERIFF AND THE DETECTIVE.—A continuous series of robberies were baffling the population and the sheriff of Elk Lick, in that they were perpetrated by a bold masked bandit upon travelers on every highway.

Coincident with this situation, the arrival into town of Howard Beechwood is viewed with suspicion by the sheriff and with ill favor by the townfolk. Sheriff Smith and Beechwood are antagonistic from the start and the constant sleuthing of the former is regarded as discreditable and accusing to Beechwood, the Easterner.

Incidentally the lone sympathizer with the Easterner is the sheriff's daughter, and her interest becomes so apparent as to cause uneasiness to Arthur Simpson, a young rancheman, who will not brook interference from an outsider. Determined to nip the probable attachment in the bud, he proposes to her and is surprised at her refusal, even when his suit is favorably countenanced by her father, the sheriff. Simpson angrily denounces the Easterner as being the masked outlaw, and his sentiments are upheld by the sheriff, but the girl is adamant and in turn shows him the door.

After interviewing the banker, the sheriff engages the services of his daughter as an aide in the capture of the alleged bandit. Beechwood, with the instructions to casually acquaint the Easterner of the fact that money is to be sent from the bank in a buckboard accompanied by one man instead of the usual escort. At the deliverance of this remark, she notes with failing heart the sudden pallor depicted on his face.

The next morning the buckboard leaves the bank whereupon Beechwood stealthily usurps the driver's place, and escorted by two deputies for he is a secret detective with orders to bring the desperado to justice drives furiously off.

At the same instant the sheriff, heading a posse is lying in wait for the suspected bandit, who suddenly appears at the approach of the buckboard and fires a halting shot. He misses his mark and is himself caught by the return fire of the detective.

Meanwhile, Ruth regretting her share in the entrapment, is riding toward the buckboard with the object of warning young Beechwood, and is just in time to see the Easterner shoot the bandit. Realizing that their suspicions were unfounded she hastens to uncover the masked bandit, only to be stopped by the detective who believes that it is no other than her own father—the sheriff.

But the sheriff and posse, having heard the exchange of shots hurriedly arrive, and the situation being cleared, both men make up with a hearty handshake.

But who is the masked robber? With one accord they approach the prone figure in the roadway and turning him over, tear the mask from his features and discover Arthur Simpson.

The next day she found herself locked in. However, her coronet braid on the bureau gave the girl an idea. With her clothes she quickly made a dummy for the bed, arranged the hair to peep from under the coverlet and got behind the door—then, as her father entered carrying her breakfast, she slipped out, ran through the cellar and made for the hollow tree, where she found Lee awaiting her. Laura would not consent to be married at once, but agreed to write her father a note declaring she would commit suicide. Lee, note in hand, hurried off to the house.

Here he found Nathan and Roger discussing the young woman's disappearance. Breathlessly they ran to the tree and cut the rope already fastened around her neck; then, while Roger hastened away for water to revive the fainting girl, Lee pierced his heart with a pasteboard knife. But his shout of laughter, as Laura innocently turned the bucket of water over his rival, opened the old man's eyes, and in a twinkling he was chasing the merry rascal.

Nothing daunted, however, Lee set about engaging the toughest looking men in the vicinity to waylay Laura, her father and Roger as they started for prayer meeting. In the midst of the disturbance, Lee, the conquering hero, would rush up, knock each ruffian down (for which they were to get an extra fee), and receive the old man's congratulations with his consent and blessing to their marriage.

This scheme worked better than even Lee had planned, for just as the father was humbly offering his apology and blessing the happy couple

JONES Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES Change Register Co.
INC.

18 Broadway :: NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

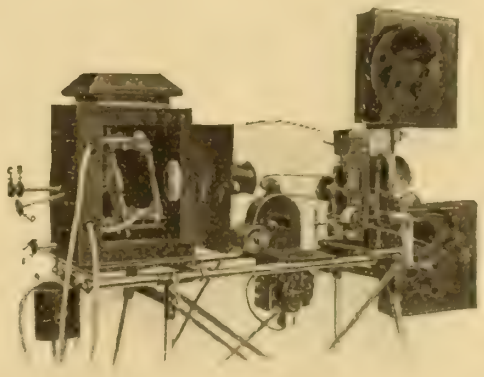
If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

The "STANDARD"

THE MACHINE THAT GIVES RESULTS



FIREPROOF—FLICKERLESS

Two hundred sold in New York City alone during past few months. Gaining popularity daily. Now in use in majority of largest and best Theatres in this city. Follow their example and you can make no mistake.

Write for Illustrated Catalogue—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

[illegible] Alice ... read a ... and ... Roger by ... they were ... and ... and Bill ... [illegible]

SOLAX COMPANY.

LADY BETTY'S STRATAGEM. [illegible] opens with a ... in progress ... one of the real Colonial ... Gathering ... beach and the ... dance ... the Shay ... with enjoyment and ...

Lady Bettie, a ... and entertaining maiden with a will of ... and courage to do and dare, is beset by two ... gentlemen of equal rank and eligibility. ... with both, but seems unable to make up her mind as to whom she shall finally choose.

... during ... dance, Lady Bettie ... in her boudoir. ... little niece comes running in, bringing with her a gypsy, whom she has encountered while at play. The two girls eagerly offer their hands to the gypsy to learn what the future has in store for them. Lady Constance is well pleased with what she hears. Lady Bettie is told that one of her two lovers seeks her gold alone. Angrily dismissing the gypsy, Bettie broods over what she regards as a slight to her charms, and finally conceives the idea of disguising herself as a man and find out for herself. Her sister tries to dissuade her, but in vain. The self willed young lady, disguised as a Continental officer, starts out on her mad escapade.

Boldly entering the tavern of the Blue Hen, where the nobles were wont to assemble, she quickly finds herself in a whirlwind of action which takes her through a succession of astonishingly amusing adventures, culminating in her discovery that one of her lovers is a villain. In angry resentment of a remark made by him, reflecting upon herself, Lady Bettie slaps his face and finds herself involved in a duel.

The result of the encounter, how Lady Bettie is extricated from the perilous position in which she finds herself, how true love finally triumphs, how villainy is overcome is charmingly set forth by a succession of charmingly interesting comedy

NESTOR.

THE CONQUERING HERO.—Why his daughter, Laura, should so stubbornly prefer Lee Howard to wealthy Roger Elkins, Nathan Bradford was totally at a loss to understand. He had forbidden Lee the house and threatened to disinherit his daughter, yet he feared they might elope at any moment.

This, however, Roger Elkins volunteered to prevent by appointing himself body guard to the young lady whenever she left the house. Indeed it was in this manner that he found their improvised post office in the hollow of a tree, and, from their letters, discovered that the elopement they had feared, was actually planned for that night.

At the appointed hour, Nathan and Roger secreted themselves in the bushes near the girl's window. Nor did they move until Lee had the ladder in place and Laura was half way down; then they crept out safely while the old gentleman brought his cane down upon what he supposed to be Lee's head. It proved, nevertheless, to be Roger's, for the other had observed the angry father in time to get out of the way and call Laura to hasten up the ladder to her room.

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 5.

American—Vera, the Gypsy Girl (Dr.) 930
Eclair—The Price of a Sacrifice (Dr.) 833
Eclair—The Laundry Girl's Good Night (Com.) ..82
Imp—Aspirations of Gerald and Percy (Dr.)..995
Yankee—In the Czar's Name (Dr.) .....

Tuesday, December 6.

Bison—A Sioux's Reward (Dr.) .....
Powers—The Medicine Man (Com.) .....
Powers—The Rehearsal (Dr.) .....
Thanhouser—Rip Van Winkle (Dr.) 1000

Wednesday, December 7.

Ambrosio—The Tell Tale Portrait .....
Ambrosio—Tweedledum Learns a Tragical Part (Com.) .....
Atlas—Nature's Nobleman (Dr.) .....
Champion—Hearts of the West (Dr.) 950
Nestor—The Conquering Hero (Dr.) .....

Thursday, December 8.

American—Two Lucky Jims (Com.) 955
Imp—'Twixt Loyalty and Love (Dr.) 990
Itala—A Soldier of the Cross (Dr.) .....

Friday, December 9.

Bison—A Brave Western Girl (Dr.) .....
Lux—What It Will Be (Com.) 491
Lux—And She Came Back (Com.) 452
Solax—Lady Betty's Strategy (Dr.) .....
Thanhouser—The Girls He Left Behind Him....
Thanhouser—The Iron Clad Lover .....

Saturday, December 10.

Columbia—(Title Not Given)
Great Northern—The Poacher (Dr.) .....
Itala—Prolishead Knows How to Take Precautions (Com.) .....
Powers—The Ride to Death (Dr.) .....
Reliance—A Dispensation (Dr.) .....

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 21—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955

ATLAS.

Nov. 2—Turning of the Worm (Dr.).....
Nov. 2—That Dog Gone Dog (Com.).....
Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....
Dec. 14—Brothers (Dr.) .....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Sept. 28—A Western Girl's Sacrifice (Dr.).....900
Oct. 5—The Cowboys to the Rescue (Dr.).....900
Oct. 12—How the Tenderfoot Made Good (Dr.).950
Oct. 19—Stolen by Indians (Dr.).....950
Oct. 26—Doings at the Ranch (Dr.).....950
Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)....950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.)..950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov.12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 3—The Cattlemen's Feud (Dr.).....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Oct. 31—Little Mother (Dr.).....635
Nov. 7—The Resurrection of Lazarus (Sc.).....645
Nov. 7—Religious Fetes At Tibet (Sc.) 330
Nov. 14—Ginhara, or Faithful Unto Death (Dr.).720
Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380
Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Oct. 29—Who Is She? (Dr.).....
Nov. 5—The Jewel Case (Dr.) .....
Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.).....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..
Dec. 10—The Poacher (Dr.) .....

IMP.

Nov. 17—Fortune's Wheel (Dr.).....990
Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....
Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....
Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.).....990
Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 15—The Poor Student (Dr.) 1000

LUX.

Nov. 18—Bill as a Lover (Com.).....462
Nov. 18—Bloppo In Search of the Black Hand (Com.) 468
Nov. 25—In Friendship's Name (Dr.).....901
Dec. 2—Bill as an Operator (Com.).....485
Dec. 2—Necessity Is the Mother of Invention (Dr.) 449
Dec. 9—What It Will Be (Com.) 491
Dec. 9—And She Came Back (Com.) 452

NEW YORK MOTION PICTURE CO. ("Bison.")

Nov. 11—Bud's Triumph (Com.).....
Nov. 15—Flight of Red Wing (Dr.) .....
Nov. 18—An Indian Maiden's Choice (Dr.).....
Nov. 22—True Western Honor (Dr.).....
Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.).....
Dec. 2—A Child of the West (Dr.).....
Dec. 6—A Sioux's Reward (Dr.) .....
Dec. 9—A Brave Western Girl (Dr.) .....

ITALA. (By N. Y. M. P. Co.)

Nov. 19—An Original Palette .....
Nov. 24—Sacrificed (Dr.) .....
Nov. 26—A Chosen Marksman.....
Nov. 26—A Windy Day (Com.).....
Dec. 1—A Painful Debt (Dr.).....
Dec. 3—The Big Drum.....
Dec. 3—The Dog Keeper .....
Dec. 8—A Soldier of the Cross .....
Dec. 10—Foolshead Knows How to Take Precautions (Com.) .....

AMBROSIO. (By N. Y. M. P. Co.)

Nov. 2—The Slave of Carthage (Dr.) .....
Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....
Nov. 30—The Jeuda's Money (Dr.).....
Dec. 7—The Tell Tale Portrait .....
Dec. 7—Tweedledum Learns a Tragical Part .....

NESTOR.

Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000
Nov. 30—Valley Folks (Dr.).....
Dec. 7—The Conquering Hero (Dr.) .....

POWERS PICTURE PLAYS.

Dec. 3—When the World Sleeps (Dr.).....
Dec. 6—The Medicine Man (Com.).....
Dec. 6—The Rehearsal (Dr.).....
Dec. 10—The Ride to Death (Dr.) .....
Dec. 13—A Plucky Western Kid (Dr.) .....
Dec. 13—The Tramp Bicyclist (Com.) .....
Dec. 17—His Gypsy Sweetheart (Dr.) .....

RELIANCE

Nov. 5—Where Sea and Shore Doth Meet (Dr.)
Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....
Dec. 3—When Woman Wills (Dr.).....
Dec. 10—A Dispensation (Dr.) .....

REVIER.

Dec. 14—Love's Sorrow (Dr.) 950

SOLAX COMPANY.

Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900
Nov. 25—One Touch of Nature (Dr.).....
Dec. 2—What Is to Be, Will Be (Dr.).....
Dec. 9—Lady Betty's Strategy (Dr.) .....
Dec. 16—Two Suits .....

THANHOUSER.

Nov. 18—The City of Her Dreams (Dr.).....1000
Nov. 22—A Thanksgiving Surprise (Dr.).....1000
Nov. 25—The Wild Flower and the Rose (Dr.).1000
Nov. 29—Value Beyond Price (Dr.).....1000
Dec. 2—John Halifax, Gentleman (Dr.).....1000
Dec. 6—Rip Van Winkle (Dr.) 1000
Dec. 9—The Girls He Left Behind Him .....
Dec. 9—The Iron Clad Lover .....

YANKEE.

Oct. 31—Italian Sherlock Holmes (Dr.).....
Nov. 7—Spirit of the West (Dr.) .....
Nov. 14—The Case of the Missing Heir (Dr.)...
Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....
Dec. 2—Queen of the Nihilists (Dr.).....
Dec. 5—In the Czar's Name (Dr.).....
Dec. 9—Western Justice (Dr.) .....
Dec. 12—A Fight for Millions (Dr.) .....

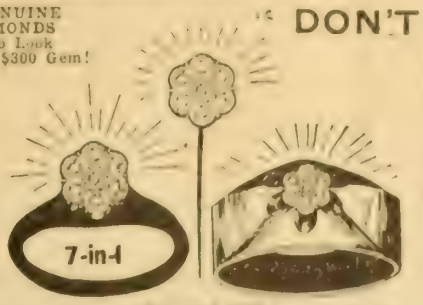
NEW SLIDES

For the Following Songs—JUST OUT

My Rose From The Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.
Maybe you're not the only one who loves me.
Sweet Red Roses.

DeWITT C WHEELER
120 W. 31st St., N. Y. City

7 GENUINE DIAMONDS Set to Look Like $300 Gem!



DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation in Years. "A $300 flash for $30" cash.

$30 AFTER you have examined the goods in your express office!

Patented 1909.

DESCRIPTION—Each ladies' ring, men's ring, men's vest or scarf pin and ladies' earscrew is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in 14k gold and the work is so marvelously ingenious that the seven diamonds seem to blend; GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat cluster effect, but the raised setting, TIFFANY STYLE. If you want the most wonderfully beautiful bit of jewelry on the market today at absurdly low cost, send us a postal card, chat to accept, ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one solid stone, other sizes at $40, $50, $60.

DIAMOND IMPORTERS **STRELITZ BROS.** EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

A SWELL 3 REEL SHOW

1 Reel Johnson Training Picture

2 Reels Johnson-Jeffries Fight

(An impersonation which can be shown in any city.)
All three for the price of the fight pictures alone.

Exclusive Rights for Ohio of the
Nelson-Wolgast Fight Pictures

WRITE FOR DATES AND PRICES

The Toledo Film Exchange Co.
319 Superior St., TOLEDO, O.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes **BIG CUT** on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Among the Exhibitors.

St. Anne, Ill. Hugh Ross is making arrangements to open a new moving picture theater here.

Columbus, Ohio. Architect Bayer is preparing plans for the erection of a new moving picture theater on West Broad street, for Al Taylor.

Woonsocket, S. D. Geo. Ryckman & Son are making arrangements to start a new moving picture theater here.

Omaha, Neb. Harry Beaumont, manager of the Parriages Theater, St. Joseph, Mo., is contemplating the erection of a new moving picture theater here.

New York, N. Y. Coleman Brothers have decided to open a new theater at Third avenue and 145th street. It is known as the Avenue Theater.

Columbus Junction, Iowa. Al and Ed Westcott have sold the Majestic theater here to Mr Knight of Muscatine, Ia.

New Orleans, La. Ed. Tylor has decided to start a new moving picture show in the French Union Hall.

Reading, Pa. Fred C. Newhard of Pottstown, Pa., has leased the Pennsburg Opera House here, and will operate it as a moving picture show.

Reading, Pa. Wm. K. Goldenberg has purchased the Palace Theater at 734 Penn street.

Springfield, Mass. W. H. Lyons will open a new moving picture theater at the corner of Oak and Main streets, Indian Orchard.

Windsor, Vt. The Lemaux Moving Picture Company is erecting a new theater at Claring street.

Lamar, Colo.—R. Z. Goodwin has purchased the family theater and took possession.

Florence, Mass. E. B. Starks and John Day have purchased the Lilly Theater here, and took possession.

Cairo, Ill. Mrs. C. Banks has purchased the Garrick Moving Picture Theater here from Moore & Jackson.

Independence, Mo. Charles Nagel is making arrangements to start a new moving picture theater in the Brown building.

Bartlesville, Okla. H. W. Pemberton will open a new moving picture theater in his building on Johnstone avenue.

Los Angeles, Cal.—Architect Frank L. Stiff is preparing plans for the erection of a new moving picture theater at East Fifth street and Central avenue for R. C. Gouldale.

West Haven, Conn. N. Lapp and F. Dimes are preparing to open a new moving picture theater at 105 Campbell avenue.

Frazeysburg, Ohio. Miss Sarah Coffman will open a new moving picture theater here.

Northfield, Minn. A. K. Wood is making arrangements to open a new theater here where will give moving picture entertainments.

Neligh, Neb. Riley & Wagers have opened a new moving picture theater here, which will be known as the Elite.

Aberdeen, S. Dak.—C. W. Gates and J. C. Jamison have opened a new moving picture theater here.

Utica, N. Y.—Thomas H. Williams is preparing plans for the erection of a new vaudeville and moving picture theater on Main street.

Continental, Ohio. P. V. Lemley has leased the Dodd building, and is making arrangements to open a new moving picture theater.

Delarge, N. D. M. F. Wood is planning the opening of a new moving picture theater here.

Cleveland, Ohio. [illegible] a new moving picture theater at the corner of [illegible] and Broadway.

New London, Wis. R. Kaestner and [illegible] have purchased a moving picture show at DePere.

Waterloo, Iowa. H. J. Schmitz has sold the Jewel Theater here to C. J. Ross.

Charleroi, Pa. The National Theater Company has been organized and will operate a chain of moving picture theaters.

Rahway, N. J. Plans are being drawn for the erection of a new moving picture theater here by Irving Street.

Monongahela, Pa. The Ideal Theater has secured a good lessee due to the booking of the latest and best moving pictures.

Chicago, Ill.—The moving picture theater at 3255 North Clark street, formerly under the management of I. R. Rehms, has been sold to H. J. and R. L. Reese, who will continue to run it on the same successful way as it has been run in the past.

Washburn, Wis. W. J. Mercer, manager of the Odanah Theater, has leased the [illegible] now occupied by the bowling alley and will have same fitted up for the moving picture shows. He will have a moving picture show.

Lincoln, Ill. A new moving picture theater is being fitted up in the [illegible] on East Broadway by Edel Jones.

Haverhill, Mass. A permit has been issued for a brick front, and a moving picture and vaudeville theater built in its place for Louis B. Mayer, president of the Mayer Amusement Company.

BARGAINS BARGAINS

Powers Cameragraph, $75. Edison Kinetoscope, $65.
Motiograph, as new, $100.
Pathe's Passion Play, low price.
Cinegraph cost $150, only $85.
Electric Stereopticon, $15. Davis Stereopticon, $18.
Postal Card Projectors, $2 50 up.
Send for Sup. of Bargains in Projecting Machines and Supplies. Motion Picture Machines wanted.
HARBACH & CO., 809 Filbert St., PHILA., PA.

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

United States Film Brokers and Importers

41 Union Square West Broadway and 17th St. NEW YORK CITY

The largest dealers in new and second hand Association and Independent Films in the United States.

Second-Hand Film $5.00 per reel upwards.

New Film 4c. per foot upwards.

Cameraphone Film, new, with two sets records.

Edison and Power's Machine, like new.

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request.

WINNEBAGO WALTZES

A beautiful piece of music for piano, especially appropriate for motion pictures. By mail, 12 cents per copy. With each order we send professional copies of our illustrated song hits.

NUGENT BROTHER'S MUSIC CO.
KAUKAUNA, WIS.

OPERATORS' HANDBOOK, $1.50
MOVING PICTURE WORLD

DECEMBER FILM OFFERINGS

We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices, and if you want to have the films renovated, taking out all scratches, etc., the price will be $1.50 per reel extra.

We also have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy.

CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Neb. Denver, Col.
Salt Lake City, Utah

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

In answering advertisers, kindly mention the Moving Picture World.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

"Electra" Carbons

Standard for Carbon Quality

PINK LABEL

Every carbon is perfect in every detail

ELECTRA TRADE MARK

When buying carbons why pay as much or more for poorer kinds when you can get the straightest, most uniform, homogeneous, longest-burning carbons in the world. Big stock, prompt shipments.

PINK LABEL

Hugo Reisinger

Sole Importer

11 Broadway, New York

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE Moving Picture and Vaudeville Theater in a live town of 50,000 in Eastern Pennsylvania. Seating capacity 500. Best location in town. Could be changed to 10c house. Good reason for selling. P. N. I., care of Moving Picture World.

FOR SALE One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 617, Washington, D. C.

FOR SALE Attractive modern Moving Picture Theater. Best location in city of 100,000, good lease, best of equipment, 250 upholstered seats. Half interest for $1,000 or the whole for $2,500, half cash. Reason for selling, other business out of city. This is a positive snap. Address P. W., care of Moving Picture World.

FOR SALE Modern, thoroughly equipped theater in city of 25,000, seats 250. Everything new. Full information upon request with reasons for selling. Address, CROUSE & KUNZ, Mansfield, Ohio.

EQUIPMENT FOR SALE.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

FOR SALE—Power's No. 5 with spiral gear, magazine, complete, used 4 months, cost $200.00 for $115.00. Economy coil $15.00; 10 reels film at $10.00 per reel. Edison's Great Train Robbery, bargain. E. U. McFARLAND, Warren, Ohio.

FOR SALE Cheap, 200 Opera Chairs, 120 Wood and 80 upholstered. Also portable asbestos booth. Box 817, Middletown, Conn.

SITUATIONS WANTED.

AT LIBERTY First-class reliable Operator, twelve years' experience. Can furnish two best Powers machines and 30 reels good film. Low salary. Address, MOVING PICTURE CO., 37 Fairmont avenue, New Haven, Conn.

AT LIBERTY German operator wants position outside New York State. Seven years' experience with different machines. Address, ARTHUR STEELE, 205 Garden street, Hoboken, N. J.

MISCELLANEOUS.

WANTED Colored films of all kinds in good repair. Also want Cinephone talking machine and pictures. Will pay cash. IRA FENTON, Watsonville, Cal.

WANTED First-class pianist, singer and trap drummer for up-to-date moving picture theater in Calgary, Alta., Canada. Generous salaries to right parties with good references. Address, CANADIAN FILM EXCHANGE, Calgary, Alta., Canada.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

E. O. Prince T. P. Bible

Imperial Film Exchange
144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

OUR

Musical Electrical Bells

(which are played from a Key-board, the bells being mounted in various parts of the house) have been a great success all over the country, and no Picture-house is complete without a set of them. We can supply 25 Bells, 2 octaves chromatic, C to C, correctly tuned to your Piano, complete with Resonators, Keyboard, Magnets, and boards, complete ready to install for $75.00.

The above is a special offer and holds good for a limited time only, so ORDER NOW and be the first in your locality.

J. C. DEAGAN
3800 to 3810 North Clark Street
CHICAGO, U. S. A.

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	: : : :	$1.25	20,000	: : : :	$4.60	50,000	: : : :	$7.50
10,000	: : : :	2.50	25,000	: : : :	5.50	100,000	: : : :	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

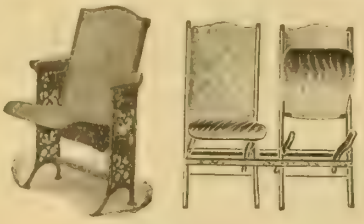
Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 130 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

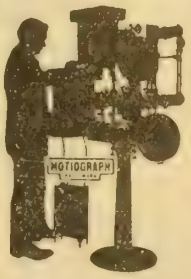
Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO.
Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

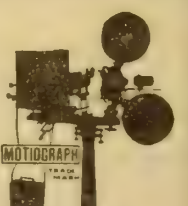
THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film $8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG, PA



IT IS EASY TO DECIDE

Which machine to buy when there is no other anywhere near the equal of the **Motiograph**



When our patented double cone shutter saves about 25% of the illumination, projects a 25% brighter picture than other machines, eliminates flicker, is more convenient, and will last longer with less attention, there is but one thing to do, and that is

INSTALL THE MOTIOGRAPH

The improved mechanism and arc lamp are wonders for simplicity, accessibility and general convenience. Send for our catalogue giving **Reasons Why.**

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 564-572 WEST RANDOLPH ST. CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDWARD H. KEMP, Agt.
833 Market Street, San Francisco Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

The Longer We're Together, The Harder it is to Part

DeWitt C. Wheeler Release, Oct. 24th, 1910

That's what they all say after using our exclusive song slide service.

25 CENTS A SET PER WEEK

Our method of forwarding your weekly supply in one consignment should appeal to you for various reasons. Write and find out.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 421 Frick Building, Pittsburg — 58 Plymouth Court, Chicago
114 Huron Street, Milwaukee — 195 Fremont Street, San Francisco

SILVO KURTAIN KOAT IS NO INFRINGEMENT

ON ANY PATENT

We guarantee to protect anyone using SILVO against prosecution.

FOR $6.00 YOU CAN HAVE A PERFECT SILVERED SCREEN

which enables you to cut down on juice, and show a better picture than any other screen,

ONE CAN OF SILVO WILL COVER 350 SQUARE FEET AT $6.00.

Order from your Exchange or direct from us, C.O.D,

Kurtain Koat Co., : : 2107 W. Lake Street, CHICAGO, ILL.

EXHIBITORS
BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have opening for one first run customer, also for very late service.

If you are interested in this write or wire at once.
We have the following feature films:

Original Wolgast-Nelson and Nelson-Gans Fights
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE

Chicago, Ill. Omaha, Neb. Denver, Col.
Salt Lake City, Utah

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

TITLES SLIDES

WRITE us for samples of our plain and tinted, also NATURAL COLORED TITLES. The latter is something new and will interest every up-to-the minute motion picture man. COST NO MORE. All orders shipped same day as received. NO DELAY.

We also make all kinds of SPECIAL ANNOUNCEMENT and ADVERTISEMENT SLIDES. Write for our list and prices.

EXCELSIOR FILM COMPANY
3225 E. RAVENSWOOD PARK CHICAGO ILL.

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

Champion Films

The Sheriff and the Detective

Released Dec. 14th

A real Western detective story, containing 950 feet of hair raising happenings, in which the culprit finally gets his deserts.

The detective, though not loosing track of his man, has time to fall in love with the sheriff's daughter, who proposes to aid him in his work.

Acted and photographed perfectly, and should be ORDERED EARLY.

Wednesday is **CHAMP** day.
Demand **CHAMP** every week.

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

CHAMP

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You?

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Co., CANTON OHIO

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO
309-321 Arcade Building DAYTON, OHIO

I want a rattling, good correspondent. Must know the film game thoroughly. A1 reference required. Write quick.

"GEN. FLIMCO"

Before

After

Taking a Dose of Dr. Laemmle's Plain-Truth-Trust-Killer

When I started to administer Public Doses of Plain Truth to old Gen. Flimco, he was the healthiest specimen of Trust in America. He had the cutest little scheme up his sleeve you ever saw. If he had been permitted to put it into effect without exposure, he would have had the moving picture business tied in a neat little knot by this time. But conditions are changed. As soon as moving picture exhibitors were told exactly what old Gen Flimco was up to and how to spoil his little plans, they jumped on his calloused hide with both feet and with much earnestness. Old Gen. Flimco began to lose flesh and prestige and cash. He is now a sorry shadow of his former self. All this merely goes to show what you exhibitors can do when YOU WORK IN UNISON AND HARMONY! You have the power to control this business. Use your power. Drive out every rascal now in the game. Clean up! If you feel that some of the credit for the killing of Gen. Flimco is due to me, then show how you feel by coming to me with your patronage. If I don't make good, nobody on God's green earth can!

MACHINES IN TERRIFIC DEMAND. DO YOU WANT ONE?

In the past six weeks the demand for Power, Motiograph, Edison and other machines has been something terrific. It surpasses anything I have seen in five years. I always carry a big stock of machines ready to ship. If you want one—or any accessories of any sort—place your order now.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renters in the world

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders

German Savings Bank Building

147 Fourth Avenue NEW YORK CITY

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film..... $2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

ADMISSION TICKETS

Reading—5c.-10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000. . . . . $ .20
10 Rolls. 1.90
20 Rolls 3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.

The Moving Picture Theatre Supply House of the West

The Mirror Screen Has Revolutionized The Moving Picture Industry

Don't take our word for it—Read what those who know say about it.

Mr. J. Austin Fynes of Riverside Drive, New York, Pioneer Moving Picture man of America, for 15 years General Manager B. F. Keith's enterprises writes: "I regard the Mirror Screen as absolutely the most important invention that has yet come forth in our business, because it will kill present criticism of dark houses. Over here in New York, an ordinance has just been put forward, making lighted theaters a requisite for license. The Mirror Screen will comply with this regulation, and I don't know anything else that will or can."

Mr. J. A. Berst, of New York City, Vice-President Gen. Film Co. and also Vice-President of Pathe Freres, writes: "I unhesitatingly endorse the Wonderful Qualities of the Mirror Screen."

Mr. Charles A. Calehuff, of Philadelphia, Pa., the Leader Film Man, says: "I consider the Mirror Screen the MOST WONDERFUL INVENTION of the MOTION PICTURE WORLD."

Mr. Wm. E. Smith, Prop. The Bijou, Fond du Lac, Wis., says: "It has increased my business easily 25 per cent. It has done all that is claimed for it and more—it has put the picture business on a higher plane. People are visiting our theater that were never inside of a picture house before.

A FEW RECENT PURCHASERS OF THE MIRROR SCREEN

T. A. Bryan, Lyric Theater, Cedar Rapids, Iowa.
Chas. Namur, Colonial Theater, Des Moines, Iowa.
M. Angel, Feature Theater, Clinton, Iowa.
Harding & Goldberg, Princess Theater, Omaha, Neb.
W. W. Smith, Grand Theater, Springfield, Mo.
Kunz Bros., Grand Theater, Springfield, Ill.
Moline Amusement Co., Moline, Ill.
Hoof & Johnson, Lyric Theater, Rockford, Ill.
Mystic Star Theater, York, Pa.
Circle Theater, Washington, D. C.
Dreamland Theater, Dubuque, Iowa.
Otto Miller, Chester, Pa.
Sabolsky Bros., Wilmington, Del.
Harry E. Davis, Milton, Pa.
Girard Palace Theater, Philadelphia, Pa.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

UNIFORMS AND CAPS

FOR

Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
Jackson Boulevard
CHICAGO.

New Power's No. 6 Heads $82.50

(Guaranteed for One Year)

Write us about this offer and for anything else you may need in the Motion Picture Line.

GEO. M. HOKE SUPPLY CO.
81 Clark St., CHICAGO, ILL.

COMPENSARC

This Machine cuts 2/3 from your Light Bills

Mr. Manager

If you are on a 110 or 220 volt circuit and you are using a rheostat to reduce the voltage to 35 at the arc in your lamp, you are paying for 2/3 more "juice" than you are actually using. Can you afford to waste all this energy supplied from the line, over and above what you really need?

The Fort Wayne Compensarc

saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

We have a little 22 page booklet "Compensarc vs. Rheostat" that we want to send you. It will tell you plainly how you can make a big saving and a better light. Send us your name and address.

FORT WAYNE ELECTRIC WORKS
1402 Broadway
Fort Wayne, Indiana

Send TODAY for our FREE descriptive booklet

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

Dept. D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

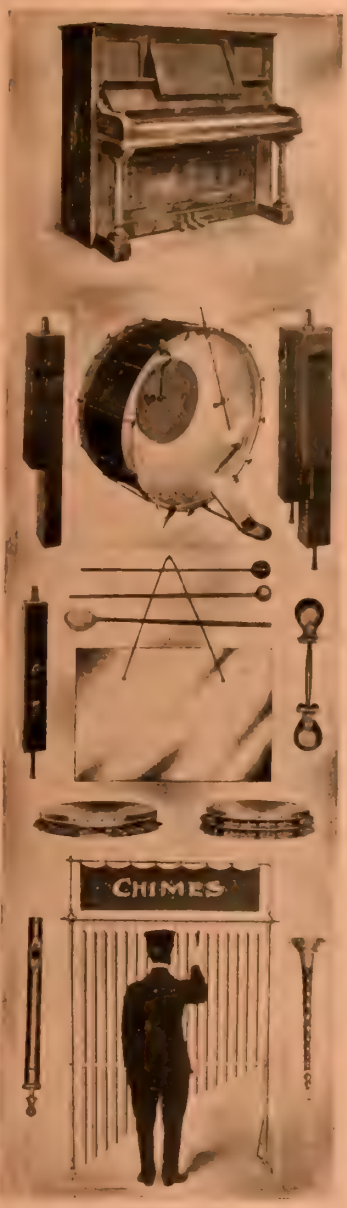
Concert Pianorchestra.

They do the work of expert musicians and reduce your operating expenses.

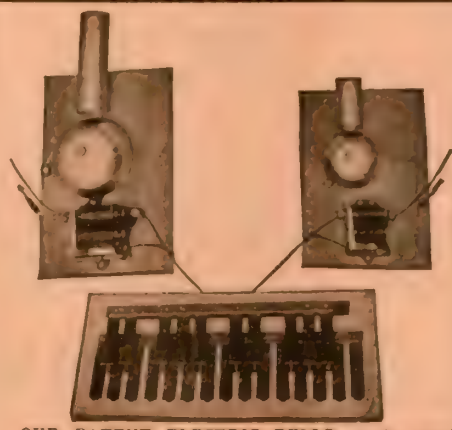
Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer { Size Shell 3 x 14 / Size Shell 3 x 15
$10.00

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

TO LIVE OPERATORS!

100 Free Copies

OF

Richardson's Motion Picture Handbook

This is the most practical and authoritative work ever published on the subject. It is written by a leading expert with years of **practical** experience. It solves the **every day** problems that are met in actual experience. It deals with every aspect of the moving picture business from the Street to the Screen.

We offer 100 of these books as prizes to the 100 operators sending us the best 100 letters on handling the M. P. arc lamps.

One of the foremost experts on moving picture production has told us that during a recent trip over the country, he found that less than one-fifth of the lamps were handled to the very best advantage.

We believe that all operators will welcome the opportunity of obtaining the views of other successful operators.

To promote this interchange of useful knowledge we have secured the services of an impartial expert who will comment on the best points in the best 100 letters, and these comments will be printed and distributed **free of charge** to **ALL** who compete in this contest.

The award will be made by a competent, disinterested person and will be based largely upon the thought and study displayed in the letters.

Competition Closes December 31st, 1910

Complete information regarding the terms of this competition will be furnished by

CHARLES L. KIEWERT CO.

39 CORTLANDT STREET - - - NEW YORK

Vol. 7, No. 25. December 17, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

Make Your Patrons a Christmas Present

AND YOUR PATRONS WILL MAKE YOU PRESENTS ALL THE YEAR

THIS is the season of good-will when we show our friends our appreciation of their friendship.

Why not show your patrons that you value their patronage and want it to continue?

How can you do this?

Nothing easier; install a

"Power's No. 6 Cameragraph"

in your operating room and present the best moving pictures in the world.

Yes, when we SAY "best," we mean BEST, and any exhibitor who uses "Power's No. 6," will back us up.

LET US SEND YOU OUR CATALOGUE G. DESCRIBING ALL OUR PRODUCTS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

2 4 U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

RELEASE OF TUESDAY, DECEMBER 20

N-o-v-e-l-t-y Spells THANHOUSER!

LOOKING FORWARD

is a film TO LOOK FORWARD TO, and to clamor long and loud for. Why? Because it's such an out and out success that REAL novelties ALWAYS have. It's a COMEDY NOVELTY, too; which makes it all the more desirable. It carries some unbeatable laughs, as, for instance, when the hero finds a suffrage war raging even in the future—but it's the women who have the vote and the men who aspire to it, and parade about with "Votes for Men" banners; and when the Lady Mayor gives her hand in marriage—by dropping to her knees and pleading with the hero to accept it. No. 169. Code Word, Forward.

Scene from "LOOKING FORWARD"

Scene from "THE CHILDHOOD OF JACK HARKAWAY"

RELEASE OF FRIDAY, DECEMBER 23

HOLIDAY SPECIAL!

The Childhood of Jack Harkaway

is a Thanhouser Holiday feature and as such you can count on a reel full of tip-top adventure, comedy and pathos. The ludicrous school experiences of the Harkaway boy appeal to your fancy as effectively as do his serious efforts, like the one he makes to head off the housebreakers, for instance. Jack Harkaway was just a real boy, with his share of a real boy's weaknesses and a share of his good points. As such, he attracts the many who like the humor and youth in their Holiday entertainment and who care for nothing so much in the film way as an old-fashioned story, well done. No. 170. Code Word, Hark.

Scene from "THE VICAR OF WAKEFIELD"

Have you put in your request for

The Vicar of Wakefield

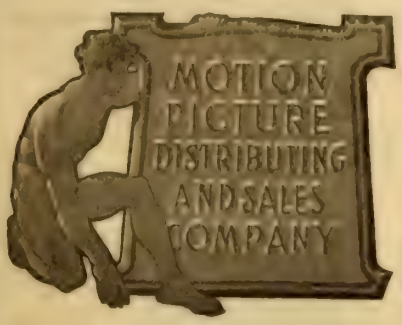
the great Thanhouser Masterpiece, released Tuesday, December 27th? Remember, this will be the prize drawing card of the month and there is a tremendous demand for it. First come first served! Get at your Exchange NOW!

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ART DEPT.

THANHOUSER CO., NEW ROCHELLE NEW YORK

2 4 U

AND GOOD ONES, TOO!



ITS DAYS ARE NUMBERED

With the continued and increasing co-operation of exhibitors the trust will soon cease to cast its devastating blight upon the moving picture industry. One by one its teeth are being pulled and its roars of intimidation are changing to howls of terror as its tail is twisted. Are you going to lend it your moral and financial support, or will you be satisfied with the FINEST MOVING PICTURES IN THE WORLD, selected from the following

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 10th, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 503 Chember of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Chicago Film Exchange, 40 Jackson Blvd., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

UTAH.

Co-operative Film Exchange, 320 Atlas Block, Salt Lake City.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

Every IMP Film is a "Daisy"

Extra Imp! GET IT! DEMAND IT! Extra Imp!

Famous Count de Beaufort

First real, live, blown-in-the-bottle nobleman to appear in Moving Pictures. Posing exclusively for the "Imp" in a full reel entitled "The Romance of Count de Beaufort," giving dramatic incidents from his exciting life. This is an extra release—the big feature of the year! Think how sore it would make you if your licensed competitor had anything like this to offer the patrons of his house! Help us get this feature to you! All you have to do is to keep writing your exchange till you know you will get what you are writing for—the Count de Beaufort Feature Imp! It's a **"daisy."**

The "Imp" Christmas Release

Is entitled "The Crippled Teddy Bear" and will be released Monday, December 19th. It is a daisy! One of the prettiest stories you ever saw in moving pictures. The kind that brings a lump to the throat and then turns out happily. Watch the little girl in this playlet. You'll love her from the very start! She's a daisy!

Another "Imp" Daisy

Is our release of Thursday, December 22nd, entitled "Little Nell's Tobacco." There's a stepmother in this picture whose neck you would like to twist, but Little Neil teaches her a simple lesson she'll never forget.

First-class Camera Man Wanted at Once! Scenarios for Comedies, Love Stories Dramas, etc., Wanted at Once. Highest Prices Paid for the Right Kind of Scripts.

INDEPENDENT MOVING PICTURES CO. OF AMERICA
102 W. 101st Street, New York. Carl Laemmle, Pres.

All "Imp" Films Sold Through the Sales Co.

Caught—and Squeezed

GOOD RAW STOCK is highly essential for good films. A few weeks ago our supply of film was stopped because of a workmen's strike in Paris.

WE HAD TO HELP OURSELVES—and we did. We bought the next best brand of raw stock we could lay our hands on—quick!

Disaster followed—the film turned out to be short of requirements and up to a week ago we were kept busy making good for many reels shipped.

But It's Different Now!

We've got the best raw stock in the market, and every man who buys it can stake his neck on having a reliable article. We are back to our first love again and we're going to KEEP ON getting that film till they forget how to make it. We want our patrons and customers to feel confident that they can shout for **CHAMPION FILMS** in the full assurance that the difficulties and obstacles of the past few weeks have been successfully surmounted.

Take up the cry for "CHAMPS"

The stories are the same as ever—good, rattling, invigorating Westerns, the photography a la Champion

That Means the Best

Our Release for Wednesday, Dec. 21st, 1910

OF ALL CHAMPS this is the prize pippin! Was there ever a more absorbing theme written by mortal man than that of the unwavering quality of a mother's devotion? Can the art of acting more surely move an audience than when it portrays the raging, tumultuous torrent of emotions that have made the word "Mother" so dear to man?

"HIS MOTHER"

is a sermon in pictures, a beautiful pastoral of surpassing delicate execution

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Are you on our Mailing List?

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Columbia Film Co.

INDEPENDENT

We have withdrawn from the Motion Picture Distributing and Sales Co., and will therefore sell direct to the Exchanges.

THE CATTLEMEN'S FEUD

OUR RELEASE OF DEC. 24th

is a Romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to feud fury. After thrilling conflict between the Ranchers, peace finally triumphs through a union of loving hearts.

TRAPPED

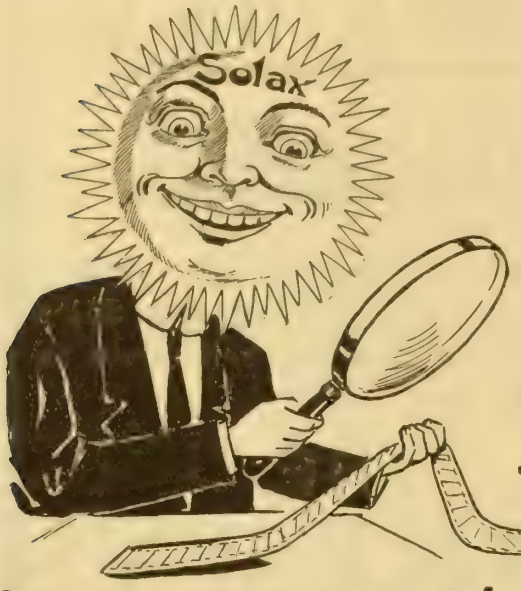
RELEASED DEC. 31st, 1910

A thrilling drama portraying an incident in the life of a band of moonshiners and full of action. Very strong in its interpretation. Acted and photographed perfectly, with the natural surroundings of the West.

This is a picture of class and should be in the service of every Exchange. Notify us if your exchange cannot supply you with our Feature Releases.

The Columbia Film Co.
301 West 37th Street, NEW YORK

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax



Solax

STANDS THE TEST OF

"The Best Film Made"

RELEASES

FRIDAY, DECEMBER 9TH.

Lady Betty's Strategy

The hand of Lady Betty is sought by two admirers. A gypsy tells Betty that one of her lovers is false. Disguised as a Continental Officer, she becomes involved in a duel with the fortune hunting lover, but finally succeeds in extricating herself and winning her true lover's heart.

FRIDAY, DECEMBER 16TH.

TWO SUITS

The man has a double, and the double has a sweetheart. Both men purchase light suits, which leads to side-splitting complications with the wife and sweetheart. The plot becomes so entangled that nothing but the police court can straighten it out.

FRIDAY, DECEMBER 23D.

THE PAWNSHOP

Tony, an honest organ grinder, becomes instilled with the gambling spirit. He tries to pawn his organ and his monk "Joco" (who, by the way, takes a leading part in this story). This security being refused, his sweetheart, Marietta, offers herself as security.

How Tony frustrates a proposed burglary, and receives the wherewith to procure his sweetheart's release, is depicted in a masterly and interesting manner.

WHY?

Mechanical Perfection
Best Photography Obtainable
Careful Selection of Subject
True Interpretation

Are Some of the Reasons

WHY SOLAX

Stands the Test of

"THE BEST FILM MADE"

Every Release a Feature Film

Solax Company

Telephone 1864 Stuyvesant

Sold through **147 Fourth Avenue NEW YORK**

THE SALES COMPANY, 111 E, 14th St., New York

Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax Solax

Advertising Slides

If handled right you can make your rent money out of advertising slides. We make them for every line of business from 50 cents up :: :: ::

"Campaign Slides are Vote Getters"

Slide with candidate's picture and announcement 50 cents ::

ERKER BROS. OPTICAL CO
604 Olive Street, St. Louis
— Moving Picture Theatre Supply House —

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did yon see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 738

SAY:

These Celluloid Advertising Buttons are Certainly Winners.

Pinned on the coat of a boy or girl, you know they stick.

Give them away at some special matinee and watch results.

This is the price on the best size with any lettering and in any color. 1¼ inch.

250 for $7.50 500 for $10.00 1,000 for $15.00

We make other sizes and novelties for souvenirs, etc.

AMERICAN BADGE CO.
141-143 W. Michigan Street, CHICAGO, ILL.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands For Quality!

Good films are the life of the moving picture business. Therefore, put life into your business by using GREAT NORTHERN film productions.

Release for Saturday, December 10th

The Poacher

A Feature Film with beautiful tinted scenes and splendid action throughout

Release for Saturday, December 17th

A Christmas Letter

This film will make an instant appeal to every audience. The pathos of the story tugs at the heart strings, and the film is made notable by a wonderful child actor who takes the leading part.

Dickey's Courtship

A Comedy subject with many laughable scenes.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

LUX FILMS

Messrs. Exhibitors and Exchanges:

LUX Films are leaders in Europe and America.

The LUX Factory has lately completed large alterations and greatly increased its facilities with a view to still higher class productions.

You are getting the BEST if you

GET LUX

GET LUX

Release Friday, Dec. 16, 1910

Her Favorite Tune

Drama—550 Feet

How He Won Her

Comic—344 Feet

This is a dandy split reel with that excellent combination of a drama and a comedy. Just the variety and quality needed in every program. **ORDER NOW.**

A pretty and effective Drama that will captivate every audience with the story, staging and acting, followed by

A screaming Comedy, showing the ruse of a lover to circumvent a watchful mamma. Genuine fun that will make them roar.

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company.

BOOK IT NOW!
EVERY TUESDAY

MONTE CRISTO

SOON HERE!
EVERY SATURDAY

POWERS PICTURE PLAYS

The Regular TUESDAY Split Reel Treat. **For DECEMBER 20th will be**

JACK LOGAN'S DOG AND The Bachelor's Finish

The trouble with most dog pictures is too raw drilling. Not so here, though. Our trained mastiff's work would gladden the heart of Landseer, and he certainly knew dogs! Impressive work all through.

2 ON 1

It all comes about through the pranks of a tricky memory, and we have all experienced that discomfort. Trouble! And laughs! In bushels, droves and batallions!

ANNOUNCEMENT

With the spirit of the One of Galilee sweeping the Yuletide nearer, those of us who cannot sing "Gloria In Excelsis" at a shrine in Bethlehem must needs remember the Christmas message wherever we are. In keeping with the season, we shall release, on SATURDAY, DECEMBER 24th,

"A FATHER'S LOVE"

A Story that will awaken the proper sentiment in all its tenderness.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Get Our Photo Frames with REAL Photographs For Lobby

ECLAIR FILMS

A Beacon Light to the Exchanges!

SOONER OR LATER both the Exchanges and the Exhibitors will look to ECLAIR to Insure the Attainment of the BEST! Why Not Get The Start By Being An "EARLY BIRD?"

FOR DECEMBER 19th

A Stupendous Production—A Comedy-Drama and a Farce-Film IN ONE REEL!

"THE CHILD OF TWO MOTHERS"

LENGTH, 545 FEET

One of those Deep-Reaching Dramas of Maternal Love and Sacrifice; Perfectly Enacted—Through "Eclair" quality!

"THE MUSEUM OF SOVEREIGNS"

LENGTH, 400 FEET

One Huge Joke from Start to Finish—Prompted by the Tremendous Success of our Film, "The Sculptor Who Has Easy Work." *ORDER NOW*

Eclair Film Company

NEW YORK: 31 East 27th Street
CHICAGO: 35 East Randolph Street

Sold only through the Motion Picture Distributing and Sales Company.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum, IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

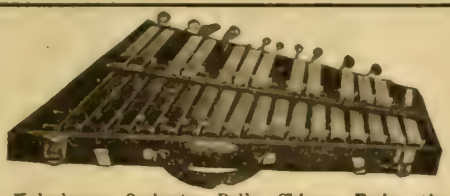
Dept. D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

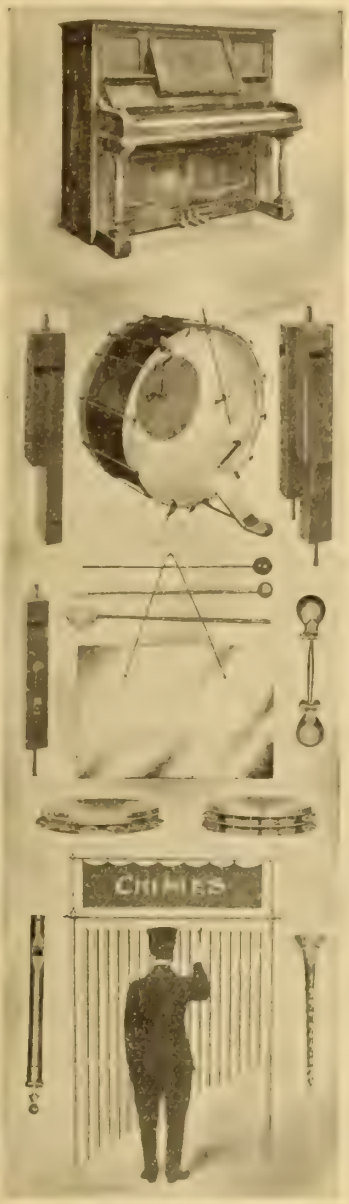
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

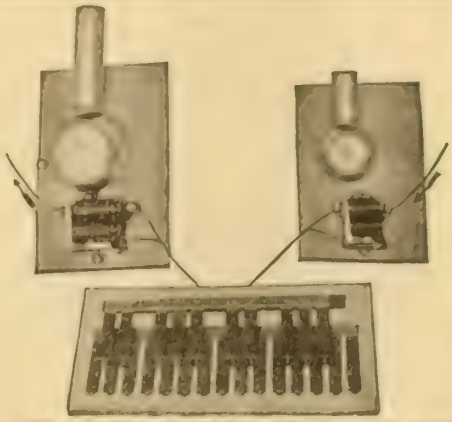
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS

A Limited Time Offer

Special Offer { Size Shell 3 x 14 / Size Shell 3 x 15
$10.00

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

Revier Motion Picture Company

NOT IN ANY TRUST, BIG OR LITTLE

TRADE

MARK

NOTICE We will make our first release Dec. 21st instead of Dec. 14. Don't forget the date

1st RELEASE WEDNESDAY, DECEMBER 21st

LOVE'S SORROW

Length Approximately, 950 Feet

A Western story beautifully portrayed; beautiful, steady photography. The stage coach used in this film is the original old bullet and arrow scarred one used between Cheyenne and Salt Lake in early days and in which Brigham Young and other notables frequently rode.

2nd RELEASE WEDNESDAY, DECEMBER 28th

Thoughtfulness Remembered by the Ute

Length Approximately, 950 Feet

An Indian story superbly filmed, magnificent scenery.

Four Colored Lithos Free

Wire Your Orders to

A. J. CLAPHAM, Sole Selling Agent, 12 E. 15th Street, N.Y. City

Offices: Majestic Theatre Building H. REVIER, President

Salt Lake City, Utah

FACTORY: Sugar House Station

Fairness to All, Privileges to None, Correspondence Solicited

KINEMACOLOR

(URBAN-SMITH PROCESS)

The brilliantly illuminated **Kinemacolor** pictures are pictures no longer, but **realities** in the actual colors and tints of Nature.

No artificial coloring approaches their beauty.

We are still inviting negotiations for exclusive territorial rights.

The Kinemacolor Company of America

Executive Offices and Factory

ALLENTOWN - - - PENNSYLVANIA

Upon appointment, we make private demonstrations at Allentown, Pa., or at our New York City office, 516 Fith Avenue, corner 43rd Street.

WHY ATLAS FILMS ARE POPULAR

You have noticed many long film subjects showing only a common-place incident, stretched out and padded here and there to make a thousand feet. We can buy a raft of such stories for a song.

Note the Difference in ATLAS Films. Real, meaty plots, characters that are not artificial; every scene carefully selected and studied *To Mean Something* in its action and a proper regard for details which eliminates the "staginess" so common in moving pictures.

WE'RE MAKING BETTER FILMS *and you ought to investigate.*

Coming December 21, ON WEDNESDAY

A FILM PORTRAYING THE POWER OF THE "THIRD DEGREE"

The ARM of the LAW

A startling mystery-story in the life of Dan. Denton, detective. A film-narrative of daring deeds and hazardous exploits with settings distinctively novel and unusual.

Superb Five-Color Posters for All Atlas Releases

Write for Bulletins **Book Atlas Films**

ATLAS FILM COMPANY

10 East 15th STREET - - - NEW YORK CITY

Again—"Yankee Doodle Dandy"

READ THIS WIRE

WM. STEINER, Washington, D. C., 12-3
New York, N. Y.
Accept Congratulations on QUEEN OF NIHILISTS
Subject and Cast GREAT.
Marcus Notes' Theatre

WE COULD SHOW A DOZEN MORE, just as strong. Everybody Tickled and glad to tell us. Everybody fighting to win our $25.00 advertising prize on the above film. Contest Closes February 1st.
Write for Posters and Photos

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY NEW YORK — TRADE MARK

TWO CORKING GREAT RELEASES COMING

FRIDAY, DEC. 16th. A Yule-Tide Film Story

The Old Miner's Doll

With little Helen Anderson, the wonderful child actress in one of her strongest roles.

A Film for Every Day—and Xmas.

MONDAY, DEC. 19th. Another Great Russian Drama

A Ward of Uncle Sam

The story of an American's fight for freedom in far-off Russia, backed by Uncle Sam's fighting ships.

A Big Story Full of Real Action

EXHIBITORS TAKE NOTE If, for any reason, you have not received a copy of our weekly, THE YANKEEGRAM, drop us a postal at once. The next issue is especially important. It tells about a plan to advertise your theatre. Send for it to-day.

YANKEE NEW AND BETTER POSTERS YANKEE-GETTING-BETTER-FILMS

YANKEE FILM CO., 344 East 32d St., New York

Telephone 6170 Madison Square
Write Your Order to the Sales Company

GNOME MOTION PICTURE COMPANY
S. W. Corner Park and Tremont Aves.
NEW YORK CITY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¾ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 DECEMBER 17, 1910 No. 25

Summary of the Week.

An Appeal to the Exhibitor and to the Public.....1398
The Moving Picture Convention.....1398
The Indian and the Cowboy.....1399
Managerial Stupidity.....1400
Richardson: His Life and Intentions.....1401
Picture Personalities—Mr. Maurice Costello.....1402
"Man-About-Town" Advocates Parcels Post.....1403
Construction and Decoration. By John M. Bradlet.....1404
Music for the Picture. By C. E. Sinn.....1405
Trouble Department. By F. H. Richardson.....1406
Chicago Notes: A Gaumont Masterpiece.....1411
The New Publicity.....1412
Kinemacolor Dramatic Pictures.....1413
The Friese-Greene Color Process.....1413
Baltimore Exhibitors Banquet.....1413
Comments on the Films.....1416
Springfield, Ill., Picture Shows.....1420
In the Mississippi Valley.....1421
New England Notes.....1423
The Moving Picture Plot. By Henry.....1423
Letters to the Editors—About the Films—Monotony of the Program—The Key of Life—Scenarios—Clean Films—World Ads. Produce Results—Boosting the Show Through the Pictures.....1424-1425
Licensed Release Dates.....1429
Independent Release Dates.....1434

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

HANDBOOK OF MOTION PICTURE PROJECTION

By F. H. Richardson.

Cloth bound, $1.50. Postage free.

The Picture of the Future.

ORTHOCHROMATISM AND WHAT IT MEANS.

On former occasions when discussing the necessary qualities which the moving picture should have, we have pointed out the importance of orthochromatism for securing those qualities. An ordinary film exposed and developed in the usual way is incapable of correctly rendering the tone values of an original, whether it be an interior or an exterior scene, simply in virtue of the fact that the silver salts which form the emulsion are not equally sensitive to all the spectrum rays. The result is falsity of tone rendering. You have yellow represented darker than it appears to the eye, and blue represented lighter in the picture than it exists in nature. In other words, to put the matter more simply, the lights and shadows of an original are not correctly represented in their true depths or monochrome renderings in the positive. The picture, then, is untrue to nature.

Orthochromatism would change all this. It would represent the yellow as comparatively light instead of comparatively dark. It would represent blue comparatively dark instead of comparatively light. In other words, the monochrome values, absolute and comparative, of the picture would be true to nature. You would not have such a thing as a white sky, as no such thing exists in nature. The golden hair of a woman would not be represented as dark, and so on, through the various scales or tones of the original picture.

When we first pointed out the value of orthochromatic films for moving picture work, the ignorant, of course, smiled at us. And it is a curious thing that the minds in charge of every moving picture publication outside the MOVING PICTURE WORLD are absolutely ignorant of the technique of the subject! Not one of them either knows what orthochromatism means, or could define it. Yet, we have the sorry spectacle of these people, both in the theatrical press and the moving picture press, posing as authorities on the subject.

We are moved to write this article because we perceive that in the well-edited pages of our English contemporary, "The Kinematograph and Lantern Weekly," one or two expert writers and experimentalists have pointed out the value of orthochromatic celluloid films for getting accuracy of tone rendering in pictures, or rather of making the photograph true to nature or the original. Orthochromatizing a film simply means bathing it in a weak solution of one of the well-known aniline dyes such as eosin or erythrosin. Expose the film behind a yellow

screen, develop it somewhat carefully, and the result will be that your negative will give you a photograph truer to the tones of the original, than a plain or non-orthochromatic film gives. That is all that is to it.

Orthochromatism, that is, correct tone rendering, is, therefore, the basis or should be the basis of the picture of the future—the pictorial moving picture, not the merely photographic moving picture—the black and white or soot and whitewash, that every American manufacturer, almost without exception, is content to put on the market. As we said in former articles on this subject, the only really pictorial moving picture proceeds from the Paris firm of Gaumont. Mr. Kleine, their agent, is very lucky in this respect. We believe that these pictures are made by means of orthochromatic films—they are so very true to nature. Eclair, too, makes pictorial moving pictures, so that the Independent side has its prize product.

We hope that before long all the manufacturers in this country will be using orthochromatic films in the making of their pictures. This is a secret which we are giving away, free, gratis and for nothing. It is, or should be, we think, to any intelligent manufacturer worth many thousands of dollars. We are presenting it to him for ten cents, that is the price of a single copy of this paper.

An Appeal to the Exhibitor and to the Public.

The appearance of the advertisements of certain prominent film manufacturers in the daily newspapers would seem to indicate a desire on their part to favor the open market. On page 1412 we print a reduced fac-simile of an 8-inch double column advertisement which is appearing in several Western newspapers. What is to prevent any or all of the score of manufacturers in this country from advertising their particular brands in the same way? What would be the logic of this form of publicity if the exhibitor is not free to demand and obtain the picture asked for by his patrons? But the exhibitor is tied down to what his exchange chooses to furnish and the exchange is tied down to standing orders, *i.e.*, they must take all the output, good or bad, or lose the standing order discount.

How long is this stupid state of affairs to last? How much longer will the exhibitors of the United States be content to place themselves in a false position with the public, whose five and ten cents support their theaters, upon whom they live, upon whom the renters live, upon whom the manufacturers live? How much longer will the exhibitor occupy the humiliating position of being unable to buy pictures where he chooses, to show what pictures he likes, when he likes, and as he likes? How much longer will he make the degrading admission to his patrons that he cannot give them as good a show as he likes, because somebody else won't let him? How much longer will he allow his business to be conducted for him by somebody else?—to jeopardize the very existence of that business, to stand in an apologetic attitude towards the public, that great public which is willing and anxious always to support the picture shows, and which if it cannot get them is liable to ruin the exhibitor by severely staying away from his house?

For the good of the business, in the interests of the public, and in his own interest, it is time that he should exercise his birthright of independence. We call upon every exhibitor in the United States who reads this article to assert his right to conduct his moving picture theater himself; his right to buy in an open market; to buy where he likes, show what he likes, as often as likes, and as long as he likes; to pick and choose his own exchanges; to pick and choose his own pictures. We call upon him to be absolutely, finally and irrevocably independent; to be master in his own house; master of his own business; and, for the first time in the history of the business, to constitute himself a friend of the public, instead of a mere apologist for what somebody else wants him to do.

We make this appeal with a full sense of our responsibility. The *future* of the business rests with the public, but reposes *immediately* in the hands of the exhibitor. There are a variety of manufacturers to choose from. There are twenty or thirty of them already in the business, and others are waiting to come into it, with unlimited capital at command. So, too, with the exchanges.

The moving picture business should be free. The public want it free. The man to make it free is the Exhibitor. Let him insist upon freedom! The public will support him. We are for independence in the best sense of the word, but we are for independence with a small "i". No matter what has been said or done to the contrary, the MOVING PICTURE WORLD has always stood for the benefit of the business as a whole. The exhibitor in his fight for freedom shall have the undivided and hearty support of the MOVING PICTURE WORLD, which is the only paper in touch with exhibitors all over the country. We should like to hear from our exhibiting friends on this question of freedom of choice in their programs. Meanwhile, strange as it may seem, we have before us a couple of letters from exhibitors expressing their entire satisfaction with the service they are obtaining from the General Film Company. As one puts it: "I have no trouble in obtaining from the General Film Company branch with whom I deal any special subject asked for, no matter how old." And this is as it should be.

The Moving Picture Convention.

ATLANTIC CITY MEETING, JULY, 1911.

The first Moving Picture Convention of the United States will be held next July at Atlantic City. We repeat, for the edification of all and sundry: The first Moving Picture Convention of the United States will be held next July at Atlantic City. Since we started to write about this subject several months ago, our ideas have won commendation from all branches of the moving picture business: manufacturers, renters, exhibitors and others have personally assured us of their sympathy in the matter, have acknowledged the need of such a gathering representing the whole of the industry, and have promised to be present. So we ask every manufacturer, every renter, every exhibitor to keep the date and place of the first Moving Picture Convention in mind, namely Atlantic City, July, 1911.

We may say that, in collaboration with several of the most powerful people in the American moving picture trade, we are busy drawing up the constitution of the Moving Picture Convention with suggested list of officers, their duties, together with a program of the first meeting. This work will be completed in due course, and when it is completed we will announce it to our readers.

It is unnecessary to dilate any more upon the needs of the Moving Picture Convention. This we have already done in former issues. Our present object is to redeem the promise made at the conclusion of our third article on the subject, namely that we should revert to it time and again as opportunity offered. Opportunity offers now.

The Indian and the Cowboy.

(By One Who Does Not Like Them.)

The only cowboys I have ever seen, scouted across the ranch of Fourth avenue, New York City. They belonged to the Buffalo Bill show. They loafed about the entrance of the Madison Square Garden, and varied this uninteresting performance by absorbing drinks at the saloon opposite. "If you ask me I will tell you" that I became aware of the latter circumstance because I casually went into said saloon for a little light refreshment myself. There it was that I saw the only cowboys I have ever seen, or, for that matter, ever want to see.

It must be nearly two years since I incurred obloquy by referring to Indian and Cowboy pictures photographed in "the peaceful wilds of New Jersey." When this classic phrase was first printed, I got myself disliked for voicing a feeling that is common in the film world and amongst the general public that there are too many of these Indian and Cowboy pictures. Even if Indian life were all we are asked to believe it is; even if Cowboy life were the ideal state of things that the pictures seem to show them to be, then we should have too many of these subjects. But as Indian life neither to-day nor yesterday is or was what Longfellow would have us believe it to be, and as Cowboy life is not, cannot and never will be at all romantic or picturesque, I again submit that there are far, far too many of these pictures. I am writing, of course, in the interests of the manufacturers whom I want to see sell many more pictures. Also, in the interests of the public, who are tired of this plethora of Indian and Cowboy subjects. Don't tell me that these things are made for small people. Don't tell me that small people like them. Don't make any excuses. The subjects are put out in sheer ignorance of the condition of things with the general public. The public, amongst whom I have made as many inquiries as any other man in my position can possibly make, looks upon these Indian and Cowboy subjects with a mixture of amusement and toleration. They are weary of them although they endure them.

By "the public" I mean educated, intelligent people—adults and juvenile. To-day the small boy of ten or twelve is infinitely the mental superior of the small boy of ten or twelve of twenty or thirty years ago. You are not going to fool him with these Deadwood Dick, Red Eagle, Cowboy themes! He knows better. He can read the newspapers. He is obliged to go to school. The swift progress of modern life leaves him with few illusions. The "West" has no glamor for him. So, while he may laugh at and appear interested in their Indian-Cowboy themes, you don't fool him. He tolerates them. In his eye there is neither glamor nor heroism in Indian or Cowboy life. Indeed, if he could express his young mind as freely as I am expressing mine, he would probably say that Indians and Cowboys are nasty, dirty, uncomfortable, unpleasant people of whose society he is not particularly anxious to take advantage.

What the intelligent small boy of ten or twelve thinks, but cannot say, is thought and said by millions of adults, who frequent these moving picture theaters. I have not heard millions talk, but I have heard scores of people who are staunch patrons of the moving picture theater, object to the pictures of Indian and Cowboy themes which are still shown on the screen. I am *not* American, as the editors of certain house organs are fond of telling their limited circle of readers (I never said I was by the way) but I am happy in the friendship of many educated American-born people all over the country, and I am quoting them when I say that the persistence and insistence of the manufacturers in these Indian and Cowboy themes is a serious danger to the business. People could do with less of them. There is little or no variety in Indian life as Fenimore Cooper depicted it, as Mayne Reid depicted it, and as it is shown on the screen. As Longfellow showed it in his poem of "Hiawatha," it probably never existed. Hiawatha is pure poetry, if not poesy. At any rate it is highly imaginative.

So with the gentle Cowboy. Even as he is shown in the very best moving picture, there is nothing particularly attractive about this gentleman. Certainly he rides a horse very well, masters the bucking broncho, chases cattle and all the rest of it, but for the life of me, I cannot and never could make out what there is particularly pleasant, agreeable or heroic in the life of these children of the ranch. But, then, I am city bred. So for that matter are most of us nowadays, and that is why I suppose I and we do not appreciate these crude picture presentments of the ugly life of the Indian and the Cowboy. I say ugly and I repeat ugly. Even at its best, according to modern ideas, Cowboy and Indian life must have been very unpleasant. Myself I would rather live in an apartment on Riverside Drive, any day, in preference to existing amongst the Cowboys. I like comfort, cleanliness, elegance and refinement; so do most people. But none of these things are shown in these Indian or Cowboy films. They are just ugly, dull, stupid, unpleasant and not at all ennobling themes.

To the plea that exchanges call for these subjects, there is the obvious retort that exchanges must be very unintelligent or stupid people. The like remark applies to the exhibitor. We are without evidence that the public insist upon these things. Of course, if children demand them, it is very difficult to resist supplying that demand, but surely a business such as this, cannot expect to indefinitely prosper by simply satisfying the demands of children. We want to attract and retain the support of educated adults. We are, I think, rather repelling that support by these stupid Indian and Cowboy themes. That is why I am writing this article; to suggest to the makers of these pictures the wisdom, if not of cutting them out altogether, of diminishing their output. There is such a wealth of more suitable, much more dignified, much more agreeable subjects than these Indian and Cowboy nonsense that I am astonished at the apathy of the film makers in this matter.

BUILDING CONTRACTORS.

F. G. Spencer, amusement promoter, St. John, N. B., Canada, wants to hear from architects or firms who will undertake the building of theaters costing from $20,000 to $25,000 each. Other inquiries of a similar nature have reached us and we would like to have the names and addresses of reliable building contractors in this line.

BALTIMORE OPERATORS MAKE MERRY.

The first grand ball of the Moving Picture Operators' Protective Union, No. 181, I. A. T. S. E., takes place at Maennorchor Hall, 410 West Lombard street, Baltimore, at 8.30 P. M. Tickets, 25 cents. The secretary, Arthur Stewart, 858 Columbia avenue, will be pleased to hear from friends of the Union.

Waverly, N. Y.—C. B. Cowles, proprietor of the theatorium, has leased the storeroom at 422 Fulton street for a term of years, and is remodeling same into a high-class moving picture theater which will be known as the Lyric. It will be completed about December 15. After that time the Theatorium will be closed.

Managerial Stupidity.

By Louis Reeves Harrison.

Theatrical managers are notoriously behind the times. This is an age of swift evolution. The country is filled with fine schools, it supports more colleges than all the rest of the civilized world combined, the circulation of superior magazines runs up into the millions, the news stands are piled high with periodicals appealing to cultivated taste, the popular demand in all arts is for productions of merit, but the average theatrical manager refuses to read the signs of the times and continues to wallow in the mire of past ignorance and prejudice. He is the only wise guy, and the audience is an unthinking mass. He still smiles and nods his head significantly, as much as to say "I told you so," when a few of the noisy uncombed and unwashed in the audience clap their hands and stamp their feet, unaware that those who go seldom are the easiest amused, while the great solid patronage, those who go often, escape notice because they enjoy in an inconspicuous way. The boisterous element in every audience is really only a small per cent. of it, and anyone but a theatrical bonehead knows that the noise-boxes do not furnish enough support to pay the rent.

In illustration, take the case of one of the most experienced managers in New York City.

His theater is admirably located, it is well suited to the purposes of a mixed entertainment, it is quite as comfortable as it is convenient, the attendants are handsomely uniformed, and the selection of vaudeville acts is so good that his place should be one of the most popular resorts in the city, but he has vacant seats when other, similar theaters are filled at the same price to their utmost capacity. One-half of his bill is presented as though he realized that his patrons would be among the best of their kind in the metropolis.

All goes well while the lights are turned up.

The moment the lights are turned down, no "cheap and nasty" on Manhattan isle presents a worse bill. The regular pianist is relieved by a nice little girl who smiled at you when she took your ticket stub. This nice little girl can play four pieces on the piano in one key with the right hand and another with the left. She can and she does. She plays her four pieces for four pictures, four times a day, six days in the week, and manages to get through them correctly about as often as you pick up money in the street. No one blames the little girl any more than we would blame a hand organ grinder substituted by a manager for the regular orchestra of a theater, and, for that matter, her discordant strumming is on a par with the rest of the picture exhibition. In the rear of the auditorium, an operator of some kind struggles with a projector of much the same kind and treats us to the novelty of a floor and ceiling meeting in the middle of a picture. At other times, we get a few blank pages in the middle of the book, while the characters in the pictured play jump from R. I. to L. U. E. with marvelous agility. The films are streaked punk of the rainstorm kind and are thrown on a screen hung like a wet sheet on a clothesline.

I suppose that the manager thinks the light of human intelligence goes out with that of the hall, but most of us feel like the little boy whose mother took him out under the iure of going to the circus and landed him in a dentist's chair.

The manager of that show is not fooling anybody but himself.

He may think he is cutting expenses, when he is cutting out what draws dollars into the box office. The steady patrons know the difference between early releases and the junk he is showing and go where the manager gives careful study to both parts of his performance. This particular theater could easily draw a high class of patronage under intelligent management, and no good reason exists why the best class of people should not attend well-handled picture shows all over the country.

In the course of time, the photoplay will be the little opera of the people, but prime requisite will be good and appropriate music.

It is very generally recognized that most of the music provided is as out of place the wrong accompaniment to a song would be in a variety entertainment, but the patrons of picture shows are patient and hopeful. The change will come when exhibitors do some good, hard thinking.

By way of a start in intellectual exercise, give some consideration to the fact that grand opera is not much more than a grand pantomime with the story told so clearly by action that the sense of it can be caught by the eye while the ear is charmed. The words of grand opera can seldom be heard distinctly and still less understood. Most of us pay small attention to the printed libretto, although it is the supporting structure of the musical drama and should be read before the opera is seen and heard. The emotion conveyed is not exactly that set forth in the music, that method of expression is too vague and comprehensive, but it stimulates emotions aroused by the situation, by the series of events, by gestural and facial expression, just as in moving pictures. In both cases, words are not absolutely essential, but the right sort of music is essential to complete enjoyment of the drama. The music of the opera is not sacrificed to the drama, but is supported by it. The pictured drama is not sacrificed to the music, but is so powerfully influenced by it as to become wonderfully effective or absolutely repelling according to the accompanying tone picture.

No doubt exists that managers want to fill their theaters with the best sort of patrons, but the wonder is that they seem to act as though they wanted to repel rather than attract the best patronage, for the surest way to drive away those who can well afford to go elsewhere is to jar them with music that no living being would pay a cent to hear on its own account. The pictural drama can be made more realistic than the one in which we are treated to the spectacle of a healthy prima donna singing her very best when dying from exhaustion. In the photoplay, she dies to rag-time.

If you want to make a success of the picture exhibition, insist on getting fresh reels of the best class of plays produced, show them in flickerless presentation on a suitable screen and serve with them the most appropriate if not the most delightful music you can procure, and charge accordingly.

Appeal to the highest, not the lowest, class in your community, and the others will give almost the same support they do at present.

Frank Winch, for several years New York manager of the Billboard Publishing Company, has resigned. Mr. Winch leaves for San Francisco December 9, to attend to the settling up of a personal estate. After that he will return to New York, where he will be identified with a well-known enterprise.

Richardson: His Life and Intentions.*

A Review by Thomas Bedding, F.R.P.S.

*Motion Picture Handbook. A Guide for Managers and Operators of Motion Picture Theaters. By F. H. Richardson. Published by The Moving Picture World, 125 East Twenty-third street, New York City. Illustrated, 180 pages. Price, $1.50.

In the Moving Picture World of November 26 and December 3, I reviewed a book in two volumes, and of many hundreds of pages, which professed to deal with the life of the alleged "inventor" of the moving picture, the "founder" of the nickelodeon and the "master impresario of his age"! It was conclusively shown that Mr. Edison, upon whom these distinctions were cast by the authors of the book, was not entitled to them, and that beyond being the owner, by judicial courtesy, of some moving picture patents, Mr. Thomas Alva Edison has had practically nothing at all to do with moving picture progress, whatever his other claims to fame or notoriety may be. In this connection Mr. Edison has been clearly proved to be *tres petites pommes des terres,* indeed. [If he so wishes, I will translate this phrase for the benefit of the editor of the house organ of the Edison licensees.]

To my mind Mr. Richardson, the author of the book now under review, has done vastly more, and is doing vastly more, for moving picture progress than his coworker, Mr. Edison. I regard Richardson as nothing less than a martyr. Edison is pocketing huge royalties, the proceeds of an alleged patent. Richardson, both in these pages, in his handbook, and by his tongue, is doing his level best to promote the cause of moving picture progress by going to the root of matters. And the root of matters in the moving picture field is the moving picture operator.

It is a truism to say that the moving picture business of the world rests for its success upon the shoulders of the operator, individually and collectively. The finest pictures, the finest theaters, the finest machinery—the finest everything that can be provided in the outfit are useless, if the man behind the gun is not up to the work. Unfortunately, in far too many cases, the man behind the gun is inefficient, due either to congenital stupidity, carelessness, ignorance or some other cause. Anyhow, it comes to this: when the operator is not the man for the job, the picture suffers, the public is disgusted, the moving picture manager or exhibitor loses money, and the business is harmed.

Mr. Thomas Alva Edison might possibly be deserving of some part of the sickly laudation which has been heaped upon him if he had done half what Richardson has attempted to do, namely, to put moving picture operating upon a practical, scientific, workable basis—to convert a heterogeneous body of empirics into men who understand their work and take an interest in it. This is the gravest problem in the moving picture field to-day. The paltry squabbles between trust and Independent manufacturers, exchanges and exhibitors, and picture men and the public, sink into insignificance when compared with the importance of ensuring decent operating in the theater. To ensure decent operating in the theater is the object of the Motion Picture Handbook. This, as the preface states, is written in matter of fact style, so that even the meanest of intelligences can understand it. The book naturally divides itself into three sections: the electrical, the mechanical, the manipulative. Its scope will be sufficiently clear from the headings of some of the chapters—"The Source of Light;" "Wiring;" "Resistance Devices;" "The Operating Room;" "Lenses," etc., etc. The information with regard to the management of the current is singularly full and lucid, and is alone worth the money asked for the book. The practical details are practical. By this I mean that, unlike far too many textbooks that are foisted upon the public, the Motion Picture Handbook comes from the hands of a man accustomed to handling the things he writes about. It is unnecessary to say that Richardson, besides being a teacher and preceptor, is also a practitioner, for he daily handles the machines and tools of which he writes in his book.

The best thing that every theater owner, every manager, every operator in the United States, if not the world, can do, is to get a copy of this book and read it carefully through and profit by it. If this be done, then the moving picture business will be given a huge fillip. We shall have better projection, or rather, we will have intelligent projection, which is the same thing. I look to this little book to diffuse much needed knowledge amongst operators and managers. That is the point: it will help these people show better pictures and thus present the picture in a better aspect to the public. That being done, as I have said before, the business generally will be advantaged.

Richardson's intentions certainly entitle him to as much praise as Edison's alleged inventions. In a year from now I shall expect this little handbook to have had such a beneficial effect on the business that licensed and Independent manufacturers, renters, exhibitors and others will invite Richardson to a banquet at the Plaza, just as they did Mr. Edison about a year ago, and present Richardson with a massive silver cup, the same as they did Mr. Edison. The only difference between the two men is that Edison did little or nothing to warrant the presentation, while Richardson is doing his level best to qualify himself for any number of pieces of gold or silver plate.

"LIGHT HOUSE" FILMS ARE SHOWN.

Moving pictures in a lighted auditorium have been brought to a high degree of perfection in some of the Keith houses, by S. L. Rothapfel, who has lately been placed in general charge of projection in all of the Keith & Proctor houses. Mr. Rothapfel is known to our readers as a contributor to the Moving Picture World. He hails from Forest City, Pa., where he has a theater of his own, in which he worked out his theories of "light house" projection, and put them into practice before bringing them to the attention of Keith & Proctor in particular, and the trade in general.

Speaking recently to an interviewer in Cleveland, where he was installing his system in the Keith Hippodrome, Mr. Rothapfel is quoted as saying: "I hold no patents on this device, for what I have done is simply to apply certain laws regulating the projection of the light's rays in a way of my own. What I have accomplished is by means of very powerful lenses, a new way of directing them on the screen, and then a chemical application to the screen that absorbs the light so that instead of the light hitting the screen as a ball would a brick wall it is absorbed and all the rays like those you see around a street light at night are brought to the center. But each room requires a different treatment of all these elements. My protection lies in knowing how to do that. You can't patent an idea, you know. You have to patent an article. But Mr. Edison says patents are no protection, so I am not worrying on that score."

It may be of interest to our readers to learn that in connection with their new system of "Lighted House Picture Projection," which Keith & Proctor are installing in all their theaters, a Motiograph, 1910 Model, has been installed in the Fifth Avenue Theater, New York. This has been in operation for the past two weeks and in connection with the "new system" has aroused the most favorable comment. Mr. Hallberg, the Motiograph Eastern agent, also reports that he has received orders for the equipment of seven other Keith houses with similar apparatus.

Picture Personalities.

Mr. Maurice Costello. (Vitagraph Company.)

In an article in the Moving Picture World a few weeks ago, we referred to the interest which the public is taking in the personalities of the leading moving picture actors and actresses seen on the screen. *Place aux dames.* As our pages have evidenced for many months past, the leading ladies of the various moving picture plants, alike in respect of their personal charm and their acting abilities, have created great interest amongst our own readers, as well as amongst the general public. Of course, the actor, as we admitted a few weeks ago, was bound to come into his own. He is coming into his own. He is sharing popularity with the actress. Just as much interest attaches to the leading man of a moving picture company amongst the fair sex, as attaches to the personality of an actress amongst men. Of the popular leading moving picture man, Mr. Maurice Costello is a type. A native of Pittsburg, Pa., his early stage experiences were gained in vaudeville. Vaudeville is a good training ground for the future actor or actress. So it has been in Mr. Costello's case, for, subsequently he filled leads in a number of well-known stock theatrical companies in various parts of the country, including New York City. He was so successful on the ordinary stage that his work attracted the attention of the Vitagraph Company, who secured him for stock. He now plays moving picture leading parts in the Vitagraph Life Portrayals, and is popular with those with whom he is associated as well as with those who see his counterfeit presentment on the moving picture screen. People call him "Dimples" in recognition of his good nature. Mr. Costello is still fortunately a very young man, and as he has a handsome stage presence, and is a finished and experienced actor, he probably has before him, and we at any rate hope and believe that he has, many years of successful work in the picture drama.

It is a matter of no little surprise to me that the parcel post question now receiving so much attention in many different quarters is barely thought of by the moving picture people. They apparently do not realize that they have any interest in the matter at all. Excepting the mail order, general store, newspaper, printing, advertising and a few other lines of business none could be more favorably affected by the enactment of a parcel post regulation than those engaged in the moving picture business, and if they give the question thought for a few minutes they will soon be devoting hours to exert their own influence, as well as soliciting that of their friends, to induce the Congressmen and other representatives at Washington to take steps towards providing a parcel post service in the States.

* * *

I asked an exchange manager yesterday what he thought of the issue. He replied he was too busy to think of political issues; that it took all the time he could give when not eating or taking a few hours sleep to frame up a service that would stop his customers' kicking. He declared that life was almost unbearable and what people call sleep was in reality, to him, an intermittent nightmare. As soon as he closes his eyes, he said, the exhibitor appears before him like some fierce-looking gnome, gesticulating wildly, throwing reels of films out of boxes and behaving in a most threatening manner.

* * *

With the sincerest sympathy I proceeded to assure the exchange man that my observations had convinced me that his state of mind was fully warranted, but I secured his consent to momentarily forget his troubles and allow me to point out to him where he and all other men in his line of the moving picture business, as well as the exhibitors, especially those located at distances from the exchanges, are very much concerned, or ought to be, in the parcel post question. The amounts paid out by these people for expressage on films, posters, parts of machinery and other accessories of the business is enormous. It is proposed to enact a law similar to that now in existence in the foreign department of the post-office, where parcels up to eleven pounds in weight may be sent through the mails from one point to another in the United States. It is not necessary for me to delve into statistics or make comparisons. The brief statement of what is proposed should be sufficient to impress upon the minds of the people I have referred to the importance of prompt and decisive action.

* * *

Some people have said that if a domestic parcel post would be such a good thing it should go through without any concerted action. They do not seem to think that any campaigning is necessary—but it is, and very much so. All the express, railroad and other carrying companies of the country are in united opposition to the proposed law, always have been and always will be. They see plainly that if Uncle Sam undertakes to carry parcels there will be a big drop in their receipts. The issue can therefore be boiled down to this: Is the welfare of the people at large to be subservient to the financial interests of the carrying companies? And those engaged in the moving picture business are very much in evidence. Let the managers of film exchanges in Pittsburg, St. Louis and San Francisco sit down for a few moments and figure the amount of expressage they pay each week on films received from the manufacturers and on films returned to them by out-of-town exhibitors. Then let them compare the figures with what it costs to get the same amount of film by parcel post from foreign countries into the United States. Try it once and you will be confronted by a genuine thriller.

* * *

A colored woman figured in a somewhat sensational moving picture episode on one of the main thoroughfares in New York City one night last week. She presented herself at the box office of a nickelodeon about fifteen minutes before the show was to close for the night and demanded a ticket of admission, offering, of course, to pay for it. The rather solicitous ticket seller declined to comply, stating that the show would be over in a few minutes and she would practically be wasting her money. The lady of color did not see the matter in that light and insisted on seeing what she could of the pictures. The ticket seller unwisely persisted in his refusal and the woman assumed that he was drawing a color line, whereupon she wielded her parasol with damaging effect, smashing the plate-glass of the ticket office windows and the hat of the ticket seller. When a policeman seized her she dropped the parasol and substituted a hatpin as a weapon. It took several men to hold the woman while she was being disarmed. She eventually landed in the workhouse.

* * *

The incident can be looked upon from many points of view. Some may consider it humorous, others may take it quite seriously. One point will bear serious consideration. A diplomatic ticket seller is as essential to a theater as anything else required in a well-regulated place. The woman referred to was evidently under the influence of drink and the ticket seller did not deem it wise to allow her to enter the place. In this respect his judgment was good and it was equally so when he did not give her the advantage of a ticket of admission and leave the matter to the man at the door. But he did not follow it up with a proper exercise of diplomacy. He had many ways for avoiding argument such as must have been indulged in to provoke the attack. Colored people are very sensitive on matters bearing upon the color line and doubtless this particular woman, being in an intoxicated condition, looked upon the ticket seller's statement as a subterfuge. The fact that a show has but a few more minutes to run is no excuse for refusing to sell a ticket of admission when the box office remains open, the ticket taker is at his post, and admissions have not been cut off on account of no more accommodations, or some other good reason. This colored woman no doubt felt, as any white person would feel under similar circumstances, that while the theater and box office were open and she tendered the price of admission she was entitled to a ticket. After being informed that the show was about to close it was her privilege to decide whether she should go in, or hold the ticket for some other time.

* * *

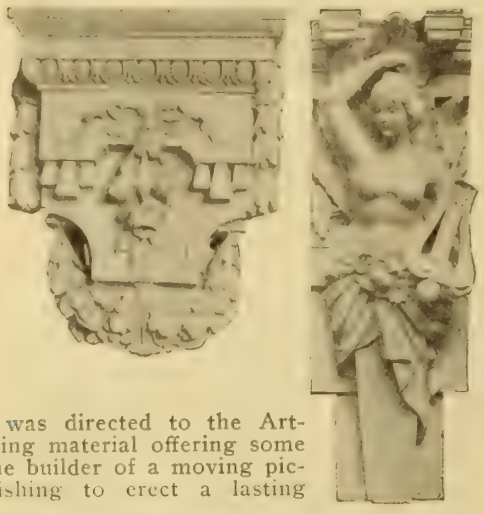
A foreign newspaper man who is visiting in this country and doing special work for some of the newspapers has come forward as a champion of the moving picture houses, combating the theories and allegations so frequently made of late by some exceedingly sensitive people regarding the moral aspect of the places and pictures. His article in a recent issue of the New York "Sunday World" is so much to the point that it will bear space here. The writer stated: "In my walks about town—and I have been in several sections of your wonderful New York—I have visited places of amusement. The small shows where pictures are made to play living scenes on trembling linen appeal to me as showing the national character. What a difference between New York, Paris and Berlin in these shows! It makes a man whose nerves are not spoiled glad to see how decent your pictures are. The visitors were of the better class and the amusement clean and humorous." That's a homer, isn't it?

Hartshorne, Okla.—The Bell Amusement Company have bought the moving picture theater at Hartshorne, Okla., and are running pictures and vaudeville. This company will buy or install several theaters in this district. L. L. Mumaw is manager.

Among the Christmas holiday pictures will be the Champion Film Company's "Golden Gates," a 950-foot melodrama, released Wednesday, December 28. It will portray the reunion of a family on the eve of Christmas, after a separation of twenty years. We have the assurance of Mr. Dittenfass that this will be a feature something out of the ordinary and likely to be in great demand. If your exchange will take a tip from the manufacturer he will get his orders in early. Full synopsis in next issue of this paper.

CONSTRUCTION DECORATIONS

"Artstone," Its Possibilities and Advantages.



My attention was directed to the Artstone as a building material offering some advantages to the builder of a moving picture theater wishing to erect a lasting building.

Artstone is a manufactured stone composed of the best weather-impervious materials, put together under strong pressure and left to harden under natural conditions. It is a stone which will stand the test of time and weather and upon which fire has but little effect.

As to durability, the manufacturers of Artstone can show a building erected in the year 1874, in which the Artstone trimmings, after an exposure of thirty years to all sorts of weather, have been found in perfect condition.

This proof of durability should not surprise us, as the buildings of the ancients fully demonstrate the superiority of concrete over natural stone for lasting qualities. Concrete stone, which was used in their buildings in connection with natural stone, is to-day in a better state of preservation.

The uses and necessities of concrete have been thoroughly demonstrated in the building work, and the rapidly increasing demand for this class of material shows that what was formerly considered an experiment and heartily condemned by those less progressive, promises to be the greatest factor in building construction for the coming decade.

With Artstone on the market, a material of merit, equal in every way to the natural stone, why pay the high price of cut stone work? Artstone fills a much needed want, saving from 30 to 50 per cent. of the actual cost of natural cut stone.

Perfect and artistic ornaments can be obtained from Artstone, and this at a smaller cost and more durable than plastic decorations; as Artstone will not absorb the rain and dirt, the ornaments and the trimmings will remain clean and not require a new coat of paint every season.

The few following cuts loaned us by the manufacturers of Artstone will show in a certain measure what decorations can be obtained by this new process.

PLASTIC ORNAMENTS.

When, in a former article, I condemned the too free use of gingerbread decorations for moving picture theaters, especially for the exterior work, as being too easy nests for the dirt flying from the street, some decorators had an idea that I was opposed to plastic relief ornaments.

I am far from injuring the decorators, as, if the exhibitors want to follow the advice given them in these columns, they will build more artistic theaters and the decorators themselves will find more profit, furnishing higher class ornaments than a lot of cheap stuff, made by the yard, if we can use such an expression.

The following photograph of the Lyceum Theater, Cottage Grove, Chicago, is a good illustration of my argument. This front has not the amount of cheap gingerbread decoration making the average moving picture theater hideous, but, if the quantity lacks, the quality is far above the general run, and the exterior of a four-story building, covered with cheap plastic ornaments, would not pay the decorating bill of the Lyceum Theater. There is more money for the decorators in the heavy cornices of the Lyceum, in the capitals and bases of the columns, in the figures standing between the said columns, in the figures of the arch, etc., than there would be if the building was covered with what is generally termed "gingerbread decorations." If the columns, cornices, figures, etc., gather the dirt of the street, they are not such bad dirt nests as the small plastic relief ornaments of the gingerbread style and if even they gather the dirt, they can be more easily washed as they offer larger surfaces and not a multitude of small delicate ornaments to break like glass, under the hand of the cleaner.

A theater like the Lyceum is costly, but cheaper in the long run than a theater that has to be retouched every few months, and is a far better investment, as it improves the locality and is a real attraction. The gingerbread decorations are as vulgar as the words "Bijou Dream" or "Dreamland." In every town you find a moving picture theater called either the "Dreamland" or the "Bijou Dream," and in every town you find a building covered with cheap decorations, devoted to motion pictures.

As Mr. Geo. K. Spoor, of the Essanay Company, had a contest to find a new name to designate a moving picture theater and to replace the abused names "Dreamland" or "Bijou Dream," is it not time that we would discard the cheap plastic relief ornaments for something more artistic?

We have exceptions, as Baltimore is full of new original names and decorations: "The Blue Mouse," "The Red Feathers," "The Black Cat," "The Red Moon," etc. Baltimore has also some very original decorations and the Monumental City is nearly free of the cheap, gingerbread class. The Blue Mouse has a very rich exterior and lobby of a particular design and, with its dark colors, has the appearance of rich ornaments carved in solid blocks of hard wood. The Grand is another theater departing from the general rules of too much cheap plastic relief ornaments painted in light colors.

Still there are men who have no taste for anything artistic; they will enjoy a cheap chromo picture with flashy colors, as well as they would a Rubens. We find such men in the moving picture field. Some of them are satisfied to display a couple of posters in neat frames on easels, while others cannot get enough posters to nail on the walls, against the ticket office, etc.

I had a striking illustration of it in Cincinnati, Ohio, where I found four theaters, side by side, on West Fifth street. While three of them made a good appearance, one was a discordant note. The Sun, the Colonial and the Alhambra have their posters neatly framed and make no abuse of them, while the Lubin Theater was so covered with posters, nailed everywhere, that the decorations of the lobby and of the ticket box were hidden from view.

There is no excuse for the manager of the Lubin, except poor taste, as Cincinnati is the home town of the Newman Manufacturing Company, the manufacturers of very tasteful brass frames and brass easels.

What has been said on posters, can be repeated on decorations. The Lubin is the only theater on Fifth street, of the gingerbread style, and has lots of it, from the sidewalk to the roof. Although the house has just received a new coat of paint, it compared very unfavorably with its neighbors, the Alhambra and the Colonial. The Alhambra has less plastic relief ornaments, but I warrant to say that the decoration of the Alhambra is more expensive than the cheap decorations of the Lubin and yielded a better profit to the decorators. Every detail in the decoration of the Alhambra is artistic and had to be made specially for the house, while the cheap ornaments of the Lubin are to be found in any shop at so much a yard. The Alhambra is pure Moorish style, involved a good deal of work, and it is in this kind of work that the decorators can make money and a name—and the exhibitor or owner of such a tasteful house is sure to reap good profits. The Colonial has an extra wide lobby and, while marble figures much in the decoration, the friezes, cornices and other such plastic relief ornaments are of an artistic character.

Manager Ernest Buchwald, Ballinger, Tex., writes: "Dear Sir—Your article, 'Music for the pictures,' in the Moving Picture World is very interesting and of great value to piano players as well as to managers and I wish to congratulate you on same and hope you will keep up the good work. For the past seven years I have made a special study of playing for moving pictures, and my experience is this: it is nearly impossible to use an orchestra for moving pictures, as I experimented in my own house, and the nearest and best results was with piano and traps . . . Whenever it comes to the point where managers realize the value and necessity of good music, it will mean more money to all parties interested—musicians, managers and manufacturers. I have more than trebled the receipts of a moving picture theater with big opposition, one house playing vaudeville for the same price of admission, the other being an airdome with the best location in the town. How was it done? Just simply showing good pictures and playing the proper music for them."

Thanks, Brother Buchwald, for your kindly appreciation of my humble efforts. I have quoted your letter at some length because it backs up by actual experience what the World has always advocated, viz.: that good and appropriate music for the picture is of financial value to the house employing it. Why not? It means a better show, and, other things being equal, the best show gets the money. As to the relative value between the orchestra and piano, that is a matter of opinion. Yours is based on your own experience and you are certainly entitled to it; but my experience (in both lines) compels me to believe otherwise. I had intended taking up this matter of orchestra work in a later article, and shall probably do so anyway, but a few words now won't come amiss.

In the first place, there are more ways than one of fitting music to the picture. I presume you refer to "impromptu" playing, improvising—"making it up as you go along." It's a good method, too, providing you have a good pianist with a talent in that direction, but many of us are not so endowed. I have nothing but praise for the genius who can at sight improvise music to fit the picture, to an extent he (or she) is a composer, and I agree that it would be difficult (though not impossible) for an orchestra to work along these lines. Now, so far as I have observed, the impromptu pianist starts his picture with something non-commital—a waltz, possibly—and watches the picture until there is "something doing;" then he changes his music to suit the action—abruptly, if necessary. This is correct, of course. When the action changes, he changes with it; when the action subsides and the story runs quietly, the pianist drops back to his waltz or whatever it was, or plays something else of a similar neutral character, until the action again calls for a change. Correct again. That's all there is to the proper working up of a picture so far as the music goes. (The sound effects supply the balance.)

As an illustration, let us suppose his first change of music is to a pathetic number, and on the spur of the moment he improvises a beautiful theme. Well and good; I've often heard it done. But the best of impromptu players may repeat themselves occasionally. Why not? If the number is attractive and he happens to remember it, why shouldn't he apply it to a similar scene next week or next month? And if he shouldn't happen to feel in the humor to improvise a fitting number on the spur of the moment, but happened to think of a little theme that somebody else wrote, why not play it if appropriate? If a storm scene is shown he can improvise if he wants to, or he can play the storm from "William Tell," if he knows it. That is pretty good descriptive "storm music" and there are other numbers which will also answer the purpose—often better than you can improvise on the spur of the moment. Do you see what I am getting at? The best of improvisors may call occasionally on other works than their own, and the more credit to them for doing it. No good moving picture pianist will despise a good library whether he carries it in his memory or keeps it on a convenient shelf. And if he doesn't improvise at all, he can depend altogether on such a library, and do good work, too. I have heard it done. The difference lies here: if he hasn't a sufficient story in his memory he must reinforce it from the shelf at the first opportunity—and that should be at the end of the first show. I know there are a few managers who must on the piano being heard incessantly, through the intermission as well as through the pictures, but this is thoughtlessness on their part sometimes. Those who look on the music as a "ballyhoo" don't care to have their pictures worked up, anyway. Music in the intermission doesn't interest the average audience particularly, and some consideration should be given the tired fingers and brain of the musician if he is to do good work. Pardon the digression. We will say that during the first show the pianist has decided on the most appropriate music in his stock for the subjects to hand—of course he must know his library, but a little practice cultivates a good memory—and selects the proper numbers during the intermission. He must keep it in such systematic order as to be able to find it readily. After that it is mostly a matter of turning over the leaves. I grant you he will not read difficult music at sight and keep both eyes on the pictures, but even with a passing knowledge of his music he can give sufficient attention to both and he don't need to repeat himself oftener than the average impromptu worker—and I say this with all due respect to the latter. Now you see what I am driving at.

There are more ways than one of fitting a picture musically and I have mentioned two. The latter is a practical way for an orchestra to work. Each has its advantages. Each has something which the other has not. The impromptu pianist progresses from one theme to another by means of modulating chords and connecting phrases, thus forming a pleasing continuity which is difficult for an orchestra to simulate, though again I assert this is not altogether impossible. On the other hand, the orchestra has the advantage of instrumental coloring which is so valuable in descriptive music and sound effects.

But after all, your final results depend entirely upon the musician. He must take a lively interest in the work (which is fascinating once you get an insight of it) and try, try, try. And this, as you know, applies to the piano player as well as the orchestra leader.

Another thing: Not all pictures call for a musical setting of constantly changing themes; this applies mostly to dramatic pictures, and often of these one or two long numbers will suffice through the entire picture, maybe broken with a melodramatic number or two. Here standard music is certainly as satisfactory as the most gifted improvisation, and the orchestra can interpret that as well as the pianist. Scenic pictures demand music suggesting the countries represented—plenty of that on the market. Many industrial as well as other pictures do not admit of special treatment and are usually filled by a concert number of some sort—all the way from a "rag" to an overture. A varied musical program helps the show when it does not detract from it, and I believe interesting musical numbers should be included where they do not hurt the picture. In this, again, a good orchestra is more satisfactory than a good pianist.

I append a suggestion for working up a recent release, "The Lad from Ireland" (Kalem). It includes all standard stuff which can be handled equally well by either orchestra or piano.

"Killarney" till he meets sweetheart, then—
"Believe Me if All Those Endearing Young Charms" till sub-title ("Out of my heart forever") then—
"Come Back to Erin" till arrives in America, then—
"Girl I Left Behind Me" till election scene, then—
Lively music, soft, increase to loud till change, then—
"Kathleen" till change, then—
Waltz till he shows letter, then—
"Come Back to Erin" till train is seen, then—
"Killarney" till interior of cottage (eviction scene), then—
"Believe Me if All, etc." till he enters cottage, then—
"The Harp that Once Through Tara's Hall" softly, swell at finish.
(Or can play "Believe Me if All, etc." until flag staff appears, then "Wearing of the Green" for finish.)

At another time I want to go into this matter in more detail.

The Handbook.—San Antonio, Tex.; Battle Creek, Mich.; Portland, Me.; New Orleans, La.; Jacksonville, Fla.; St. Louis, Mo.. Chicago, Ill.; Dubuque, Ia., and others requesting information as to contents of the Motion Picture Handbook. Replying, I cannot do better than to quote the Table of Contents. Bear in mind, this is not the Index. The Index covers three full pages. The Table of Contents is as follows:

THE SOURCE OF THE LIGHT.—The Current, Direct and Alternating. Definition of Electrical Terms. How to Make Calculations. Rule of Thumb.
WIRING.—Insulation. Permanent Wiring. Wire Gauge Table. Lamp Consumption Tables. Switches. Switchboards. Exit Light Circuits. Stage Switchboards. Fuses. Wire Systems. Series Multiple. High Potential Alternating System Meters.
RESISTANCE DEVICES.—Rheostats. Transformers. Mercury Arc Rectifier. Motor Generator Sets.
THE OPERATING ROOM.—Fittings for Operating Room. Tools. Operating Room Switches. The Lamp. The Lamp House.
LENSES.—Finding the Focal Length of Lenses and Finding the Size Lens Required to Project a Given Picture at a Given Throw. The Spot. The Principles of Optical Projection. The Selection of a Lens. Adjustment of Light. Condenser Breakage.
CARBONS.—How Carbons Are Made. Setting the Carbons.
The FILM.—Proper Care of Film. Patching Film. Wet Film. Removing Emulsion. Leaders, Inspecting. Film Jumping. How Film Is Made. Speed. The Throw.
MACHINE HEADS.—Cleaning and Oiling. Repairing. Adjusting Intermittent Gear. Setting the Shutter, etc.
The Edengraph. Edison. Lubin. Motiograph. Pathe. Power's. Standard.
MISCELLANEOUS.—The Stereopticon. Song Slides. Slide Carriers. Pedal Fire Shutter. Electric Meters. How to Read Meters.
The Curtain. Effect of Daylight and House Lights on the Picture. Illuminating the Auditorium. Ventilation. Seating. Music. Bell Wiring.
LOCATION AND MANAGEMENT.—Selecting a Theater Location. Selecting a Small Town Location. Employees. Advertising. Film Service. Changes. Tickets. Vaudeville. Travelogues and Other Lectures.

* * *

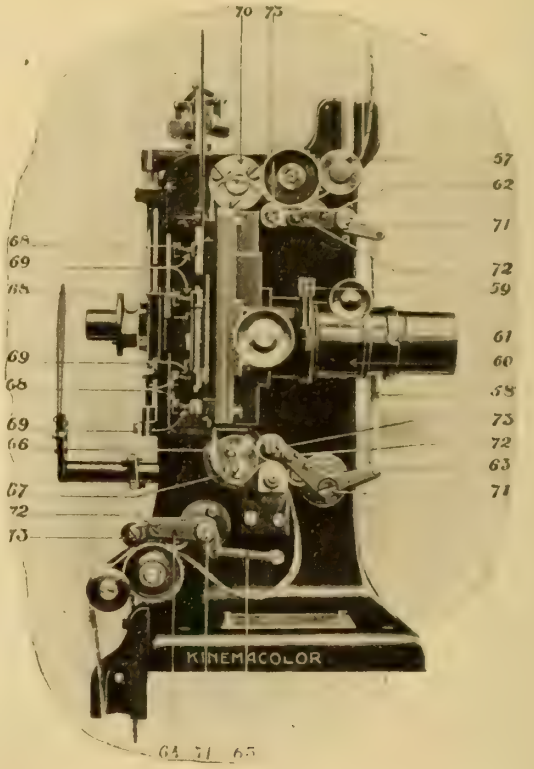
The Kinemacolor Machine.—Chicago, Ill., writes as follows: "I would like to have such information as you are able to give concerning the Kinemacolor machine. I believe that is the correct name." Anyhow, the machine I mean is the one which projects pictures in natural color—the Urban-Smith patent. I have a suspicion that our manager will put natural color pictures in, in the near future, and I want to become posted."

Your request, Chicago, is quite reasonable, although a full compliance with same would require more space than can well be devoted to this particular subject at this time. The Kinemacolor machine is quite similar, in a general way, to other projecting machines, though much more heavily built, so heavily, in fact that it is practically necessary to run it with a motor. The intermittent movement is effected by what is known as the "beater" movement, the same as is used on the Gaumont machine, a few of which have been used in this country. I present herewith a cut of the operating side of the Kinemacolor machine, together with an explanatory index:

Figs. 66 and 67 are the rollers constituting the intermittent movement (beater movement) and performing precisely the same work done by the ordinary star and cam. Fig. 67 is the large or main beater roller (dog, it is called,) while Fig. 66 is the small or secondary beater roller, the office of which is to start the film an instant before the main beater impacts, thus lessening the shock, since the speed of the intermittent action of the Kinemacolor machine is exactly double that of the ordinary projector. In other words, it moves film at twice the ordinary speed, this by reason of the fact that it requires the exposure of two pictures to make one complete exposure, one of these being shown through the red color screen and the other through the green, the two blending together forming the complete reproduction of natural colors. On top of the machine you will notice the governor, which is very heavy and massive. You will also note the great size of the various sprockets and the fact that each one has two idler rollers in addition to which the top and lower sprockets have a third or guide roller. I believe a close examination of the picture herewith submitted will give you a very fair idea of the machine. The whole machine has been built with a view to the demands of high speed (necessary on Kinemacolor work) though by the removal of the color screen the machine may be used as an ordinary projector for regular black and white film. The wing that sticks out on the left hand side is the automatic fire shutter which protects both the gelatine color screens and the film. The shutter for black and white work, —that is to say, for ordinary projection—is placed on the same shaft and occupies the same position as the color screen which latter is removed for that kind of work. Before threading the Kinemacolor machine, see that the magazine spindle carrying the upper reel is lubricated with a little vaseline. It is necessary that this reel revolve freely, else the hard pull of the top sprocket, as the diameter of the reel decreases, will cause injury to the sprocket holes of the film. The tension springs and gate must be kept scrupulously free from the dust which accumulates very rapidly by reason of the static electricity generated by the rapid movement of the film. This static action is quite strong in the Kinemacolor work and dust is rapidly attracted. Very close attention must be paid to the tension springs, or "pressure bars," as they are called. It is not necessary that the Kinemacolor film should require much, if any, more tension than ordinary film, and any undue tension would provoke trouble. Set your tension springs just so they will stop the film without any jumping of the picture on the screen. With the necessary rapid motion, if you get these springs, or pressure bars, a little too tight, you are very likely to injure the perforations of the film, as well as pull patches in two.

The film loop above the gate should not be too large, but just sufficient to give the bend about as shown in the picture. Anything more than this is too much. The bottom loop, on the other hand, should be as large as possible, up to the point where the film strikes the base casting. The film should be wound on the top reel with the emulsion side

57—Top sprocket guide roller
58—Sprocket rollers tension spring
59—Lens jacket capstan screw
60—Lens jacket
61—Lens locking screw, to secure the lens—which is a free fit in the jacket—at any distance from the exposure hole
62—Top sprocket pressure rollers, complete All pressure rollers are mounted in cradles, which give to each roller the required freedom of lift.



63—Main sprocket pressure rollers, complete.
64—Take-up sprocket pressure rollers, ,,
65—Take-up rollers tension spring.
66—Secondary dog roller, set at a radius to minimise the blow of the main dog roller
67—Main dog roller.
68—Gate tension adjusting nuts
69—Gate tension springs
70—Feed sprocket driver spur bearing.
71—Pressure roller fulcrum screw
72—Pressure roller cradle pin.
73—Pressure roller cradle screws

"in," and the reel in the top magazine should run clockwise, the lower or take up reel running in the opposite direction, the film being wound with the emulsion side out. Careful attention should be paid to the take-up tension, which should be only tight enough to revolve the reel at the end of the run.

In setting the shutter, under no circumstances must white light be allowed to show on the curtain. When the obliterating shutter is open either the red or green gelatine must be visible. In the color screen you will see small triangular openings through which passes white light. These openings are only for the purpose of securing lightness of construction. In handling Kinemacolor films it is of great importance that care be exercised, since while scratches will show in the ordinary black and white film, the damage is greatly magnified in the Kinemacolor. You must exercise care to keep the Kinemacolor films moist and pliable. In patching the Kinemacolor, light colors are not joined together; that is to say, a red is not joined to a red or a green to a green. By way of explanation, let me say that in Kinemacolor film one picture is green and the next one red; the next green, and so on. The red picture has no designating mark, but the green picture is marked on each side with a green ink line. After a little practice, however, you will be able to distinguish the difference between the two colors by merely looking at them, since a picture including a sky would usually be lighter in the green and darker in the red. In making a patch, the clear line across the film where the emulsion has been removed, must always be adjusted to come **exactly** between the two pictures that are being connected.

In using Kinemacolor you will find one of two things necessary. Either you will have to have a very moderate sized picture or else use a very much larger amperage than with ordinary film. For a picture 15 feet wide you will probably find it necessary to use as much as 75, perhaps 85, amperes D. C., using ¾ or ⅞ cored carbon above and a somewhat smaller solid carbon below. For A. C. use two ¾ or ⅞ inch cored carbons and all the amperage you can handle.

Any good dead white curtain is excellent for Kinemacolor projection.

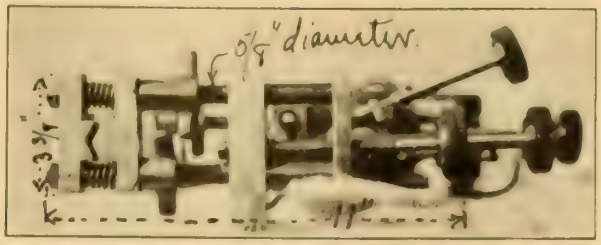
And now let me caution you, Chicago, particularly on one point. Kinemacolor projection is a high speed machine and you must use a good grade of oil. You should lubricate the machine frequently and sparingly, carefully wiping off all surplus oil, since otherwise it will get thrown off with probable damage to the film.

I believe this covers the main points of the subject, but if I have overlooked anything, please write me again.

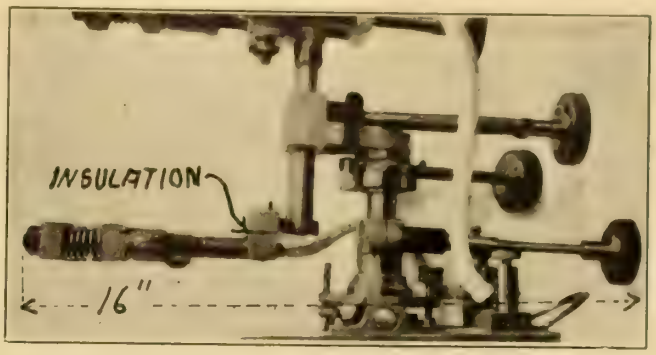
* * *

An English Lamp.—When Baxter Morton, general manager of the Nicholas Power Company, went to England recently he sent back a couple of typical English projection lamps, lamps such as are used in England, Germany and France. I believe a little description and a glimpse of these lamps will be of interest to our readers.

In the first picture the editor of this column is seen holding one of the lamps. By comparison you can see something of its size. It looks, indeed, like an embryo battleship. The extreme height is 13 inches. Its extreme length from the front carbon holder to back regulating hand wheel is 16 inches. The rack bar posts are ⅝ inch in diameter,



and the main post 1 inch in diameter. The carbon lamps are ⅝ multiplied by 1 inch, or about 3⅜ inches, in length. The length from front of top carbon arm to back of regulating wheel beside the asbestos cable is 11 inches. The bolts holding the carbon clamps are ⅜ of an inch in diameter. The insulation is very heavy.



View No. 2 is the top of the same lamp looking down, showing the top carbon arm; while view No. 3 shows the general construction. These lamps are made to carry up to 100 amperes of current and, amazing as the statement seems, Mr. Morton informs the writer that many operators use 80 and 90 amperes of current with a ⅝ cored upper and ½ inch solid lower carbon. This seems incredible, yet he assures me it is the fact. The condensing lenses used are only 4 inches in diameter, instead of 4½, as is our practice. In many instances, instead of two plano-convex condensing lenses, a plano-convex and a bi-convex condenser is used. Whether or no this is an advantage I am unable to say.

Another peculiar thing of which Mr. Morton informs me is that in Germany they have what is called a "double" lamp house; that is to say, instead of the lamp house sliding over to the stereo lens, the lamp house is built double and the lamp slides over inside of it. This seems to me to be a most excellent scheme, since it enables one to have two sets of condensers, one to fit the moving picture lens and the other of longer focal length for the stereo, which would be, in my opinion, a very decided advantage. When space permits it is my intention to give you further description of some of the peculiar things in operating practice and appliances in the old countries. The above photos are had by courtesy of H. B. Coles, general sales agent of the N. Power Company, who took them.

* * *

As to Laws.—Kingston, N. Y., asks the following: "When did the law go into effect requiring all manufacturers and users of moving picture films to use only N. I. film? If this is the law, is it for the State of New York or only for certain cities, and are all film manufacturers using N. I. film? What is the character of the composition they use to renovate films and is it highly inflammable?"

So far as the writer knows, there is no such law. No, very few of the manufacturers are using N. I. film stock. If there is any law of that kind it is merely a local city ordinance.

As to the composition used to renovate film, it is a secret preparation, which I, therefore, of course, cannot give you.

* * *

From Dixieland.—Armas Durio, Opelousas, La., writes in, ordering a set of the gelatine slides, and says: "I am operating one of the best photoplay theaters in this State, strictly photoplays and nothing else. Have used licensed films for thirteen months, but am changing to-day to Independent."

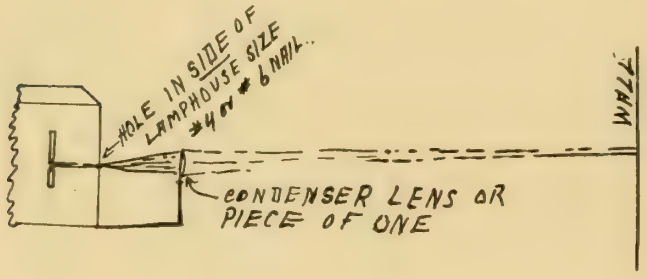
Glad to know you are sticking to the pictures, Opelousas, and trust your projection is all that it should be. Glad to hear from you at any time.

From Far Off Washington.—W. B. Hamblen, manager Orpheum theater, Colfax, Wash. (moving picture operator and machine expert), contributes the following: "I am hungry to see each and every one of the Worlds, and read them almost from cover to cover. I have put in nearly eight years at the side of a moving picture machine, two years of which have been in the service of one house in this town. I am not a member of a union, but 'them's my principles,' teeth and toe nails, though I have had no opportunity of joining the ranks of organized labor. I am not working at present, simply because the house changed hands a short time ago and I will not labor as cheap as the new owners desire me to. I have not only run machines, but have studied them. Only recently have we had a Trouble Department to turn to when things went wrong. Prior to the advent of the Department we had to be entirely self-dependable and blunder along finding out things for ourselves. I have found the Department to be of great assistance, though I have had many a hearty laugh at some of the ideas advanced. In the past I have at times had a helper in the operating room and have let him run the machine under my guidance, and after a week or so have had the gentleman report to the manager that he knew as much about running the machine as I did, and on two occasions I was let out on that very account. So far as I am concerned, I do not believe any man should be licensed as an operator unless he be thoroughly competent and able to prove his ability to project pictures properly, repair his machine, keep everything in such condition as to avoid breakdowns and vexations of that kind. In closing let me say that I am one operator who is interested in the field of his labor and looks upon matters from your own standpoint, also who wishes you success in your undertaking to elevate and improve projection."

Your views, Friend Hamblen, are correct. I had a good quiet smile over the helper taking your position. That is the trouble with projection to-day, too many men in charge of operating rooms who ought to be holding down the job of helper, and still others in charge of the operating room who really ought to be employing their talents at shoveling coal, driving a dray or some other equally complicated task wherein they would have opportunities to display the height and depth of their brain power. This is a condition, however, that is only natural, when you consider the enormously rapid growth of the moving picture business. It is a condition I am bending my humble efforts to eliminate and it is a condition which, I think, in the comparatively near future, will be eliminated. At least, I hope so. Let me add, however, that there are very many men of mediocre ability now in charge of projection plants who will in time become really excellent operators, because they realize their lack of knowledge and are studying to remedy it. The coal shovel artist I spoke of is the man who possesses practically no projection knowledge and is making no effort or endeavor to improve matters. With that particular animal, I have no patience whatever.

* * *

Projecting the Arc.—From Portland, Ore., comes the following: "I would like to describe to you a little trick we have been using here in Portland. It may be an old scheme in the East, but we have never seen it mentioned in the Department and will, therefore, try my drawing ability and see if I can make it clear to you. If it is a chestnut, just throw it away, but if you think it will be of any benefit to the brother operators, publish it.



"Here is a chance for some experimenting with the condenser proposition. One lens will reproduce the arc on the wall upside down and backwards, while two straighten it out. With the above it is possible to hold a steady light all day long without a shadow. In case the wall is too far away hang some kind of a small screen from the ceiling a few feet away from the lens."

We thank you, Portland, for submitting the idea. It is in effect the old "pin hole in the lamp house wall" plus a condensing lens. The condensing part of it is a new one on me.

Condenser Breakage.—F. E. Devlin, owner and manager Family Theater, Wilkes-Barre, Pa., sends in for a Handbook and says: "If we get as much satisfaction out of the book as we do from the column, we will be more than pleased. Can you tell us why we break so many condensers on our Power's No. 6? We have watched the column and have done everything we saw or heard of, without avail."

That is a hard proposition, Neighbor Devlin, a hard one indeed. Unless your condenser casing has ventilating holes in it, I would recommend that you punch two holes about ¼ inch in diameter in the bottom and two of the same diameter in the top of the condenser casing. In some of the Power's No. 6 lamp houses there are no ventilation holes, which was, I believe, a mistake. It may be possible that you are using a very short focal length of condenser which brings the arc up quite close to the lens, thus causing excessive lens heating. Try two 7½ condensers; that is to say, provided you are not already using them. You might also try placing your condensers in cold water and bringing them to a boil, letting them boil for half an hour or so, or bake them in an oven. Personally, the writer does not think it does any good, but many think it does, and you might try it out. I would also recommend that you keep the top of your lamp house hood thoroughly clean, so that the ventilation is open and free. Otherwise, there is likely to be excessive heat inside the lamp house.

* * *

Film Cement.—R. W. Freeland, manager Gem Theater, Harbor Springs, Mich., writes as follows: "Friend Richardson—Our formula for making N. I. film cement is as follows: 1 pound acetic ether (ethyl acetate), 1 pound acetone, 14 feet of N. I. film with emulsion washed off. Use scraps of film and wash off emulsion in hot water.

"Common factory, stretched over a frame and calcimined two coats, makes a good curtain. Should it sag, springle water on the back side."

We are certainly thankful to you, Neighbor Freeland, for the film cement formula and I am sure that thousands of our readers will appreciate your kindness in providing it. I would suggest that the emulsion may be more readily removed by adding some ordinary washing soda to warm water. Let the film soak a few minutes and the emulsion will readily wash off.

By "factory," I presume you mean common cotton cloth, for which "factory" is the trade name. Frankly, I do not think much of the proposition. I believe a good grade of bleached muslin sheeting would make a better curtain. However, the sprinkling stunt to tighten the curtain is something I had not thought of. Many thanks.

* * *

Losing Lower Loop.—Tamaqua, Pa., writes as follows: "The Trouble Department is the first place I look when the World arrives. I notice quite a number of operators experiencing trouble losing the lower loop. We are using a Power's No. 5 and had the same trouble, but it was not the machine's fault. The spring holding the take-up sprocket idler in position sometimes becomes weak so that when a thick splice passes through the machine it causes trouble. If the spring is good and strong it will hold the film in place while the splice is passing over the take-up sprocket, providing the roller is set right. We are using a Hallberg D. C. economizer or motor-generator, set on 110 volts, and we get excellent light. I wish to install another machine. Will you kindly tell us whether two lamps thrown on at one time will affect our economizer? Would the load be too heavy for the machine, or would both lamps burn dim? Enclosed find check for another year's subscription to the World. I am a little in arrears, but please do not miss a single number."

Many thanks for your comments on the take-up matter. Your strong spring idea is perfectly correct, provided the roller be set away from the sprocket by about twice the thickness of the film; otherwise a stiff spring would aggravate the trouble. As to the economizer, you could only turn one lamp on it at a time. If you attempt to operate two one will be automatically extinguished when the other is turned on. We are, of course, glad to know that you like the World and the Trouble Department.

* * *

A New Use for Moving Pictures.—The Denison (Texas) Trades and Labor Council gave a free photoplay show in the O. R. C. Hall, on November 24, to which everybody was invited. The entertainment consisted of suitable moving pictures and stereopticon illustrations of the various union labels, the various unions affiliated with the Council contributing to the expense of the entertainment.

* * *

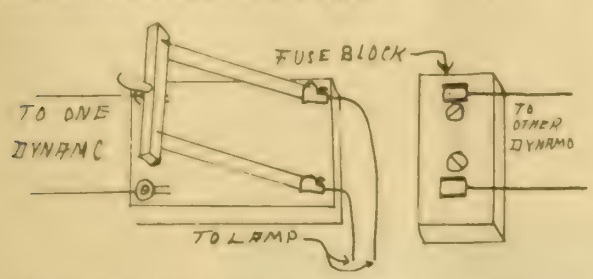
Films Wanted.—R. M. Campbell, Pacific Coast Film Exchange, Los Angeles, Cal., writes: "It seems we all have

to depend upon the Moving Picture World for information in all lines of the moving picture business. Will you kindly inform me through the Trouble Department where I can buy some of the old Cameraphone talking picture films?"

The old Cameraphone films are all owned by The Champion Film Company, 12 East Fifteenth street, New York City, of whom you can doubtless purchase such films as you desire.

* * *

On Polarity Changing.—San Francisco, Cal., writes: "As regards article on page 1186, November 10 issue, entitled 'Polarity Changing,' why not take fuse block and turn clips around and make connection same as D. P. D. T. switch, as per enclosed sketch. If the fuse clips are set wider than the switch the use of a drill would quickly remedy them so that the blades would meet the clips."



I was quite a little puzzled for a few minutes, 'Frisco, to understand what you were driving at. I see, however, that you mean to have the fuse clips act as receivers for the switch blade on the lower throw. Your idea is all right and is really very ingenious. But why use the fuse clips at all? Why not use just a plain double throw switch? It would be much better, in my judgment. We are indebted to you for your kindness in sending in this excellent idea.

* * *

Aluminum Paint.—Portland, Ore., writes: "I enclose money order for $1.50. Mail me Operators' Handbook as soon as possible. I class myself as a thorough "picture fan" and have all the faith in the world that the motion picture theater and the motion pictures will reach a far higher level than they at present occupy.

"I am **not** a believer in vaudeville. As a rule the average vaudeville stunt pulled off in a motion picture house is rank, it costs the exhibitor a lot of money and eventually will disgust the public to such an extent that they fail to patronize the theater as often as they would if high class pictures and appropriate music were offered. I have tried it and found that vaudeville doesn't pay. Up to a month ago I had been using a plain muslin curtain calcimined. Desiring more light on my pictures, I painted the curtain with aluminum paint. This resulted in the picture being much brighter, but the brush marks show very plainly on the curtain especially if I am running a film that has a light background. The picture also shows a good deal more flicker (I am using an Edison Model B) to overcome this I am obliged to increase speed of machine to such an extent that the figures on the curtain move in an unnatural, jerky manner. The figures also appear to move behind a gauze or very thin netting. Is this due to reflection? Is it possible to calcimine over aluminum paint and hide the brush marks? I think the plain curtain gives the best picture. What would you advise? Am using A. C., 75-foot throw. Would like to know what causes some parts of film when thrown on curtain to show light flashes when the arc is burning steadily. If space will permit kindly publish this under Portland, Ore."

Like yourself, Portland, I believe the motion picture theater and the picture itself are still what might be termed in the embryo. I believe that eventually they will reach such a plane as will, by comparison, cause us to regard the present efforts as but child's play. As to the aluminum paint, any reflecting curtain increases the flicker; the remedy is to get a flickerless machine. It is the refraction (or reflection) of light which causes the picture to appear as behind a gauze. Yes, I believe calcimine will cover the aluminum all right, though I am not quite certain about that either, never having experimented. Maybe it won't stick. I would advise you to get a plain white, good grade, muslin bed sheeting, as wide as you can get (it can be had in cities 100 to 108 inches in width). Get enough cloth for two curtains and stretch it over your aluminum screen. Once a month take the screen down and have it laundered. I believe you will find this will give you an entirely satisfactory picture. The light reflected by the aluminum screen behind the cloth will possibly add somewhat to the brilliancy of the picture without otherwise marring the effect. The flashes are what is called a "travel ghost," due to flutter being set among or else too coarse.

The Shutter Problem.—Brooklyn, N. Y., submits the following: "A and B Theaters No. 1 outside shutter on A. C. and has trouble with a flaring light on the picture. B suggested using a two-wing Universal shutter. A did so and the flaring disappeared. A claims that he gets more light with the two-wing than with the three wing. B says it makes no difference. Which is right?"

A is right. By reference to the article, "Shutters," in another part of this week's department, you will readily be able to figure the thing out for yourself. The "flaring" you speak of was doubtless due to excessive speed which brought the blades of the three-wing shutter in to synchronism with one side of the alternations of the current.

* * *

An Advertising Scheme.—Springfield, Vt., contributes the following: "Shortly after I wrote you I discovered the trouble was in the cam-pin, which had become flattened thus allowing too much play in the star slot. As regards keeping the sprockets clean, you mentioned that quite a while ago and I took the hint and invested in a toothbrush. In the issue of November 20, page 1230, John Blohm, Chesley, Ont., speaks of reflecting a picture to a wall across the street by means of mirrors. We tried this out, but couldn't make it work. We have an old machine, however, which we turn around so as to project a picture on a big brick building opposite the theater. It works fine and we have larger houses than ever before. Many thanks for the idea."

Thus again is the value of the Department demonstrated. Its real editors are many, consisting of every manager and operator who from time to time contributes. It not only gives you the benefit of such advice as I myself am able to offer, but it brings forth, for the mutual benefit of all, the ideas of hundreds of operators and managers scattered all over the United States and Canada. Such ideas as the above, which was called forth by Neighbor Blohm's original idea, are of decided and distinct value, and their dissemination in no shape or manner injures him who has the enterprise to set them forth for the benefit of his fellow operator or exhibitor.

The cam-pin trouble Springfield speaks of will be found under subject entitled "Picture Jumps," page 1288, December 3 issue.

* * *

Machine Trouble.—Toronto, Can., sets forth his trouble as follows: "There is something the matter with my Edengraph machine, and after trying about everything under the sun to overcome the difficulty, I now apply to the Trouble Department for help. When the machine is in motion it runs very hard, except when I hold the gate open, then everything is lovely. I notice at times when the machine is running the intermittent sprocket backs up a little. What causes it, and how can I adjust same. I also find that I crack a great many condensers. I use 250 volt D. C., that being the only voltage in the district. It is always the condenser next the light that cracks. I have two rheostats in series and one of them always becomes red and the other barely warm.

"Find enclosed $1.50 for the Handbook, which I think will be very valuable to me."

As to the machine running hard except when the gate is open, that would indicate that your tension springs were set altogether too tight, that the film is under considerable pressure somewhere behind the gate or (most probable) that the spring shoes bending around the intermittent sprocket set too close to the sprocket. The latter is in all probability where the trouble lies.

As to the intermittent sprocket backing up when the machine is running, you will have to send me further information. I do not see how you can tell whether it backs up or does not back up, when the machine is running. If there is much lost motion in the intermittent sprocket you had better write the Kleine Optical Company, 42 State street, Chicago, for instructions. Instructions how to adjust the star and cam of the Edengraph would take up more space that I can spare. The Edengraph intermittent runs in an oil-tight casing and it is quite a job to get at it. If you have one of the Handbooks, you will find the process fully described on page 116. It reads as follows: "Remove flywheel and governor, as before described. Remove lens holder on operating side of machine. You will now see the heads of three large flat screws on operating side of machine. Remove the lower one and pull out the shaft and gear it holds. Take off the lower (take-up) sprocket and pull out the spindle. Remove the collar on crank shaft and pull shaft and gear out. Now look inside the machine and just to one side of the intermittent oil casing you will see a large flat screw head with another immediately below the casing. Remove these and

you can pull out the whole casing, tapping lightly on the center of the intermittent sprocket, if necessary, to start it. Be very careful that you do not injure the intermittent sprocket teeth on bottom of aperture plate tracks as you pull casing out. To take up lost motion between star and cam, remove cover of oil casing and in top edge of casing just over the shaft will be seen a small set screw. This screw holds the star shaft bushing which extends through the casing and clear out to the sprocket and is eccentric. Loosen the screw and turn the bushing to eliminate lost motion between the star and cam."

As to the rheostat matter, I should say that one of your rheostats has considerable smaller wires than the other, wire of too small diameter for the amount of current passing through. The remedy is to get a rheostat having wire of larger diameter. Very likely one of the rheostats has 3½ milimeter wire, whereas the other has only 3¼.

* * *

The Right Spirit.—B. E. Dawson, manager of the Wascenic Theater, Waseca, Minn., writes as follows: "Having derived much benefit from the Department, I wish, in my own humble way, to help and, if possible, to do unto others as we have been done by. I notice several are having trouble with the film jumping up and down and sidewise. We experienced the same trouble with our Edison one-pin machine. We put in new springs, also aperture plate, but it did very little good. Close examination revealed the fact that the little guide rollers at the top of the aperture plate were worn down quite small and did not hold the film out level with the aperture plate, so that each time the intermittent sprocket moved the film, instead of going down smooth over the aperture, would pull out on the springs. This happened when the intermittent moved, and when the movement was done and the strain removed from the film the springs would push the film in the space against the aperture plate tracks. This kept the film working backward and forward all the time. It no sooner was shoved in place by the springs than the intermittent would act again and you can readily see this would cause jumping on the screen. We had a jeweler enlarge the diameter of the two guide rollers and there was no more jumping. Where a picture is out of focus on one side, try turning the lens in its barrel."

Well, Neighbor Dawson, you certainly have sprung a new one—new to me, at least. It has never occurred to me that the size of the guide rollers at the top of the gate would make any material difference. I don't remember just how those rollers are placed on the Edison machine, but on the Power's the same result you attained by enlarging the rollers would be had by bending the top of the gate in or out a trifle. Friend Dawson's idea is to have a film pulled down perfectly straight from the top idler until it strikes the tension springs. Those who have troubles of this kind should take note and experiment. Many thanks, Friend Dawson, for the idea. I'm afraid, however, your tension springs must have been pretty weak.

* * *

Those Drawings Again.—W. S. Turnpaugh, Fort Worth, Tex., sends in for a Handbook and proceeds to hand Friend Foley a little bunch, as follows: "I wish to reply to J. A. Foley's answer on wiring diagrams (page 1296, December 3 issue). In one way he is just and also correct, and I thank him for calling my attention to the position of my rheostat in relation to the switch. In another way, however, my drawing is correct. He evidently overlooks the fact that the National Underwriters' Code requires a main entrance switch to be placed immediately upon the inside of any building which is being wired; also that if I were to use the three-pole switch I would have, in fact now have, a main entrance switch and 125-ampere knife fuses. I also have a switch and 100-ampere knife fuses on machine circuit, and on my picture I have 75-ampere knife fuses and a switch to control the arc. I should like to ask Friend Foley where he got his idea of setting carbons. The editor of this Department has repeatedly illustrated the correct method of setting carbons and every operator in Fort Worth can set his carbons and set them correctly, too, thanks to the instructions received through the Department."

Friend Turnpaugh is correct in calling Neighbor Foley down about his carbons. The jack-knife set shown by Mr. Foley in his drawing is absolutely out of date, and in every way bad; I would cheerfully recommend to him that he mend his ways, if he is setting his carbons after that fashion. Let me caution Neighbors Turnpaugh, Foley and all others to receive criticisms made by one another good naturedly and with good grace, as I believe you all will, and as you all have so far, and I believe will in the future. I think Friend Turnpaugh's rheostat could have been on the other side of the switch and still have observed the Underwriters' rules.

Color Schemes.—Memphis, Tenn., writes: "We are about to redecorate our house. We would like to make the decoration in three colors. Will you kindly tell us which colors best harmonize?"

Dark red, medium green and light red make a pleasing combination which thoroughly harmonizes, as does dark green, a reddish salmon color and buff. Yellow green, that is to say, a yellowish green, purple and canary yellow are also primary and harmonious colors. Any one of these three combinations you will find to be pleasing to the eye.

* * *

Chicago Laws.—The editor is in receipt, by the courtesy of Wm. H. Havill, city examiner, moving picture operators, 117 Market street, Chicago, Ill., of a copy of the 1911 form of application for license as moving picture operator. Also a neatly printed little book containing the laws regulating moving picture theaters and moving picture operating rooms in the city of Chicago. The application blank is the best we have ever seen and reflects distinct credit on the Chicago Board of Examiners, particularly in that it makes the licensing of inexperienced men almost an impossibility. It requires that the applicant state fully where he received his instructions in operating, the length of time of instruction, the name of the different machines he has operated, the length of time he operated or assisted in operating each one, with the name and address of his employer in each instance and the license held, if any. It also requires that if the applicant has been examined in any other city, the date of examination, the city and State and the result must be given, all of which is, in the writer's judgment, most excellent and should be adopted in New York City, as well as in all other cities. The codification of the laws in a little book is something the writer kicked and kicked good and strong for while he was in Chicago, and he intends to bring about something similar in New York City, if it is possible. It is neither fair nor just to make a man subject to a lot of laws and rules and then make it practically impossible for him to find out or ascertain what these laws and rules are. It is nothing but right and just that he should be informed fully as to the law, and the publication and distribution of a small book containing all laws affecting operating rooms and moving picture theaters is something the officials owe to all operators and exhibitors in the various cities. Hats off to Chicago's Board of Examiners.

* * *

Poor Wages.—A. J. Walden, manager Walden's Electric Shows, writes (en route) from Union City, Tenn., as follows: "This section of the country is the poorest for projection that I know of. I refer particularly to the small towns. Low wages is the rule and less to work with than anywhere else I have ever been. I have a nice little outfit and get a fine picture, but am anxious to learn more of my chosen business. I am enclosing money order for Operators' Handbook. I have been in the picture game for eight years, but will say that nearly every time I run a machine I learn something new. I have found the Department a great help and extend to yourself and our brother operators who contribute my heartfelt thanks."

Glad to hear from your, Friend Walden, but sorry to hear so poor a report from Tennessee. Matters, no doubt, will be improved as time goes on, but that, of course, isn't very encouraging just now.

* * *

The Right Dope.—Coffeyville, Kan., writes: "In the issue of November 26 your answer to Burlington, Ia., is the best I ever saw. You were certainly making a correct guess, and I will bet $10 to the hole in a doughnut that Burlington is not paying his operator a weekly salary sufficient to buy a jacksnipe a square meal. You should have had that article on the front page of the World and sent a copy to every manager in this part of the country. The good Lord knows the poor operators in this locality are certainly on the cheap list. I know of one manager in this town who has had a dozen operators in the last year. He curses the film exchange on account of the bad pictures, but the fault is really in his operators who were nothing but cheap boys. I think some of the managers will wake up before long and realize that money invested in a good operator means increased receipts at the box office. I am a member of the I. A. T. S. E., Local 176, and am a constant reader of the Trouble Department. Without it I am lost. I wish you all kinds of good luck, a Merry Christmas and a Happy New Year."

Sorry to hear such a report from Coffeyville. I was in Fort Smith a few years ago and circulated around that country considerably. At that time the projection was about as bad as it well could be. I take it from what you say that it is not materially improved. Too bad, Coffeyville, too bad. The manager who tries to save money at the expense of poor projection is not what I call a manager. My name for him is a mis-manager.

Chicago Notes.

A GAUMONT MASTERPIECE.

It is a pleasure for me to announce the coming release of "Herod and the New Born King," a Gaumont production, a real masterpiece. The subject is an old Biblical theme that has already been presented to the public, but this Gaumont production eclipses all that has been attempted in this line. While churchgoers will be pleased at a production depicting the birth of Christ in a truthful manner, without exaggerations or blunders, men and women not believing in religion will admire the film as one of the finest specimens of stagecraft and of photography.

This was the first time in my life that I had the pleasure of seeing a perfect vision of an angel and this with the best light effects. The last scene, the one represented in the following cut, is a real master in every sense of the word. It would be impossible to find a more beautiful composition, with such admirable light effects and of such superior photography. As the last scene is on the screen for fully fifty feet of film, with no motion on the part of Joseph and of Mary, and only a few occasional moves of the head of the donkey, this last scene does not look like a motion picture but more a "Tableau Vivant," while some persons would imagine themselves standing in an art museum

Scene from "Herod and the New Born King" (Gaumont).

in front of a celebrated painting. This last scene is art, pure and simple, and will remain engraved in the memory of every person lucky enough to have a chance to gaze upon it.

At first I thought that I would have much to say on the numerous scenes, each one being a masterpiece in itself, but when the last scene flashed on the screen, everything else was forgotten. The scene of Herod and the woman, is also a rare specimen of fine sharp photography and very clever acting.

The stable looks like a stable, and did not look as if it was built of painted canvas. The animals housed in the stable are not mere skins thrown over some dummies. The kings look their parts and the presents offered to the child Jesus show that they are real royal tokens. The caravan with its loaded camels gives the typical color of the times and customs of the epoch.

There is another scene that I cannot pass over in silence, as it is also a beauty even in its great simplicity. It is the flying trip to Egypt. Joseph leads the donkey on which is seated Mary holding the child Jesus. This production is sure to please everyone, and although a religious picture, it is minus those long faces and false beards made of cotton, so common in other religious productions. It is rich in details and produces the most pleasing sensation.

These are the films that can save the future of the industry.

"The Closed Gate" of Gaumont is also a very simple, well-told story, everything is very natural, the photography is remarkably fine and the little tot plays her part very well. The scene of the little girl feeding the swans is very touching, she is so childish and at the same time so unconcerned in her work. You feel a chill in your back when you see the little tot, ignorant of all danger, passing under the railroad gate and crossing the tracks, when a train is seen at a distance speeding for the crossing.

At the same exhibition I was shown a Biograph, "His Sister-in-Law." Good technically, but entirely too much drawn out and with not sufficient interest to warrant a full reel.

J. M. B.

WITH THE MUSIC MAKERS.

On another page of this issue appears the advertisement of the Deagan Cathedral Chimes, manufactured by J. C. Deagan, 3800 North Clark street, Chicago; a musical novelty that has made an instantaneous hit all over the world. I am not stretching a point, either, when I say that, for there are no territorial boundaries for the sale of "Deagan" instruments, as there is none to the circulation of the Moving Picture World. I had the pleasure of visiting the Deagan factory recently, and was escorted through the various buildings, from cellar to garret, by J. C. Deagan, Jr., the active manager of the concern. Needless to say I became greatly interested in watching the process through which the various instruments pass to completion, from the selecting of the wood and bell metal to the inspecting and tuning department.

A medley of "musical noises" greets one at every turn; orchestra bells, marambaphones, xylophones, musical bells, chimes, every conceivable novelty instrument is being made, and made right. "That's the secret of our success" said Mr. Deagan; "every instrument is rigidly inspected before shipping, and we never slight the quality of material or workmanship." But about the cathedral chimes: the set is composed of four tubes, of delicate tone, delicately finished, which, on being struck with the various mallets that accompany the set, give forth a very sweet mellow tone, most pleasing to the ear. Chimes and church bells can be perfectly imitated, and what makes them of great value to picture theaters—they can be used for sound effects in connection with almost any picture released. A good trap musician can secure the effect of any desired bell with proper manipulation on the four tubes. The price is the only "cheap" thing about them, and every exhibitor who desires his trap man to play the pictures should invest in this valuable instrument. At the present time the different departments of the Deagan factory are housed in separate buildings, but a new factory is in the course of erection, which, when completed, will greatly facilitate the output of this very busy "music shop."

J. C. K.

TO THE OPERATORS.

Thanksgiving Day in Chicago was a speed contest for the moving picture operators on Madison street, as if the managers had offered a fat turkey to the operator who could turn his crank the fastest. It was awful. At the Boston the figures on the screen appeared as jumping mechanical dolls. At the Pastime, when a Kalem film was on the screen, the horses were seen flying like the little tin horses of a horse racing toy. Although I have always been opposed to vaudeville, I must confess that the acts of the evening were welcomed, a real relief to the eyesight.

Is it not funny that they would not hurry up the vaudeville acts as they do the pictures? If the greedy managers who, on Sundays and holidays, want to crowd a one hour show into thirty minutes had their say, they would urge the vaudeville actors to put a little more speed in their acts, but the actors are not willing to jeopardize their future by spoiling their acts with too much speed. An actor is in a position to say to Manager X———: "I am here for three days, I must retain my reputation if I want other engagements and I am not going to ruin my reputation to oblige you."

The Operators' Union is very strong in Chicago and if the operators were to refuse to turn the crank at high speed the managers would have to either close their places or give a decent show.

It is up to you, Mr. Operator. Are you in the business to stay? If so, you want to save the future of motion pictures and please the public. Refuse to turn the crank above normal speed. You can do it—do it for the sake of the future of cinematography.

J. M. B.

"WHAT BECOMES OF THE TITLES?" ALMOST ANSWERED.

While wandering around looking for "the missing titles" the other afternoon, I stopped in at the plant of the French-American Producing Company, 918 Madison street, and although I didn't find the "missing ones," I found this company busily engaged making new ones for the various exchanges throughout the country, yes, and even for the "General." Mr. Shackelford, the manager, showed me a big stack of orders from practically every State in the Union; one from as far as Australia, and with a big smile he commenced to kick about the results he obtained from his ad. in the World. "After the first insertion," he stated, "I was compelled to hire more help to get the numerous orders out on time, and now they are coming in so fast that we are working night and day."

Besides ordinary release titles, the French-American is making a large line of film announcement titles, both black and white and hand-colored, which seem to be making a hit with the exhibitors. Trick and disappearing announcement titles are among the novelties Mr. Shackelford is placing on the market, and the idea is a very clever one. The French-American plant is complete in every detail; the various processes of the work are interesting to watch.

On leaving, Mr. Shackelford told me to continue his ad., "but," he added, "don't ask 'what becomes of the titles' in your next issue, for the exchanges respond so rapidly I can't keep up with my orders." I guess that "will help some."

J. C. K.

"THE NEW PUBLICITY."

"If some exhibitors received from their exchange the reels that they call for, they would put themselves out of business in three months.

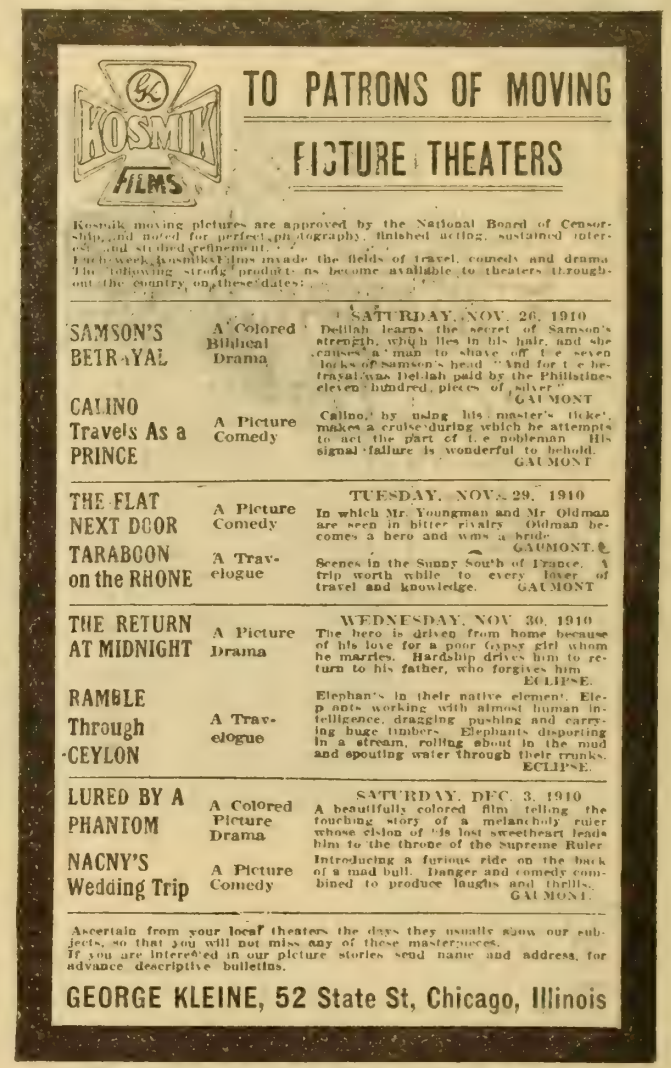
"The essence of every program should be variety, in spite of which we know of exhibitors who call for all wild Western subjects or Indian subjects. We also know of exhibitors who call for complete and continuous programs of the same make of films.

"The more highly spiced a certain dish may be the less often it can be eaten. We can drink water with every meal year in and year out, but no man can eat thirty quail in thirty days. The more highly spiced the film the greater hesitancy there should be in giving audiences an overdose."

The above sensible advice appears in "Film Progress," issued by George Kleine, of Chicago. An intelligent choice of films by an exhibitor conduces to the success of his business, unquestionably pleases the public and holds their patronage.

But, oh the irony of fate! Mr. Kleine is a member of a combination which limits the choice of the exhibitor, as Mr. Kleine very well knows. To be consistent, Mr. Kleine should throw off the shackles that bind him and give the exhibitor, on whose behalf he is so solicitous, an opportunity of making up his program when, where and how he pleases. This would ensure the exhibitor a choice of many manufacturers, other than those which Mr. Kleine represents in this country, and other than those with whom, and with which, he is in league for the purpose of limiting the choice of the exhibitor.

Mr. Kleine, however, proposes to add to the confusion of the exhibitor by inciting the public to still further add to his perplexity. No doubt, "if some exhibitors received from their exchanges the reels that they call for, they would put themselves out of business in three months." But, why does Mr. Kleine spend his good money in attempting to bring about a worse condition of things than that which at present exists? Mr. Kleine is printing large advertisements in Chicago and other newspapers, drawing the attention of the general public to his pictures. Some of the other Chicago manufacturers are doing the same, i. e., trying to persuade the public to take an interest in the pictures of individual manufacturers, and of inciting the public to induce the exhibitor to call for Kleine, Selig, or Essanay pictures. We cannot discover any other motive for Mr. Kleine and his Chicago friends spending money in a very lavish fashion in general newspapers.


KOSMIK FILMS
TO PATRONS OF MOVING
PICTURE THEATERS
Kosmik moving pictures are approved by the National Board of Censorship, and noted for perfect photography, finished acting, sustained interest and refinement.
Each week Kosmik Films invade the fields of travel, comedy and drama. The following strong products become available to theaters throughout the country, on these dates:
SATURDAY, NOV. 26, 1910
SAMSON'S BETRAYAL
A Colored Biblical Drama
Delilah learns the secret of Samson's strength, which lies in his hair, and she causes a man to shave off the seven locks of Samson's head. And for the betrayal was Delilah paid by the Philistines eleven hundred pieces of silver.
GAUMONT
CALINO Travels As a PRINCE
A Picture Comedy
Calino, by using his master's ticket, makes a cruise during which he attempts to act the part of the nobleman. His signal failure is wonderful to behold.
GAUMONT
TUESDAY, NOV. 29, 1910
THE FLAT NEXT DOOR
A Picture Comedy
In which Mr. Youngman and Mr. Oldman are seen in bitter rivalry. Oldman becomes a hero and wins a bride.
GAUMONT
TARABOON on the RHONE
A Travelogue
Scenes in the Sunny South of France. A trip worth while to every lover of travel and knowledge.
GAUMONT
WEDNESDAY, NOV. 30, 1910
THE RETURN AT MIDNIGHT
A Picture Drama
The hero is driven from home because of his love for a poor Gypsy girl whom he marries. Hardship drives him to return to his father, who forgives him.
ECLIPSE.
RAMBLE Through CEYLON
A Travelogue
Elephants in their native element. Elephants working with almost human intelligence, dragging, pushing and carrying huge timbers. Elephants disporting in a stream, rolling about in the mud and spouting water through their trunks.
ECLIPSE.
SATURDAY, DEC. 3, 1910
LURED BY A PHANTOM
A Colored Picture Drama
A beautifully colored film telling the touching story of a melancholy ruler whose vision of his lost sweetheart leads him to the throne of the Supreme Ruler.
NACNY'S Wedding Trip
A Picture Comedy
Introducing a furious ride on the back of a mad bull. Danger and comedy combined to produce laughs and thrills.
GAUMONT.
Ascertain from your local theaters the days they usually show our subjects, so that you will not miss any of these masterpieces.
If you are interested in our picture stories send name and address, for advance descriptive bulletins.
GEORGE KLEINE, 52 State St, Chicago, Illinois

Copy of advt. appearing in Western daily newspapers.

Suppose the public are influenced by these appeals, what is the result? Simply that the exhibitor would be in a worse case than he is at present. Exhibitors do not keep pictures in stock like the vendors of candies or shoes or sugar-coated pills; they have to obtain them from their exchanges. Suppose, then, these Chicago advertisements have the desired effect, the exhibitor will be asking for nothing but Kleine, Selig and Essanay pictures. A very good thing for the three manufacturers named but a very bad thing for the variety of the programs—and **variety is the keynote of the success of the photoplay.**

We sincerely believe that the manufacturers alluded to are throwing their money away by inserting these large advertisements in the general press. We hope we may be wrong in this, and that, to the contrary, it will have a beneficial effect upon their own sales and upon the business in general.

It points to one conclusion, however. Since the licensees

of the Patents Company were persuaded to confine their trade advertising to the house organ referred to in these pages last week, their sales suffered accordingly. As that pathetic sheet neither voices nor influences public opinion, these manufacturers now seek to gain publicity and prestige through the legitimate channels of the unbiased newspaper.

The fettered spirit of independence rattles its chains. If it cannot be free it can at least make a noise.

THE FIRST KINEMACOLOR DRAMATIC PICTURE.

(From "The Kinematograph and Lantern Weekly," November 24, 1910.)

We confess that the advance which has been made by the Kinemacolor process in the last few months came as a surprise to us when, a few days ago we sat for over two hours in Kinemacolor Building watching first prints being put through, under Mr. Urban's careful and critical scrutiny. It would not be desirable to reveal all the "secrets of the prison house," but this we will say, the trade will soon have a shock, and so will London, when Kinemacolor's permanent home, to which we referred last week, is established. It is not too much to say that initial difficulties, such as fringing, and red and green flickering, have been overcome. All that is required to avoid these defects is ordinary care on the part of the camera operator.

"What will happen to black and white?" we murmured to Mr. Urban as we gazed at travel pictures which we forgot were pictures, the sun shone so brightly, the green leaves fluttered in the breeze, and the distant prospect unrolled itself to our gaze, greens fading into browns and greys and purples right away to the horizon as it would if we were standing on some breezy hilltop gazing out upon the country at our feet.

"I'm not greedy," was Mr. Urban's reply (or words to that effect). "Others may come in and take up a manufacturer's license. I only want some recompense for all the trouble I have taken, and there has been a good deal, I assure you."

Then came the first Kinemacolor dramatic subject, but of the plot we retain but a hazy recollection, we were so enchanted with the beauty of the scenes before us. Assuredly the painter may soon "shut up shop;" portions of this film would not disgrace the walls of the Royal Academy, if they could be reproduced and placed there. The title of the story was "By Order of Napoleon," and in the first scene a party of gaily uniformed hussars rode up to a fine old mansion on which they had been billeted. The difference between this opening and the first scene of any black and white film is almost indescribable. We did not feel we were looking upon a piece of animated photography; we forgot to look for good photography or bad. No, the effect was of reality; this scene—the house, embowered in green trees waving in the breeze, its ancient walls (the identical hue of stone), adorned with Virginia creeper, the brightly caparisoned soldiers, with their flashing breastplates and splendid uniforms, their well-groomed horses with shiny, glossy coats—all gave the impression of actuality, an impression heightened by the depth and stereoscopic quality of the picture.

And then we went indoors. The soldiers sat and lounged on the beautiful rosewood furniture and we felt we were there too, taikng note of the handsome appointments of the room. We were transported thence to a sterner scene. Napoleon, surrounded by his officers, ordered one of them, as part of the plan of campaign, to blow up a bridge, and the soldier rode off to execute his mission. We watched him go, and shared with him the glorious sunshine and the smiling countryside (forgetting November and Wardour street!). But events are happening in this new world whose beauties we are exploring. Two soldiers on the other side fire on our gallant rider and wound him. He dismounts to bind the injury, and our eyes wander off to the surroundings. We notice the yellow stubble—relic of the recently harvested corn—and the Autumn tints just making their appearance on the trees.

But our space is almost finished, and the story passes through several more scenes. The officer succeeds in his purpose, blows up the bridge, and on his way back calls on his lady love. Their embrace is observed through a telescope by one of Napoleon's officers. Napoleon's attention is called to the matter, and he orders the officer to be arrested for supposed breach of duty. Explanations are made, and Napoleon, fully satisfied, joins the hands of the lady and her love, and pins a medal to the gallant officer's breast. The whole of these scenes are wonderfully real, flesh tints, the color of the lady's auburn hair, everything is as natural as life, and the impression we have is that of gazing through a window upon an actual scene.

THE FRIESE-GREENE COLOR PROCESS.

(From "The Kinematograph Weekly," November 24, 1910.)

At Pendleton's Picture, Co-operative Hall, Crewe, on Thursday last, Mr. Friese Greene gave a display of his system of natural color animated photography.

The pictures were shown during the ordinary program, an announcement being made from the platform that a picture in color of Mr. Friese-Greene's son signalling with colored flags, taken six years ago, and one as recently as two months ago, would be shown. These films it was explained, were taken in the laboratory, and the commercial results of Mr. Friese-Green's labors would be submitted in about a month's time.

In the six-year-old picture three colors apparently were employed and the machine ran at ordinary speed. The results were crude, the picture was unsteady and fuzzy, and occasionally such colors as there were would disappear altogether.

The two-year-old results were very much better. The subject was a revolving vase of flowers, but it was revolved so slowly as to be almost a "still" picture. There was a lack of true color in the blooms, but now and then a fine stereoscopic effect appeared.

The last, and two months old picture was again an improvement, and represented a colored ware dessert dish containing fruits. The results obtained were curiously varied. Intermittently the color rendering would appear to be very good indeed, and the stereoscopic effects produced by the dish revolving would be very pronounced, giving a beautiful, soft, and natural appearance. The unsteadiness, however was very great, and the defects it must be confessed, were largely apparent.

It remains to be seen what Mr. Friese-Greene can accomplish when he comes to do outdoor work; the films described above were the results of course, of long exposures and slow rates of speed. Whether his methods infringe any of the master patents is a matter upon which we do not feel called upon to express an opinion. That question may be left with those directly interested, It is apparent from the above account of the results obtained that progress has been made, and we wish Mr. Friese-Greene success in his continued efforts.

BALTIMORE EXHIBITORS HAVE A JOLLIFICATION.

"Everybody get together and advance the moving picture business, in the city of Baltimore, to a higher standard than ever before," was the keynote of the speeches made at the first annual banquet of the Moving Picture Exhibitors' Association of Baltimore, which was held in the great banquet hall of the Hotel Rennert on Wednesday night, November 30.

After an address of welcome by A. G. Steen, vice-president of the Association, the members, whose appetites had been keyed up to the highest point for the occasion, enjoyed a feast "fit for a prince."

Several important matters which have heretofore puzzled the exhibitors were brought up. Philip Sheck, of Pearce & Sheck enterprises, spoke upon "The License Fee." He advocates a change in the present fees, and said that a graduated scale of license fees should be established. "The small exhibitor," said Mr. Sheck, in part, "should not be made to pay $50 for a license fee, the same as a large exhibitor. The scale should be graduated according to the size of the theater. I would suggest that we band ourselves closely together and appear at the next meeting of the City Council and endeavor to have a graduated scale from $10 to $50 established."

J. Spencer Clark, the city water rent and tax collector, was also present and said that he would do all in his power to help the exhibitors out of their difficulty.

William Faet acted as toastmaster and introduced many prominent exhibitors, who delivered interesting addresses.

INDEPENDENT PROGRESS.

On the last cover pages of this paper will be seen the advertisements of two great film distributing centers, one operating in the territory around Denver, the other in the Southern States. The testimonials on page 1443 bear witness to Mr. Swanson's glowing reports of his Denver exchange. Mr. Fechtenberg, of the Dixie, sounds the correct note when he announces his weekly purchase of 24 new reels. The success that is coming to the three offices of the Dixie Film Exchange is well merited, therefore we prophecy that it will be lasting. Reports that reach us from satisfied exhibitors in the South is the best omen.

NESTOR

"Rarely Equalled—Never

GOOD FOR YOU!

No Other Film is as Good for You as NESTOR'S! If It's Good for You, It's Good for Your Patrons; And If It's Good for Them, It's Good for Your Business.

For All-round Goodness Get

"THE PILGRIM"

FOR RELEASE WEDNESDAY, DEC. 14. LENGTH, 1,000 FEET

EXHIBITORS!!!

Our claim to

"If It's a Nestor It's Good"

holds good—it will hold even better in the future—yes, in the very near future—just keep a sharp look-out for Nestor's coming releases.

Meantime remember that one Nestor—one good Nestor—is out every Wednesday. You want that one Nestor a Week—you need it—you should get it—you must get it and you can get it, if you want to—and you certainly want to—so bestir yourselves and hammer away at your Exchange till you get Nestor films.

If you love peace, go to any of the Exchanges advertised on the opposite page and you won't have to rough-house for Nestor films.

Scene from "THE PILGRIM"

"THE PILGRIM"

is such a splendid fellow that he will be called upon to repeat his pilgrimage of the Motion Picture Houses. He starts out on Wednesday, Dec. 14th, and wide-awake Exhibitors will capture Him at once.

"The Pilgrim" is a light drama with here and there a dash of clean comedy. The story palpitates with interest and rings true from beginning to end. You will be sure to enjoy it and so will your patrons—they will want to see more of the same kind—the Nestor kind—and so will you.

A word to the wise Exhibitor suffices:—

GET "THE PILGRIM" AND GET IT NOW!

Time to get on our Mailing List! Write to "Nestorlist 1002" 147 Fourth Avenue, New York

NESTOR FILMS are distributed through The Sales Company, 111 E. 14th St., New York City

COMING! "A DESPERATE REMEDY"

FOR RELEASE WEDNESDAY, DEC. 21st. **EVERY INCH A COMEDY**

DAVID HORSLEY, German Savings Bank B

FILMS

rpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

ARE YOU FROM MISSOURI?

Well; We gladly "Show" you right here and now a complete list to date of 39 Leading, Thriving, Progressive, Dependable Exchanges buying

NESTOR FILMS

Which is absolute and conclusive proof that

"IF IT'S A NESTOR IT'S GOOD"

NOTICE

How We've GROWN? We Have Not Yet Attained OUR FULL STATURE. Watch Us Grow!

LIST OF EXCHANGES:

1. Albany Film Exchange.....418 Broadway, Albany, N. Y.
2. Anti-Trust Film Exchange.....79 South Clark Street, Chicago, Ill.
3. Applegath, L. J., & Sons.....145 Yonge Street, Toronto, Ont.
4. Bijou Film and Amusement Co..1222 Grand Avenue, Kansas City, Mo.
5. Boston Film Rental Co.....665 Washington Street, Boston, Mass.
6. B. & W. Film Exchange.....412 East Baltimore Street, Baltimore, Md.
7. California Film Exchange.....1065 Mission Street, San Francisco, Cal.
8. Canadian Film Exchange.....Calgary, Alberta, Vancouver, B. C.
9. Capitol Film Exchange.....422 North High Street, Columbus, O.
10. Chicago Film Exchange.....48 Jackson Boulevard, Chicago, Ill.
11. Cincinnati-Buckeye Film and Projecting Co. 309 Arcade Building, Dayton, O 315 West Fourth Street, Cincinnati, Ohio.
12. Consolidated Amusement Co....Rhodes Building, Atlanta, Ga.
13. Co-operative Film Exchange....320 Atlas Block, Salt Lake City, Utah.
14. Eagle Film Exchange.....143 North Ninth Street, Philadelphia, Pa.
15. Empire Film Exchange.....150 East Fourteenth Street, New York City.
16. Exhibitors' Film Exchange.....203 East Fifteenth Street, New York City.
17. Dixie Film Co.....503 Chamber of Commerce Bldg., Birmingham, Ala.
18. Great Eastern Film Exchange...21 East Fourteenth Street, New York City.
19. W. E. Greene Film Exch. (Inc.). 28 Tremont Street, Boston, Mass.
20. H. & H. Film Service.....98 Jackson Boulevard, Chicago, Ill.
21. Independent Film Exchange... 415 Ferry Street, Pittsburg, Pa.
22. Independent Western Film Exch.Swetland Building, Portland, Ore.
23. Laemmle Film Service.....196 Lake Street, Chicago, Ill.
24. Laemmle Film Service.....1517 Farnam Street, Omaha, Neb.
23. Michigan Film and Supply Co...1106 Union Trust Building, Detroit, Mich.
26. Pacific Film Exchange.....Globe Building, Seattle, Wash.
27. Paramount Film Co.....61 West Fourteenth Street, New York City.
28. Paramount Film Co.....428 Ninth Street, N. W., Washington, D. C.
29. Philadelphia Film Exchange....934 Arch Street, Philadelphia, Pa.
30. Standard Film Exchange.....155 Washington Street, Chicago, Ill.
31. Swanson-Crawford Film Co.....723-734 Century Building, St. Louis, Mo.
32. Swanson, W. H., Film Exchange.301 Railroad Building, Denver, Colo.
33. Texas Film Exchange.....311 Elm Street, Dallas, Tex.
34. Toledo Film Exchange.....319 Superior Street, Toledo, O.
35. Victor Film Service.....Prospect and Huron Streets, Cleveland, O.
36. Western Film Company.....108 E. 4th Street, Los Angeles, Cal.
37. Western Film Exchange.....307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

38. CENTRAL FILM SERV. CO..119 N. Illinois Street, Indianapolis, Ind.
39. GLOBE FILM SERVICE CO..107 E. Madison Street, Chicago, Ill.

Why Do These 39 Exchanges Buy Nestor Films? Because If It's A Nestor It Pays!

Nestor Films Are Distributed Through The Sales Co.

ding, 4th Avenue, and 14th Street, New York

"Arms and the Woman" (Edison).—A Western story of interest, with a family complication in a stage coach hold-up that astonishes a sister and a brother, and afterward only the quick wit of the driver saves the young man from arrest. However, the film ends with everybody safe and the young man started on a better way of life, while the mother and daughter are supremely thankful for the friendliness of the driver. The scenery is interesting and the acting is quite in harmony with the subject.

"The Touch of a Child's Hand" (Kalem).—Insane because his child was killed, a father believes the only reparation is to kill the child of the man who accidentally killed his own. Gaining access to the house he is ready to murder the sleeping little one, when he reaches up and touches the man's face. The touch brings back his reason and explanations follow which are satisfactory to all.

"Who Is Nellie?" (Pathe).—A story of jealousy and the injustice done a man who was endeavoring to do something to please his wife. The Nellie was a horse, but the woman was so much obsessed with the idea that Nellie meant another woman that she wouldn't believe, even after the horse was presented to her until she actually saw the check in the hands of the stableman from whom the horse was purchased. Jealousy has been the basis of a good many photoplays, some of which are stronger dramaticaly than this.

"Falls of the Imatra, Finland" (Patha).—A colored travelogue which illustrates this little-known rapid and fall. The mechanical work has been done with ability and discretion and the audience becomes almost enthusiastic over the different effects obtained by making the exposures from different viewpoints.

"A Trip Through Ceylon" (Urban).—A travelogue of merit, presenting a series of interesting views of this island, giving pictures of the people about their daily duties and pleasures and reproducing some of the striking scenic features encountered in a journey through the island.

"The Return at Midnight" (Urban)—A French story which might be used to illustrate graphically the difference in marriage customs between France and the United States. Even though the young man is cast off because he marries the woman of his choice, later he is taken in by the father and he and his gypsy wife are made welcome. No dramatic strength is noted and the scenic qualities are mediocre.

"The Cowpuncher's Glove" (Edison).—A Western story conveying an impression of the breezy West, with its peculiar and vigorous types of humanity. While the story is strange, nothing about it seems improbable except the procuring of the keys to the jail in which the prisoner was held awaiting lynching. Perhaps it would not do to say that this could not be done, yet it does seem quite out of the usual experiences and is difficult to believe. A story may, perhaps, be accepted as something based upon a real or a possible experience, and motion pictures are more interesting when they adhere closely to the probabilities in all instances. Aside from this one point the picture is pleasing. The acting, the backgrounds and the spirit is Western enough, and all are drawn closely to fact. The romantic turn given in the last part of the film introducing the glove as the arbiter of a dispute that leads to a fight on a swaying bridge over a yawning chasm, supplies the required dramatic interest.

"Elder Alden's Indian Ward" (Kalem).—An Indian story which possesses merit in that it presents some of the important characteristics of the Indians.

"The Tale the Mirror Told" (Pathe).—A well arranged story in which a mirror plays the part of a spy. The acting of the woman when she steals the purse and afterward restores it is good. Otherwise the picture possesses little of interest.

"What a Dinner!" (Pathe).—A comic presentation of the nightmare which followed the eating of a big dinner. It is a rough-house film in some scenes, but is of the sort that seems to acceptably break the monotony of a program devoted to more serious things.

"Jack Fat and Jim Slim" (Vitagraph).—The comedians Hank and Lank in different characters. This picture takes them to Coney Island, where they make the rounds. All who have tasted of the allurements of that hilarious place will recognize the difficulties which the ill-assorted pair encounter. Those who have not seen Coney Island can rest assured they are looking upon an unusually faithfully reproduction.

"Circle C Ranch Wedding Present" (Essanay).—A lively Western comedy detailing the fortunes of a young woman who was called West to teach the cowboys on Circle C ranch the rudiments of learning. None of the cowboys fall in love with and marry her, which is a novelty in films of this type. But a young man from the East does, and the wedding present is the little teacher's mother, to whom the boys send the money to come to her daughter. The picture has many laughable scenes and one or two that stir the emotions.

"Lured By a Phantom" (Gaumont).—The story of the legendary King of Thule, the location of which has never been accurately determined, but is supposed to refer to the Shetland Islands. The unfortunate king, grieving for his dead sweetheart, gives away all he possesses and goes out to seek for her soul. The coloring is well handled and the picture has many affecting scenes and much good scenery.

"Nancy's Wedding Trip" (Gaumont).—A ride on the back of a bull affords danger, intermixed with some funny episodes. The picture has both laughs and thrills.

"The Maid of Niagara" (Patha).—A drama by the American Company based upon the legend that once each year it was necessary for the Indians to choose one of their daughters by lot and send her over the falls as a sacrifice to propitiate the spirit of the cataract. There is a love story interwoven, representing a young brave making himself a chief by his prowess and securing the consent of the young girl's father to their marriage. But when the arrow falls at her feet and the chief realizes what it means his hopes are shattered. She enters the canoe and goes over the falls. He finds her lifeless body below, and sucked under by the raging torrent finds his love in the Indians' happy hunting ground. Some of the scenic effects are exceptionally beautiful, the views of the falls imparting the impression of grandeur.

"The Preacher's Wife" (Vitagraph).—The story of a preacher who forgot the love that his profession was supposed to teach and deprived his young wife of the things for which she longed. Unable to tolerate his severity she leaves him and goes home. The lesson proves salutary and reconciliation is effected after a time. It is a heart story, but without much dramatic strength.

"A Child's Stratagem" (Biograph).—A story of unreasonable jealousy on the part of a wife who imagines her husband is devoting too much attention to other women. The best part of the picture is the way a ten-year-old girl stops the discord by going away, leaving letters that she has been kidnapped by the Black Hand. This causes the parents to forget their differences in the search for the lost child. When she returns and explains her ruse they see the folly of their quarrels and agree to live in peace. Without any semblance of dramatic crisis, the picture tells a story of domestic difficulties which can be duplicated often enough to appear real to most of those in almost any audience, consequently it will prove attractive in a majority of audiences.

"On the Mexican Border" (Lubin).—What may be termed a typical border drama, with the jealousy of a Mexican as the cause for a good deal of disturbance. A girl is carried away and tied to a post in a shanty, while her kidnapper goes out, expecting to come back and work his pleasure with her. She manages to tear a piece from her white skirt and waves it through the stove-pipe opening. She is rescued and her kidnapper is captured and would have been lynched but for the timely arrival of the sheriff. As has been pointed out before, the pictures representing girls carried away by ruffians should be kept out of every program. Such scenes are much too suggestive. Girls struggling with ruffians or carried away to their lairs smacks too much of the former methods of carrying away women whenever they chose. The restraint which led the producers to turn the villain over to the sheriff instead of showing a lynching is to be commended. So much, at least, of the old type of bloodthirsty ruffianism has practically disappeared from the screen, to the great improvement

"THE SIGN OF THE FLYING A"

AMERICAN FILM

COMEDY

The Rummage Sale

Release Monday, December 12th

A full-reel comedy. The story of a pair of twins that accompanied their mother to a Rummage Sale. It's good. It's funny. It will bring down the house. If you want comedy—get this reel.

DRAMA

The Binding Shot

Release Thursday, December 15th

A Drama worthy of a Belasco. Original. Logical. Thrilling climax. Perfect photography. Your patrons will remark on the worth of this film. Get it.

DRAMA

Her Fatal Mistake

Release Monday, December 19th

A dramatic triumph. Full of intense action. A thriller from the first foot to the last. A reel that will make the "trust house" across the street sit up and take notice. A reel you will get as near first run as possible and repeat.

COMEDY

Her Husband's Deception
A Troublesome Parcel

Release Thursday, December 22nd

Two on one reel. Both Screeches. Both comedy in its Xteenth sense. If you want to "really and trully" **amuse** your patrons get this film.

NOTICE

If you want the four American Releases truthfully described above booked you by your Exchange fill in your name and address below, **tear out this advertisement and send to your Exchange.** If you do this—you'll get them all.

NAME _____

ADDRESS _____

CITY _____

AMERICAN FILM MFG. COMPANY

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distributing and Sales Co.

MOTION PICTURE DISTRIBUTING & SALES COMPANY

Are You Wise? Awake!
Get Ahold of this Snap

150 BRAND NEW REELS IN THE CAN AT 4c. PER FT.

The pick of Best Makers of Independent Film in the World
Comprising such Brands as Ambrosio, Itala, Cines, Lux, Aquila, Eclair, Lion, Etc.
Write immediately for our list. They wont last long. Address,

C. B. DAY, 575 11th Avenue, New York City

SPECIAL ROLL TICKETS The Big Ticket. Any Printing Any Colors.

5,000	:	:	:	$1.25	20,000	:	:	:	$4.60	50,000	:	:	:	$7.50
10,000	:	:	:	2.50	25,000	:	:	:	5.50	100,000	:	:	:	10.00

Get the Samples — Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

of the pictures. If the carrying away of women and girls is suggested instead of shown producers will take another forward step.

"The Clever Domestic" (Pathe).—A comedy presenting a travesty upon domestic service which affords some laughs, though it proves rather destructive to furnishings.

"The Mexican Tumblers" (Pathe).—A reproduction of some of the acts of a well-known group of Mexican acrobats.

"The Widow of Mill Creek Flat" (Selig).—A comedy of the rough-house type ending in a long and hard chase, with the widow steadily gaining on her new spouse who basely deserted her.

"The Winning of Miss Langdon" (Edison).—A story by Richard Harding Davis is worked out in a commendable photoplay. It is not the first time that something emanating from the military has proved the worth of a man. In this instance the girl suddenly discovers that the man whom she has been disposed to make fun of when he proposed a number of times is, after all, more of a man than she suspected. A number of thrilling scenes tell the story plainly and ultimately lead to a wedding. The photography is remarkably clear and the picture made a favorable impression upon the audience.

"Love's Awakening" (Essanay).—The story of a false young man who forgot his country sweetheart under the influence of the wiles of a city girl, but when the city girl refused him suddenly remembered the girl he left behind him. And like many others he discovered that his memory came too late. A truer man was accepted in his place.

"A Man of Honor" (Gaumont).—Tells how a man at great personal sacrifice, even to endangering his life, saves a woman from the tongue of scandal. The mechanical effects are especially good. The story has no unusual strength to commend it.

"Prof. Schlemiel's Hat" (Gaumont).—A trick film which will afford amusement for the short time it runs. The possession of a hat such as is shown here would be worth a fortune.

"A Tintype Romance" (Vitagraph).—A seashore romance based upon the action of the dog, Jean, which has appeared frequently of late, and two tintypes, each in the locket of the other. It is a love story, with a bit of a quarrel interspersed and a reconciliation that would make the average couple open their eyes in astonishment. The film is diverting but has no claim to either literary or dramatic quality.

"The Life of a Salmon" (Edison).—An industrial subject, giving in detail the life history of the salmon. It contains one picturesque scene, where the salmon are shown jumping the falls. Few, perhaps, have ever seen the actual occurrence. But if they have not they can feel assured that the picture affords an excellent idea of it. The processes of obtaining the salmon and putting them into cans are shown and a canoe race between three rival Indian crews is interspersed by way of variety.

"Amateur Night" (Edison).—Detailing the misfortunes of a series of amateurs who supposed they had a call to be actors. The heroine becomes frightened and flees. But after her lover is thrown from the stage door because he insisted upon knowing where she is, they both run and ultimately fall into each other's arms as they suddenly round a corner.

"Rachel" (Kalem).—A melodrama based upon a supposed Russian love story in which a peasant girl and a prince become mixed up, and when she is selected to kill the aforesaid prince she is confronted by her lover. He permits her to escape, but realizing that death awaits her she kills herself when she returns to the meeting place of the Nihilists. It is melodramatic in the extreme, and while it may not be exactly improbable it is so unusual as to seem unreal.

"An Animated Armchair" (Pathe).—To see a man transformed into an armchair is not wholly new. The same thing has been done in practically the same way before, but to see the chair begin doing antics when a large woman sits in it is new. The fright they all receive is amusing, but there is a certain degree of destruction which is not entirely necessary to make the story interesting. Aside from that particular feature of the picture there is sufficient fun to keep the audience amused. But to destroy the furniture is unnecessary to the completion of the story.

"The Cocoanut Plantation" (Pathe).—A colored industrial representing the gathering, assorting and curing of cocoanuts. The operator included some side illustrations which are humorous and assist in depicting the life on these plantations. The coloring has been done with close fidelity to nature.

INDEPENDENT.

"Saved By a Vision" (Atlas).—This film is somewhat melodramatic, but none the less interesting. The acting in that portion represented in the vision is strong and the girl's frenzy is one of the best pieces of work the Atlas actors have yet performed. There is a reality to the picture that holds the audience fast until the denouement. There is a suppressed sigh of relief when they discover that it is, after all, only a vision. Then when the rich suitor appears and is promptly sent away by the girl and the former lover is accepted the audience is ready to applaud. She escapes from unpleasant consequences through this vivid vision. It is a picture which will be popular and will linger long in the memory.

"The Indian Land Grab" (Champion).—The political machinations portrayed in this film are unhappily too prevalent, but whether that portion representing the white girl following the Indian to the wilderness and there insisting upon becoming his squaw is desirable is a question. There is something so repugnant about a conception of this sort that even though the dramatic strength of the picture is admitted, there is a feeling that this isn't quite right. It is well that the girl seeks to make reparation for the wrong she has done these Indians. And to have her follow the chief to his home with the paper guaranteeing the integrity of the tribe's lands is good, but it would be better if the story stopped there. It would improve it to leave off the rest of the picture. Perhaps she did love him. But there is an inseparable racial gulf which it is repugnant to see crossed. Better change that portion. It would then make an excellent picture.

"Valley Folks" (Nestor).—The charm of this picture lies in the rendering of what seems to be scenes among people one may have known. The shadows which come into the lives of friends can find here a counterpart. The appeal of the baby as he looks into his grandfather's face has probably been seen by more than one in each audience. And there is manifest rejoicing when the grandfather receives his daughter and her child to his embrace, mentally vowing that never again shall they be separated from him and never again shall they know suffering or want if he can prevent it. There is something inexpressibly touching in these domestic pictures which appeals to the heart of every audience. The homely experiences of life are familiar to all and when they are well acted, as they are in this film, they produce a profound impression.

"Bill As An Operator" (Lux).—A comic showing what would happen if the operators of the machines did not attend strictly to business. Bill was considerably interested in a young woman near his booth. The result of this interest, which necessarily took his attention from his work, is reflected upon the screen.

"Necessity is the Mother of Invention" (Lux).—A comedy illustrating how two impecunious people succeeded in raising money when they were down to their last penny. The dummy which appears in the role of beggar had an interesting experience, but it was finally returned to its owner where it is presumed it was permitted to rest in peace. The comedy is lively and cannot fail to be a laugh producer.

"What is to Be Will Be" (Solax).—A story of misdirected, or, rather, misapplied love. Lovers are separated and the girl marries another. Long afterward the first lover returns, but despite the promptings of her heart she concludes to remain with her husband. The title clearly expresses the purport of the picture. There is a strong dramatic climax when she is making up her mind what to do. The drama is well acted by the players and the photographer has done equally well in preparing the piece for presentation.

"The Conquering Hero" (Nestor).—While this film contains interesting points, it must be admitted that it falls below the average Nestor release and to that extent, at least, is unsatisfactory. The elopement is planned and is interrupted. That is about all there is to it, and the principal interest attaches to the fact that the girl and her fiance are successful in eluding her father and his emissaries after all.

"John Halifax, Gentleman" (Thanhouser).—This well-known story is rendered into a motion picture in a way that will please the most exacting. The tale itself is simple, representing a young man who rises by dint of hard work to the head of his employer's mills and falls in love with the owner's daughter. After vicissitudes the couple are permitted to marry. It is a common enough story, only this novel had the merit of being one of the first to present this type of tale. The picture proves that a good rendering of even an old story is attractive. The audience apparently delights in the character of John Halifax. He is quite as good on the

curtain as he is in the book, and there he has always been a favorite. The different parts are played to perfection. The character of the daughter and the ill son are both faithfully reproduced and seem to live before the audience.

"A Child of the West" (Bison).—This is much better than some of the Western pictures put out by this house have been. The improbabilities are not as glaring and the effort of the producer has evidently been directed toward the reducing of the features which have sometimes appeared rather out of place. That this company can produce good pictures of the West has been demonstrated before and this one will go far toward making this fact seem all the more conclusive. The acting and photography both help in the development of the story and there are numerous situations of interest in the film which will assist in increasing its attractiveness. The most glaring fault in Bison pictures hitherto has not been in the acting or in the settings, but in the improbability or sameness or inaneness of the story. The producer seems to have done the best with the material at his command, but the factory end of matters, even to the editing of the film, has hitherto shown no signs of improvement. "A Child of the West" shows a step in advance which it is hoped will be continued.

"The Cattlemen's Feud" (Columbia).—A strong story of the Western plains, interwoven with the cattleman's greed for land and additions to his cattle. It ends in one of those feuds which have sometimes annihilated neighborhoods, but in this instance the misunderstanding is settled by the union of loving hearts. The play is strong in those characteristics which generally mark a Western drama. And the audience follows it with the closest attention throughout. When well done a play of this type is always interesting and in this instance the actors have correctly interpreted the characters they are supposed to represent. The photography is of equally high standard, while the setting selected is of the kind that helps in the interpretation of the picture.

"The Birthday Present" (Great Northern).—Every mother will feel a sympathy with this picture which it will be hard to explain. It is the story of a little girl who is stolen from her parents and after much abuse and suffering is restored to them upon her mother's birthday. The acting of the child is as good as anything of the kind seen recently, while the other characters are equally good. The cruelties to which the little one is subjected will arouse the sympathy of any audience.

"Ohami Group of Acrobats" (Great Northern).—An excellent picture of a remarkable trio of performers. Some of their acts are extremely sensational and will arouse vigorous applause when they are successfully accomplished.

"When the World Sleeps" (Powers).—This picture might have been a reproduction of one of the weird tales of Poe. It has a series of stock speculations accompanied by suspicion as an introduction to some manifestations of somnambulism. The latter is a good bit of acting, depicting graphically the curious performance of one who walks in his sleep. The picture abounds in surprises and will hold the attention of the audience by the peculiar fascinations which accompany an illustration of something not thoroughly understood. The players have performed their parts with sympathy, while the photographer has done his share toward producing an altogether satisfactory film.

"When Woman Wills" (Reliance).—A drama of some power, holding a measure of human interest sufficient to maintain the interest of the audience. The picture is acted with sympathy and there is little to complain about in the mechanical work.

"The Big Drum" (Itala).—A play with the usual characteristics of the Itala productions quite manifest. On the same reel with it is "The Dog Keeper," another Itala film which has some merits worth considering.

"The Price of a Sacrifice" (Eclair).—A love story, intermixed with a gambling debt and an attempted robbery to pay it. To please her father a girl engages to marry a man she doesn't love and then to save the honor of herself and her fiance the man she does love assumes the responsibility of an attempted robbery, allowing the guilty man to escape. That is the complication. But pressed by other creditors the guilty one returns, confesses his complicity in the robbery, releases the girl from her engagement and goes away, leaving her to marry the man she loves. That is the story and while it possesses no strong dramatic points it tells a plausible story in a satisfactory way and indicates some of the difficulties into which men may be plunged unwittingly. The actors have made the most of their opportunities and the photographer performed his part well. The picture is satisfactory, without containing any of those strongly emotional scenes which characterize some films.

"The Laundry Girl's Good Night" (Eclair).—It is indeed a novelty to endow a plain, every-day laundry with life and set it to performing all sorts of fantastic stunts for the delectation of the laundress. But this is what has been successfully done in this film, and despite the peculiarity of the theme it makes a rather pleasant show. True, not everybody would care to see their shirts, collars and cuffs suddenly come to life and begin a series of dances, but in this particular instance it is amusing and serves to while away a few minutes very pleasantly.

"The Aspirations of Gerald and Percy" (Imp).—The Hallroom boys appear in a new role as would be performers in a theater. After losing their positions in the store they undertake a turn in a theater with exceedingly humorous and disastrous results. The variety and number of the things hurled at them are alike surprising. Their enlistment in the army resulted in desertion for which their old friend Tony suffered until the officials were convinced of his innocence. But he succeeds in obtaining redress from the gay youths and leaves them attired in a barrel. There is a good deal of humor in this film, humor of a kind that goes deeper than the mere surface of things. It represents something of the impossible aspirations of a great many young men, and probably young women, too, in the every-day world of the city. While it looks humorous upon the screen, instances could be cited by almost everyone where certain ones among their acquaintances were possessed with the same ideas. Indeed, the writer heard one woman sitting near him whisper to to her neighbor that the dramatic attempt reminded her of someone whom they both evidently knew. When a thing like that occurs the producer is getting close to the actual life around him and is, therefore, making films which are better than the ordinary run of those which are pouring from different studios.

"In the Czar's Name" (Yankee).—A graphic representation of how riots may be incited in Russia which are so disastrous to the Jews. The acting and the setting are alike realistic, though it seems somewhat improbable that the couple who enact the parts of hero and heroine could manage to secure the escape of the condemned family. This does not, however, materially injure the impression created by the story. After the vicissitudes of the Russian experience the audience is disposed to rejoiced with them when they arrive in America and prosper so that they can in time visit the President. The film promises a strong interest which is difficult to describe, yet can be felt as the picture runs. There is a peculiar fascination about anything which illustrates events in the mysterious realm of the Czar, and this one is no exception to the usual run of such pictures. As a type this one undoubtedly indicates with reasonable accuracy what actually occurs in that oppressed land.

"Rip Van Winkle" (Thanhouser).—Probably the story of Rip Van Winkle as told by Washington Irving will always be a delight. Surely the Rip Van Winkle, as depicted by the late Joseph Jefferson, will linger long in the memory of those fortunate enough to have seen it. Unquestionably, however, the third in the list of delights is this film from Thanhouser which tells the story over again in much the

same way that Jefferson told it. The Rip of Jefferson and the Rip of Irving are two different persons, though both do substantially the same things. Maybe another can be added in the actor who performs the part so acceptably in this picture. The same situations are worked out, but there must be some difference since the scenes lack the spoken words. But the story is followed with fidelity to the original. There is Rip, his dog Schneider, Meenie and the scolding Gretchen who drives Rip out after a particularly flagrant bit of delay at the tavern. The picture is dramatic because the story it tells is dramatic. The actors have only to perform their parts and they make the drama. It is a good piece of work from every standpoint. The actors have entered into the spirit of the story and have depicted it with close adherence to the facts as they are related in the original. The stage manager understood what was required to make the background appear natural, while the photographer handled the camera with full knowledge of the requirements.

"Hearts of the West" (Champion).—Whether or not a young man should feel ashamed of his parents is well shown here. When he was in trouble they were the ones who befriended him. And he showed his manliness afterward by refusing to go with his false friends. A simple, direct story, filled with the heart interest which is present in actual life. There is something about this film which will remind more than one in each audience of something similar they have seen before. This always increases the interest and develops a feeling of appreciation which a well acted piece, no matter what its subject, but carrying no heart interest, excepting what is simulated, can offer. The actors have done their work with sympathy and the photographer is to be commended for his efficient work.

American Film Mfg. Co. Poster.

Attention Film Exchanges

FILMS FOR SALE

300 reels at $5.00 per reel and up Send for lists

ADDRESS—DEPT. E

J. WILSON :: 138 E. 14th Street, New York City

SPRINGFIELD, ILL., PICTURE SHOWS.

By Frank H. Madison.

In the investure and operation of the new Vaudette of Springfield, Ill., W. W. Watts of that city is moving toward that stage of showmanship which the allies of the moving picture industry and science hope and are confident will be attained. Defects, of course, are apparent. More than that, they obtrude because of contrast with the smoothness of an otherwise deserving and compelling enterprise.

The old Vaudette was handicapped by lack of room but Watts was fortunate enough to secure a lease on the adjoining building and with a good deal of work the two were thrown into one large room. Now he has forty feet frontage on South Fifth street, within a stone's throw of the city's vortex, yet not too close to peril the attendance. The front is in simple taste, a few ornaments giving a white ground artistic relief. The lighting scheme is striking but not flashy and at night it is easily the illumination premier of this well-lighted and much-traveled thoroughfare.

Two and occasionally three well-framed easels and a businesslike booth for two ticket-sellers make up a real lobby. Ticket-taker and the approach to the balcony stairway are hid from the rest of the first floor by heavy draperies. Attendants are uniformly courteous in finding seats and answering questions for the stranger. The decorators were not restricted in the use of colors in the interior, the color scheme being elusive, but the general effect is not discordant. Despite broad aisles, plenty of standing room in the rear, more than capacity for the orchestra and two pretty proscenium boxes the first floor should seat approximately 500 persons or over.

After making room for the operator's booth on the balcony there are seats where forty persons can see perfectly. The rest of the gallery is not used but the overflow patrons can be assured as good a show as those on the main floor. A stairway at either side assures safety. The pictures are thrown from a fairly good angle as the booth is located at the extreme left hand side (facing the screen) of the balcony. As a consequence the screen is set at a similar angle on the stage but the view appears good from all parts of the house. There was not a balk upon the part of operator or machine in presenting the Urban-Eclipse drama, "Secret of the Cellar," and the scenic "Trip Through Edinburgh," by the same maker, and the Vitagraph comedy "Captain Barnacle's Chaperone." My personal regret was shared by my fellow-patrons when the trap-drummer trespassed upon the provinces of the slap-stick vaudeville in an attempt to follow the picture. It was the tenor of remarks that, aside from the shock of it and the ridiculousness of it, few evinced any great sensations when, as the young lover playfully chucked the chaperone under the chin, the sandpaper was used with telling effect. Nor did the auditorium enthuse when the producer had ordered an exchange of kisses blown from the finger tips the interpreter of martial music kept tally with the tom-tom and finished in that delicately unhumorous manner preferred by the stage Teuton in announcing his fall. At other times in the performance he was under restraint and dutifully accompanied the pianist in a series of symmetrical and concerting strains. There was a good voice under control of the young man who offered an unillustrated refrain of the class a certain amusement publication is attacking in its attempts to purify the song circles of the country. Little if any reception. Conceding that we have not acquired the taste for playful drumnastics and pointing to the "anti-naughty words in songs in theaters" passed by the Springfield City Council to justify our frown at the ballad, we are agreeing that Mr. Watts and his industrious helpmate, Mrs. Watts, are doing a good deal to raise the standard of the business and patrons undoubtedly get their five cents' worth manyfold.

The Young Soldier of Fortune tapped my elbow as I entered Mr. Watts's other place, the Savoy, on South Sixth street and stood with me until some well-satisfied patrons had finished their entertainment repast, and went out leaving no apparent gap in the crowd. The Young Soldier, not yet turned twenty, but with more than that many thousands of miles to his credit, was under the spell of the picture show and I was curious to watch him further. The transformation from the restless spirit that had verified already indisputable tales of hobo life through some twenty states, of months at sea as galley-boy, of a laborious passage to Hawaii and of uncharted roving was striking. I wanted his opinion on the picture show. Tired Business Man, the Matinee Girl, the illiterate immigrant, the deaf wards of the state had all undergone analysis but here was a new type. The Young Soldier of Fortune was preternaturally subdued. The first picture was Kalem's southern chivalric "For a Woman's

Honor." Women had formed a strange part in the vocabulary of the Young Soldier and none of the Bohemians whom he had served in his intermittent labors had bothered to test his mask of pseudo worldly wisdom. But I was satisfied with his silent acceptance of the pretty sentiment. When that attractive personality and naive genius of his is domesticated turning people toward him in respect for applied ability why not give the moving picture credit for it just as much as the deerers of the photoplay do when a filmed view of the West answers the cry of a boy from a so-called home that must be remiss in its strengthening ties. A Lubin comedy "Archie's Archery" mildly pleased us as well as the crowd while the "Romance in the Rockies" appeased the appetites of the Western story lovers. A violin and a piano furnished the music and there was an encouraging disposition to follow the picture. Not quite sure of my unbiased judgment of a tenor voice which had developed alongside me in my native city, I hesitated and in that second the crowd began its approval of an unaffected rendition of a song embodying a simple and sane expression of devotion.

The mirror-screen effect has put new life into this place and the projection of the pictures is high class. The house itself has a moderately ornate lobby and front and the interior is pretentious enough to induce a sense of comfort.

Managers Karzin & Mills of the money-making pioneer Casino, 021 East Washington street, apparently have been battling with a peculiar problem. Upon entering the place eighteen signs, "Don't Spit on the Floor. $10 Fine," stare at you from the walls and four times in the course of an ordinary show the warning was flashed on the screen. This theater, located at the entrance to Springfield's "Bowery" is patronized by all nationalities, yet the proprietors have not a store-room show and deserved the extended co-operation of the Board of Health in their campaign for sanitation. The lobby is not unattractive. The interior side-walls are of green, topped by mural-painting effects above a shelf-moulding. The seating capacity, approximately 225 has at times proved none too large but big buildings are hard to get on this street. The top of the screen crowds the ceiling, but this is made up by a good large picture and would be unnoticed if the operator was able to keep them steady and save the actors' their crowns.

The ticket-seller's window at the Royal, 216 South Sixth street also operated by Karzin & Mills, is paneled with various pictures of the versatile Florence Lawrence of the Imp Company and this feature of the performance is a great drawing card for a desirable class. Springfield has a great many admirers of the be-curtained title which is leading them to acquaintance with the possibilities of the Independent producers. The capacity here is slightly larger than that of the Casino and the solid colors on the walls are conducive to a restful sensation. One would need to be hypercritical to be displeased with the way the pictures were handled, for the crowd went with Laemmle's smoothly told story of "A Sister's Sacrifice" having the way well lighted and was carried along at a perfectly natural rate. "Keeping His Word," Imp, "The Jewel Case," Great Northern drama, and a "Fatal Picnic" by the same producer were equally well shown. The music was up to the standard, depending upon the pianist who left the pictures much to themselves. The song was the same questionable pseudo-composition previously offered at the Vaudette but the male voice was undeniably good and no doubt in more popular offerings is better received.

If those complete obliterations of the pictures had not taken place in the essentials of the story, the shadows which made a liberal percentage of the show at the Colonial, 512 East Monroe street, might be forgotten if not forgiven. It was a hardship to be Biographically led to a point where the girl was on the point of favoring the villain with a rose to the deprivation and discomfiture of the hero and then have darkness come upon us until the indignant and active Westerner was under restraint. Interruptions of this sort were too common in "That Chink at Golden Gulch" to be condoned. "The Cowboy's Mother-in-Law," an Essanay and a commendable accompaniment of the slides of "Keep Your Foot on the Soft, Soft Pedal," made up the rest of the program. One could not ask more in the way of distinctive interior than this syndicate house and the general appearance is inviting but the attendance is not what it might be.

"Closed for the Installation of Mirror Screen" was the sign that forestalled a conscientious inspection of The Grand, East Washington street. The American Company, Incorporated, proprietors. Previous visits to this place recall a formula of high-class lobby, front and interior, comfortable seats, satisfying projection of the best late licensed subjects, fair-grade music and the novelty of the girl whistling the chorus of the illustrated song. Patrons speak of the place in the highest terms.

In the Mississippi Valley.

The City Council of Springfield, Ill., has passed an ordinance making it a punishable offense for any person to sing in any theater or moving picture house songs with immoral or obscene words.

The Lyric, South Fifth street, Harry Loper, proprietor, recently mentioned in these columns is still handling a large volume of business due to giving the public what it wants.

G. W. Conway of Litchfield Ill., has leased the Sinclair building in that city and will conduct a picture show, announcing three reels, changed daily.

The Northern Illinois Teachers' Association, meeting at La Salle, not only endorsed moving pictures as a means to better education but the visiting instructors were liberal patrons of the picture houses in that city.

Emil Henry, owner of the Lyric at La Salle and Edward Stadler of Peru have purchased the Nickeldome at Peru, Ill., which has been operated by Miss Lucy Feurer. The place will be remodeled.

Winnebago County Sunday School officers in convention at Rockford, Ill., stopped after condemning the operation of picture shows on Sunday, and did not place a stigma upon the week-day show.

E. M. Middleton and Paul Bassham of Greenfield, Ill., have leased the Rex Theater in Carrollton, Ill., and will operate the place, Mr. Bassham acting as manager. Mr. Middleton, who is blind, is a notable figure in Illinois having, for sixteen years been director of the Greenfield band. He is also prominent among advocates of Esperanto in the United States and other countries.

Mr. and Mrs. John Karzin of the Casino and Royal Theaters of Springfield Ill., have returned from a four months' tour of Italy, France, Greece, Switzerland and other European countries.

E. F. Turner of St. Louis has purchased a half interest in the Star Theater at Clinton Ill., and "The House of Features" will be conducted by Wilson & Turner, Joaquin Wilson retaining his interest.

Technical analysis of the "moving picture eye," an affliction made popular by Sunday feature stories and poor operators, was made at the meeting of the Southern Illinois Medical Society at Centralia, Ill. The physicians with becoming dignity declared it rubbish and pointed to the equally strenuous habit of motoring.

The Gaiety at Jacksonville, Ill., has adopted the title Gaiety Photoplay Theater.

J. L. Wiley, of Wiley & Wilson, has retired from the field and Mr. Wilson is now sole owner of the Bell moving picture, at Cuba, Ill.

After fitting up the new home of the Nickelodeon in Chrisman, Ill., Joseph Fugate has removed the show from the north to the south side of the square in that city.

Illinois "press services," mostly scissors, have been exulting over a story telling how a moving picture show at Sherrard, Ill., was using so much power that the electric lights of the city failed and, after "hours of search," the entire police force located the trouble and "the Mayor" revoked the license. Sherrard is "a city" of 800 souls. A Moline paper in telling the correct story, says two amateurs from Moline leased the Sherrard town hall for four nights and, evidently not understanding how to make connections, "burned out" the power plant, causing about half an hour's darkness. In another Illinois city of 4,000, my partner, an unusually competent installation man and superintendent of the local plant, and myself, were accused of diverting all the power to our show, notwithstanding that the lights of the aggrieved were not on our circuit. They even protested to the owners of the plant that we were parasites and that the quality of light even then was diminished when a visit to our place would have shown our machine and front not turned on.

The City Council at Morris, Ill., has repealed the ordinance recently passed permitting the exhibition of sacred pictures on Sunday.

The Adair Country, Mo., Fair will be financed by means of slides. Prof. W. A. Lewis of the State Normal School at Kirksville, Mo., will visit the rural schools of the county giving illustrated lectures on the latest methods of farming and urge patrons and students to buy stock in the association.

The new picture house at Lincoln, Ill., will be known as the Star Photoplay Theater and will use some specialties. Harry Percy, formerly of the Columbia Theater, Peoria, will be operator.

F. H. M.

SCENE FROM "THE VICAR OF WAKEFIELD" (THANHOUSER).

THE THANHOUSER "VICAR OF WAKEFIELD."

Pursuing their intelligent policy of filming some of the classic masterpieces of literature, the Thanhouser Company have decided to release on Tuesday, the 27th, the film of "The Vicar of Wakefield." Oliver Goldsmith's story in stage play has been presented to the public many times and has afforded well known actors and actresses an opportunity of displaying their talents to sympathetic audiences. For "The Vicar of Wakefield" is a sympathetic story, touching upon the cardinal emotions of the human heart. We shall be interested to see what the Thanhouser players make of this moving theme. The story has great possibilities.

New England Notes.

The Broadway Theater, Lawrence, Mass., is now nearing completion. The house was built by Messrs. Mayer & Morris, who estimate the cost of their house to be $15,000. The house will seat 1,800 people and will play pictures and vaudeville.

As was hinted in these columns recently, the Gilmore Theater, Springfield, Mass., is playing pictures and vaudeville. Mike Sheedy and P. F. Shea are behind the new policy. Admission price will be five and ten cents.

Sanford, Me., has a new moving picture and vaudeville house—Leavitt's Theater. For a small town, the house is considered excellent, having been built at a cost of nearly $12,000, with a seating capacity of 1,000. Frank C. Leavitt is both proprietor and manager.

The Scenic Theater, Hartford, Conn., has changed its admission prices. Manager Loring has instituted the policy of five cents for matinee performances and ten cents evenings.

The Auditorium, Malden, Mass., is evidently doing a large business, as it is next to impossible for late arrivals to procure seats for the evening performances. Vaudeville and pictures are offered. The Auditorium is considered to be one of the finest equipped and best of any theater in Massachusetts, notwithstanding the fact that Malden is only a small Boston suburb.

BOSTON, MASS.

The Star Theater, Tremont Row, has taken out the four acts of vaudeville which have been a part of the program. Manager Appleby states that the only sure way to ascertain whether vaudeville is desired by his audiences is to make this test. He will interview portions of the audience as they leave the Star, and on the views offered him by these people the future policy of the house will be decided—as far as the vaudeville is concerned. The Star is now running four first run licensed reels, and four illustrated songs. It may be of interest to note that on the first day of the new policy, Monday, November 28, the views of the audience were evenly divided on the question.

The Theater Comique, Tremont Row, not long ago inaugurated a new policy as regards admission rates. The balcony, which was recently built and holds nearly sixty people, was offered to the public at five cents over the usual ten-cent price of admission. This plan evidently did not work out very well, as the fifteen-cent signs are no more to be seen. Four reels of Independent films, two new and two old, and illustrated songs, are worth ten cents, but competition is entirely too keen to ask a larger fee. The Comique, which had been closed for a few days, as a result of a small fire which was noted in these columns, reopened, none the worse for the mishap, Tuesday, November 22.

The Globe Theater, Washington street, has again turned one of its frequent theatrical somersaults, and is now again playing moving pictures and vaudeville, with a ten-cent admission rate. The Globe, which is under the control of the Shuberts, does not seem to make any kind of a showing when playing "legitimate" attractions. On the other hand, it has been a tremendous money-maker when playing the pictures, as it has done for the past two Summer seasons. It is not exactly known at this time just how long the Globe will remain on the side of real "popular" amusement. It is to be regretted, however, that the Globe severely injures several nearby straight moving picture theaters. The public evidently likes to go to a regular theater which is playing moving pictures and vaudeville in preference to the regular photoplay theaters, even if the shows given are no better. Everyone knows the Globe is a "lemon" as a straight dramatic house, but reports go to state that it knocked out nearly $1,000 per week clear profit when showing the cinematographs last Summer. Pictures seem to hold the upper hand—eh?

Exhibitors who remember the wholesale closings of moving picture theaters in New York and other cities will be interested to learn that there is much agitation just now in Boston over this matter. Formerly the mayor had full control over the licenses, and his decision was the sole law. This has been recently changed, and control of theatrical licenses was vested jointly in the mayor and police commissioner. Both officials had to be satisfied before any move as regards suspension or the total revoking of licenses was made. The plan now on foot is to again put the mayor alone in charge of this function. It is stated that Mayor Fitzgerald himself will bring the question up before the legislature. The outcome will be awaited by all exhibitors with interest.

HENRY.

THE MOVING PICTURE PLOT.

By Henry.

The immense strides made in the last two years by the manufacturers of cinematographs are generally accepted as true by those in touch with this line of trade. The World's New England representative wishes to go on record as stating that he believes that the plot of the average moving picture has not improved in direct ratio to the photographic and technical qualities of the films. We see altogether too many Wild West dramas—films reeking with sensational exploits. In a word, why so many dime-novel plots? We noticed with much interest that not so long ago the Edison Company released some films, the plots or scenarios of which were written by well-known writers. Also, that on several occasions the leading parts were taken by some people with a certain amount of reputation gained on the legitimate stage. The manufacturer released said films with the greatest fanfare of trumpets and general presswork. It would seem that the idea of releasing a film, acted or written by able people, was something unusual. The manufacturer seemed to be so unusually moved over this that we were forced to believe that it was the novelty of it that was at the bottom of it. In other words, manufacturers of cinematographs have not come to the point where they can bring themselves to pay for good actors and actresses, and good scenario writers, without believing that a medal is due them for their efforts. The Moving Picture World, from time to time, has had considerable to say concerning the payment for scenarios. The World clearly showed that $10 or $15 was not enough to pay for scenarios, simply because good writers cannot afford to market their products for any such remuneration. With the exception of a film here and there, we cannot bring ourselves to believe that the makers are paying any more for their plots than they were a year or so ago. The writer's careful watch on moving picture theater patrons shows that the general public is becoming just a bit bored by the continual stream of sensational melodramas that they are nearly everywhere asked to view. Not long ago we viewed a Vitagraph picture—"The Last of the Saxons." This film drew much favorable attention from moving picture theater patrons. Several managers were spoken to by their patrons, commending the film, and stating that they preferred them to the highly sensational picture. Western and Indian subjects are welcome, but we really believe that the moving picture theater has had a full share of them, and that a change would be beneficial. Some time ago, several moving picture films of regular standard plays were produced. We have noticed none for quite some time. If we may be pardoned the query—Why? I trust as soon as it becomes known that moving picture manufacturers are in the open market for high-grade scenarios, and are willing to pay for them, then will dramatic writers of repute offer their manuscripts to the manufacturers, and not before. This talk that the best writers will not sell their work for moving picture production is absurd. These people market their goods to the highest bidder, just as other business people do, and have no preference whether their stories are produced on celluloid or on the regular stage. We believe that the moving picture manufacturer is eminently able, financially, to compete with the regular theatrical producers for these high-class scenarios, and that until he does so we shall never gaze upon the almost perfect moving picture, and shall never reach the highest conception of art in motography. If the manufacturers who have invested large amounts of money in their business wish to have their business solidly and firmly built up on the only lasting foundation—QUALITY—it is high time that they "loosen up" and buy the best scenarios and plots to be procured, not the cheap and inane stories so often blemishing the motion picture. Get busy and dig down into your pockets, Mr. Manufacturer.

Letters to the Editors.

ABOUT THE FILMS.

South Boston, November 16, 1910.

Editors Moving Picture World:

Dear Sirs—I inclosed find check paying subscription for your much appreciated paper. In response to your request that your subscribers acquaint you with the opinions of the patrons of the photoplay houses, I would say that the general interest in the pictures is not as keen as it was a year ago, for the good reason that the association pictures are not as good to-day as they have been. Men who simply furnished "types" for Biograph pictures a year ago are now attempting leading roles with limited success, the dramas are not so complete and interesting nor the comedies so natural and well chosen. For instance, a month ago I had occasion to exchange a reel and by some mistake I received a Biograph, "Getting Even," almost a year old. After seeing it run (it was still in good shape) I refused to exchange it for something new, as the story, situations and acting were excellent and a treat as compared with some of their late work. And so it may be said of others. More care in the selection of good stories and the selection of competent people to fill the parts is my suggestion. Where the pictures are only ordinary an exhibitor is compelled to put on vaudeville to satisfy his patrons and unless the quality of the picture play, comedy or drama, is brought back to its former standard and improved upon, the public will lose interest in the picture and when they do, it will mean that pictures will be secondary to vaudeville in theaters that were built for picture houses. I believe that your paper can do the work of awakening the film manufacturers to the existing faults and bring about a remedy which is absolutely necessary for all concerned. Yours truly,

M. J. LYDON, manager.

MONOTONY OF THE PROGRAM.

Clayton, N. Y., November 16, 1910.

Editors Moving Picture World:

Dear Sirs—We have been using Independent films for some time and while the subjects are, as a rule, fairly good in their class, "The Usual Thing" predominating, there is apparently, in our service at least, a great lack of industrial pictures and a greater lack of comedies.

A ten weeks' run on Independent films without an industrial, nor a real comedy, and only three or four attempts at comedy, would seem to indicate a necessity for the organization of "The Comedy and Industrial Film Company" in the Independent camp. Showing two dramas and a Western every day is bound to become monotonous after a time.

We also note that the exchanges seem to be weak in their choice of the best, as we have had only one Great Northern in the run, and this was easily the finest moving picture photography we have ever seen, both in the hand-colored and black-and-white sections of the film, although, as a rule, the photography has been good throughout the run. Give us more comedy and industrials and the service will be much more satisfactory. Yours truly,

A. K. ICKER.

THE KEY OF LIFE.

Ardmore, Okla., December 1, 1910.

Editors Moving Picture World:

Dear Sirs—I am a regular reader of the World and a great admirer of good moving pictures, and especially partial to the acting of Mlle. Pilar-Morin. But oh! how could she waste her time and artistic work in such a picture as "The Key of Life." If you haven't seen it, look it up, and if you don't agree with me—"the silliest piece of foolishness." And think, 1,000 feet, or twenty minutes of time of a patron wasted.

Would be pleased to hear what someone else has to say about this reel. Yours,

LE ROY BICKEL.

MOVING PICTURE THEATER IN Y. M. C. A.

Plans for the new Young Men's Christian Association Building at Peoria, for which the contracts have been let, include a moving picture theater to be used for the entertainment and education of the members. This is one of the first of the kind in Illinois, but Shattuck & Hussey, of Chicago, who are specializing in Y. M. C. A. architecture, will supervise other buildings in the State and an extension of the plan is not improbable.

F. H. M.

A CORRECTION.

514 South Los Angeles St.,
Los Angeles, Cal., Nov. 28, 1910.

Moving Picture World,
160 Washington Street,
Chicago, Ill.

Gentlemen.—Our attention has been called to the letter by your Los Angeles correspondent, on page 1235, in reference to the consolidation of the Pacific States Film Exchange and the Western Film Exchange, wherein he states that the consolidation brings the Independent situation into the hands of Hyman and Bracket, who own the Western Film Exchange. Permit me to make some corrections.

In the first place the Western Film Company and the Pacific States Film Exchange have not consolidated and there is no likelihood that they ever will. In the second place the Independent situation is controlled by Arthur S. Hyman and Charles Prochazka, Jr., who control the Western Film Company. Mr. Brackett who is mentioned in this article, is not connected with this company in any capacity at the present time though he was formerly manager of the Film Exchange Department.

Inasmuch as there has been so much written regarding this matter the writer thought you would like to have it straight.

Yours very truly,

WESTERN FILM COMPANY,
By CHAS. PROCHAZKY, JR.,
Treasurer.

SCENARIOS.

102 West 101st street,
New York, December 5, 1910.

Editors Moving Picture World:

Dear Sirs—The Moving Picture World in a recent issue scratched the surface of one of the deepest and most perplexing problems confronting the moving picture manufacturer, when it said it hoped the time would arrive when $100 would be the average price of a film scenario instead of five, ten or twenty dollars. As a matter of fact, none would welcome that time more than the manufacturer, if I may judge from my experience with the "Imp" Company. Nothing would be so welcome to the "Imp," I am sure, as the ability to secure manuscripts which are worth $100

It may surprise the outsider to learn that since last June, the "Imp" Company has received over five thousand manuscripts—think of it, over five thousand. Of that number, only fifty have been accepted by a committee composed of the stage directors and myself. And of the fifty, I do not suppose the "Imp" will actually use more than two-thirds when it comes down to the final analysis. Where did these five thousand scenarios come from, you ask? From readers of such high-class publications as the Saturday Evening Post, Collier's Weekly, Munsey's, McClure's, the Cosmopolitan, New York and Chicago newspapers and moving picture trade papers. We advertised in magazines of this nature feeling that we could get the highest class manuscripts from their readers. Yet we actually found only fifty out of five thousand even fit for serious consideration. I don't know how many thousands of dollars it cost us to secure these five thousand manuscripts, but I can assure you we would have saved thousands had we been able to buy good manuscripts at $100 apiece without advertising for them.

Why do we reject so many manuscripts? There are nearly as many reasons for rejection as there are manuscripts, but the chief ones in the order of their importance may be summed up as follows:

(a) Hundreds of manuscripts are rejected because of their absolute lack of interest.

(b) Other hundreds have, as their basic feature, a murder, a robbery, a suicide, or a too plain reference to the underworld.

(c) Others are rejected because they are merely re-written from current plays or from films produced not only in previous years but quite recently. In other words plagiarized.

(d) Still others are rejected because they contain, as their pivotal point, some thing or things physically impossible of production. Moving picture cameras are asked to produce impossibilities too numerous to describe.

(e) And finally, many scores of them are so constructed that they would require several hundred feet each of subtitles in order to get them over.

No one can realize, unless he has had a similar experience, the vast amount of labor my corps of assistants and myself have performed in handling this volume of work, for besides the receiving, entering, reading and returning of the scripts, we endeavor to encourage our thousands of contributors into continued effort in our behalf. Wherever a contributor displays evidences of real ability, we invariably offer him helpful suggestions along the line of his work, and in several

instances have purchased scripts that we will have difficulty in making available, in order to stimulate renewed endeavor on his part.

It can be seen, therefore, that we have spared neither money nor labor in our efforts to obtain good, clean, high-class, definite plots for our pictures and with what result? Fifty acceptable or semi-acceptable scenarios out of the five thousand we have received—a miserable one per cent. Are we satisfied? The answer is, that we will hail with delight the time the Moving Picture World hopes for—when scenarios, thoroughly available scenarios, scenarios that contain a heart throb or a hearty laugh, can be obtained for $100.

GILES R. WARREN,
Scenario Editor, "Imp."

CLEAN FILMS.

Editors Moving Picture World:

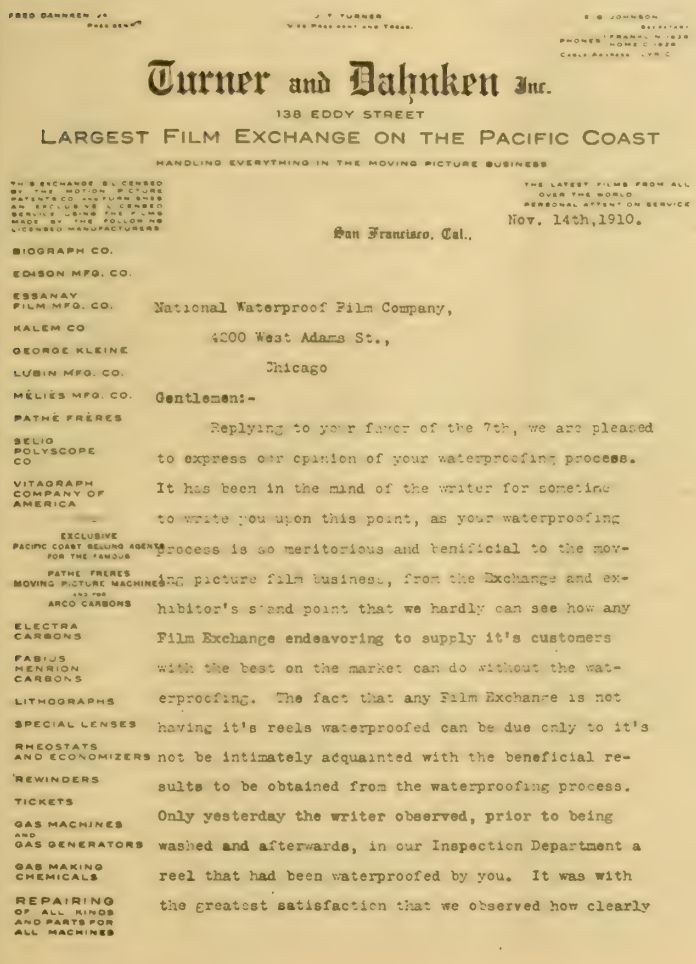
Dear Sirs—As we read in the Moving Picture World and other trade papers about "the uplift of nickelodia," the importance of cleaner moral stories, better pictures, the elimination of suggestive songs, vaudeville acts, etc., we are constantly reminded of our part in the good work.

Ours is to protect these cleaner stories and improved photographs from scratches dirt and "rain." Our process adds so much to the beauty, value and longevity of a film that the cost is economy and not expense.

Our greatest trouble has been, not to get work, but to get exchanges to take advantage of our process by occasionally washing their films after we have made them washable. A notable exception to this ignorance, laziness or what you will, is found in the exchange of Turner & Dahnken, San Francisco, one of the largest licensed exchanges in the country. These people for several months have had all their new films shipped through us and waterproofed. They have installed our film washing machinery as an adjunct to their inspection department, and have found the time (which others could not) to wash their films once a week or so with soap and water. We enclose you the letter of Turner & Dahnken. Yours truly,

NATIONAL WATERPROOF FILM CO.,
W. A. Daniels, President.

Turner & Dahnken's Letter.



Turner and Dahnken Inc.

138 EDDY STREET

LARGEST FILM EXCHANGE ON THE PACIFIC COAST

HANDLING EVERYTHING IN THE MOVING PICTURE BUSINESS

THE LATEST FILMS FROM ALL OVER THE WORLD. PERSONAL ATTENTION ON SERVICE

Nov. 14th, 1910.

San Francisco, Cal.,

BIOGRAPH CO.
EDISON MFG. CO.
ESSANAY FILM MFG. CO.
KALEM CO
GEORGE KLEINE
LUBIN MFG. CO.
MÉLIÈS MFG. CO.
PATHÉ FRÈRES
SELIG POLYSCOPE CO
VITAGRAPH COMPANY OF AMERICA
EXCLUSIVE PACIFIC COAST SELLING AGENTS FOR THE FAMOUS PATHÉ FRÈRES MOVING PICTURE MACHINES AND THE ARCO CARBONS
ELECTRA CARBONS
FABIUS HENRION CARBONS
LITHOGRAPHS
SPECIAL LENSES
RHEOSTATS AND ECONOMIZERS
REWINDERS
TICKETS
GAS MACHINES AND GAS GENERATORS
GAS MAKING CHEMICALS
REPAIRING OF ALL KINDS AND PARTS FOR ALL MACHINES

National Waterproof Film Company,
4200 West Adams St.,
Chicago

Gentlemen:-

Replying to your favor of the 7th, we are pleased to express our opinion of your waterproofing process. It has been in the mind of the writer for someting to write you upon this point, as your waterproofing process is so meritorious and benificial to the moving picture film business, from the Exchange and exhibitor's stand point that we hardly can see how any Film Exchange endeavoring to supply it's customers with the best on the market can do without the waterproofing. The fact that any Film Exchange is not having it's reels waterproofed can be due only to it's not be intimately acquainted with the beneficial results to be obtained from the waterproofing process. Only yesterday the writer observed, prior to being washed and afterwards, in our Inspection Department a reel that had been waterproofed by you. It was with the greatest satisfaction that we observed how clearly the detail of the reel was brought out by the washing, due to the fact that dirt, grit, grease and etc, obstructing the passage of the rays of light were removed. Barring a few minor scratches that could not possibly be prevented on account of wear and usage, the film looked like a first run reel.

It is axiomatic that the exhibitor is naturally looking for the best Film Service that he can obtain for his money and we have determined to our positive satisfaction that waterproofed, clean film brings trade.

We can only state in corroboration of our statement that we are highly pleased with the results obtained from waterproofing, that we are at the present time having all of our reels waterproofed by you folks and that we shall continue to have them so processed.

Wishing you success, we remain,

Yours truly,

TURNER AND DAHNKEN,

Per E B Johnson

WORLD ADS. PRODUCE RESULTS.

Chicago, December 1, 1910.

Western Office, Moving Picture World,
160 Washington street, City.

Gentlemen.—In confirmation of our telephone communication of this afternoon, kindly continue our advertisement in the Moving Picture World, the same as it has been running.

The results from this ad. have far exceeded our expectations; we are not only receiving inquiries, but orders from all parts of the United States, and even from Australia, and our plant is working to its fullest capacity at the present time.

Thanking you for your prompt attention, we are,

Very truly yours,
FRENCH AMERICAN PRODUCING & MANUFACTURING CO.,
By J. A. SHACKELFORD.

BOOSTING THE SHOW THROUGH THE PICTURES.

Menomonie, Wis., December 2, 1910.

Editors Moving Picture World:

Dear Sirs—I would like to say a few words that may possibly help the exhibitor, especially the small exhibitor, in advertising his house by getting in people to see his show who never attended.

Some time ago we ran "The Fly Pest" and "The Man Who Learned," and did only a fair business, in spite of heavy advertising, also giving a special show to the school professors and doctors. But there were a great many who heard about these fine pictures afterwards and were sorry they did not go. The other day the president of the local Tuberculosis Society (a branch of the State Society) asked if we could get those same films on a certain night and if we would rent our theater. We said we could, and they advertised a free show. In the meantime, the principal of the Stout Institute also asked if we could get those pictures and run a special matinee for the Stout students, about two hundred. So we arranged to give a matinee at regular prices to the Stout scholars and the Tuberculosis Society rented in the evening, free to all. It was a big success. About two hundred students came and their teachers gave talks on the war against the house fly, and the milk campaign. Also the Tuberculosis State Society sent special slides which were lectured on by the principal of the High School and several doctors. Of course, we had a great many people in the evening who never saw a motion picture, and we are sure they will come again. This same scheme can be worked right now in different cities to boom the sale of Red Cross Tuberculosis Christmas stamps.

We may also add, we are running licensed stuff, and find an advantage in taking service from the General Film Company because we can get the films we went, whether old or new.

We like your paper very much, especially your criticisms of the films, and as we always depend on your reports for good and bad pictures, trust you will continue to give as much space to the critic's report as usual.

Sincerely,
SMITH BROS.,
W. S. S.

BIOGRAPH.

THE GOLDEN SUPPER. Julian loves his cousin and foster sister Camilla, who is wooed and won by Lionel, his friend and rival. He is a witness to their marriage and after the ceremony he departs heartbroken to his own house. Utopian was the existence of Lionel and Camilla, until some time later Camilla is seized with a serious illness, and Lionel's grief knew no bounds when he heard "That low knell tolling his lady dead." "She had lain three days without a pulse all that look'd on her had pronounced her dead. So they bore her—for in Julian's land they never nail a dumb head up in elm—bore her free faced to the free airs of heaven, and laid her in the vault of her own kin." Julian learns of the death of Camilla, and hastens to the house, arriving in time to see the funeral cortege moving slowly towards the sepulchre. Following in its wake he exclaims, "Now, now, will I go down into the grave; I will be all alone with all I love." So after the train had departed from the vault, Julian enters "and at the far end of the vault he saw Camilla with the moonlight on her face: All the rest of her drowned in the gloom and horror of the vault." Bending over, he kisses her hand, and 'tis then he finds her supposed death is but as sleep, for she revives from out the trance. "He raised her softly, and wrapping her all over with the cloak he wore, bore her through the solitary land back to the mother's house where she was born." Conquering his desire, he goes to bring back Lionel, her husband. Meanwhile Lionel, grief-stricken, determines to become a recluse, going to the deserted cliffs overlooking the sea, where he secures from an old mendicant his thatched hut. After a search, Lionel is located through the meeting of the old man and the searching party. He refuses to go back as he is yet ignorant of Camilla's resuscitation, and so is taken by force. To effect a meeting of Lionel and Camilla without a shock, Julian arranges the Golden Supper, a custom in the East when a man bestowed upon his honored guest his most valued treasure, and acting upon Camilla's injunction, "You have given me life and love again, and none but you yourself shall tell him of it, and you shall give me back when he returns," Julian presents Camilla to Lionel during this supper. Lionel at first cannot realize the truth; he seems to be dreaming, but positive material manifestations awaken him to the reality. Julian's duty performed, he leaves forever.

HIS SISTER-IN-LAW.—Eva and Blanche are two orphan sisters who live with their aunt. They are inseparable, each apparently living for the other. They vow that come what will they will never separate. However, when Eva, the eldest, is betrothed to Jack, Blanche, who is but ten years old, seriously objects, fearing that Eva's marriage would surely be the means of their parting one from the other. The wedding takes place and Eva declares that Blanche shall live with her and her husband. It went well until Jack realized that Blanche was dividing Eva's attentions, and in consequence became very much annoyed, despite his endeavors to feel thoroughly satisfied with conditions. Jack finds a third person not so pleasant, and Blanche's solicitation of Eva's attentions occasions several serious quarrels, and she begins to feel that she is in the way. On one occasion, when their tiff is rather more stormy than usual, Blanche is an unseen spectator. The poor little girl now realizes the truth and then decides to go back to her aunt's house to live, leaving the following note to explain her departure: "Darling Sister—I am going back to Auntie's. I am sorry I was a bother to you and Jack. I love you both very much, that is why I can't stay. Blanche." Upon finding this note the young couple are sorry for the way they have acted towards the child, and Jack persuades Eva to go to her aunt's and bring his sister-in-law back. Blanche, however, is not to be moved, and Eva returns in grief without her. She has hardly left when Blanche changes her mind and goes back, but she soon realizes that it is not to be, for when she enters noiselessly she finds Eva and Jack in each other's embrace arguing that Blanche's absence is all for the best. This decides her finally, and making her way back to her aunt's, she enters to stay for all time. A long time after that she is told by her aunt to get ready to visit Eva. Arriving there, she finds a new playmate—a little baby girl. Her surprise is extreme when shown her little niece, and her delight is inexpressible when she is asked to remain with her sister and brother-in-law as a companion to the baby.

EDISON.

ARMS AND THE WOMAN.—Mrs. Cushing, a widow, and her two children, a beautiful daughter and a son whose inclinations are wayward, are residing in the mountains of California, where Mrs. Cushing's late husband had some mining claims. The story opens when Mrs. Cushing receives by registered mail a package containing some two thousand dollars in currency, being the total sum realized on the sale of her husband's estate in Iowa. The son has just asked his mother for a loan of money. She at first refuses him, but finally gives him some gold pieces, and he leaves the home, informing his mother that he is about to invest the money in such a way as to increase its amount. Without telling her son anything about it, in fact hiding the circumstances from him, Mrs. Cushing dispatches her daughter with the money, which has just been received by registered mail, to deposit same where she can pay some assessments for work on the mining property. The girl starts with a satchel containing the currency and takes the stage at Dutch Flat.

Meanwhile her brother has gone with the gold pieces given him to a gambling house, where he loses every cent of it. A suspicious character is interested in his losses and watches him keenly. At the critical moment he calls him aside and is talking to him very earnestly when Hank Young, the big stage driver of Dutch Flat, steps up and informs young Cushing that he had better beware of the stranger, for he doesn't like the cut of his jib. Cushing resents any interference and Hank moves away rebuffed.

We now watch the events which transpire in front of the post-office at Dutch Flat. The stage comes in with a load of passengers, who dismount, and among those who start out on the next lap of the journey is Miss Cushing, holding the bag with the money. There is some talk between the driver, Hank Young, and the postmaster about a messenger on the box, and the latter tells Hank that he will find the messenger at the next stop. The coach pulls out of Dutch Flat, and no sooner has it gone than we see young Cushing and the suspicious character trailing through the mountains over a short cut to head off the stage. When the stage arrives at the way station where the messenger was supposed to mount the box, Hank is informed by the stableman that no one is there to go with him. He tries to induce some cow-punchers to ride on the coach but they refuse, saying they have business elsewhere. Miss Cushing, who is now the sole passenger in the stage, is somewhat afraid of being alone, and the driver invites her to ride with him on the seat.

We now reach a corner of the road at a wooded spot in the mountains. Young Cushing and his friend are seen masking themselves and going to ambush in order to hold up the stage. This they do, and all seems to be going their way when Hank Young, the stage driver, recalls the fact that the little woman beside him has confided to him that there are two thousand dollars of her mother's money in the bag at her seat. He suddenly rouses himself to action, and it will be necessary to see the film to realize the way in which he put the "bad man" to flight and placed a quietus on the stage robbing aspirations of young Cushing.

The thrilling moment of the picture is when Miss Cushing discovers that one of the robbers is her brother. She tells this to Hank, and he relieves the tension of the situation in a most clever manner. Young Cushing has been badly wounded, and Hank rushes his horses back to Dutch Flat, where the sheriff attempts to arrest the man in the coach. Here Hank shows his quickness of wit by telling the sheriff that the wounded man was a passenger in the coach. For this he receives a look of tenderness and gratitude from Cushing's sister. Hank in his rough way has saved the family honor, and the last scene of the picture shows him giving young Cushing the lecture of his life and its effect upon the boy. Hank leaves with the gratitude of mother and sister and a promise from the wayward son to live in the future a wiser and a better life.

THE COWPUNCHER'S GLOVE.—The "Cowpuncher's Glove" is only another chapter in his life that is well worth reading. We are first introduced to the Western home of a father and daughter. The cowpuncher enters, and we can easily see that his heart is set upon winning the girl's affection in any way that is possible; but the girl evidently has other views upon the subject, as she does not seem particularly overjoyed at his behavior, although her father practically promises her hand in marriage upon the cowpuncher's return from the roundup. Here we are shown a glimpse of the roundup, and in the next scene we are acquainted with the fact that Jim, the cowpuncher, has not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner imploring the finder, in the name of mercy, to give him a chance to start life over again and be honest.

The stranger does not know the culprit, nor has he an opportunity of seeing him, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is the pair of gloves, which are initialed, in which he found the note. Slipping them into his pocket he passes on into the night while Jim, a few moments later, makes his escape without knowing whom or what his benefactor was like.

The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he sees a letter from the latter in which he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swinging bridge over a dangerous chasm. Here ensues another Edison thriller in the way of a desperate fight, which only terminates when Jim discovers his glove in the possession of his antagonist and the truth is revealed to him that this is the man who saved his life from the lynching gang.

The lovers are united, and the audience will be found laughing at the quaint situation at the close.

THE WINNING OF MISS LANGDON.—Jack Norworth had one desire, one ambition, and one hope in life—to win the heart and hand of Miss Langdon. He had been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. She liked Jack. He was good company, a perfect gentleman, full of pleasant surprises, but back of it all she did not feel that he possessed just the sort of stuff that ideal husbands are made of. So, when for the fourth time he proposed to her, rather than taking it seriously, she came to the belief that it had become a habit with him rather than a desire. In fact, she would have been greatly surprised if he did not propose at least once in a fortnight.

Just after his fourth proposal the militia was ordered out on peace maneuvers (to capture Boston in a sham military operation) and Jack, being a captain, of course had to go. Far from being displeased at the prospect, however, he rather liked it, as he always did look perfectly stunning in his captain's uniform, and besides it gave him a chance to be near Miss Langdon, although this latter was not strictly in accordance with military rules. Miss Langdon had decided that he was not to hang around her home, especially while her father and mother were away, so she took it as a huge joke when she succeeded in arranging with two common soldiers of the opposing forces to capture the captain. But here she had made a serious mistake, for in this case the common soldiers were none other than two desperate tramps who had stolen their uniforms and were filling their pockets and stomachs under the guise of military orders.

But young Jack Norworth was somewhat more of a soldier than she suspected, and he at once discovered the two imposters under their military exterior. Without revealing his discovery he succeeded in getting them to let him escape and shoot at him, thus rendering him technically "dead" according to military regulations. He was thus enabled to watch the movements of these two idlers, who were shortly afterwards surprised by Miss Langdon in the act of robbing her bedroom of all its silver and jewelry.

The whole affair, which started as a joke with her, would have ended in a tragedy if Jack Norworth had not arrived at the critical moment and put up a desperate fight. This entirely changed Miss Langdon's opinion of him and she eventually placed all her future happiness in his keeping.

GAUMONT.

G. Kleine.

THE PHANTOM RIDER.—The rascal first steals a bicycle and experiences difficulty in learning to operate it, to such an extent that two gendarmes are enabled to almost capture him before he has acquired a working knowledge of the machine. With characteristic gendarme stealth, they come upon him from either side and clutch his clothing, to find that the man has mysteriously disappeared from his garments and is riding gallantly away from them.

The officers now secure a motor car and in a short time overtake him, only to again be duped in the same manner and to have their motor car stolen by the peculiar being while they are trying to recover from the shock his strange methods have given them.

When they next take up the chase they are forced to follow him over routes among the clouds, where he handles the motor car as perfectly as modern aviators do their machines. An accident finally brings him to earth in one long plunge and the force of his fall is kindly broken by the policemen, who manage to find an uncomfortable position immediately in the line of his flight.

THE CLOSED GATE.—A regiment passing through a little town receives orders to stop there for the night. Immediately lodging tickets are given to the soldiers, who distribute themselves to the various places assigned them. A handsome officer finds he is to be entertained by a young married couple. That evening at the dinner table the lieutenant relates his exploits and gains considerable attention from the wife. When the meal is finished it is necessary for the husband to go to his business, leaving his wife with the lieutenant.

The conversation between the two becomes so animated that the wife neglects to watch her little daughter who is playing in the yard. The baby makes good use of her freedom by finding egress from the yard and is soon lost in the street of the city. When the husband returned his first query was for the child, and a search is forthwith commenced.

The mother finds the baby's doll on the bank of the river and accuses herself of having been to blame for the baby's disappearance. In the meantime the child has actually narrowly escaped death several times before, as if guided by special Providence, she is seen upon the path leading to her home.

URBAN-ECLIPSE.
G. Kleine.

THE LITTLE MATCHSELLER'S CHRISTMAS.—Little Nellie can be seen gazing through the window at the passers-by hurrying through the snow and waiting anxiously for the return of her mother, who is trying to sell a few bottles in the streets to provide the bare necessities of life. The mother returns in dejection at her non-success and Nellie succeeds in getting her to let her go for a while instead. The child's efforts are no more successful and after peering between the windows of brightly lighted dwellings where Christmas festivities are in progress Nellie watches into a churchyard, through which worshippers are passing to a service. Almost frozen with the cold she strikes all the matches she has to warm her chilled fingers. At length she falls into a stupor and wakes from a dream that an angel has come to her. The vision fades, and she finds herself in the arms of a policeman, who has found her in time to save her from the sleep of death. A gentleman coming out of church has her taken to his home and the mother is sent for and provided with the means of spending "a happy Christmas."

SCENES IN BRITISH INDIA. The streets of the important city of Bombay, which is first visited, present a scene of bustle and activity unexpected in such a hot climate. Natives in simple costumes are busily engaged in their various occupations, but we do not realize what energy the Hindu is capable of until we see him with scores of his fellows, getting coal for the big liners in Bombay harbor. His agility is such that he can trot up a steep, narrow plank with a huge basket full of coal on his head.

Delhi, one of the religious centers of India, and a town redolent with memories of the Mutiny, presents a romantic contrast to Bombay. Its great temple the Jumma Masjid, is thronged with devout worshippers, and is a wonderful example of the strength and solidity of Eastern architecture. Its sombre domes and the reverent crowds kneeling in its courts form a fitting conclusion to the picture.

KALEM CO.

HER INDIAN MOTHER. The scenes are laid in the Hudson Bay country in comparatively recent years and cover the life of a Hudson Bay factor, showing him as a young man assuming his business in the wilderness and, as was common in those days, taking an Indian wife that he had purchased of her father in Indian fashion. A little girl is born of the union and the factor's life is running along ordinary channels until he is unexpectedly called back to Montreal. Here new duties absorb his attention and he soon forgets his home in the wilderness. There is a lapse of sixteen years, during which the little half-breed girl has grown up and her mother has died. A trip of inspection brings the factor back to the familiar scenes of his young manhood. There by chance he happens upon his own daughter. Impressed with her beauty and her likeness to himself he takes her back with him to Montreal, there educates and attempts to train her in the life of a white girl. She succeeds fairly well for a time, but the call of the blood is strong and one day when the floodgates of her memory had been opened she finds her own old buckskin dress, puts it on and slips away to the tribe. There she is found by her heartbroken father in the tepee of a young brave whose squaw she has become, and the white man then realizes his loss.

SETH'S TEMPTATION.—A story of "Cracker" life: a faithful picture of the poor whites in the South. A young girl of the type puts aside her "Cracker" lover in favor of a city chap who happens along to spend the Winter. At first the discarded lover cannot realize what has brought about the change in the girl, but he soon learns the real reason and maddened with jealousy starts out gunning after his rival. He chances upon him at the spot in the woods where he has made a tryst with the girl and has almost pulled the trigger which would send a rifle ball crashing into his rival's heart when his better nature asserts itself and for the sake of the girl he gives up his criminal intent. A little later on he has an opportunity to bring about the desired result in a different way. The city chap is drowning and the girl's life is also in jeopardy. The young farmer at the risk of his own life rescues both of them and when they realize the noble nature of the young man the city chap goes on his way and the girl returns to her lover's arms.

LUBIN.

AN EXILE'S LOVE.—Karl, Prince Boroslav, exiled from his country, came to America to find employment. Dusty and tired, he turned in, one day, at the gate of a handsome estate. A young man who had just returned from a ride with a beautiful girl was assisting her to alight. As he held her in his arms for an instant, he attempted to kiss her, but was angrily repulsed. The girl proved to be Betty Stevens, daughter of Colonel Stevens, owner of the estate. Karl asked for a job. She called her father and the young man was hired as assistant gardener. It was love at first sight with Karl. As Betty turned to leave him she dropped a glove. He quickly secured it and put it in his pocket. When Betty, later, discovered him in the garden pressing kisses on the glove, she was very indignant—so very, very indignant that she ran to her room and burst into tears and then pressed the glove against her cheek. The young man with whom Betty was first seen returning from a ride was Percy Andrews, a relative, who was very anxious to marry her. Angered because she was indifferent to him, he waited for one day in the garden. Karl happened to be near and promptly knocked Andrews down. One afternoon a gloom was cast to attend Betty on her ride fell and hurt himself as he was about to mount. Betty's father saw Karl near and ordered him to take the groom's place. As they started, Andrews appeared and followed at a distance. Betty saw some flowers at the edge of a cliff. Karl offered to gather them, but she insisted on doing so herself. While thus engaged, she fell over the cliff. Karl was in despair. At the risk of his life he climbed down to her. She was unconscious. Karl took her in his arms to make her more comfortable. Then temptation overcame him and he kissed her. Andrews, who had been peering over the cliff, saw this. He rushed down by a roundabout path and arrived just as Betty regained consciousness. Angrily he told her what he had observed. Betty looked at Karl a moment and then put her arms around his neck. Of course, the Colonel raved around when he learned of their marriage, but he soon forgave them. To cap it all, a cablegram arrived stating that Karl's estates, title and military rank had been restored.

THE MUSICAL RANCH.—That power which "hath charms to soothe the savage breast," had charm enough to win Nora, the good looking cook of the Flying G ranch. Bob, the foreman, thought that Nora's affections were being won by Dan, a hobo musician who was quite some fiddler. You never in your life saw such a ranch as the Flying G. The cowboys all played mouthorgans and some performed on the trombone. There was a Mexican who twanged a mandolin, an Indian who beat the big bass drum, a Chinaman who clashed the cymbals and a colored gentleman who rattled the bones. They played their instruments at all hours and in all manner of places. They particularly delighted in serenading Nora. And she, being a kind-hearted girl, smiled and pretended to like it while they were looking, but tried to shut out the noise when their eyes were turned. When they all played together—cowboys, Indian, colored gentleman and Mexican—it sounded like a rolling mill, a cat concert on the back fence and the battle scene of "The Roundup" all going on at once. Then, one day, along came Dan, a tramp. Nora gave him a feed and he rendered a selection on his fiddle. The cowboys were entranced. When Dan said it was time for him to be moving on they didn't agree with him. They appointed a guard to see that this boss musician didn't get away. After that, all Dan had to do was to play his fiddle, eat, drink and sleep. Bob soon thought he detected Nora's affections transferring themselves to Dan. In fact, she did look with considerable favor on the musician, and as for Dan, it came to such a pass that he'd refuse to play until the cowboys had fetched Nora. Bob told his troubles to Alice, daughter of the boss. Her wit solved the problem. She advised Bob to buy a phonograph. He didn't lose any time doing so, and when he wound it up and turned it loose in the bunkhouse, Dan's violin sounded like a Hottentot tom-tom in comparison. Dan was angry. He smashed one of the records. So Bob threw him out of the house and finished the good work by placing the ring on Nora's finger.

G. MELIES.

OLD NORRIS' GAL.—Frank Gray, a young lawyer, fails to establish a practice in his native city and decides to go to Idaho and make a fresh start. After hanging out his shingle in his new field of operation he hustles for a clientele, which is not as responsive as he had hoped, and awaiting results he accidentally comes in touch with a case of a young girl, Mary Norris, who has served notice on a saloon keeper not to sell her father, who is an habitual drunkard, any more liquor. The saloon man tears up the notice, snaps his fingers in her face and asks her who would be fool enough to prosecute the case for her even if he did sell her "old man" more booze.

Frank Gray jumps up and says: "I will prosecute the case." The dispenser of liquid refreshment defies the law; the young attorney makes good and "puts it all over him."

Mary Norris induces her father to leave the place and while escorting him home she accidentally falls over a cliff and is hurt very badly. Her father thinks it was all his fault and, after rushing to her aid, makes a pledge never to drink again and he keeps his word. Mary and her father are very happy in the betterment of things and the young lawyer who always thought her attractive does not hesitate to show it and Mary holds him in marked favor.

The frequenters of the saloon and the proprietor, "Bud" Sykes, have a secret meeting and conspire to kidnap Gray and make him stop the prosecution of Sykes. An old squaw whom Gray befriended overhears their plan and tells Mary about it. She notifies the sheriff and he, with a posse of citizens, makes a hurried ride, followed by Mary, to the old quarry where the desperadoes have suspended young Gray over its rocky sides trying to induce him to consent to give up the case against Sykes.

They start a fire under the rope attached to Gray and tell him if he does not agree to their demand before the fire burns through the rope he will fall to his death. He refuses to quit the case and declares he will battle it out to the bitter end.

The sheriff and his men arrive at this point, arrest the villains and save young Gray. Mary cheers and encourages Gray with her words and presence. At last Frank Gray is convinced of his error through the prosecution of the attorney and compliments Mary. Frank Gray asks Mary to marry him and her father readily gives his consent. All hands save the young couple leave early course and Gray and Mary will find but one of the best women in Idaho.

PATHE.

IN HER FATHER'S ABSENCE. Arabella's father does not approve of Alphonse's attentions to his charming daughter. Yet, although her father is excitable and fiery-tempered, Alphonse decides to call when the old man goes out. Barely, however, has he been greeted by Arabella before there is a violent ring at the door bell. In a second he has sought refuge in a huge closet, whilst his frightened companion rushes to open the door. It is only a messenger from the milliner and Alphonse learns that he may come out. He overturns the closet in so doing and before he has time to recover his mental balance there is another loud ring at the door. A fresh hiding place has to be discovered, and the same comedy is repeated again and again. Alphonse finding refuge successively in a big coal box, a washing tub, and the wine cellar. Finally the father really does return and Alphonse, after doing havoc in the wine cellar, is forced to escape from that ignominious place as best he can.

HOBOES' XMAS. The scene opens in a market store where the proprietor finds one of the cases of turkeys shipped to him off color. He repacks the case and marks the label "Returned Bad." He takes them to the depot, where they are loaded on the express car of a train to be returned to the farmer who had shipped them. It is the day before Christmas, and a party of hoboes are assembled in an old stone quarry discussing how to enjoy the holiday. They decorate a tree brought from a nearby wood with old tin cans, etc. But what is the good of a tree without a meal. A happy idea strikes one of them. They will hold up a train and get money from the passengers. In a few minutes they are on the railroad tracks. One flags the train, and as it stops the others rush up and make the passengers line up. Alas, they are suburbanites returning from their Christmas shopping in New York with empty pockets. None of them has any money left. The hoboes detach the express car and send the train on its journey. They find a case of turkeys in the car, and each takes one. Food was all that they required. They go to the quarry and cooking the turkeys, commence to eat. All are soon in agonies, and one of them discovers the label on the case marked "Returned Bad." This makes them feel worse. Meantime the police have been informed and a squad has been hurried by rail to the scene of the affair. In their helpless condition the hoboes can make no attempt at escape and they are marched off to jail to spend their Christmas day.

LITTLE SNOWDROP.—The second wife of King Othon is the fairest lady in the land, and the possessor of a magic mirror which tells her often that her beauty is unrivaled. There comes a day, however, when the mirror tells her that her stepdaughter, Little Snowdrop, excels her in beauty. The jealous queen resolves that Snowdrop must die. She summons a hireling and orders him to destroy the girl, and bring her proof of her death. The servant wanders into the forest to lie in wait for Snowdrop, but when the girl comes strolling through the leafy glades, her beauty and youthful innocence touch his heart, and he tells her to fly into the forest out of her stepmother's reach. He takes her handkerchief, which he afterwards stains with the blood of a pigeon, and gives it to the queen. Snowdrop, left alone, plunges deep into the forest, and at last comes to the house of the Seven Dwarfs. They hospitably receive her, and beg her to stay with them. In the meantime the queen has learned from her mirror that Snowdrop still lives and where she is. She decides to destroy her herself, and, disguising herself as a beggar, she takes a basket of lace, seeks out the unfortunate girl and strangles her with a piece of lace. The Dwarfs return in time to save Snowdrop from death, and the queen, on reaching the palace, learns from her mirror that she still lives. She returns to the Dwarfs' house with a basket of poisoned apples, and Snowdrop, having tasted one, falls unconscious. This time, the skill of the Dwarfs is unavailing. They place her in a crystal coffin among the big boulders on the mountain. Scarcely have they placed the coffin on the ground when a gay cavalcade of mounted men, headed by a noble prince, appears in sight. The Dwarfs disappear, and the Prince dismounting, approaches the coffin. He lifts the lid and, withdrawing the piece of poisoned apple from Snowdrop's mouth, restores her to life. Then, wondering at her beauty, he hears her story, mounts her before him on his horse, and carries her in triumph to her father's palace, where her return is celebrated with much rejoicing, and to the discomfiture of the wicked queen.

SAVED BY DIVINE PROVIDENCE.—Widow Robinson's little son is taken sick, and dies, leaving the poor woman, who is only just able to eke out an existence, disconsolate. Mrs. Hirst, the wife of a wealthy broker, takes her little son Harry in the park to play. While engrossed in her book he

wanders away, and is found some time later by Mrs. Robinson. She sees that he is lost and leads him back to the park. There is no trace of his mother. Struck by the resemblance to her poor son, she decides to take him home and adopt him. Seven years pass by. Harry is a strong, healthy lad, but the poor widow is dying of consumption. Feeling her end is near, she tells him how she found him. She bids him get a bundle from her trunk, and shows him the clothes he was wearing on that day. A few minutes after this disclosure the poor woman dies. Little Harry is alone in the world without friends or money. He takes the bundle of clothes and sets out on life's hard journey. At night he tries to sleep on a wharf by the river. Two of a gang of newsboys who have improvised a sleeping place under an old pier pass by. They see Harry's absolute misery and take him with them to their bed of straw. Next day they start him with a stock of papers to sell on the streets. His first day's work finished, Harry turns into a church, and while dozing there is comforted by a vision of Christ that appears to him. It is the seventh anniversary of his disappearance and Mrs. Hirst visits the nursery, that has not been disturbed since that time. She sits down and cries heartily, thinking of what might have been. As she dreams, Christ appears and shows her successively a vision of her boy found by the widow—the widow's death—Harry selling papers on the streets—and finally of his home under the pier. She rushes to her husband and together they start out. Aided by a friendly policeman who knows this gang of newsboys, they find their way to the pier. They soon discover Harry. He tells them of the widow's deathbed story of how she had found him, and shows them the clothes he wore the day he was found. There can be no mistake, and Harry that night is again back in a warm bed in his father's luxurious home, comforted by a mother's love.

SELIG.

A TALE OF THE SEA.—Tom and Bill become two inseparable partners when Tom saves the latter from a watery grave. They live very comfortably together in a small hut, and when Tom starts to pay attentions to Sallie, Bill considers "the old female" an intruder and watches the progress of the love match with jealousy. One evening Tom confesses to his partner that he is about to be married, and this so enrages Bill that he knocks Tom down and leaves the room.

After the wedding Tom and his bride meet Bill, who refuses to recognize his old friend. He leaves a note for Tom saying that since he has married "the old female" he would only be in the way and therefore was leaving on a long voyage.

Five years elapse. Sallie is sitting at the sea shore playing with her two little youngsters, and Bill, who just returned from his trip, meets them by chance. The chubby faces and pretty blue eyes of the little ones soften Bill's heart, and before he is aware of it he is reconciled to his old friend and "the old female." The two friends leave with a fishing cruise, and Tom and Bill are given the task of spreading the nets. They enter the little boat, and when far out at sea a storm overtakes them; they are driven for miles out into the unknown, at the mercy of the sea. Only a few drops of water are left in the flask, and Bill sees the chance where he can make reparation. He writes the following note: "Tom, the others have died; only you and I are left. There's water enough in the cask for one only, and I ain't got no kids or wife waiting for me, old pard. Good-bye, Bill." This he pins to Tom's coat and then jumps into the sea. Tom awakes; is startled by the disappearance of his friend. Just then a large vessel comes into sight and Tom is rescued.

On the seashore Sallie and her children are looking out upon the sea, praying for the safe return of their beloved ones. Tom finally returns; there is a hearty welcome. Sallie asks for Bill, and Tom, unable to speak, silently points to the sea.

THE COUNTY FAIR.—"The County Fair" is as well known to the theater goers as "Rip Van Winkle," "Uncle Tom's Cabin" or "The Old Homestead." To the jaded brain tired city man its story is as sweet as a breath of new mown hay or the scent of sweet clover. It takes thousands back to their childhood in rock-ribbed old England. Dear old Aunt Abby (made famous by the late Neil Burgess), the typical Yankee spinster whose heart is as soft as her tongue is sharp, whose home was the refuge of pretty Sally Greenaway, who loved the stalwart Joel Bartlett, who worked "the farm" on shares with Aunt Abby. We see Aunt Abby take to her heart the mischievous, slangy little city waif "Taggs," who has been sent to her from New York and who turns out to be her dead sister's child. We see her protecting "Taggs" and "Tim the Tanner," a little chap, formerly a jockey, from arrest by the constable, Solon Hammerhead, a hard-fisted skinflint, who wants to marry Abby, and, when she refuses his offer of marriage, threatens to foreclose the mortgage he holds on the farm. We see her trying to make big, fat, awkward Otis Tucker tell his love for her after ten years of silent courtship. We see the life of the farm in the bright June days, the corn husking, the country dance in the old red barn, see Tim the Tanner training the farm horse, which he has entered in the running race at the "County Fair," unknown to Aunt Abby. We see them driving to the "Fair" all dressed up in their "go to meetin'" clothes and see the race between the flying thoroughbreds, see little Tim riding like a demon on "Cold Molasses" now in the lead, then, pocketed under whip and spur, forge ahead in the stretch and dash under the wire a length to the good, the winner of the purse that pays off the mortgage on Aunt Abby's farm.

VITAGRAPH.

JACK FAT AND JIM SLIM AT CONEY ISLAND.—"Whew! Is it hot enough for you, Jim?" "Yes—plenty and a little bit more." This is the beginning of a conversation between Jack and Jim as they sit on their respective fire-escapes one hot day in August. Jim is glancing over his newspaper and sees an announcement of a big day at Coney Island. He shows it to Jack, and they decide to beat it for the sands without letting their wives know anything about it. Silently they steal down the ladders, and are soon on their way.

Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence, find the newspaper, and seeing the flaming announcement of Coney's allurements, guess the cause of their husbands' sudden disappearance and determine to follow them.

Seven feet six inches of attenuated man and five feet of concentrated 350 pounds of fat are enough to attract attention anywhere. Everybody rubbers, and everybody laughs themselves sick when they see the long and the short of it in bathing, riding around on the carousels, on the camel's back, in the "Sugar Bowl," "Down and Out," the "Cake Walk," "Bamboo Slide," and all the rest of the stunts that will upset the dignity of anybody.

To add to the fun the gay benedicts meet a couple of sporty ladies who visit the Island with a diminutive beau, whom they lose sight of in the company of Jack and Jim and who keeps tagging after them like a little poodle dog.

In the midst of their fun their wives come upon them, and a lively chase ensues, but they manage to evade them or keep a lap or two ahead of the poor women all the time. They don't get near them until the two truants have had a large day of it and stop with their lady friends to refresh themselves at the ice cream and soda-water stand. The two wives then take them in hand and march them to their homes, where we see them the next day seated on the fire-escapes recounting their experiences and laughing over the good time they had down at the isle by the sea.

THE PREACHER'S WIFE.—Rev. Daniel Gwyn, a fine-looking but somewhat austere circuit rider of the country districts, while on his way to fill the pulpit of one of his charges, meets Kate Mackey, a winsome and charming lass, who assists the preacher in watering his horse. He is duly grateful, and at the same time attracted by the comeliness of the girl, and she seems charmed by his manner and bearing.

Upon reaching her home she tells her father about the itinerant minister who will preach at the village church, and they both go to hear him. His preaching is forceful and impressive. After the service Kate and her father take occasion to congratulate him and express their appreciation. At the same time there passes between the preacher and Kate looks that betoken a growing fondness for each other. Kate's father invites the clergyman to his home, and thus he and Kate are thrown into closer relations until he asks her to marry him and the father gives his consent.

After the marriage he shows her he has little, if any, sympathy for the natural feelings and characteristics of his young wife, and she chafes under the restraints he puts upon her, denouncing her love of pretty hats and other things that a young person naturally longs for. The last straw is reached when he snatches from her hands a book she is reading and throws it into the fire.

She leaves her husband. On her way from her home she meets a young fellow, who notices her disturbed mind and pretends to sympathize with her and offers to help her. She writes her father about the intolerance and severity of her husband and the step she has taken. Her old daddy finds her, takes her home, and once more she is his companion and comfort.

A TIN-TYPE ROMANCE.—Phil, with his dog Jean, is spending his vacation at the seashore. They are seen walking on the sands; Phil's hat is blown into the water and Jean fetches it safely back to his master. Tired with his long walk, Phil lies down on the beach and falls asleep.

Jean steals away, and while trotting along the shore sees an old bathing hat in the water, gets it and carries it to Phil. Jean, encouraged by the petting he received when he rescued his master's hat, has evidently got the habit. Phil pats his dog's head and continues his nap.

Resting at another point on the beach we see Beth, a pretty girl, who is dreaming sweet dreams in the Land of Nod. Jean is looking about for new adventures; seeing the young girl's hat lying beside her, Jean picks it up and takes it to the source of his previous commendations. To say that Phil is surprised at the presentation of the hat is putting it mildly, and he determines to find its owner.

His dog soon leads him to Beth, who is previously awakened by the barking of the dog, but pretends to be asleep. Phil comes cautiously forward, and when he sees the girl he is smitten with her charms, but refrains from disturbing her; he silently leaves the hat and noiselessly gets away. This is a disappointment to Beth—she had hoped to become acquainted. To accomplish this she throws her hat into the water and screams. This brings Phil and Jean back; the hat is recovered and Beth is profuse in her thanks.

Acquainted, they now stroll along together and become friendly. In the course of their meandering they pass a photograph gallery and agree to have their tin-types taken, which they exchange.

Beth, at the hotel, is seen in her room cutting out Phil's face from the tin-type and placing it in her locket. Phil is also seen doing the same thing with Beth's tin-type, putting it in his watch charm.

They meet again. Sitting together on the beach with Jean at their feet, Phil proposes to Beth and she accepts him. He wants to know what is in her locket; she wants to know what is in his. She says she asked first, and they have a real lovers' quarrel and part. Jean is taking it all in, but, of course, says nothing. Phil, in despair, despondently strides the beach, takes his watch with fob and locket from his pocket and throws it on the sand, smites his breast and acts as if he contemplated suicide. Jean picks up the watch and fob and runs off in the direction Beth has taken.

Beth, in her loneliness and agitation, is gloomily looking at her locket, unloosens her hair, takes off her shoes and stockings, throws her locket aside and behaves as if she, too, were seized with the suicidal mania.

Jean now appears, places Phil's locket near Beth and takes her locket to Phil. The two lovers look into each other's locket and behold their own faces. It does not take very long for them to get together, make up and renew their betrothal with caresses and kisses and sweet converse as they sit underneath an umbrella on an isolated rock far out in the water, presenting a very novel situation.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 12.

Biograph—The Golden Supper (Dr.) 998
Lubin—An Exile's Love (Dr.) 990
Pathe—In Her Father's Absence (Com.) 544
Pathe—The Julians 387
Selig—A Tale of the Sea (Dr.) 1000

Tuesday, December 13.

Edison—An Old Silver Mine in Peru (Ind.) 250
Edison—A Mountain Maid (Dr.) 750
Essanay—A Tangled Masquerade (Com.).....1000
Gaumont—The Phantom Rider (Com.) 279
Gaumont—Closed Gate (Dr.) 676
Vitagraph—The Law and the Man (Dr.) 1010

Wednesday, December 14.

Edison—Pigs is Pigs (Com.) 1000
Kalem—Seth's Temptation (Dr.) 955
Pathe—Hoboes' Christmas (Com.) 550
Pathe—Charlie and Kitty in Brussels (Sc.) 400
Urban—The Little Matchseller's Christmas (Dr.) 749
Urban—Scenes in British India (Sc.) 253

Thursday, December 15.

Biograph—His Sister-in-Law (Dr.) 998
Lubin—The Musical Ranch (Dr.) .....
Melies—Old Norris' Gal (Dr.) .....
Selig—County Fair (Dr.).....1000

Friday, December 16.

Edison—The Red Cross Seal (Dr.) .....
Pathe—Little Snowdrop 1000
Kalem—Her Indian Mother (Dr.) 995
Vitagraph—Playing at Divorce (Dr.) .....
Vitagraph—The International Motor Boat Race (Sc.) .....

Saturday, December 17.

Essanay—The Tenderfoot Messenger (Dr.) 997
Gaumont—Herod and the New Born King (Biblical) 965
Pathe—Saved by Divine Providence (Dr.) 985
Vitagraph—A Dixie Mother (Dr.) .....

PATHE PASSION PLAY FILM, ALSO PASSION PLAY FILM AND SLIDES

Several sets low price,

POWER'S CAMERAGRAPH $75. $215 MOTIOGRAPH, NEW, $150. MOTIOGRAPH AS NEW, $100.

Motion Picture Machines, $40, $50 to $85. Power's Cameragraph No. 5, low. Film 2c. per ft. Rheostats, Calcium Jets, Electric Lamps, Screens, etc., reduced. Many bargains. Get Sup. 33.

Motion Picture Machines Wanted.

WANTED

Moving Picture Producing Plant, modern equipment.

Advertiser will purchase outright or furnish working capital to any amount.

ADDRESS IN CONFIDENCE

Syndicate

Care of Moving Picture World

LICENSED RELEASES.

BIOGRAPH.

Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Breach (Com.).....547
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Waiter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....966
Nov. 10—Simple Charity (Dr.).....966
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Englishman's Boy (Dram.).....492
Nov. 17—Love in Quarantine (Dr.).....515
Nov. 21—The Song of the Wildwood Flute (Dr.).....997
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....422
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Strategy (Dr.).....998
Dec. 8—Taking the Ladies.....416
Dec. 8—Hiram Jack, a Hero (Com.).....556
Dec. 12—The Country Singer (Dr.).....998
Dec. 15—His Sister-in-Law (Dr.).....998

EDISON.

Nov. 2—Rulers of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Sky's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Charm (Dr.).....1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.).....990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.).....1000
Dec. 6—The Wooing of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.).....440
Dec. 7—American Night (Com.).....550
Dec. 9—The Captain's Bride (Dr.).....1000
Dec. 13—An Old Silver Mine in Peru (Ind.)...250
Dec. 14—A Mountain Maid (Dr.).....750
Dec. 14—Pigs is Pigs (Com.).....1000
Dec. 16—The Red Cross Seal (Dr.).....

ESSANAY FILM CO.

Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.).....428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.).....1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.).....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch's Wedding Present (Com.).....1000
Dec. 6—Love's Awakening (Dr.).....1000
Dec. 10—A Cowboy's Vindication (Dr.).....950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.).....997

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.).....967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.).....990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1009
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.).....1000
Dec. 9—The Rescue of Molly Finney (Dr.)..1007
Dec. 14—Seth's Temptation (Dr.).....955
Dec. 16—Her Indian Mother (Dr.).....995

LUBIN.

Oct. 27—Edith's Averdupois (Com.).....375
Oct. 31—Brothers (Dr.).....
Nov. 3—Mike the Housemaid.....
Nov. 7—The Taming of Wild Bill (Dr.).....
Nov. 10—The Mystery of the Dark Note (Dr.).....
Nov. 10—The Gambler's Career (Dr.).....
Nov. 14—The Stolen Portrait (Dr.).....
Nov. 17—Right in Front of Father (Com.).....
Nov. 21—
Nov. 24—Romance of the Lone Ranch (Dr.).....
Nov. 28—
Dec. 1—
Dec. 12—
Dec. 15—
Dec. 19—
Dec. 22—

GAUMONT.

G. Kleine.

Nov. 1—Picturesque Matlock (Sc.).....269
Nov. 5—The Dancing Statue (Dr.).....961
Nov. 8—Pearson; or, Israel in Egypt (Dr.)..1050
Nov. 12—Faithful Unto Death (Dr.).....693
Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.).....369
Nov. 15—Both Were Stung (Com.).....696
Nov. 15—Picturesque Malacca (Sc.).....276
Nov. 19—Ladies, Before and During the Revolution (Sc.).....727
Nov. 19—Spanish Loyalty.....280
Nov. 22—Cast Into the Flames (Dr.).....981
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Solomon's Betrayal (Dr.).....519
Nov. 26—Celtic Travels as a Picnic (Com.).....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....246
Dec. 3—Loved by a Phantom (Dr.).....712
Dec. 3—Nan's Wedding Trip (Com.).....275
Dec. 6—A Man of Honor (Dr.).....884
Dec. 6—Professor's Hat (Com.).....171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.).....676
Dec. 17—Herod and the New Born King (Bible-ott).....965
Dec. 20—The Cinderella Girl (Dr.).....740
Dec. 20—The Kingdom of Flowers (Botanical)..220
Dec. 24—The Old Home (Dr.).....732
Dec. 24—Cain and Abel (Biblical).....270

URBAN-ECLIPSE.

G. Kleine.

Oct. 19—Tunny Fishing off Palermo, Italy (Ind.).....500
Oct. 26—The Signet Ring (Dr.).....868
Oct. 26—In the Spreewald (Scenic).....132
Nov. 2—Tragical Concealment (Dr.).....646
Nov. 2—Crossing the Andes (Sc.).....350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.).....860
Nov. 16—An Alpine Retreat (Sc.).....142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic).....450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.).....
Dec. 8—Reggie's Engagement (Dr.).....
Dec. 14—The Little Matchseller's Christmas (Dr.).....749
Dec. 14—Scenes in British India (Sc.).....253
Dec. 21—The Tyrant of Florence (Dr.).....676
Dec. 21—A Chamois Hunt.....332

G. MELIES.

Oct. 20—Uncle Jim (Dr.).....956
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.).....
Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Old Norris' Gal (Dr.).....

PATHE.

Dec. 3—
Dec. 5—
Dec. 10—
Dec. 12—
Dec. 17—
Dec. 19—
Dec. 24—
Dec. 26—
Dec. 31—

SELIG.

Nov. 15—
Nov. 14—
Nov. 17—
Nov. 21—
Nov. 21—
Nov. 24—
Nov. 28—
Dec. 1—
Dec. 5—
Dec. 8—
Dec. 12—
Dec. 15—
Dec. 19—

VITAGRAPH.

Nov. 18—
Nov. 18—
Nov. 19—
Nov. 22—
Nov. 25—
Nov. 25—
Nov. 26—
Nov. 29—
Dec. 2—
Dec. 3—
Dec. 6—
Dec. 9—
Dec. 10—
Dec. 13—
Dec. 16—
Dec. 17—

MOTION PICTURE
and Vaudeville Theatres, large or small,
BOUGHT AND SOLD
We can sell yours or find one for you.
ROYAL REALTY & INVESTMENT CO.
84 Adams Street, Chicago, Ill.

PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Cines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

THOMAS RICKETTS
Motion Picture Producer and Director

For two years Chief Dramatic and General Producer for the Essanay Company, has withdrawn from The American Film Company, and will consider proposal from responsible firm. Author and Producer of The Celebrated Full Reel One Scene Art Pictures: "Justified," "Gratitude," "The Adventuress," "Woman's Wit" and "Maud Muller," "Hand of Uncle Sam," "The Thief," "The Game," "His Only Child," "The Stolen Fortune," "A Fair Exchange," "An Advertisement Answered," etc., etc., etc.

THOMAS RICKETTS, 1262 Wilson Avenue, Chicago, Ill.
Phone Edgewater 5800

Independent Film Stories.

POWERS PICTURE PLAYS.

THE RIDE TO DEATH.—White Dove, a beautiful young Indian maiden, is in love with Gray Eagle, whose people are enemies to her people. Wah-no-tee, a rival of Gray Eagle, surprises him with White Dove and a terrible knife combat follows. Wah-no-tee is slain. White Dove saves Gray Eagle from being shot by her own people. For this they punish her by "the ride to death." Tied to the back of the horse as "Mazeppa" was, the girl is carried through the woods, over hills, expecting every minute to be killed. Gray Eagle follows in a most exciting ride. He stops the fleeing horse and rescues his sweetheart. Time passes, Gray Eagle and White Dove are married. One day White Dove's people capture her and take her back to her father who is about to pronounce a death sentence upon her when Gray Eagle comes in carrying their child. At the sight of the babe the old chief softens and declares that peace shall henceforth be between their peoples.

A PLUCKY WESTERN KID.—"No Account" Hodgson leaves his five motherless children in the care of the eldest, Ellen, a girl of fourteen, and goes to the nearest town for a spree. He gets drunk and is seen gambling his money away. His faithful horse with almost human instinct runs back to Hodgson's cabin, pushes open the window. Little Ellen suspecting something is wrong with her father, mounts the horse and dashes to the town. Hodgson catches "Poker" Bill cheating him and as a result a knife fight between the two men is about to take place. Hodgson won't fight and "Poker" Bill is about to knife him when Ellen enters, smashes Poker with her whip and saves her father and takes him home. The acting of the five children in this picture is, we are sure, the very best that has ever been shown. The girl's rides are thrilling.

THE TRAMP BICYCLIST.—Percy Snobb is troubled with his wheel. A tramp comes along, shows him how to ride it and then shows Percy how to get a wheel without paying for it. The tramp on the wheel now begins his adventures each one of which will bring roars of laughter. He chases a Chinaman into a house. He knocks over all kinds of people on the street and when they protest he comes back and runs over them. He holds up street cars and captures a lady's bicycle and gathers in a gentleman's silk hat, a policeman's club and a farmer's sachel. He enters a saloon on his wheel, makes a flying grab at a glass of beer and is out before the astonished bar tender can hit him. After a series of very funny adventures the tramp runs into an old maid who captures the wheel. Later she returns it to him. The tramp proposes marriage to her and the two ride off together. This film will be greeted with roars of laughter.

THANHOUSER COMPANY.

LOVE AND LAW.—Sue Jennings and Tom Egan have been sweethearts, but Sue decides to marry another man, and holds a secret meeting with Tom, in which she returns his love letters and demands her own. On the same night, Jack Deming, a friend of Tom's who has lost heavily in speculation on Tom's advice, calls at the latter's rooms, very much intoxicated, brandishing a revolver and vowing vengeance. Tom calms the excited visitor, who falls asleep on the couch, after which Tom writes a letter to his former sweetheart and dispatches it by his servant.

When the servant returns, he discovers his master dead on the floor of his apartment and Jack just leaving the room revolver in hand. Jack is arrested on suspicion, and young Miss Marsh, a bright young woman in the detective department, is detailed from headquarters to investigate the case.

She does some clever work in the case, and proves Jack's innocence in a novel way, incidentally falling in love with the man whose life she is working to save.

On the strength of her evidence, Jack is set free; and with her love to live for, he starts out to make a new record in life for himself.

THE MILLIONAIRE MILKMAN.—Clara Moore is a society girl who has won the affections of Jack Cass, a young millionaire. He thinks she loves him; but it is really his money that she adores. Prompted by a letter of warning, Jack decides to prove his sweetheart's love. One reason is that he privately disapproves of the way Clara and her mother have treated a poor relation, an orphan girl, who has been left to their care. Instead of giving her a home, they make a servant of her.

Jack's plot works like a charm. His faithful valet gives the newspapers a story of the failure of Jack's mine, and that young man's ruin. Clara reads it and when Jack calls and he admits that the reports are correct, she returns him his ring and says that all is over between them. In fact the only person in the house who shows any sympathy for Jack is the poor relation, May Dustin, and naturally he compares her with the heartless society girl.

Jack wants to see more of May, and invents a unique way of doing so. He buys out the milkman who serves the family, and in that way is able to call on May every day. Their liking soon ripens into love, and May agrees to wed Jack, though thinking he has nothing in the world but a meagre salary. After marriage she is told the truth and finds that her husband has money enough to supply her every wish. As for Clara, she has lost her only chance to win a prized millionaire.

REVIER.

THOUGHTFULNESS REMEMBERED BY THE UTE.—The boys from the ranch go down to old man Collin's "Angle Salun" for refreshments. Bear Claws follows the cowpunchers in and drinks with them, while two Indian girls enter. Full of fire water he runs amuck and tries to embrace the elder sister. Nick Ramsey interferes and protects the red girls, whereupon a quarrel takes place and the Indian swears vengeance. That night Bear Claws robs the saloon, and as if placed there by fate, he finds Ramsey's gun nearby. Making his escape he sees the little Indian girl looking in the window. After a pursuit he captures her and, throwing her into a barn sets it on fire. At the ranch Nick wants another drink, and so leaves the bunk house and rides to the saloon. The Indian sees him, and recognizing his chance to blame the white man for his deed, tells the cowboys of the robbery and murder. They quickly saddle and rush to old Collin's place, where they find Nick and accuse him of the crime. Caught in the trap of circumstantial evidence, he is led out by his pals to suffer the extreme penalty. The Indian girl, missing her sister, falls upon her trail, tracks her to the burning barn, where she rescues her from the flames. The little girl tells her of the crime, and mounting a horse they start on a race against death to save their friend. Over rocky hills, through dark ravines they gallop, while near the shady ford of the river Ramsey, a lariat about his neck, is about to forfeit his life for the crime of his enemy. The rope is thrown over a limb, when just in time the Indian girls arrive. They tell their story and the noose is speedily adjusted over the neck of the redskin.

IMP.

A CLEVER RUSE.—Miles Darragh and Matthew Daly are two old cronies who have reached that stage of life where, having plenty of money, they decide to take things easy and enjoy themselves. Darragh has a daughter named Maud and Daly has a son called King. King and Maud are engaged to be married, much to the joy of the who see in the union of the two families the culmination of their fondest dreams.

One day, while the two old gentlemen are peacefully playing cards in the Darragh library, King and Maud have a violent lovers' quarrel in the drawing-room, over King's refusal to give up cigarettes. The quarrel finally reaches such proportions as to attract the attention of the two fathers, who stop playing and rush to the door of the room just in time to see King leaving the house "forever."

The two old friends, fearing the end of all their dreams, hold a brief conference and decide upon a ruse to draw the young lovers together again. Hastily drinking a glass of wine apiece, they pretend they have been poisoned and soon arouse the house by their pitiful cries and groans. Maud, frightened out of her fit of anger by the noise, rushes into the room, and learning the cause of the trouble, becomes terribly alarmed and dashes for the telephone for aid, and to whom should she call in her hour of need but to her faithful King? Learning the dreadful news, he runs for a doctor.

In the meantime, the old gentlemen have enjoyed listening to Maud's end of the telephone conversation, but when she returns to the library with a maid, the old schemers are again writhing about in apparently mortal agony. Taken to a bedroom by the two girls, they fall helplessly on the bed and continue to call madly for help. King soon arrives with a physician, who is escorted to the bedside of the sufferers and after a brief glance at the old men he orders the young couple from the room and begins his examination.

Being soon convinced that his patients are merely "faking," he proceeds to frighten the truth from them by a liberal display of deadly looking surgical instruments. His artifice proves entirely successful, for they immediately leap from the bed and confess their duplicity and the cause of it, but, nothing daunted, secure his assistance by presenting him with a liberal fee.

The doctor then visits the young folks, whom he finds clinging lovingly and sorrowfully to each other, their recent quarrel completely forgotten. Telling them that they may have one last look at their fathers before the end comes, the two follow him, and entering the room, gather sadly about the seeming deathbed. The two old reprobates then ask the children to promise they will never quarrel again. As the young people fondly embrace and solemnly promise to love and cherish each other as long as life shall last, the old gentlemen leap from their bed of suffering and boisterously disclose their clever ruse.

FAITHFUL MAX.—A post-rider of the old Colonial days owns a large, handsome dog, called "Max," that accompanies him upon all of his trips, running alongside of his horse and acting as his bodyguard.

One day the post-rider is given some valuable jewelry by a wealthy country gentleman, with instructions to deliver it most carefully at the other end of his route. On the way, as was his custom, the post-rider stops to refresh his horse and eat his noon meal, which he shares with his dog. Feeling sleepy, he decides to indulge himself to the extent of a brief nap, and lying down, endeavors to stretch out and feel comfortable. But his post-bag, which he wears slung across his shoulders, annoys him and he takes it off, and laying it beside him, orders Max to watch it. He oversleeps, but Max soon realizes this fact and proceeds to waken him. Starting up in great haste, he mounts his horse and rapidly rides away, forgetting his post-bag entirely. Max does not forget it, however, but runs swiftly after him, and circling about him, springs at his horse's head, barking and growling in his endeavors to get him to return. The dog's actions finally become so extravagant that his master regretfully decides that he has gone mad, and pulling his pistol from his belt, shoots him and rides away to make up the time lost through his delay.

Poor, faithful Max, wounded and dying, rises weakly and crawling painfully back to their recent bivouac, lies down beside the treasure he had been told to guard, and here he is later discovered by his deeply sorrowing master, who has been made aware of the loss of his post-bag and returns to recover it.

THE CRIPPLED TEDDY BEAR.—John King and his wife, Dora, with their little girl, Ida, live plainly but contentedly upon his small salary. Little Ida has few playthings, her father not being able to purchase more, but to her mind they are the finest ever seen, her favorite being a Teddy bear, with one hind leg missing. In order to make the animal as interesting as possible, her father makes a tiny crutch for it, which fills her childish heart with joy.

One morning, as King is on his way to the office where he is employed, he sees a man suddenly taken ill and assists him to return to his residence. This man, William Daly, a wealthy old bachelor, is very grateful for the service, but sees no way of returning the favor at the time. In consequence of this delay, King is quite late to his work and his employer, an irascible old skinflint, gives him a terrific scolding and in spite of King's explanations, discharges him from his service.

King returns home greatly cast down and not knowing which way to turn. He tries to find other employment but without avail and they finally find themselves without sufficient food to keep them alive. King then decides to pawn his best suit of clothes and taking little Ida with him, goes to the pawnshop and gets some money.

But the lack of decent clothing makes it still harder for him to obtain employment and he grows more and more discouraged. His wife realizing how handicapped King is without his best suit, slips out of the house with her little girl and going to the pawnshop, exchanges her engagement ring for the clothing and returns with it to King, who is deeply grateful for the sacrifice.

Things still go badly with the family and they are at the end of their resources again. Then little Ida has an inspiration—she will pawn her teddy bear. So wrapping it up, she steals softly from the house. On her way to the pawn shop, she meets Mr. Daly, the innocent cause of her father's discharge. Her bright face attracts the gentleman and he stops and speaks to her and as she leaves him, he watches her, not knowing, of course, whose child she is.

Ida enters the pawnshop and tries to pawn her treasure, which, while it amuses the pawnbroker, he does not know what to say to her. Mr. Daly then enters the shop and comprehending the situation, takes the child away and inquiring her address takes her home, where he meets King with much pleasure and is introduced to his wife. As Daly is about to leave he asks for the Teddy bear, which Ida gladly gives him. He then, having learned their circumstances, offers King money, but King refuses it. Stooping to kiss Ida "good-bye," Daly forces a bill of a large denomination into her hand and goes away.

Daly places the Teddy bear on his desk at his office and thinks often of the child who gave it to him. The day before Christmas, Daly, who is lonely, is blessed with a beautiful thought: he will give the little girl a Christmas tree at his own home and invite her parents.

Buying nearly the entire contents of a toy-shop, he has his servants deck out a tree and, when his guests arrive, he gives them a royal welcome. And one of the most precious gifts taken from the tree is a letter for John King, offering him a splendid position as confidential man with Mr. Daly.

LITTLE NELL'S TOBACCO.—Grandpa Turner lived happily with his daughter Ella and her husband, Robert Fuller. Little Nell, his grandchild, was his inseparable companion, the love between them being touching and beautiful.

Ella is finally taken sick and dies, and after a short lapse of time, Robert Fuller marries again. The new wife is a hard hearted young creature, who makes things very unpleasant for Grandpa and Nell, but especially for Grandpa. She deeply resents the fact, that he, the first wife's father, is allowed to remain under the same roof with herself.

She begins her persecutions by forbidding him to smoke and taking his pipe and tobacco away from him, throws them out of the window. As soon as her stepmother leaves the house with her father, Nell, her grandfather's little champion, climbs out of the window and finding his smoking outfit, returns it to him and he enjoys another smoke. But, alas, the stepmother returns and catching him a second time, she takes the pipe and tobacco and throws them in the stove. She then orders him to go up to an attic room and remain there. After the old man has tottered up the stairs, the husband and wife sit down and enjoy themselves, the former taking out a cigarette, which the wife lights for him.

In the meantime, little Nell, gets down her little hoard of pennies and going to the grocery store, buys Grandpa a nice big paper of tobacco and returning with it, presents it to him, much to his delight.

But the excitement and exertion, coupled with the harsh treatment, have been too much for the enfeebled old man's heart and he suddenly sinks back in his chair and his spirit goes to join his daughter. Nell rushes downstairs and informs her father and stepmother of the sad occurence and they hastily run upstairs and behold the terrible result of their heartlessness. And then the new wife suffers the pangs of remorse, while the husband sees her at last in her true colors. The next day, poor little Nell sorrowfully returns the tobacco to the grocer, "'Cause Grandpa'll need it no more."

Later, she is seen plucking flowers and decorating his grave, while she meditates upon what she will do to her father when he grows old and feeble.

AMERICAN.

A TOUCHING AFFAIR.—George Kenwood is the wealthy and indulgent father of a frolicsome, devil-may-care son.

His kindness imposed upon, until finally his patience is exhausted, he orders his son to leave his house and never darken his door again. The latter assumes an indifferent air lights a cigarette, takes up his coat and hat and leaves the house. He is next seen seeking employment as an accountant in a brokerage office in New York, where his irrepressible manner and confident bearing gains for him a hearing. Having no credentials, except his personal statement, as to his honesty and ability, the broker informs him that it is not sufficient. As he turns away, discouraged and crestfallen, he catches a glance of sympathy and admiration from Annie, the pretty girl stenographer. The look inspires him to make another effort, so he turns with a burst of enthusiastic self-praise and finally convinces the broker, who at once employs him. Only a few days were necessary for Harry to prove his inefficiency and a disinclination for a life of confinement. His pranks and practical jokes, coupled with his attention to Annie, the pretty stenographer, and her pronounced partiality for Harry made him an object of hatred and envy on the part of his fellow employees, who finally succeeded in effecting his dismissal. Loss of position did not discourage Harry in his pursuit of Annie. On the contrary, his manner became more insistent until finally she consents to become his wife. He apprises his father of his approaching marriage, and receives a check for five hundred dollars, his blessing and information that this remittance would be the last he would receive.

The young couple are married, and the attendant honeymoon expenses soon exhausts the meagre dowry, and in a short time the irate landlord and clamoring tradesmen render their lives unbearable.

Driven to desperate means, Harry hits upon a plan by which he hopes to soften his father's resolve. He wires the old gentleman that the union of himself and Annie has been blessed by the arrival of a ten-pound boy. The father receives the message in due course, and immediately notifies the son that he will arrive in New York to see his grandson, offer his congratulations and a generous check. Harry drops into a chair in bewilderment. "What's to be done? I must have a baby here within an hour." A way out of the difficulty suggests itself. He rushes madly into the street, is seen running frantically up and down the thoroughfare in an endeavor to get possession of an infant. He seizes every baby that comes into view, is repulsed at every turn, until finally in despair he returns to the house and tells the janitor he must have an infant at once. The janitor goes in quest of one, just as a taxicab rolls up to the door and the elder Kenwood steps out. Harry, beside himself, runs to his apartment and prepares to greet his father. He enters the room and is met by his son and the excited young wife. His father asks about the child, and is told that the nurse has it out for an airing.

He leaves his father to be entertained by Annie, while he rushes from the room and shortly returns in company with the janitor's wife, who has been pressed into service as a nurse. As he enters he winks knowingly at his wife. The baby, completely enveloped in a wrap, is brought down, and while all gaze in expectancy, a covering is removed from its face, disclosing a very black pickaninny.

Everyone is staggered. The father berates Harry for so imposing upon him. Starts angrily to leave the room, he knocks over a work basket and several articles of infant's apparel fall to the floor. He picks up an infant's shirt and a little shoe. Looks inquiringly at Annie, who blushingly drops her head. The father is convinced that the stork is shortly to invade the home of his son. He hands him the check and rapidly writes a note:

"My Children:

"If it's a boy, name him George. If it's a girl, name her Annie. Draw on me for $5,000.00. Grandpa-to-be."

In this reel a delicate subject is handled in a delightful manner, and the result is a heart-interest comedy hard to equal.

CHAMPION.

HIS MOTHER.—A drunken husband and an idle son are not very pleasant features of a home, and although such is the sad condition in the home of Mrs. Barton, it does not lessen her love for either

Ornamental Theatres

PLASTER RELIEF DECORATIONS

THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

It is hard for the poor mother, but a godsend for the boy, who soon makes himself the favorite cowboy of one of the ranch owners in the West, and, incidentally, is brought beneath the gentle influence of the ranchman's daughter.

Conditions at home remain the same until the long expected fatality occurs, the husband being brought home dead. Without husband and apparently a lost son, the Widow Barton drinks deeply of the cup of sorrow. This, however, is mitigated by the arrival of a special delivery letter from her son, enclosing money with which she is entreated to come to him, together with the father.

The boy makes preparations to receive his parents. The father of Maud is a widower and a drinking man, and although he admires his favorite cowboy, he becomes angered if the boy refuses to drink with him.

The day of the arrival of the widow in town, her son is at the saloon with the ranchman, both in a drunken state. Maud, fearing that such is the case, hurries to the home prepared by the boy for his mother, and finds her there, weeping.

Learning the whereabouts of her son, the widow hastens to the saloon, in time to dash the glasses from the hands of the ranchman and her son. Realizing his culpability, the boy takes the vow on his knees before his mother to never touch another drop. Affected and surprised, the ranchman follows suit, and in the course of time is assured of her hand.

LUX FILMS.

HOW HE WON HER.—Bert has fallen in love with Miss Hetty. Whilst Mama dozes they make the most of the time. But mama awakens suddenly. What a discovery. Ma is like Aunt Tabitha, who never did so, and poor Bert has to depart. Where there's a will there's a way, and Bert resolves to try a little contrivance. Ma has been looking out for a new pet dog. Bert disguises himself as a well-groomed poodle and succeeds in entering the house, but how to get clear of Ma who does not leave her pet. He feigns madness, jumping and springing on poor Mrs. Tomkins who is glad to escape. Hetty appears and Bert discloses his identity. The two are congratulating each other on their good luck when Ma appears, reinforced, to find her daughter in the arms of the mad pet. Mrs. Tompkins, recovering from her astonishment, gives approval to their engagement and all ends happily.

Independent :: Competitive :: Progressive

That is Why We Are Winners

WE STAND ON OUR MERIT

We are buying all the films that will GET YOU THE MONEY regardless of who makes them.

We Handle All Makes of Machines, Machine Parts and Supplies

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

"An Exchange of Strength and Character"

159-161 Washington Street - - - - CHICAGO, ILLINOIS

of them. The boy leaves home for the West, resultant of a quarrel with his father.

HER FAVORITE TUNE.—They have been taking tea in the garden, little Doris, accompanied by her brother on his violin, has sung that sweet song, "Daddy." She is sent into the house to fetch another song. In the drawing room she finds John prying into things. Resenting her appearance just then he pushes her. Her papa having followed his darling into the house learns what has occurred and John is dismissed. With some of his companions they resolve to steal the little girl, and whilst the two children are out walking with their nurse, they are overpowered and little Doris is carried off. The distracted parents fail to find a clue and Teddie resolves to try himself. Changing his clothes with a little urchin of the road, he starts off with his violin hoping that by chance the attention of Doris will be attracted by the music. The devoted little brother wanders from place to place. In anguish he tries again and plays her favorite song, "Daddy." A little girl appears at the entrance of a hovel clothed in rags. It is Dorris. As she listens to the sweet strains of her song "Daddy," she commences to sing. Teddy recognizes her voice and rushes off to his parents, who proceed to the place where their darling has been kept prisoner. The scoundrels are secured by the police.

ATLAS.

THE ARM OF THE LAW.—There was joy in the Leighton household for a message had just been received that John was coming home. John had said in his message that something great had happened, that he was bringing a grand surprise for her and little Ethel.

When Captain Leighton's ship, Marie, came into port many old friends were there to greet him. Before going home the boys insisted on drinking so they all repaired to a nearby saloon. Every man demanded his privilege of buying and soon tongues began to wag as the liquor flowed. Then the captain told the boys the story of the sudden death of an old pirate whom he had once befriended and how he could reach the place where he had buried a fortune. To prove the assertion, the captain produced a leather bag from an inner pocket and opening it spread a handful of pearls and rubies, unmindful of the three men who sat at a table nearby. Bill Sykes had a record. He had spent the greater part of his life in prison. He would follow the old captain and await his chance. Of course, Bill's pals were declared in on the prize. He started home but never reached there until they carried his body to the grief-stricken wife and daughter, dead.

Then the police started on a still hunt for the man who committed the murder. Dan Denton, detective, was assigned to the case and he was not long in finding evidence against Bill Sykes and his pals. A newsboy had seen the crime committed and had given him descriptions of the perpetrators.

Sykes drank harder than ever. He could see Captain Leighton everywhere he looked. He needed courage to get away without creating suspicion and he figured rum would supply the courage. After one of his debauches in his own room, he sank into a troubled sleep. When he heard a voice, Captain Leighton's voice, commanding him to rise, he opened his eyes and there before him stood the old sea captain with that awful wound on his forehead, his face white as death. Somehow, he managed to escape from the room, and ran to a saloon. There he met his pals and told them of his vision. Dan, who had impersonated the old captain, quietly followed and placed the suspects under arrest. Then they were given a taste of the dread "Third Degree." Sykes' pals weakened first and laid the crime to him. Then the detectives worked on him. When they heard his full confession Sykes went to pieces. Weakened by liquor and the dread of capture his system could not withstand the gruelling of the headquarters torture and the added thought of his penalty. When they tried to lead him to his cell he collapsed. Bill Sykes had cheated the gallows.

YANKEE.

THE OLD MINER'S DOLL.—It was a sad group which sat in a cold cottage, just a few days before Christmas. With two children to provide for, Widow Mitchell found her cross a heavy one to bear, but she bravely struggled on.

Helen slipped from the house quietly. After wandering about for half an hour, suddenly, she saw in the distance an old man. He was dressed peculiarly and smoked a stubby pipe. Here, indeed, was Santa Claus. Shortly he reached a cabin on the hillside and entered. Helen stood outside almost too frightened to breathe, but she soon summoned up courage enough to slip up and peek through the window and there she saw an old trunk, its lid thrown back, and in the old man's hands an old doll and a locket.

He was thinking of the past. His mind wandered again to the scene of long ago when his little home was made desolate by an Indian uprising.

Then she hurried home to tell her mother about finding Santa Claus. To please the child, she helped her fix up a note asking Kris Kingle for the things she wanted. Helen bravely went to the old man in the cabin and handed him the message. He read it over slowly. By degrees he drew from Helen the story of her widowed mother and sick brother. At dusk Helen's mother rushed in. She had grown anxious when the child had not returned and decided to go in search of her. At the sight of the old man, Mrs. Mitchell fell, fainting in the arms of her father. The old man lost no time in arranging the Christmas details. Helen and brother had their tree and loads of toys.

A WARD OF UNCLE SAM.—In Russia, a house was shrouded in gloom by the death of a kind and loving father and husband. Two children, boy and girl, the latter blind since birth, were left to comfort the sorrowing mother.

In America an uncle learns of the death of his brother and sends a cable asking that the boy be sent to him. Arriving in New York, little Michael soon becomes the pride of his uncle and aunt.

War breaks out with Spain and Michael enlists in the army. On the field of battle he proves himself a brave soldier. He succeeded in obtaining secrets by which the American forces put the Spaniards to rout and captured their most important stronghold. Badly wounded he lay in the field hospital until health and strength returned.

After the war he returned to his uncle with an honorable discharge in his possession and a letter from the President commending him for his bravery. At home he found a message from the mother he left in Russia asking him to come and visit them if possible. The following week found Michael bound for his native land.

During Michael's absence his little sister grew into beautiful womanhood, marred only by her sightless eyes. An officer in the Russian army once made an insulting remark to her and had followed her home. On the day of Michael's return she was sitting in the kitchen of their home expecting him. Suddenly she heard a step behind her and then was seized roughly and kissed while a voice which she recognized with horror warned her to remain quiet. Hearing the girl's scream for help her mother entered and would have been roughly handled but for the timely arrival of Michael who knocked the Russian libertine down in true Yankee fashion and drove him into the street, the Russian swearing vengeance. Michael suddenly taken prisoner by the Russian government accused of being a Russian subject plotting against his government. His assurance that he was an American citizen laughed at by the revengeful officer and he was led away to prison. His mother, frantic, rushed to the American Consul, prevailed upon him to investigate. Release of Michael demanded by Consul without result.

The Ambassador returned to the embassy and cabled the Secretary of War of the U. S., calling for one of Uncle Sam's gunboats. The Secretary of War recalled the evidence he had of Michael's bravery and gave his consent.

Again the American Consul visited the Gov.-General's palace and demanded the release of Michael, but was laughed at for his pains. Just then an American admiral stalked in followed by a company of marines bearing the stars and stripes. Better judgment prevailed and the prisoner was given up. Later on Michael, the mother, blind sister with him, were taken on board the gunboat and returned to his own land of freedom.

SOLAX COMPANY.

TWO SUITS.—Old John Tiffin, a henpecked husband, while at the table, spilled into his lap all the turkey meat and gravy. His suit is ruined. However, his wife gives him enough money to buy a new one, and he departs for that purpose.

Simultaneously with the purchase of Tiffin's suit, Charlie, the lover of Ethel Prentiss, buys himself a new suit for his wedding, identical in style and pattern to that of old John Tiffin.

During Mrs. Tiffin's peregrinations she discovers Ethel and Charlie in her lead, and as she has seen her husband's new suit, she mistakes Charlie for him. She follows them, and subsequently learns Ethel's address. Mrs. Tiffin reaches the Prentiss home during Charlie's absence and is informed that Ethel has just married. She notifies Ethel that the man she has married is already a husband, and the father of five children.

Mrs. Tiffin departs to secure a warrant charging her spouse with bigamy. Charlie returns to the Prentiss home with his grips. He is set upon by the father and brother of the bride and tossed out of the window. He alights upon the head of a policeman, and one of the wedding guests promptly sets out in pursuit of him.

In the meantime, Tiffin who has been turned out of his house by his wife is walking down the street. Charlie, pursued by the policeman and the old man whom he has knocked down in his flight, comes tearing down the street and collides with Tiffin. Regaining his feet Charlie continues his flight, and, thinking from the appearance of Tiffin's suit that he is the man he has been pursuing, arrests Tiffin.

Complications are finally cleared away and the respective men restored to the forgiving arms of their wives.

NESTOR.

THE PILGRIM.—The boys were holding an indignation meeting. That pilgrim from the East, Jack Warren, had walked in and taken possession of the hotel as though he owned it. Old man Clayton was ill and the work was certainly too much for Jane.

Marching up to the bar, each gave his order to the rendertoot, but, when it came to paying, they sneeringly declared that the drinks were "on the house." This was going too far—with a rush, Jack was upon them—the doctor's appearance, however, at this moment announcing Clayton's death, effectively put an end to the quarrel for that day. Solemnly the boys filed out, leaving the money on the bar as they went.

Hostilities were, nevertheless, renewed a few days later when the boys found that Jane was still retaining Jack as her assistant.

He had most likely left a sweetheart at home and was merely playing with the girl. And in truth, Jack had been engaged to Bertha Everett, but greatly to his relief, she had written breaking their engagement and announcing her approaching marriage to another man.

Coming to the hotel, they openly accused him of trifling with the girl. Instantly Jack sprang at them and had succeeded in knocking two down when Jane made her appearance and commanded the boys to leave. Then after they had gone, quietly but firmly insisted upon Jack doing the same.

Three months passed. Finding the work entirely too great for her strength and the "help" most unreliable, Jane had sold the place and was leaving her old home forever. Luckily, the walk to the station proved greater than she had anticipated, for as she sat down to rest, Jack came along. Gently he persuaded the girl to come to his cabin, while he hurried away for a minister. But no sooner was the ceremony performed and the clergyman and his wife congratulating the pair, than the boys burst into the room.

Long Bill and his partner, who had seen Jane enter the cabin, at once notified the others, and now, with tar and feathers, they had arrived to run Jack out of town. But the presence of the minister and the sight of the marriage certificate which Jack calmly held up to view, caused them to beat a hasty retreat.

GREAT NORTHERN FILM CO.

A CHRISTMAS LETTER.—It is Christmas Eve, and in a crowded, well-lit street, stands a ragged little child trying to attract the attention of the passers-by to her wares. But everybody is too busy about their own affairs. At last, tired out, the little one creeps away to her widowed mother lying on the bed of sickness and her baby sister. There is neither food nor fire in the place, nor the wherewithal to purchase any. The child, full of a sense of responsibility, casts about for some means of obtaining help. She conceives the notion of writing to Santa Claus for aid, and at once writes a little note, and takes it to post. The post-box is too high for her to reach, and a lady passing by comes to her assistance. Catching sight of the address, "To Santa Claus, Heaven," her interest and curiosity are aroused, and she withholds the letter from the post unknown to the child. When the little one has gone she opens and reads the note: "Dear Santa Claus.—Please come to us as mother is very ill and can't work and my business has not been good." The lady hurries home after reading the letter, and relates the incident to her sisters. Food, warm clothing, and money to buy other necessaries are soon got ready by willing hands, and sent to the destitute family. Before the film closes it is evident that better days are in store for the poor mother and child.

ECLAIR.

THE CHILD OF TWO MOTHERS.—Mrs. Varnier, a young widow, loses her child who is her only joy and consolation. Made desperate through grief, the poor woman kidnaps the child of a friend, and retires to a secluded spot where she brings the little girl up with all the tenderness of a mother.

The years have gone by; the stricken parents are still seeking for their lost child! One day in the street they notice a little girl who seems to interest them more than usual. They consider that their own little girl would be about the same age. At the same moment they notice an excited woman take the child by the hand and hurry her away. Immediately they recognize the woman who kidnapped their baby. They at once set about to discover the whereabouts of the woman, Mrs. Varnier, and this is soon accomplished, and the child is returned to her own parents. But the little girl has been tenderly reared by her foster mother, and having shared the life of the woman who so loved and cared for her all through the years she cannot forget Mrs. Varnier, and pines for her day by day. One day while the child is out with her mother, they meet Mrs. Varnier. At the sight of the woman she loves as "Mother" the girl rushes joyfully forward, and Mrs. Varnier receives her with open arms. The mother of the girl then realizes that the child can never forget the woman who has been a mother to her from her very earliest remembrance, and, in the spirit of a most beautiful sacrifice, and for the sake of her child, the mother forgives Mrs. Varnier, and assures them that hereafter the little girl shall have the love and care of two most affectionate and tender mothers.

THE MUSEUM OF SOVEREIGNS.—In this film a great many world-renowned celebrities take part, and we are introduced in turn to Alphonso XIII, Victor Emmanuel III, and Nicholas II, all of whom are closely associated with a bomb. Francois Joseph, Colonel Roosevelt, the Lion Hunter, etc., and the film ends with a side-splitting caricature of the President of the French Republic.

JONES Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES Change Register Co.
INC.

18 Broadway :: NEW YORK

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

Mr. Exhibitor: When you see your receipts drop, call on us

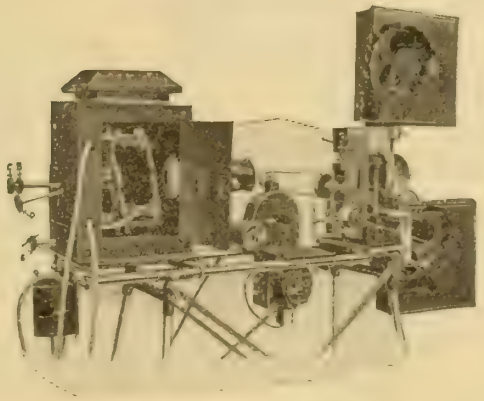
If you are unable to call, drop us a line and we will convince you that our service is the service you want to increase your business

Don't forget the name and address

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.

"STANDARD"

THE MACHINE THAT GIVES RESULTS
FULLY GUARANTEED



FIREPROOF—FLICKERLESS

ANSWERS—C. Byers, Dayton, O. Yes, our machine is guaranteed absolutely for one year.
Mr. Brown, Harrisburg, Pa. Yes, we have three machines in Crystal Hall, on 14th St. They have been in use for the past twenty months.

Catalogue Furnished on Request—Dept. W.

AMERICAN MOVING PICTURE MACHINE CO.
101 BEEKMAN STREET :: :: NEW YORK

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 12.

American—The Rummage Sale (Com.) .....
Eclair—The Bowling Craze (Com.) 445
Eclair—Our Dear Uncle From America (Com.) ..470
Imp—Faithful Max (Dr.) 500
Imp—A Clever Ruse (Com.) 500
Yankee—A Fight for Millions (Dr.) .....

Tuesday, December 13.

Bison—An Indian Test (Dr.) .....
Powers—A Plucky Western Kid (Dr.) .....
Powers—The Tramp Bicyclist (Com.) .....
Thanhouser—Love and Law (Dr.) 1000

Wednesday, December 14.

Ambrosio—Dido Forsaken by Aenea (Dr.) .....
Atlas—Brothers (Dr.) .....
Champion—The Sheriff and the Detective (Dr.) 950
Nestor—The Pilgrim (Dr.) .....

Thursday, December 15.

American—The Binding Shot (Dr.) .....
Imp—The Poor Student (Dr.) 1000
Itala—The False Accusation (Dr.) .....

Friday, December 16.

Bison—A Girl of the Plains .....
Lux—How He Won Her (Com.) 344
Lux—Her Favorite Tune (Dr.) 550
Solax—Two Suits .....
Thanhouser—The Millionaire Milkman (Dr.) ..1000

Saturday, December 17.

Columbia (No Release.)
Great Northern—A Christmas Letter (Dr.) ....
Great Northern—Dickey's Courtship (Com.).....
Itala—The Mother's Shadow .....
Itala—Thieves as Quick Change Artists .....
Powers—His Gypsy Sweetheart (Dr.) .....
Reliance—The Thin Dark Line (Dr.) .....

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.) .....
Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 6—Two Lucky Lins (Com.).....955
Dec. 12—The Rummage Sale (Com.) .....
Dec. 15—The Binding Shot (Dr.) .....
Dec. 19—Her Fatal Mistake (Dr.) .....
Dec. 22—Her Husband's Deception (Com.) .....
Dec. 22—A Troublesome Parcel (Com.) .....

ATLAS.

Nov. 2—That Doggone Dog (Com.).....
Nov. 16—The Hand of Providence (Dr.).....
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....
Dec. 14—Brothers (Dec.) .....
Dec. 21—The Arm of the Law (Dr.) .....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Nov. 2—Caught by Cowboys (Dr.).....950
Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.)..950
Dec. 21—His Mother (Dr.) 950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov. 12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 24—The Cattlemen's Feud (Dr.) .....
Dec. 31—Trapped (Dr.) .....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Nov. 14—The Devil's Billiard Table (Com.)....270
Nov. 21—The Exiled Mother (Dr.) 920
Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380
Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Museum of Sovereigns (Dr.) 400

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Nov. 5—A Fatal Picnic (Com.) .....
Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.).....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..
Dec. 10—The Poacher (Dr.) .....
Dec. 17—A Christmas Letter (Dr.) .....
Dec. 17—Dickey's Courtship (Com.) .....

IMP.

Nov. 21—Their Day of Thanks (Dr.) .....
Nov. 24—The Country Boarder (Com.) .....
Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....
Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.).....990
Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 15—The Poor Student (Dr.) 1000
Dec. 19—The Crippled Teddy Bear .....
Dec. 22—Little Nell's Tobacco (Dr.) .....

LUX.

Nov. 25—In Friendship's Name (Dr.).....901
Dec. 2—Bill as an Operator (Com.).....485
Dec. 2—Necessity Is the Mother of Invention (Dr.) 449
Dec. 9—What It Will Be (Com.).....491
Dec. 9—And She Came Back (Com.) 452
Dec. 16—How He Won Her (Com.) 344
Dec. 16—Her Favorite Tune (Dr.) 550

NEW YORK MOTION PICTURE CO. ("Bison.")

Nov. 18—An Indian Maiden's Choice (Dr.).....
Nov. 22—True Western Honor (Dr.).....
Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.).....
Dec. 2—A Child of the West (Dr.).....
Dec. 6—A Sioux's Reward (Dr.) .....
Dec. 9—A Brave Western Girl (Dr.) .....
Dec. 13—An Indian's Test .....
Dec. 16—A Girl of the Plains (Dr.) .....

ITALA.

(By N. Y. M. P. Co.)

Dec. 1—A Painful Debt (Dr.).....
Dec. 3—The Big Drum.....
Dec. 3—The Dog Keeper .....
Dec. 8—A Soldier of the Cross .....
Dec. 10—Foolshead Knows How to Take Precautions (Com.) .....
Dec. 15—The False Accusation .....
Dec. 17—The Mother's Shadow (Dr.) .....
Dec. 17—Thieves as Quick Change Artists .....

AMBROSIO.

(By N. Y. M. P. Co.)

Nov. 9—A Floating Message.....
Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....
Nov. 30—The Jeuda's Money (Dr.).....
Dec. 7—The Tell Tale Portrait.....
Dec. 7—Tweedledum Learns a Tragical Part..
Dec. 14—Dido Forsaken by Aenea .....

NESTOR.

Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000
Nov. 30—Valley Folks (Dr.).....
Dec. 7—The Conquering Hero (Dr.) .....
Dec. 14—The Pilgrim (Dr.) .....

POWERS PICTURE PLAYS.

Dec. 10—The Ride to Death (Dr.) .....
Dec. 13—A Plucky Western Kid (Dr.) .....
Dec. 13—The Tramp Bicyclist (Com.).....
Dec. 17—His Gypsy Sweetheart (Dr.) .....
Dec. 20—Jack Logan's Dog (Com.) .....
Dec. 20—The Bachelor's Finish (Com.) .....
Dec. 24—A Father's Love (Dr.)) .....

RELIANCE

Nov. 12—Under a Changing Sky (Dr.) .....
Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....
Dec. 3—When Woman Wills (Dr.).....
Dec. 10—A Dispensation (Dr.) .....
Dec. 15—The Thin Dark Line (Dr.) .....

REVIER.

Dec. 21—Love's Sorrow (Dr.).....950
Dec. 28—Thoughtfulness Remembered by the Ute (Dr.) 950

SOLAX COMPANY.

Nov. 11—A Widow and Her Child (Dr.).....
Nov. 18—Her Father's Sin (Dr.).....900
Nov. 25—One Touch of Nature (Dr.).....
Dec. 2—What Is to Be, Will Be (Dr.).....
Dec. 9—Lady Betty's Strategy (Dr.) .....
Dec. 16—Two Suits .....

THANHOUSER.

Nov. 25—The Wild Flower and the Rose (Dr.).1000
Nov. 29—Value Beyond Price (Dr.).....1000
Dec. 2—John Halifax, Gentleman (Dr.).....1000
Dec. 6—Rip Van Winkle (Dr.) 1000
Dec. 9—The Girls He Left Behind Him .....
Dec. 9—The Iron-Clad Lover .....
Dec. 13—Love and Law (Dr.) 1000
Dec. 16—The Millionaire Milkman (Dr.) 1000

YANKEE.

Nov. 21—Lone Wolf's Trust (Dr.) .....
Nov. 28—The Heart of an Actress (Dr.).....
Dec. 2—Queen of the Nihilists (Dr.).....
Dec. 5—In the Czar's Name (Dr.).....
Dec. 9—Western Justice (Dr.) .....
Dec. 12—A Fight for Millions (Dr.).....
Dec. 16—The Old Miner's Doll (Dr.) .....
Dec. 19—A Ward of Uncle Sam (Dr.) .....

NEW SLIDES

For the Following Songs—JUST OUT

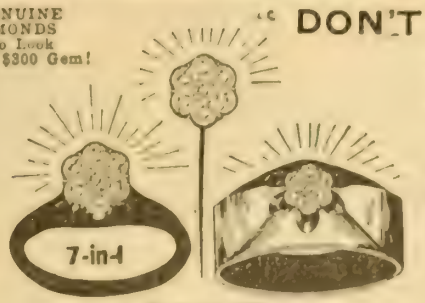
In My Dreams Of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From The Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses, I'll roll around with a ring.
The longer we're together, the harder it is to part.

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

7 GENUINE DIAMONDS Set to Look Like $300 Gem!

DON'T SEND A CENT

Greatest Genuine Diamond Jewelry Innovation and Sensation In Years. "A $300 flash for $30" cash.



Patented 1909.

$30 AFTER you have examined the goods in your express office!

DESCRIPTION—Each Ladies' ring, men's ring, men's stud or scarf pin and ladies' cuff screw is set in platinum with SEVEN PERFECT BLUE WHITE GENUINE DIAMONDS, imported direct from Amsterdam by us. The setting of platinum is firmly held in the gold and the whole is so cunningly devised so that the seven diamonds seem to blend GIVING ALL THE FIRE, BEAUTY AND BRILLIANCE OF A $300 DIAMOND. Not the old, flat counter effect, but the raised setting, TIFFANY STYLE. If you want the most wonderful beautiful bit of jewelry on the market to-day, at absurdly low cost, send us a postal card, (not by money), ordering pin, stud or ring (giving size of finger with piece of string), and we will ship at once. Open the package in your express office. If not all we claim for it, keep your money, refuse the goods, and we will pay the express charges both ways. Choice of any article, set with 7 genuine diamonds set to look like one, $30; other sizes at $40, $50, $60.

DIAMOND IMPORTERS **STRELITZ BROS.** EST. 1874

Columbus Memorial Bldg., 103 State Street, CHICAGO

RUINED

A large number of New Machines are ruined by using cheap Oils Are you saving 10 cents on your oil and wearing out $15.00 worth of Machinery? Take no chances and oil your Machines with

ONE DROP OIL

The only scientifically compounded oil for moving picture machines on the market.

Ask your Exchange for One Drop Oil and if they do not carry it, send 35 cents for full size bottle of One Drop Oil.

ONE DROP OIL CO.
4059 N. 47th Avenue
CHICAGO, ILL.

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

E. O. Prince T. P. Bible

Imperial Film Exchange

144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO. ILLINOIS

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

American Seating Company

215 Wabash Avenue CHICAGO | 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

All records broken for a rock-steady, flickerless picture. **OPERATOR'S NECESSITY.**

Improved Cam, Star, Arbor and Sprocket, **$12.00**

80 per cent. saved on repair bills.

WRITE TODAY

TESTIMONIALS:
"Grand Success" says one.
"Fine Job" says another.
"Crackerjack" says another.
"Worth $50" says another.
"Brilliant Work" says another.

SATISFACTION GUARANTEED

Express your machine to me, no extra charge for putting it in. You pay express both ways.

E. W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO, ILL.

Champion Films

Released Wednesday, Dec. 21, 1910

His Mother

Drama—Approx. Length 950 Feet

A realistic picture showing a mother's devotion in spite of the terrible curse of drink. Demon Drink wins the husband but the mother's love saves the son.

EXHIBITORS:—This is a picture that will make you a steadfast friend of "CHAMPS." STOP! LOOK! LISTEN! If you have not yet tried "CHAMPS" get this one and you CERTAINLY WILL COME AGAIN.

Scene from "HIS MOTHER"

Don't Forget Champs on Wednesday

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

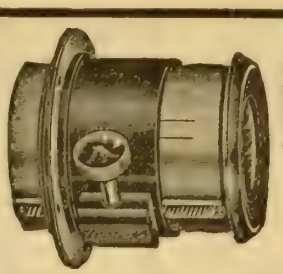
Laboratories at Coytesville on the Hudson

CHAMP

THE CHAMP STAMP

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?



We make the best lenses in the world for projecting motion pictures and lantern slides. Can you spend a little money more wisely and profitable than by ordering a set of lenses which will

IT'S ALL IN THE LENS

IMPROVE YOUR PICTURES?

NEW PRICES

M. P. Projection Lenses any size with our improved jacket with spiral adjustment	$15.00
No. 1 Stereopticon Lenses	15.00
No. 2 Stereopticon Lenses	20.00

All dealers sell them on approval.

WRITE FOR OUR NEW CIRCULAR

When ordering state the size of your screen and the length of the picture wanted. Give the distance from the lens to the screen. Remit the price of the lens or furnish references.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

A Cement that will not burn and that will patch both the Celluloid and the N. I. films

This new Cement is not an experiment but a product in great demand and doing the work.

The chemist inventor although assured of a good income, wishes to dispose of his invention as the making of the said Cement interferes with his regular paying business. Profits are large and the proposition can be fully investigated. Repeated daily orders from all over the country prove the efficiency of this new Cement.

Formula, stock on hand, and good will for sale for $1200

Address Cement, care of M. P. World
160 Washington Street - - Chicago, Ill.

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

SONG SLIDES

L I D E

NON-BREAKABLE—NON-INFLAMABLE

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

L I D E

SONG SLIDES

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

AIRDOME OPPORTUNITY.

Plot of ground about 50x200, in center of nearby town of 15,000, eminently suited and located for airdome or amusement resort.

Owner will rent plot for $1,500 per year to responsible party or will erect airdome or theater and lease same or will enter into an agreement to build and run on profit sharing basis.

Theatrical men of experience and good character will be given full particulars by addressing

AIRDOME
Care of Moving Picture World.

THEATER FOR SALE.

FOR SALE OR RENT—Fine Picture House in a Conn. town of 1,400. All ready for business, price low, good reason. PAUL RUSSO, New Haven, Conn.

FOR SALE—Well equipped Moving Picture Theater in good "wet" mining town of 2,500. No competition. 180 opera seats, Power's No. 5 machine, incline floor, plaster screen. Good show town. A bargain at $700.00 for quick cash sale. Address JOS. N. RICHARD, Box 112, Assumption, Ill.

FOR SALE 10c. Picture Theater, town 3,500; $1,100 cash; only amusement. 10 miles of Chicago. Address O. DUDLEY, Gen. Del., Chicago.

FOR SALE—Modern, thoroughly equipped theater, in city of 25,000; seats 250. Everything new. Full information upon request, with reasons for selling. Address, CROUSE & KUNZ, Mansfield, Ohio.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 547, Washington, D. C.

FOR SALE or Rent—One first-class moving picture house, doing a good business. Good reasons for selling. J. P. DALEY, Daley's Corner, New Haven, Conn.

EQUIPMENT FOR SALE.

FOR SALE—Lantern Slide Camera (Anthony) complete with instructions. Practically new, cost $25.00, will sacrifice for $10.00. W. M. ZOLLINGER, 2255 Church street, Brooklyn, N. Y.

FOR SALE—169 Opera Seats. Ticket Booth. Electric Sign. Stained Glass Sign. 8 Doors, etc. THOS. P. RENNY, 136 Adams street, Rochester, N. Y.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

SITUATIONS WANTED.

AT LIBERTY—Moving Picture Operator. Four years' experience with some of the leading picture houses of New England. American, twenty-seven, sober, will go anywhere. E. A. PRATT, 836 N. Main street, Leominster, Mass.

MANAGER, Lecturer, Singer; has no equal; crowded houses everywhere. A. D. LAFAYETTE, Marble Hall Hotel, Holyoke, Mass.

MISCELLANEOUS.

WANTED 100 to 300 Second hand Opera Chairs. HOOVER & BOLLINGER, Greencastle, Pa.

THEATER PARTNER WANTED.—Must have $3,000, experience unnecessary, capacity 1,000, crowded neighborhood, long lease, cheap rent, act quick. See my agent, ROYAL REALTY AND INVESTMENT CO., 84 Adams street, Chicago.

HELP WANTED.

WANTED—First-class Piano Player, Singer and Trap Drummer. Advise salary expected. RED MOON THEATER, Wilmington, Del.

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.

Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899.

DECEMBER FILM OFFERINGS

We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices, and if you want to have the films renovated, taking out all scratches, etc., the price will be $1.50 per reel extra.

We also have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy.

CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Neb Denver, Col.
Salt Lake City, Utah

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

More Money Every Month

You are in the theatre business to make all you can out of it—you are interested in anything that means larger profits. Our plan is just like "getting money from home." Brings you a check every month, makes your theatre more popular and better patronized, gives you a better standing with the other business men in your town.

NO COST TO YOU

That's the beauty of it. You don't buy anything—don't increase your cost in any way—don't have to make a single change in your theatre, film supply, operator or anything else.

Hundreds of theatre owners are getting our checks every month—making more money than they could without our plan.

You need us—we need you.

Paste this coupon on a postal card mail it to us today

T. R. WOODBURN & CO.
611 First National Bank Building
Chicago, Ill.

Name .....
Name of Theatre .....
Town ..... State .....

MOVING PICTURE SUPPLIES

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Tickets—roll of 2,000	$ .16
Bio Carbons 6 x 5-8 per 100	2.15
Electra Carbons 6 x 5-8 per 100	2.10
Announcement Slides, each	.25
Extra Heavy Carbon Holders, each	.75
Pure White Condensors, each	.75

SEND FOR CATALOGUE

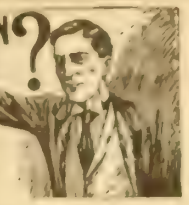
American Motion Picture Supply Co.
61 West 14th Street, New York City

WINNEBAGO WALTZES

A beautiful piece of music for piano, especially appropriate for motion pictures. By mail, 12 cents per copy. With each order we send professional copies of all our illustrated song hits.

NUGENT BROTHER'S MUSIC CO.
KAUKAUNA, WIS.

WHY NOT LEARN MOVING PICTURE OPERATING?



TAYLOR'S METHOD
(Licensed School)
51 W. 28TH ST. NEW YORK.
TEL. No. 1405 Mad. Sq.

Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

United States Film Brokers and Importers

41 Union Square West
Broadway and 17th St. NEW YORK CITY

The largest dealers in new and second hand Association and Independent Films in the United States.

Second-Hand Film $5.00 per reel upwards.

New Film 4c. per foot upwards.

Cameraphone Film, new, with two sets records.

Edison and Power's Machine, like new.

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request.

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

OPERATORS' HANDBOOK, $1.50
MOVING PICTURE WORLD

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

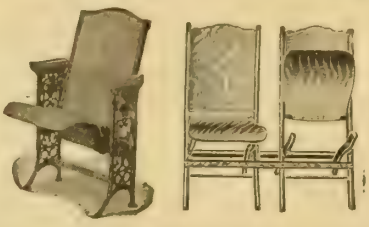
Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO.
Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film
$8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave, PITTSBURG, PA.

To Operators Who Want More Money

The best way to get more money is to give better results.

Thousands of operators are making themselves "solid" with "the boss" by using BIO Carbons.

The BIO Carbon is an *expert's* carbon—it is meant to give *better* results, when used *right.*

It takes more brains to fly an aeroplane than to trundle a push cart. You never find BIO Carbons and a "crank turner" in the same booth—BIO Carbons are for *operators.*

Pin your check for $1.50 to this Ad and mail to nearest office for sample 50-(5/8x6 Cored) Prepaid.

CHARLES L. KIEWERT CO.

NEW YORK PITTSBURG CHICAGO MILWAUKEE SAN FRANCISCO

KLEINE OPTICAL CO., (*Canadian Agents*)

MONTREAL ST. JOHN, N. B. TORONTO WINNIPEG VANCOUVER

EVERY OPERATOR

wants the Bio Arc Screen as soon as he sees it. It enables him to get a better light, and get it easier than ever before. Send along a dollar and see for yourself. Your money back if you want it. That's fair, isn't it?

CHARLES L. KIEWERT CO.

39 Cortlandt Street, New York — 309 Carson Street, Pittsburg — 58 Plymouth Court, Chicago
114 Huron Street, Milwaukee — 195 Fremont Street, San Francisco

TALK IS CHEAP BUT QUALITY IS REQUIRED

ANY ONE MAY MAKE CLAIMS, BUT THE

MOTIOGRAPH

HAS ABSOLUTELY PROVEN

its durability and quality of pictures as hundreds of users during the past three years testify.

Why submit to experimenting, at your expense, with machines the durability of which is yet unknown, and which do not project pictures anywhere near the Motiograph quality.

There are Reasons for this Superiority

Many special, patented to us, features, the best of material and workmanship, and correct design have aided in making the MOTIOGRAPH the leader.

Manufactured and Jobbed by ENTERPRISE OPTICAL MFG. CO., 504-572 WEST RANDOLPH ST. — CHICAGO, U. S. A.

J. H. HALLBERG, Agt. 36 E. 23d Street, New York City
EDWARD H. KEMP, Agt. 833 Market Street, San Francisco, Cal.
J. F. BROCKLISS, Agt. London, Paris and Berlin

EXHIBITORS BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have opening for one first run customer, also for very late service.

If you are interested in this write or wire at once.

We have the following feature films:

Original Wolgast-Nelson and Nelson-Gans Fights
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Ill. Omaha, Neb. Denver, Col. Salt Lake City, Utah

OPERATORS' HANDBOOK, $1.50

MOVING PICTURE WORLD

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in **SQUARE CAKES is most Satisfactory** for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

New Power's No. 6 Heads $82.50

(**Guaranteed for One Year**)

Write us about this offer and for anything else you may need in the Motion Picture Line.

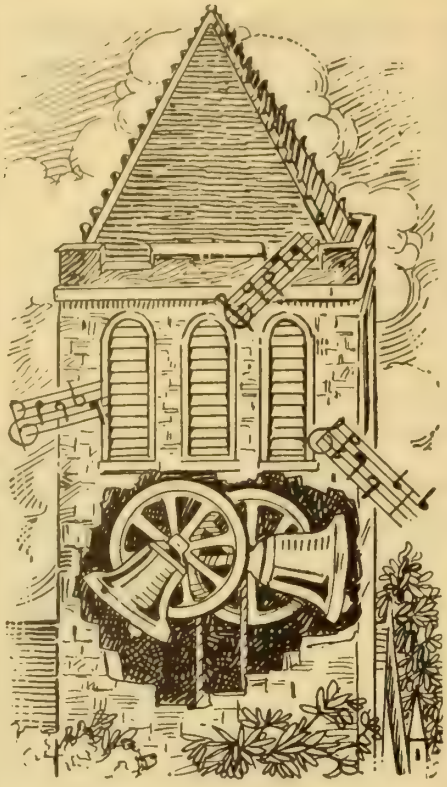
GEO. M. HOKE SUPPLY CO.
81 Clark St., CHICAGO, ILL.

5C SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS. Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR. Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.



OUR
Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete** as shown in cut is

$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN
3800 N. Clark Street
CHICAGO, ILL.

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

For Sale—1,000 ft. reels film, $5 to $25 reel; Selig machine $35; Model B. gas outfit, $25; new Power's, Edison machines, $100; odd slides, 5c.. sets, $1.

For Rent—6,000 ft. film, $6; 12,000 ft. film, $12; late film, all one shipment. Will buy, film, machines, Passion Play.

H. DAVIS . . . Watertown, Wis.

SLIDES

Here's your Christmas present, Mr. Exhibitor. Send us 15c. and we will mail you a beautiful Merry Christmas and Happy New Year slide. Our revised catalog of slides just out. Send for it also.

NIAGARA SLIDE CO., Lockport, New York

Old Flimmyboy, surrounded by Independent Indians, has about as much chance as a snowball in Hades.

Shot full of holes, punctured and perforated from peanut head to pants, he is making one final rally and bluff by shooting threatening letters to exhibitors and publishing direful interviews in cities where he has "bought" exchanges. We are making arrangements with the artist now for the General's obsequies and burial. While the band is mournfully playing "Has Anybody Here Seen Kennedy" over the grave, you will be making arrangements to hook up with Old Doctor Laemmle who will cure you of all such diseases as "Repeaters", "Dropsy of the Film", "Rainstorms" and "Pip of the Cashbox". Send for Dr. Laemmle's loose-leaf supplementary film list to-day.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE

Headquarters: 196-198 Lake Street, Chicago

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

A Large Assortment of Licensed and Independent Film for sale at

1c.-5c. per foot, and

Many Beautiful Scenic and Feature Subjects New in the United States

for sale with exclusive territory rights. Correspondence solicited with responsible parties.

AMERICAN-LONDON CINEMATOGRAPH CO.

604 Matthews Building, Milwaukee, Wis.

De Witt C. Wheeler Release- Nov. 14, 1910.

"That's When Life Is One Sweet Song"

When you use our celebrated

SONG SLIDE SERVICE

25c. A SET PER WEEK

Absolutely no charge made for time lost in transportation. Our method of shipping your week's supply in one consignment should appeal to you for various reasons. Write and we'll tell you.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange

Sixth Floor, Portland Block

107 Dearborn Street Dept. 1 Chicago, Ill.

Advertising Copy Must be in Hand on Wednesday Afternoon

THE MIRROR SCREEN

——The Key to Success for All Moving Picture Theatres——

A REVELATION TO MODERN PHOTOGRAPHY
A "Mirror Screen" Theatre is Always the Home of Cosmopolitan Pictures

Read the Following Unsolicited Statement from One of the Leading Picture Theatres in the State of Iowa.

MR. H. F. BRYAN, General Agent,
Motion Picture Screen Co.,
160 Washinton Street,
Chicago, Ill.

My Dear Sir:

We wish to inform you that we have installed the Mirror Screen in our Lyric Theatre, and have been using it for the past two weeks with the greatest of success. We cannot say too much for the Mirror Screen; we would not run our theatre without it, nor would we part with it for three times the amount we have paid for it. It is giving our home a prestige that will increase our business 25 per cent. Our patrons claim that our pictures are the finest that they have ever seen, and the Mirror Screen is building a wall against competition that cannot be broken down with opposition pictures.

Wishing you the success that you richly deserve, we remain. Very respectfully yours,

BRYAN & ADAMS, Props. and Mgrs.,
LYRIC THEATRE.

Mr. Manager: If you improve your picture, does'nt it stand to reason that you will increase your business? The MIRROR SCREEN will improve your picture 100 per cent. It is endorsed by the leading Managers and Picture Critics throughout the country. It has revolutionized the Moving Picture Industry.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

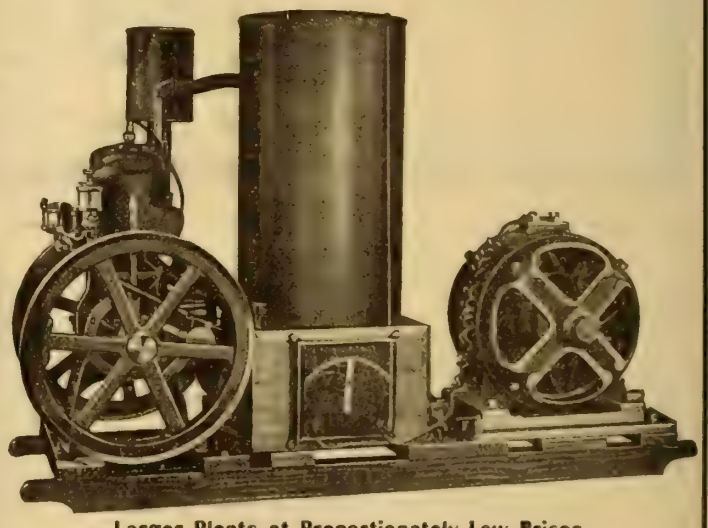
The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO

309-321 Arcade Building DAYTON, OHIO

Electric Light Plant Complete

$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.

Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U.S.A.

Serves You Right if You Do Get It!

Serves You Right if You Don't Get It!

THERE HAVE BEEN MOUNTAINS OF SATISFACTION IN THE ROCKY MOUNTAIN DISTRICT SINCE WE ENTERED THAT FIELD. IN FACT, THE LETTERS ARE POURING IN ON US DAILY SAYING ALL KINDS OF NICE THINGS. THE FOLLOWING ENDORSEMENTS ARE HONEST CONFESSIONS UNSOLICITED FROM SOME OF OUR CUSTOMERS THAT ARE WEARING THE SMILE THAT WON'T RUB OFF:

TESTIMONIALS

Nov. 1, 1910.—"Your service has been a revelation to me. Me for Independent pictures all the time."—G. S. Saxton, Denver Theater, Denver, Colo.

Nov. 17, 1910.—"Just a few words to give credit where it is due. Your service is certainly a grand tonic for a sick show. My receipts have increased 35 per cent. since I left Gen. Filmco and joined your ranks about six weeks ago. My last program from the Steamed General was 'Alice in Wonderland,' and 'The —H. D. Cassidy, Family Theater, 218 Broadway, Denver, Colo.

Nov. 20, 1910.—"I regret I did not take your service sooner. Our patrons like Independent pictures very much."—Wm. A. Weston, Mgr. Pantages Theater, Denver, Colo.

Nov. 23, 1910.—"Your service is good enough for me."—Floyd Huston, Gem Theater, Denver, Colo.

Nov. 24, 1910.—"Your service is all that could be desired."—Rush Bronson, Majestic Theater, Denver, Colo.

Oct. 3, 1910.—"Thank you for the good service you are sending us. All our patrons say your pictures are better than the Patents Company pictures."—E. D. Smith, Sterling Theater, Sterling, Colo.

Oct. 24, 1910.—"Thanks for the great films you sent me for Saturday and Sunday. You are certainly delivering the goods, and your service is all a person could ask for."—A. R. Wilson, Isis Theater, Trinidad, Colo.

Oct. 27, 1910.—"If you keep up the class of service you are now sending us, you will not hear any complaint from me."—Fred Cameron, Lyric Theater, Laramie, Wyo.

Oct. 29, 1910.—"We played to twenty-one hundred people Saturday, and people liked your pictures very much."—F. W. Hall, Oak Theater, Pueblo, Colo.

Oct. 31, 1910.—"Excuse us for not returning posters. We had such a crowd Saturday night that they were rubbed off and destroyed. Your service is the best we have ever had."—Blodgett Bros., Lead, S. D.

Nov. 4, 1910.—"Mr. Yaegger, of Del Norte, told me you were giving him good service. I wish you would send me four reels same price he pays for his service."—J. Wirz, Monte Vista, Colo.

Nov. 7, 1910.—"Everything fine; best pictures I have ever shown in my house."—W. R. Dye, Rocky Ford, Colo.

Nov. 8, 1910.—"Will say this much, that I think your films beat the trust films all to pieces and my patrons like them better."—W. C. Farnsworth, Mgr. Lyric Theater, Cheyenne, Wyo.

Nov. 11, 1910.—"I simply cannot afford to lose your service."—H. L. Lent, Pueblo, Colo.

Nov. 13, 1910.—"Will say the present service you are sending me is very satisfactory."—J. V. Yaegger, Del Norte, Colo.

Nov. 13, 1910.—"I am Independent to stay as long as your service is what it is."—O. T. Curtis, Crystal Theater, Pueblo, Colo.

Nov. 14, 1910.—"Our business is phenomenal since returning to your service. I sure got a citron handed to me when I left your people for the Chicago Film bunch. They were supposed to be buying twelve reels, but I found out from good source they were not getting any. Simply a bone yard of Chicago, after Salt Lake and some other exchanges got through with them."—Huston & Abbot, Gem Theater, Albuquerque, N. M.

Nov. 20, 1910.—"I cannot praise you too highly for the film service you send me. Everyone who saw our show said, 'What wonderful pictures.' They are the best we have ever seen."—C. W. Wonderly, La Junta, Colo.

Nov. 21, 1910.—"Service is the best I have had yet. Thanks for the good pictures you are sending me."—W. L. Johnson, Lyric Theater, Raton, N. M.

Nov. 21, 1910.—"We even have people stop us on the street to tell us how they like our pictures. We have opposition skinned a mile."—V. A. Stoner, Majestic Theater, Cripple Creek, Colo.

Nov. 22, 1910.—"Have made good against opposition with your service. Our competitors have much more elaborate house than we have."—H. T. Cochran, Princess Grand Theater, Buena Vista, Colo.

Nov. 22, 1910.—"We like Independent pictures very much, and our patrons are pleased with them. Keep up this service and you have me for a steady customer."—Thomas Kerby, Star Theater, Sheridan, Wyo.

Nov. 25, 1910.—"Your service is O. K. in every particular."—Frank Tammen, Majestic Theater, Colorado Springs, Colo.

Nov. 25, 1910.—"Your service is fine and dandy. We are doing more than our share of the business in Deadwood."—Wm. Oates, Jr., Deadwood, S. D.

WHEN AN EXHIBITOR WRITES AN EXCHANGE

That he is tickled to death with the service, he must be. Can you write your exchange in the same tone? It's a ten-to-one shot you can't. If you come with us you will get the habit.

SWANSON'S SERVICE IS THE ANSWER

IF YOU ARE IN BUSINESS TO GET THE MONEY AND GET GOOD SERVICE, GET IN TOUCH WITH US.

WM. H. SWANSON & COMPANY

The Largest Buyers and Renters of Independent Film in America

304-5-6 RAILROAD BUILDING :: DENVER, COLO.

THE HOUSE THAT WENT TO THE FRONT TO STAY.

P. S.—When you read this ad sit down and drop us a line. The results will add to your bank roll.

3 Offices: NEW ORLEANS, LA. BIRMINGHAM, ALA. SAN ANTONIO, TEX.

Read THIS LETTER AND WRITE US To-DAY for FILM SERVICE

24 Reels WEEKLY

OFFICERS
CARL LAEMMLE, PRESIDENT
P. A. POWERS, VICE-PRESIDENT
HERBERT MILES, SECRETARY
CHAS. O. BAUMANN, GEN. MGR. & TREAS.

DIRECTORS
CARL LAEMMLE
P. A. POWERS
HERBERT MILES
CHARLES O. BAUMANN
WM. STEINER
WM. H. SWANSON
J. J. MURDOCK

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST FOURTEENTH STREET

NEW YORK NOV. 16, 1910

DIXIE FILM COMPANY,
720 MAISON BLANCHE BLDG.,
NEW ORLEANS, LA.

DEAR SIRS:

YOUR LETTER PLACING STANDING ORDER FOR TWENTY-FOUR (24) REELS OF THE FOLLOWING TO HAND, AND SHIPMENTS WILL BE MADE IN ACCORDANCE WITH YOUR INSTRUCTIONS THEREIN:

MONDAY.	IMP YANKEE AMERICAN ECLAIR
TUESDAY.	THANHOUSER POWERS BISON
WEDNESDAY.	ATLAS NESTOR AMBROSIO CHAMPION
THURSDAY.	AMERICAN DEFENDER IMP ITALIA
FRIDAY.	BISON SOLAX THANHOUSER YANKEE
SATURDAY.	GREAT NORTHERN POWERS RELIANCE ITALIA COLUMBIA

WE WISH TO CONGRATULATE YOU ON ACCOUNT OF YOUR BUSINESS HAVING GROWN TO SUCH AN EXTENT TO WARRANT YOUR PURCHASING TWENTY-FOUR REELS A WEEK, AND HOPE YOUR EXCHANGE WILL GROW TO ONE OF THE LARGEST IN THE UNITED STATES.

THANKING YOU FOR YOUR VALUED ORDERS, AND WISHING YOU UNLIMITED SUCCESS, WE ARE,

YOURS VERY TRULY,
MOTION PICTURE DISTRIBUTING & SALES CO.
By Herbert Miles
Secretary.

PM/C

LARGEST SUPPLY AND REPAIR DEPARTMENT
:: IN THE SOUTH ::

DIXIE FILM CO.

MAIN OFFICE 722-724-726 MAISON BLANCHE NEW ORLEANS, LA.

Vol. 7, No. 26. December 24, 1910 Price, 10 Cents

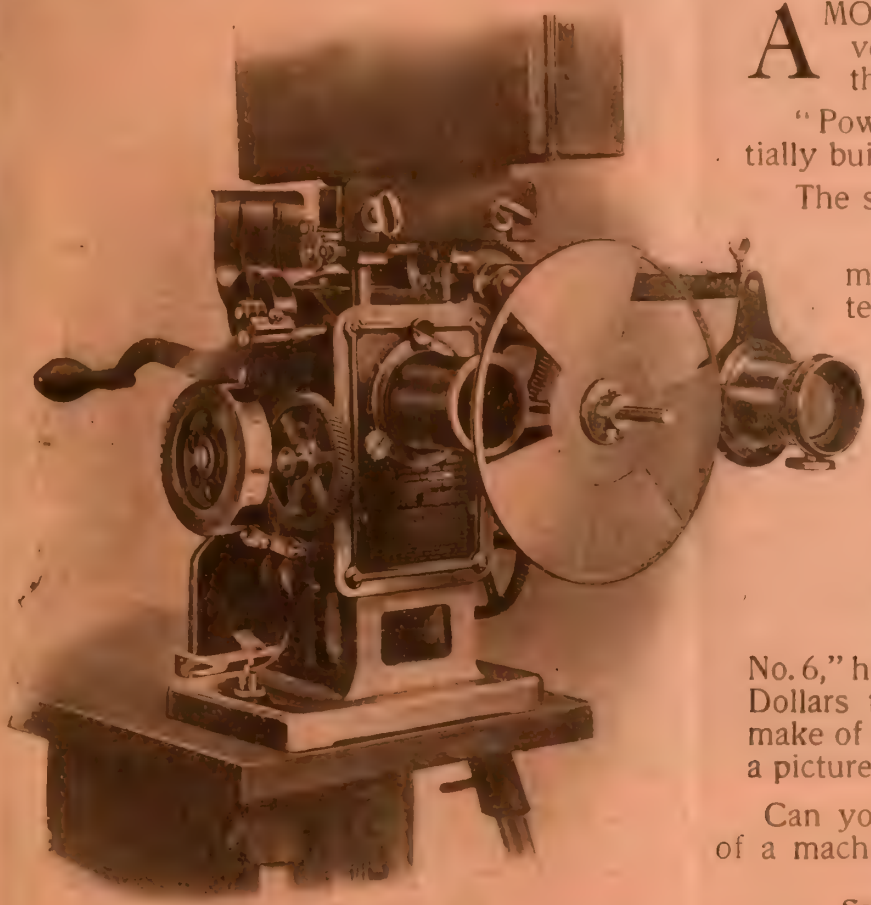
THE MOVING PICTURE WORLD

THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine



A MOVING PICTURE machine is an investment, and you want a machine that will last.

"Power's No. 6" is the most substantially built machine in the world.

The strength is put where it is needed.

Heavy spindles, long bearings, massive frame, wide gears, unique tempered tool steel, intermittent movement running in oil make it outlast all other machines.

That is why we are able to guarantee it unconditionally for a year.

As for the picture, compare it with the picture produced by any other machine.

One exhibitor, using "Power's No. 6," has a standing offer of One Hundred Dollars to any exhibitor using another make of machine, who can project as good a picture.

Can you ask better proof of the merits of a machine?

Send for Catalog G at once

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

FOR THIRTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

A MERRY CHRISTMAS AND—

2-4-U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

Scenes from "THE VICAR OF WAKEFIELD"

Release of Tuesday, December 27

The Thanhouser Masterpiece!

The VICAR of WAKEFIELD

This is the classiest classic that ever YOU saw, and you must have your PATRONS see it! It's a not-to-be-missed release. Simply bang—bang at the exchange man until he says "It's yours" to you. Try to know a bit ahead of time when you're to get it, so that you can do a little advance-announcing. The story, of course, is dramatic, and carries a love interest that is, perhaps, the strongest which ever found its way into a Thanhouser Classic. No "live" manager will fail to show this film.

No. 171. Code Word, Vicar.

Release of Friday, December 30

It will MESMERIZE You!

Hypnotized

is a story of love, true and false, that you'll like for the very air of reality about it. The picture pictures conditions as they exist; it treats boldly of the dangers and pitfalls that beset the young and innocent in this country to-day. As such, it is a powerful weapon for reform and your women patrons will praise you for using it. Aside from its great educational value, the reel will please the folks who go to the picture show for entertainment solely, and wish that entertainment to be served up with a dash and a swing.

No. 172. Code Word, Hyp.

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR $3.50 with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ART DEPT.

THANHOUSER CO., NEW ROCHELLE NEW YORK

2-4-U

AND GOOD ONES, TOO!

—A HAPPY NEW YEAR

MAKE A SENSIBLE 1911 RESOLUTION

The New Year will be upon us in a few days. Mr. Trust Exhibitor, you can make no better resolution than to decide to use independent service. Contract for your service *NOW*. Start with a clean slate. You can get our original films (not dupes) only from 53 exchanges listed below who now serve 55% of the exhibitors of the country. Help us make it 70% and we will then have an OPEN MARKET and no more trust. The spirit of competition in the independent ranks promotes quality of films and excellence of service. Run your own theatre and get the finest film in the world from the following:

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 17h, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 503 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 143 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gaumont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 108 East 4th St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 801 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 79 So. Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 E. Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 E. Washington St., Chicago.

INDIANA.

Central Film Service Co., 119 N. Illinois St., Indianapolis.

KANSAS

Wichita Film and Supply Co., 122 No. Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 412 E. Baltimore St., Baltimore.
Consolidated Amusement Co., 28 W. Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 400 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film & Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors Film Exchange, 203 E 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., New York City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 N. High St., Columbus, Ohio.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 N. 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film & Projection Co., 44 N. 9th St., Philadelphia.
Philadelphia Film Exchange, 934 Arch St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

WASHINGTON.

Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y City

A Great Imp Comedy

Will be released the day after Christmas, Monday, December 26th. It is entitled "The Unexpected Honeymoon." It deals with a bright young chap who seeks to marry the homeliest girl he can find, intending to divorce her at the end of a year, and thus hoping to dodge the terms of his rich uncle's will. Well, the girl isn't homely, but she "makes up" that way. Then the fun begins and we defy a wooden image to keep a straight face as the comedy develops. Here's a subject you'll be only too glad to have your exchange send back for more than one return engagement. Please get after it!

A Powerful Drama

Will be released Thursday, December 29th, entitled "Unreasonable Jealousy." It tells the story of a doctor's wife who is jealous of her husband's patients of the gentler sex. This jealousy involves the couple in a series of dramatic events which lead to the most thrilling climax you have seen for many a day on any stage. Tell your exchange you want both of these films in fact TWO IMPS EVERY WEEK!

INDEPENDENT MOVING PICTURES CO. OF AMERICA

102 W. 101st Street, New York.

Carl Laemmle, Pres.

All "Imp" Films Sold Through the Sales Co.

HUMANATONE

The most marvelous musical instrument ever invented. No instrument in the world produces sweeter music, whether it be the joyous notes of a quickstep or the solemn strain of a church hymn, in fact, any class of music can be played upon the Humanatone without practice, as it is almost self-playing. When played with a piano accompaniment or any other musical instrument the effect is beautiful. Special holiday offer. Send 27 cents and get the $1 00 style.

HUMANATONE COMPANY
104 Nassau St. Dept. D New York City

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Exhibitors

We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

REMOVAL NOTICE

The American Moving Picture Supply Company, with increased facilities for doing business, and having outgrown their present quarters at 61 West 14th Street, have now located in the office of the William Steiner Exchange, 110 4th Avenue, New York City.

TO AMUSEMENT PROMOTERS AT LARGE

Herewith is a list of the States which are for sale and the price for the Exclusive right for the States including one complete set of the

Buffalo Bill and Pawnee Bill Films

3,000 FEET

The list also names the states which are sold, with the names and addresses of the owners of the Rights.

The Moving Pictures of the BUFFALO BILL WILD WEST AND PAWNEE BILL FAR EAST are the greatest money makers ever produced. They are in a class by themselves.

They are the first and only pictures, which do not decrease in value after having been exhibited. Return dates have proven to be as profitable as the first exhibition.

The film rents from $50.00 per day up and when played on a percentage basis from 50 per cent. to 75 per cent. of the gross receipts is the share received by the owners of State Rights.

Advance the prices for these pictures to 25, 35 and 50 cents.

If you have any doubts regarding the quality and drawing power of these films, get in touch with any owner of State Rights and learn what they have to say.

Select the State that you want from the list of unsold States and mail or wire us a deposit of $100.00 and we will forward contracts.

We require a surety bond of $1,000.00 on each contract. This you can secure from any Bonding Company for $10.00.

We can furnish everything needed in the way of advertising matter.

STATES SOLD

MASSACHUSETTS—RHODE ISLAND: Comfort & Van Dyne, 61 W. 14th Street, New York City.
VIRGINIA—NORTH CAROLINA: Petersburg Film Co., Petersburg, Va.
IDAHO—MONTANA: H. L. Quimby, Coeur d'Alene, Idaho.
TEXAS: P. G. Cameron, Dallas, Texas.
ILLINOIS—WISCONSIN: Anti-Trust Film Exchange, Chicago.
ARKANSAS: S. A. Arnold, Helena, Ark.
NORTH DAKOTA: E. L. Davis, Ambrose, N. D.
WESTERN CANADA: Canadian Film Exchange, Calgary, Alberta, Canada.
NEW MEXICO—ARIZONA—NEVADA: E. A. Joyce, Silver City, N. M.
MICHIGAN: H. E. Smith, Toledo Film Exchange.
WEST VIRGINIA: J. A. Parker, Hinton, W. Va.
NEW YORK: Collins & Collins, Utica, N. Y.
KENTUCKY: Fred Hoffman & Co., Louisville, Ky.
FLORIDA—GEORGIA—ALABAMA: Wm. Oppenheimer, Orpheum Theatre, Tampa, Fla.
MISSOURI: J. P. Atkins, St. Louis, Mo.
ONTARIO: J. A. Morrison, Meaford, Ont., Canada.
INDIANA: Leroy Tudor & J. B. Davidson, Muncie, Ind.
OHIO: Louis Becht, Mall Theatre, Cleveland, O.
PENNSYLVANIA: F. A. Tipton, 111 E. 14th St., New York City.
QUEBEC AND MARITIME PROVINCES: Sarah T. Bach, 2319 Hutchison Street, Montreal, Canada.
MARYLAND—DISTRICT OF COLUMBIA: Marcus Notes, Empress Theatre, 416 Ninth St., N. W., Washington, D. C.
WYOMING—COLORADO: Berta & Morris, Rock Springs, Wyo.
IOWA: Chas. L. Marshall, Excelsior Springs, Mo.
OKLAHOMA—KANSAS: Albert Jackson, Jackson Theater, Pawhuska, Okla.
WASHINGTON—OREGON—CALIFORNIA: Winik & Simmonds, Palace Theatre, Tacoma, Wash.

SIX STATES SOLD IN PAST WEEK. THE FOLLOWING ARE

FOR SALE

NEW JERSEY	$1,500.00	MISSISSIPPI	$1,000.00
DELAWARE	1,500.00	TENNESSEE	1,000.00
SOUTH DAKOTA	900.00	VERMONT	650.00
MINNESOTA	1,000.00	MAINE	800.00
LOUISIANA	1,000.00	NEW HAMPSHIRE	650.00
SOUTH CAROLINA	800.00	UTAH	800.00
CONNECTICUT	1,000.00	NEBRASKA	1,000.00

WRITE QUICK OR WIRE

Buffalo Bill and Pawnee Bill Film Co.
111 E. Fourteenth St., New York City

Notice

TO

Pennsylvania Exhibitors

To those desiring to EXHIBIT the Moving Pictures of

BUFFALO BILL

WILD WEST

AND

PAWNEE BILL

FAR EAST

WIRE, WRITE OR PHONE

F. A. TIPTON

Fort Pitt Hotel, Pittsburg, Pa.

PERMANENT ADDRESS

111 East 14th St., NEW YORK CITY

Book It Now **MONTE CRISTO** **Book It Now**

A Double Every Tuesday. A Single Every Saturday
Bases Full!!!

POWERS PICTURE PLAYS

The Regular Tuesday "Split Reel" for December 27th

"The Station Agent's Daughter" AND "Freddie's Courtship"

A living example of how the Western wilderness makes heroines even of a ten-year old girl! Here is one who saves her father's life.

2 ON 1

He'd be successful if it were not for "Spike McGuff." Can you imagine what happens when two such characters clash? It happens!

Saturday Feature, December 31st

A WAR SPECTACLE MILITARY GRANDEUR

"A Daughter of Virginia"

Those awful times when brother fought brother in North and South, gave the world some pictures of life that were stranger in their truth than the strangest fiction. We have dramatized one of these, and for impressive dramatic qualities no story writer ever dreamed its equal.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SALES COMPANY SOLE DISTRIBUTERS, 111 East 14th Street

Get Our Photo Frames with REAL Photographs For Lobby

RELEASES

FRIDAY, DECEMBER 23D.

THE PAWNSHOP

Tony, an honest organ grinder, becomes instilled with the gambling spirit. He tries to pawn his organ and his monk "Joco" (who, by the way, takes a leading part in this story). This security being refused, his sweetheart, Marietta, offers herself as security.

How Tony frustrates a proposed burglary, and receives the wherewith to procure his sweetheart's release, is depicted in a masterly and interesting manner.

FRIDAY, DECEMBER 30TH.

Mrs. Richard Dare

A sparkling society comedy—the kind that holds the attention of a restless audience. (See synopsis, page ——.)

Sold through
THE SALES COMPANY,
111 E. 14th St.
New York

RELEASES

FRIDAY, JANUARY 6TH.

THE NIGHTCAP

(Split Reel.)

A screaming comedy, funniest ever.

Salmon Fishing in Canada

(Scenic.)

This is a very instructive and interesting picture.

This is the kind of combination that brings down the house.

Solax Company

Telephone 1864 Stuyvesant

147 Fourth Avenue NEW YORK

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

LUX FILMS

YOU want your programs to be as good as the BEST.
YOU want the BEST in comedies to tickle and please your patrons.
There are none better in Europe and America than LUX Comedies.

YOU make no mistake when YOU

GET LUX

GET LUX

Release Friday, Dec. 23, 1910

Bill Plays Bowls

Comedy—423 Feet

Rosalie's Dowry

Comedy—492 Feet

Two comedies on one reel.

The first is a very clever trick comedy, every foot of which will astonish as well as amuse and will leave your audiences in amazement and wondering how it is done

The second is an amusing little comedy with a most unusual and novel setting that is seldom seen in moving pictures.

YOU are making a great mistake if YOU do not

GET LUX

FREE COLORED LITHOS.

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant **New York City**

Sold only through the Motion Picture Distributing and Sales Company.

GREAT NORTHERN

GREAT NORTHERN FILMS CO. COPENHAGEN

Stands For Quality!

Good films are the life of the moving picture business. Therefore, put life into your business by using GREAT NORTHERN film productions.

Release for Saturday, December 17th

A CHRISTMAS LETTER

This story will appeal instantly to every audience. The beautiful pathos of it tugs at the heart strings, and the film is made notable by a wonderful child actor who takes the leading part.

DICKEY'S COURTSHIP

A Comedy subject with many laughable scenes.

Release for Saturday, December 24th

NECKLACE OF THE DEAD

BIGGEST AND STRONGEST HEADLINER OF THE YEAR

A magnificent and compelling film production which will create more than ordinary interest owing to its unique and artistically enacted story. Don't delay in booking this "photomarvel."

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Champion Films

The Golden Gates

Released Wednesday, Dec. 28

A melodrama of gripping interest. One of those you can't take your eyes from, and at the finish sigh for more. This is a feature holiday picture, 950 feet long and one you can't afford to miss.

A Western story by Western Actors and Western atmosphere, and above all photographed and printed on the best film in the market.

Scene from "THE GOLDEN GATE"

Don't Forget Champs on Wednesday

SPECIAL:—Through new arrangements at our factory, we are now able to absolutely guarantee every CHAMP to be as steady as a wall painting and our new stock will stand wear like cowhide. INVESTIGATE!

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfess
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City
Live Men Are On Our Mailing List—Are You?

Eclair Films

THE

Guiding Star

TO

SUCCESS

As of old, the STAR OF THE EAST led Wise Men to the BABE OF BETHLEHEM, even so, **"ECLAIR."** The Film whose Name truly means a "GUIDING STAR" will lead all WISE FILM MEN to ultimate SUCCESS!!!

For December 26th

The Lock-Keeper

537 Feet

A Dramatic Comedy by Rene Brecy
Rich in Human Interest; an Excellent Character Play of a High Order.

The Fear of Fire

390 Feet

A Film Brimful of Laughable Situations and Mirth-Provoking Incidents; a Quaint Little Satire which will afford Excitement and Fun for all Classes, and Keen Enjoyment for the More Exacting.

DON'T DELAY---ORDER NOW

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST.

Real Music That Really Fits the Picture

"MOTION PICTURE PIANO MUSIC"

FIFTY CENTS A COPY.

A Piano Book that contains descriptive Music to fit all probable Scenes, Actions, Characters, etc., shown in Moving Pictures. Composed and compiled by a Professional Pianist of twenty years' experience in Theatrical lines. Brimfull of practical suggestions for the inexperienced Pianist in a M. P. Theater. Descriptive Circular sent free upon request. Book will be sent promptly upon receipt of fifty cents. Address,

FRELINGER MUSIC COMPANY

LAFAYETTE, IND.

Drummers—Wait!

Before you buy a drum, until you let us tell you about our new Solid Shell Aluminum Hoop Orchestra Drum. IT'S THE BEST EVER. Our Drum and Trap Catalog in return for a postal card addressed to

The J. G. Richards Co.

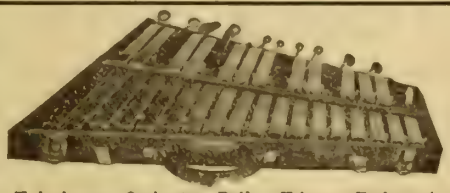
Dept D. Cleveland, O.

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY

1055 E. Palmer St., INDIANAPOLIS, IND.



Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

WURLITZER

Automatic Musical Instruments

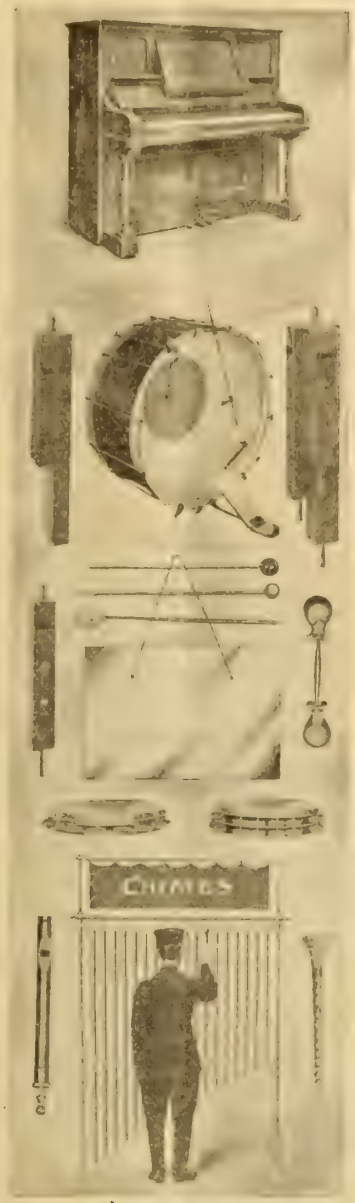
They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 84-page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

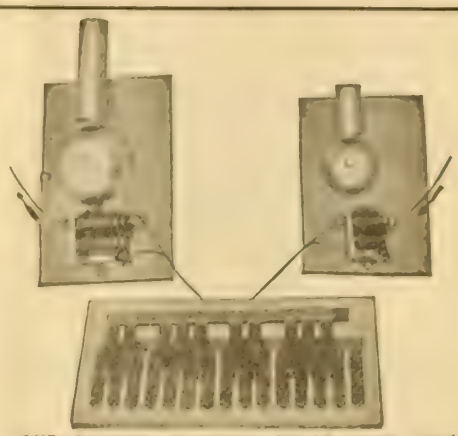
Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave., PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main



WURLITZER



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN

3800-3810 N. Clark St., Chicago, Ill.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

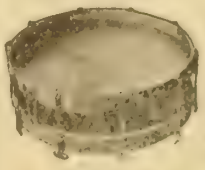
Also latest cue music (series 1910) for 10 parts and piano.....$1.00

¼ discount on both numbers.

Clarence E. Sinn

1501 Sedgwick St., CHICAGO, ILL.

TO TRAP DRUMMERS



A Limited Time Offer

Special Offer { Size Shell 8 x 14 $10.00 { Size Shell 8 x 15

Solid Maple, Rosewood or Walnut, 10 fine plated thumb crew rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

Drums, Traps, and all Moving Picture Show Effects

Our New Beautifully Illustrated Catalogue now ready and will be sent free to any address upon request.

LOUIS B. MALECKI & CO.

272 WABASH AVENUE, CHICAGO.

NOW READY

Operators' and Managers' Handbook

By F. H. RICHARDSON

PRICE $1.50 POSTPAID

MOVING PICTURE WORLD

125 E. 23rd Street, NEW YORK

TRADE MARK

REVIER FILMS

NOT IN ANY TRUST BIG OR LITTLE

Exhibitors Note

If your exchange cannot supply you with Revier Films write me and I'll show you where to get them.

You can't destroy Trusts by patronizing them. Demand Revier Films and show your independence.

MADE BY THE

Revier Motion Picture Co.

SALT LAKE CITY - - - - UTAH

First Release, Wednesday, Dec. 21

LOVE'S SORROW

App. Length 950 Ft.

This is a stirring picture, Western in every detail. Taken in the heart of the Rocky Mountains and played by men and women of the West.

Second Release, Wednesday, Dec. 28

THOUGHTFULNESS REMEMBERED BY THE UTE

App. Length 950 Ft.

An Indian on the rampage, the gratitude of two Indian girls and the quick justice of the cattle ranch are all elaborately portrayed in this picture

50 Beautiful Posters Free

SOLD EXCLUSIVELY BY

A. J. CLAPHAM

12 EAST 15th STREET - - NEW YORK

SOLD DIRECT TO EXCHANGES ONLY

THE BIO ARC SCREEN

is the greatest convenience ever devised for the operator.

It does away with the annoying and tiresome "squinting" through the "peephole"

It gives a *clear*, *accurate* view of the arc without the least "eye-strain"

It offers the only means by which the *operator can really know what he is doing* with the arc.

Sent postpaid for One Dollar.

Your money back if you want it.

CHARLES L. KIEWERT CO.

NEW YORK PITTSBURG CHICAGO MILWAUKEE SAN FRANCISCO

KLEINE OPTICAL CO., (*Canadian Agents*)

MONTREAL ST. JOHN, N. B. TORONTO WINNIPEG VANCOUVER

A MORAL TONIC

You Need a Big Sermon Film

One that the lady and children patrons of your house appreciate, but seldom witness. You need a Moral Stimulant at certain intervals for your go-as-you-please program. You want a film which will be discussed "all over the block" after they have seen it. We have made such a picture.

Released Wednesday, December 28

An Outcast's Salvation

A melodramatic, moral masterpiece, which deals with a man's downfall, and his subsequent rise to position and prominence through a mission in the slums.

BOOK THIS FILM **READ THE STORY**

WE WANT YOUR ADDRESS

SOLE AGENTS

ATLAS FILM COMPANY

10 East 15th STREET - - - NEW YORK CITY

THE DOWNFALL OF "BUFFALO BILL"

Once in a while we hear of an imitator of the great Scout and Plainsman. Nearly every one who is able to grow long hair, a goatee and mustache, enters the amusement arena and strives for fame and fortune. Up to now, none have succeeded in attracting even the slightest attention, but **We've Discovered a Character** who is bound to make all the Bill's and Pete's and Ike's and Jake's of the West green with envy. One who studied Buffalo Bill through his weekly magazine and then scurried westward to get into action.

We've Pictured His Wonderous Deeds Especially for You

COMING OUT FRIDAY, DECEMBER 23

The Terror of the Plains

A Full-reel YANKEE COMEDY—A Veritable Western Scream.

A New Sleuth Film—Out Monday Dec. 26—With Our Nell Pierce

AN INSANE HEIRESS

A startling mystery story involving the abduction of an heiress to millions and the rescue by the Yankee Girl Detective, disguised as an insane women.

IT'S EXCITING **DON'T MISS IT** **IT'S A YANK**

Exhibitors How About You? Are You Running "Queen of the Nihilists"? Are You Going After that $25.00 Prize? Are You Getting twoyanksperweek? Are You Receiving the "Yankeegram" Weekly? Drop Us a Line or Two.

YANKEE FILM CO., 344 East 32d St., New York

Telephone 6170 Madison Square

Write Your Order to the Sales Company

MR. EXHIBITOR!

THE BEST

Christmas Present

For Your Operator or Manager is a Copy of

RICHARDSON'S

MOTION PICTURE HANDBOOK

FOR MANAGERS AND OPERATORS

160 Pages, Cloth Bound

Price, $1.50 Postpaid

We will send a copy marked
"With the Compliments of—(your name)—" to any
address furnished

FOR SALE BY ALL WIDE AWAKE FILM EXCHANGES, OR

THE MOVING PICTURE WORLD
125 EAST 23rd STREET - - NEW YORK

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) Telephone call, 1344 Gramercy

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3¼ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 DECEMBER 24, 1910 No. 26

Summary of the Week.

The Mute in the Mission....1458
The Raw Stock and the Picture....1458
Christmas on the Screen....1459
Religious and Biblical Pictures. By Rev. W. H. Jackson....1460
How to Improve the Business. By Louis Reeves Harrison....1461
Picture Personalities. Miss Mary Pickford....1462
"Man About Town" Visits More of the Shows....1463
Kinemacolor in New York....1463
Construction and Decoration. By John M. Bradlet....1464
Music for the Pictures. By C. F. Sinn....1465
Operators and Managers' Column. By F. H. Richardson....1466
"Lux Graphicus" Is Pessimistic....1470
Those Titles. By F. H. Richardson....1471
Scenarios. By Henry....1471
New England Notes....1472
New Oxford Theater, Brooklyn....1473
Prospect Theater, Bronx....1473
Vaudeville Worse than the M. P. Shows....1473
Comments on the Films....1476
Zoology in Kinemacolor....1481
Exhibitors' League Meeting in Columbus, Ohio....1481
What They All Want for Christmas. By H. F. Hoffman....1482
American vs. English Films....1483
Word for the "Hack"....1483
Chicago Notes....1484
In the Mississippi Valley....1485
Letter to the Editors—The Doom of the Picture....1485
Licensed Release Dates....1489
Independent Release Dates....1494

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

A MERRY CHRISTMAS TO ALL WORLD READERS.

Parcel Post.

The United States Post Office system, as compared with the British Postal system, is still capable of great improvement in the interests of those for whom that system exists; we mean the public at large. Postal systems, whether in this country or any other, are government monopolies to be administered for the common good. Postal systems originated with private individuals. Then government stepped in, bought out private enterprise and made these services government departments. Consequently, it is the duty of a government to consult the interests of those who support the postal service.

To-day, the British Post Office carries your letters, banks your money, transmits your telegrams, insures your life and performs other useful services for the community. In addition to this, it transmits small parcels to all parts of the world at postal rates.

Formerly small parcels, let us say up to about twelve pounds, had to be sent by rail or express. Nowadays the British Post Office handles these small parcels at a cheap rate, insuring rapidity of despatch, certainty of delivery and taking the risk. Let us give a concrete illustration of the value of the British Post Office. At this very moment hundreds of thousands of small parcels from Great Britain are being delivered on this continent. They are remitted to their proper recipients at a charge of a few cents a pound. If the same parcel were sent from New York to Chicago by express it would cost several times what it costs to send a small parcel from London, England, to Chicago. An obvious absurdity.

There is an agitation afoot in the United States for the establishment of a parcels post. The public convenience of such a service is so obvious that it hardly needs recommending. It recommends itself. But, of course, vested interests are against the innovation. The result is that the express companies, who hold something like a monopoly of small parcel traffic, are opposing the change. But vested interests must give way to the demands of public utility. It is a foregone conclusion that the express companies will in the long run have to succumb. But they need not suffer. They need not go out of business as carriers of small parcels; they can compete with the government. In Great Britain, though the government conducts the parcels post, the express companies also have a look in at the game, the consequence being that there is a healthy competition between the governmnt and the carrying companies.

The United States parcels post service would, therefore, benefit all and injure none. In what respect would it benefit the film industry? It would benefit the many hundreds of thousands of people connected with the film business of this country in the general sense: That is to say, in the transmission of small parcels of their ordinary daily requirements. But it would also benefit them in respect of their special business requirements. Let us take a concrete illustration. Suppose that a manufacturer in New York wanted to send a reel of film to an exchange in San Francisco. The express company's charges would be round about $1.25. The post office cost for the same parcel would probably be about one-third of that amount. Arguing from the particular to the general, therefore, it can be seen that under a United States parcels post system the film industry would probably save each year many millions of dollars in this respect. Moreover, the public would have the assurance that the government handling its small parcels would stand by the risk, would be more certain in its delivery and would more readily make good any loss or damage to which it was liable.

Quite recently one of our manufacturing friends from a distant part of the United States arrived in New York City when the express companies' men were striking. He went to claim some film that had been expressed to him, but was unable to obtain the film or make any impression on the express company. So the loss to him was great, both in time and money. Under a government parcels post sytsem, such a state of things could not prevail.

We urge all our exhibiting, renting and manufacturing readers to support the movement for the establishment of a parcels post in the United States. Thousands of exchanges throughout the country can use their theaters for backing up this propaganda on the screen. The government revenue would be materially increased by this reform, which would take us one step further to the perfection of the United States postal system. No doubt, as in Great Britain, the system will in time include the telegraphs for the country, the telephones and will engage in the business of life insurance. Meanwhile we ask each individual reader of this paper to do all that he can in his own interests, in the interest of the business and those of the general public to bring about the establishment of a United States parcels post system.

The Mute in the Mission.

Any stick is good enough to beat a dog with. The dog in this connection is the moving picture, which, during its short existence, has been beaten by every kind of stick that the hand of hatred can wield. The press, the pulpit, the legislature, law, science, learning, money passion, prejudice, venom, ignorance, sheer idiotcy, all these weapons have been handled from time to time for the purpose of downing or attacking the moving picture. If there is any other subject or institution on this earth which comes in for a greater variety of attacks than the moving picture, we should like to know where and what it is. Not even W. J. Bryan, the late Mrs. Eddy, Dr. Cook or the New York subway have had more scornful things said about them than has the harmless picture. To believe one-tenth of what has been said against the picture would be equivalent to an admission that the millenium had been remitted to the Greek Kalends.

Failing their inability to enlist the opposition of the blind to the moving picture, its fanatical opponents in the press and elsewhere have been reduced to the pitiable state of enlisting the opposition of the mutes. Poor, dumb people, who have lost one of the most precious of the five senses—the power of speech! And the newspapers allege that somebody in authority over some of these poor mutes at Cleveland declares that the latter are offended and shocked by the lip motions of the photographed actors and actresses on the screen. The mutes are quoted as saying that they can tell that these actors who are working before the camera use swear words or profane expressions!

This nonsense has given the newspaper ignoramus the opportunity of spinning out lots of stupid copy on a very stupid subject. It is needless to inform the intelligent reader that the average moving picture actor is no more profane in his work than anybody else. Our observation of scores of these moving picture actors at work, both in the studio and in the open, has shown us that they are as well behaved as any other section of the community. Of course the representation of temper, passion, anger, disappointment, etc., on the screen involves the assumed use of expletives in real life. But expletives are used in books, stage plays and are given representation in paintings and other works of art. Yet we do not find the Cleveland mutes, or any other mutes anywhere else, quoted as saying unfavorable things about books, paintings, etc. No! It must be the picture.

A Mrs. Elmer E. Bates, of Cleveland, is quoted as backing up the statement that "the use of indecent, improper and profane language is common amongst picture actors!" It is up to all the manufacturers, licensed and Independent, to convince this good lady that she is the victim of a too active imagination.

The Raw Stock of the Picture.

The closing year has witnessed several abortive, or at any rate, unrealized attempts to place on this market a variety of raw stock, *i. e.*, celluloid film for negative and positive making. It was understood that the Fireproof Film Company of Rochester, N. Y., would be ready with a non-inflammable film to offer to the trade; but inquiries that we have made indicate that this company is not yet prepared to put its product on the market. Then we have had semi-official assurances that the Berlin Aniline Works are about to supply the Independent demand. The Berlin Company, however, we gather, is not quite ready.

The Ansco Company who, it is alleged, were to supply film are not, we think, making any move. Mr. Gennert of East Thirteenth street, New York City, still continues to supply the Austin-Edwards film. As we write this article, we perceive that in England, a large manufactury has got into order for the purpose of making and supplying negative and positive film to the world's markets. We have known of this manufactury for many years and it bears a high reputation, turns out good productions, and we think that in time Criterion film, for such it is named, will find its way to the American market.

It is well known that the Independent manufacturers of this country chiefly draw their supplies from the Lumiere Company. Indeed, were it not for the Lumiere Company and their ability to meet Independent demands, it would be doubtful if any Independent manufacturers could exist.

The "licensed" manufacturers draw their film from the Kodak Company of Rochester. We do not know the exact nature of the agreement of the Kodak Company with the trust manufacturers, but believe it is a terminable one. We have no authority for saying this, but it is well within the bounds of probability that the Kodak Company might like to cater for the Independent market in which case they will have an opportunity of acquiring

extra business, involving a supply of many hundreds of thousands of feet of film per week.

The position of affairs, would appear to be, therefore, that there is likely in the immediate future to be considerable competition in the supply of raw stock to manufacturers. Kodak and Lumiere, however, have immense advantages over their competitors and are hardly likely to be disturbed, except without very great difficulty. The Kodak works at Rochester are of enormous size and are well equipped for the production of practically an illimitable output, the Lumiere works at Lyons are also of enormous extent, as indeed they must be, when it is recollected that they supply a large proportion of the European trade together with that of other parts of the world.

It is interesting to speculate what footage of film is annually consumed in the picture business. It runs of course total up to many millions of metres, its manufacture and supply necessarily means the making of large sums of money.

Christmas on the Screen.

By Thomas Bedding, F.R.P.S.

Scanning the list of releases especially designed by the American film makers to take advantage of the sentiment of Christmas, now imminent, we find a number of distinctively Christmas subject specially prepared for exhibition around the Christmas time. Chiefest credit for attempting something seasonable rests, it must be conceded, with the Edison Company, who propose releasing a film dealing with the subject of Dickens' "Christmas Carol." "The Christmas Carol," as every student of Dickens knows, is a pretty and human story, and though written for English people, will probably appeal to American sentiment. Pathe's have a subject called "Sunshine in Poverty Row," which explains itself. This is another picture of the Christmas Carol type. The Vitagraph people tell the story of "Jean and the Waif." The Imp release is entitled, "The Crippled Teddy Bear." Then we have a Great Northern subject, entitled, "A Christmas Letter," the pathos of which story is said to "tug at the heart strings." On the whole, not a very happy selection of Christmas subjects.

Christmas is the alleged time of "peace on earth and good will towards men," the sentiment of which forms the basis of a great deal of the literature published about this time of year. Peace and good will, however, exist, we fear, too much in the imaginations of writers and artists. Charles Dickens was said to have invented Christmas. There are many people, especially on the other side of the Atlantic, who say that Christmas as Charles Dickens described it, never existed. Washington Irving wrote about Christmas in a very entertaining fashion. So, of course have multitudes of other authors. Here, then, the Christmas sentiment undoubtedly is, no matter whether peace on earth and good will towards men has any large existence in fact, which is certainly open to doubt.

In England theater entertainments at Christmas time deal largely with fairy stories, goblin stories, giant stories, etc. The beautiful, the spectacular, the scenic, all these enter into Christmas stage productions. Of course, the entertainments are very costly and are run for considerable lengths of time. Thus they attract millions of people and make much money.

It is this end of matters which we think the American film manufacturers, writing generally, seem to have overlooked. Are not "Christmas Carols," "Poverty Rows," and other sentimental themes dealt with sufficiently in the magazines and in everyday life without presenting them as entertainment? We think they are. That is why, in expressing disappointment with the Christmas efforts of the film manufacturers, we venture to offer them a suggestion. It is this: that next year an attempt be made to adopt different themes, more of the merry-making order. Let us have something approaching the pantomime story, in film form. This is generally a story of good and bad fairies, giants, ogres, adventures, spectacular, etc., etc., which immensely pleases the little people. We do not think children are very much interested in stories of poverty and its relief. At any rate, if we had our way we would keep such things from them; we would concentrate their minds upon the more beautiful aspects of life. Let them have all the illusions they can while they are young. Let them have fairy pictures, and fairy stories. Let them believe there are such things as enchanted castles, caves of diamonds and all the wonders of fairydom. Let them know no different until they are older.

A great ballet on the screen would, we think, look well: Anything fanciful, spectacular, grotesque, even weird; but let us, please, have as little as possible of the poverty and misery contrasted with wealth and garishness. There is quite enough of it outside the theater to have it served up to us inside, where we go for entertainment.

The Gnome Company seem to be working on, what to our minds, is the most interesting phase of the Christmas sentiment. They are making fairy pictures for young people. We fully expect to see other makers follow suit, when they realize what the real Christmas sentiment is, namely one of lightness, brightness, joyousness. Of course it is the children's feast and the children want to be entertained. We do not think they are entertained by stories of poverty, misery, and the like. They would rather be transported to the realms of imagination. If those realms are in fairyland, so much the better. Less misery, please, Mr. Manufacturer, and more brightness, gaiety and brilliancy.

THE PICTURE IN OPERA.

A novel and highly pleasing entertainment was rendered on Wednesday evening, December 14, in the auditorium of the Knickerbocker Field Club, a select Brooklyn organization. It was a musical comedy entitled "A Houseboat Romance," by J. Stuart Blackton and Alfred J. Doyle. The Dramatic and Musical Society of the Club furnished the talent, and were supposed to be professionals by strangers, so well did they acquit themselves. Mr. Blackton was at home as Capt. Benson, of the Houseboat "Knickerbocker"; Clara C. Monsees, as the Captain's daughter was charmingly natural; Mrs. Blackton, as Mme. Dubonnet, a rich Parisian widow, comported herself with dignity and grace. In the song, "Won't You Play Eyes Wis Me" specially written for her by Alfred J. Doyle, Mrs. Blackton made a great hit, assisted by the "Captain" and sextette. Special mention is also due to the work of F. A. Weissman, Lizzie Metcalf, and Geo. Ganzenmuller. But the feature of the evening was the showing of the Vitagraph Film of the International Motor Boat Races. This event was worked in as a part of the story and the pictures were projected onto the drop which was painted in blue and tints to represent the sea. The effect was surprisingly beautiful and realistic.

We venture to say that if a company was to go on the road with this musical comedy and present it as well, they would meet with the biggest kind of success.

Religious and Biblical Pictures.

By Rev. W. H. Jackson.

There is no doubt that one of the largest fields of moving picture enterprise and success lies in the religious world, this means also the Biblical world, and these together form one of the largest portions of the world of education. From a literary standpoint too, the fact that all booksellers affirm that more Bibles are sold than any other book, proves conclusively the trend of the human mind. Art also has shown the great hold upon master minds which Biblical subjects have taken, as testified to by the art galleries of the world; it has often been said that if all the sculpture and paintings of a Biblical or religious nature were taken out of the art galleries of the world, a poor and non-inspirational exhibition would remain. In like manner if the libraries of the world were depleted of biblical literature, a most inadequate remainder would be the result. These facts show how life and history are interwoven with the most important subject lying closest to human requirements as well as popular appreciation. That this great realm is at present scarcely touched by moving pictures is a great oversight, especially so when it is remembered that thousands of churches, institutions and schools are waiting for reproductions of the best of the world's educational subjects. That many film manufacturers hesitate is not surprising, the writer is fully aware that the undertaking is a vast one, but judging from the attempts already made and the evident unlimited ambition of many manufacturers there should be no further hesitation on their part. Two great prospects are already assured those who have the courage to make headway along these lines; they are a great waiting body of people, and sure financial success. It is impossible to conceive or imagine any line of subjects where reproduction would be so warranted as those of a Biblical nature, any one scene or subject once given would be required constantly and always, even for generations to come! this cannot be said of any other line of subjects; eternal permanence would fittingly characterize these films. Therefore it would seem that factories could be continually employed replacing the worn films, leading to the further thought that here is the secret of one of the most economical lines of subjects possible to manufacturers, the scenarios and concomitant parts are all at hand, and when a good set of pictures are once obtained their use and value would be unlimited. That all these arguments are feasible one has only to refer to the Oberammergau pictures, a series always in demand and always welcome, and this in spite of their incomplete and somewhat unsatisfactory nature; if it were only possible to reproduce the original Oberammergau, there is not a church or institution anywhere (secular places not excepted) where they would not be used. Of other Biblical subjects now before the public it is necessary candidly to say, that while good as far as they go, and great praise is due to their producers, they are not at all satisfactory. The first fault lies in choice of subject, Esther, Delilah and Mary Magdalene seem to suggest a hidden motive in the selection of these characters, and a careful public is very wary when their religions are touched; the Christian authorities on one side are fearful of profanation and the public is afraid of the sin of desecration on the other side. Besides Oberammergau the "Life of Moses" series is the only one which the churches have taken up, but its loneliness causes a slowness of general appreciation, which only indicates that more of its kind is needed. The "Lord's Prayer" visualization was lost in its own ambiguity, and the "Resurrection of Lazarus" will not be generally received because of its separation from its historical surroundings, it needs to be made part of a series to command attention. It must be borne in mind that the institutions and churches which are going to use these pictures (and are waiting for them) need complete subjects or series, suitable for from one to two hours' intelligent, comprehensive and instructive work; as unlike a theater or play house they cannot and of course will not make up an exhibition by mixing a Biblical subject with a drama or a comedy. The next important matter relating to the preparation of Biblical pictures is that they must be exact, if they are to be used (as they must be) by teachers, ministers and lecturers who are all acquainted with the original text, errors are intolerable, and it does seem from the few pictures now before the public that they have not either carefully considered the text or been assisted by competent advisors. Recently the writer was present at the plant of a large film manufacturer where a Bible scene was being enacted for a forthcoming picture, his first surprise was occasioned by the fact that no competent person was present to either instruct, or aid, in the most necessary preparation for so important a work; his second surprise came when the "director" of the occasion was suggesting a certain change ventured the remark "we must try to do this right as the pictures will be seen by those who know more than we do"! With such "directing" as this, is it any wonder that the religious pictures are not successful? Surely it is natural that what proper critics *cannot* accept the people *will not* popularize, especially where truth and faithfulness to a given standard is required.

Great—and right—predictions have been made of the power of the cinematograph in every direction, and expectations in the realm of Biblical history are widespread, but at present almost unfulfilled. In this great field there is room and opportunity for both financial, honorable and professional success, aided by the more powerful opportunity of doing much good; besides placing the cinematograph in one of its proper places as a great instructor and teacher. If any impetus is desired to give this great line of work an upward and onward move, the writer, and others of his acquaintance, are willing to act in an advisory capacity with any capable firm desiring to honor themselves by giving Biblical and religious subjects a more prominent place in their productions.

Fearing to be misunderstood let it not be considered that this article intends in any way to discount the value of the present religious pictures as used in moving picture places; by no means, they fill a certain need, but in an exceedingly ambiguous and incongruous nature. To amplify and rectify the present condition is the writer's first motive, and then to raise to their proper sphere of usefulness by a more thorough and general production of complete themes, subjects and historical parts in sacred history. This has been done by the stereopticon slides, why not in the cinematograph film? It only waits for the right firm to go forward.

The Pictural Drama As A Fine Art

by Louis Reeves Harrison

HOW TO IMPROVE THE BUSINESS.

The men who have money invested in the production of moving pictures are not blind to the advantages of turning out high-class reels because the present benefits are large and the future gain from superiority of production will be two or three times that of to-day. It is especially favorable to present success that photoplays should so interest the intelligent class throughout the country as to bring in the desirable patronage of those who have the means and leisure to go every day to the picture exhibitions. A high state of prosperity for the exhibitor will be reached whenever the average quality of the pictures shown rises to a point of merit that will command the patronage of those who now regard the picture shows as a childish and decidedly inferior form of entertainment. Splendid plays, of enduring interest, would enable the exhibitor of the present day to charge more for desirable seats, would fill his house at better rates, and would tend to elevate the quality of the average audience without decreasing its numbers. It is true that many exhibitors are catering to the lowest class only. They imagine that all human nature is on their level, but it is equally true that those pictures which appeal to the most enlightened members of moving-picture audiences are at the same time more satisfactory to the people who occasionally spend five or ten cents for a couple of hours of amusement.

Why not give the exhibitors the finest motion pictures that money can procure? Because of the greater cost?

That is certainly a short-sighted policy. If a producer's present sale is limited to 50 or 100 reels of each subject, the poor ones will go to the junk pile in the future while those strongly popular to-day will be like the most enjoyable music rolls for self-playing pianos—they will be in large demand for private and family use. This means thousands of dollars additional profit in an untouched market. Every strong play helps all concerned, strengthening the hold of moving pictures on the public, pleasing people in general, advancing the interests of the exhibitor, and giving every department of the business a dignity which no part of it now enjoys. Every such play means ten thousand dollars or more supplementary profit to the far-sighted manufacturer, so that a few hundreds of dollars additional expenditure necessary for improved quality seems trivial indeed.

How and where can that added outlay be most profitably and beneficially placed in the manufacture of picture reels?

Where are the weak spots in production?

The initial weakness is due to the fact that an enormous number of amateurs, who would like to see their ideas set forth in print or on the screen, who have not taken sufficient pains to prepare themselves for dramatic work of any kind, pour in a misleading flood of scenarios containing occasional ideas, but so badly presented as to need reconstruction at the hands of an overworked director or some one individual employed for the purpose. The result is a monotony of production, a feeble sameness of idea, where vigor and variety are needed. The cowboy chases the Indian, the sheriff pursues the villain, the hero embraces the heroine at the end, or the pianist plays the wedding march at the foreseen conclusion until the steady patron grows sick and weary of motion pictures as a form of entertainment. Brilliant professional writers, whose stories command from $5,000 to $500.00 in current periodicals, are given no inducements to write picture scenarios, or they would otherwise contribute to this much desired end.

Another weak spot is the lack of a competent "art director."

I realize perfectly that these little plays must be popular to succeed. When I refer to high quality, I do not mean anything technical or abstruse. When I speak of an "art director," I do not mean a man of such exalted ideas that he will attempt to lift the pictural drama above the comprehension of the common people. I mean that the regular stage manager should be put in charge of the actors; this will give him enough to do. He is obliged to place them and move them in a very limited scope, to concentrate his mind upon an infinite number of details in the swift performance of each scene, and his natural activities are on the stage. Picture plays, like those on the stage, are the result of composite activity in which the author, the director and the actor participate, but the picture play's appeal is purely visual. There must be a man of imagination to mentally portray the various scenes in advance, just as the author does, and he should have enough artistic sensibility to be aware of what goes wrong in the rehearsed presentation. I saw a "thriller" the other day representing the forecastle of a vessel in a storm on the rocks. A dipper-full, then a bucket full of water dashed over the bow barely wet a portion of the deck. Then a hose was kept spraying in one place. Then came a scene sub-titled "The Calm After the Storm." In nature, there is a higher sea running after than during mid-storm, but we were treated to the spectacle of a man hanging to a log in a mill-pond. Grass was visible in the left corner and a little kid-critic near me said: "Hully gee, see dem weeds!" There was no thrill. The performance was ambitious but in parts so inept that it broke the spell. A competent art overseer would not have let that scene spoil the rest of the reel. If it disgusted the kid-critic, there can be small wonder why others regard such productions as childish and unworthy of the money spent on them. No concern engaged in turning out examples of the pictural art can enjoy the favor of the people long if those engaged to turn out reels are deficient in appreciation of art. "Art is an instrument of thought the knowledge of which is to be acquired in order to be applied."

Get original plays, modern or historical, conveying an idea or picturing truly some interesting phase of human life, put them on with intelligence and good taste. That is the sum of my idea. If I am wrong, I am always open to conviction.

MISS MARY PICKFORD
(Independent Moving Pictures Company).

There are many actresses and few artistes. Miss Pickford is an artiste. Show girls of all kinds and conditions flock to the motion picture studios with a self-satisfied idea that the work they will be called upon to perform is "dead easy," whereas not one in a hundred qualifies as a super. Those who rise to the dignity of performing leading roles in motion pictures have to be endowed with a knack of conveying an infinite variety of emotions without words and without pantomine, an exquisitely subtle art, not widely distributed among loud-voiced members of the theatrical profession. With no vocal expression, and with no audience to inspire them, the real artists of the silent drama are as rare as on the actual stage.

Miss Pickford is an artiste of the highest rank in a field where there are very few of her kind. She is one of three brilliant stars in the motion picture firmament, rising to the top of her profession while yet too young to sign a contract. Preceding her photoplay experience she so pleased Mr. Belasco in "The Warrens of Virginia" that she received high approval and encouragement from that discoverer of native talent. Her success with another picture company was so pronounced that she became known to millions as "Little Mary."

The early training under Belasco was all right, and the severe exercise of her talent in the silent drama was still more beneficial, but the essence of Miss Pickford's charm is born in her. She has a vigorous, winning personality that pervades her work and carries over into the audience a sympathetic interest in all she does. "There she is," means "we are glad to see *you*, little Mary, no matter what part you are playing." This direct interest is due to a certain youthful spontaneity in the movements of the actress as well as in her facial gestural expression. It seems as though she was not acting at all, but was simply having a good time. It is also due to her possessing that sort of beauty which goes with a healthy physique, in this case spiritualized by an unusually active intelligence. Back of her spontaneity and youthful charm there is a highly trained and subtle art which makes Miss Pickford a veritable queen of comediennes; and back of that there is a thoroughly modern and progressive spirit unrestrained by worn out conventions. Miss Pickford's acting is entirely within the lines of the new art. She is intelligent and gracious, but her greatest charm lies in the fact that she seems to be perfectly natural in any role that she assumes.

AT KEITH & PROCTOR'S TWENTY-THIRD STREET HOUSE.

The time having arrived for my periodical visit to our friends of the "Bijou Dream," West Twenty-third street, and, remembering that as a result of my last visit exception had been taken to my criticizing the running of a comic film after a religious one, the readers most immediately interested considered this a reflection upon the manager; this was an injustice both to the manager and myself as my criticism said distinctly that the two subjects were "on one film," placing the fault on the manufacturer; if an operator runs a comic after a sublime religious picture it would show bad taste, but when a manufacturer deliberately makes up a film containing these two extremes, it shows not only a contempt for decency and propriety, but an indifference to the susceptibilities of the public.

Many improvements were noticeable in the general handling of the pictures. They were much steadier and clearer; the military drum, too, while not entirely silenced, was under a pronounced subjection. Of the films shown "The Closed Gate," a Gaumont picture, is of average parts centering upon the wandering of a sweet little toddling child which on account of an **open gate,** strays from its beautiful home and miraculously escapes death, both at a level crossing and beside the river. The scenery is everywhere good. As an **open gate** was the cause of the trouble it would seem the name of the title should be changed. "A Tangled Masquerade" (Essanay) reveals a rivalry between two companions for the same young lady, planning to elope with one of them the young lady's plans are frustrated by her father who takes her costume and appears as "Night" at the ball. The old gentleman makes a very poor "young lady." Meanwhile the young lady elopes with the man of her choice.

"The Phantom Rider" (Gaumont) is a good comic. Riding upon a stolen bicycle a man pursued by the police vanishes, leaving his clothes in the policemen's hands the time he is supposed to be caught, the riderless wheel continuing alone even across a stream is a very clever mechanical effect. Using an automobile in the same way in which he had used the bicycle by vanishing when caught, and again appearing upon the still going machine, are exceedingly clever maneuvres. "He Who Laughs Last" (Vitagraph) is a humorous picture of a new kind. A young man being subject to certain pranks at his club, makes the members agree to grant any request he makes if within a given time he turns the laugh upon them. He is successful and as his sweetheart's father is one of the members of the club entering into the agreement he claims his daughter in fulfilment of the wager. Of course he wins and laughs last.

The picture talks given here are very good and full of intelligent interest. One on the Philippines is being given this week.

SOME THIRD AVENUE MOVING PICTURE PLACES.

Having visited Twenty-third street, Fourteenth street and Brooklyn houses, the writer turned his attention in the direction of Third avenue, New York. As it is not long since yellow journals gave some of these places an unsavory reputation he was prepared for an exhibition of subjects calculated to arouse his censorious nature; it was an agreeable surprise, however, to find a condition of things contrary to "yellow" descriptions, or even morbid anticipations. The worst features of these places are the crude poster decorations, bad in drawing, vile in color, giving the outside appearance a most repulsive aspect. How such "decorations" can be expected to "draw" is something yet to be learned.

As the "bark" is often worse than the "bite," so here the exterior is worse than the interior, for inside the Varieties Theater, 112 Third avenue, a mirror screen is the first noticeable feature, showing that the proprietors are determined to have something of the best. The program of pictures shows also that nothing of a questionable nature was being exhibited, as the following list speaks for itself: "Old Glory," "The House With the Closed Shutters," "The Stolen Claim," "Whist," "Hiring a Gem" and "Hank and Lank." A cleaner list of ordinary or current pictures could hardly be selected. Another great surprise and one favorable to the houses, was the absence of "illustrated songs." Here, of all places, seemed to be the first place to expect singing of a ribald nature. The omission is commendable; surely the exhibitors must be readers of the Moving Picture World, as indeed it seems that they are trying to conduct their places in accordance with views expressed in these columns. The simple musical accompaniments were agreeable, no noisy drum, but a suitably played piano, making the exhibition at a cost of 5 cents equal to any and superior to many of a higher price. Considering the severe and perhaps justified strictures passed upon these places in days gone by, it is a pleasure to record these improvements and to give credit for them. It is to be hoped that a continuance along these lines may still merit further approbation.

BETWEEN THE ACTS.

In some of the theaters which do not pretend to be either moving picture places or vaudeville houses moving pictures are shown in the interval "between the acts." Corse Payton has adopted this innovation in Brooklyn with much satisfaction to his patrons. There is no doubt that this plan affords a pleasant diversion from the "play," filling up many a prolonged pause, preventing irritating delays with an impatient audience besides giving the stage hands longer time to more satisfactorily do their work. No doubt a howl of complaint may arrive from those who in various ways are benefited by the "between the acts" financial returns, but the universal adoption of this use of moving pictures may be looked for in all the large theaters. The cinematograph is filling large places in every possible way and very soon the theater without an outfit will be the exception. "Between the acts" is a good use for our protege.

MEN, MEN, MEN.

A most noticeable feature in all theaters visited during the last few weeks in Greater New York is the large number of men in the audiences, somewhere about 75 per cent. being of the adult male kind. What does this mean? Experts say that whatever appeals to the heart draws women, and that which appeals to the head draws men. Is this an argument that moving pictures are growing in intelligence?

KINEMACOLOR IN NEW YORK.

Since the introduction of Kinemacolor to the United States last December, interest in the process has been sustained by the fact that the Kinemacolor Company of America was formed to work the process here. Their fully equipped factory is now in working order at Allentown, Pa. It is anticipated that shortly the mechanical end of matters will be brought to a stage of practical perfection. It is a fact that difficulty has been found in making the machines, which has caused what appears to be some delay in the formation of the process. Meanwhile, we have been in receipt of many inquiries as to where Kinemacolor results could be publicly seen here in New York City. It will interest many readers to learn that, at the Eden Musee, on West Twenty-third street, New York City, daily exhibitions of Kinemacolor pictures are given. The Eden Musee has a fine large screen, and pictures are always well shown there. No doubt this exhibition will attract the attention of, not merely a large number of the moving picture public, but of the general public as well.

Crandon, Wis.—The Princess, a new up-to-date moving picture theater, will be opened here about Christmas by Harold E. Brady. Moving pictures and illustrated songs only, with a 10-cent admission.

Mobile, Ala.—Geo. W. Pryor, manager, Bijou Theater, reports business "very good." Using licensed service and runs pictures exclusively on two Power's machines. Two **first-class** opertors is the secret that "packs them in everyday."

CONSTRUCTION DECORATIONS

BY JOHN M. BRADLET.

The Self-Releasing Fire Exit Device.

The new Family Theater of Indiana Harbor, Ind., is a source of very valuable information and in many ways is a model for persons intending to build moving picture theaters or remodel their present houses. One of the features of the Family Theater calls for special mention and there is no doubt that in the near future the authorities will advocate that all halls of amusements be provided with **"The Self-Releasing Fire Exit Device."**

In most every case of fire, any loss of life is due, primarily, to the fact that the exit doors refuse to operate at the crucial moment. The terrified people pile themselves in heaps about the exits and the poor unfortunates are trampled to death before the fire even reaches them.

The writer well remembers a similar experience he had at the White City Park. Philadelphia, Pa., in 1906. He was then in charge of the Penny Arcade. In the same building and on same floor was located the moving picture show. One day, when both places were packed and another rush of humanity was waiting a chance to get in, some trouble occurred at the power house and the lights went out. As the operator had no current to either run his machine or light the hall, and as minutes, looking like hours, passed with no return of the current, a general panic ensued and the people trying to run out, piled themselves against two wide double doors in such heaps that the doorman was pinned in a corner and was unable to unlock the doors.

The writer realizing the danger of such a panic, secured the services of two other men, and the only way to force a way to the locked doors, was to use clubs freely right and left, with no regards if the blows were falling on men, women or children. There was no time to be lost and the only way to save lives, was to act without mercy.

The recurrence of such disasters is rendered absolutely impossible by the operation of the **"Von Duprin Self-Releasing Fire Exit Latch."** This device takes advantage of the inevitable rush of the panic-stricken crowd, and uses it as the natural means of throwing open the way to escape and safety. A child has the same advantage as an adult, no great power being necessary—merely a touch does it.

The essential features of the **Von Duprin Device** are these: It combines into one the usual features of all locking devices, i. e., the lock and the top and bottom latches. The usual hardware trim is applied on the outside of the door. On the inside, about waist high, a solid bar stretches across the door. This bar stands away from the wood and connects directly with the mechanism of the latch. **Any pressure applied to any part of the bar instantly and positively releases lock and latches simultaneously and permits doors to open.**

The operation of the **Von Duprin Device** under actual conditions of a panic is self-evident. The people rush blindly toward the exit doors—the leaders are forced against the bars across the doors, and the said bars under the pressure of the crowd give in, the latches operate automatically, and the doors are thrown open to **safety.**

The bar extends across the full width of the door, it is not a device that you have to hunt for, nor a device requiring any special training to work. A mere child running against the door, will throw open same with no other effort than to press the bar with his little hand or part of his frail body. This door cannot be opened from the outside unless a key is provided.

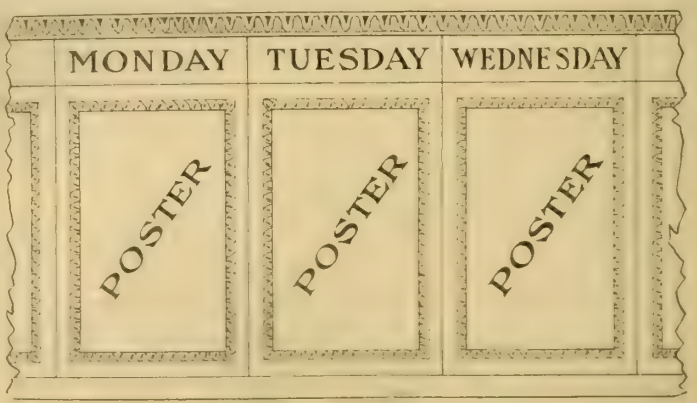
To this already perfect safety device, Mr. Berkson of the Family Theater, has added an extra precaution by having the emergency exit doors to open in a short passage, built of heavy masonry and cement which passage leads to the street in the rear of the theater.

We are very thankful to Mr. Berkson to have called our attention to these safety doors, as we hope that the above will be well received by all exhibitors wishing to make their theaters as safe as possible. Although our aim is to investigate every new device pertaining to a moving picture theater, we are bound to overlook some of them, and if the exhibitors who have anything of real merit will kindly send us word, we will be glad to pay them a visit.

* * *

Posters for the Week.

Is another feature of the Family Theater. Mr. Berkson advertises his show for the full week but, as in everything, Mr. Berkson displays good taste, instead of having numerous loose posters hanging from every corner or nailed to the walls, he has built in his lobby a succession of frames as shown in the following cut.



These frames of fine workmanship are of mahogany with a plate glass over each poster.

These frames are a fixture of the walls of the lobby and are at a convenient height, being placed above the wainscoting. At the top of each frame are painted the days of the week: Monday—Tuesday—Wednesday, etc. So displayed, the posters, even the most vulgar ones, do not look half as bad as when they are nailed to the walls.

Mr. Berkson's posters arrangement is not only neat, attractive and an efficient manner to advertise the coming features, but creates a good impression. This is where so many exhibitors fail. They lack good taste; they believe that anything is good enough—a sad mistake. If your lobby is neat, clean and well arranged, if your employees are clean, polite and well uniformed, you naturally convey the impression that your show is clean and decent and the place for ladies and children to visit.

"A. J. O." writes a long and complimentary letter in the course of which he voices a wish in which we all share. He says, "I want to know how to work up pictures correctly, and the proper music to play for them." His question is natural—we all want to know the same thing. As I said in the beginning, I shall try to give helpful hints on this subject, but from the very nature of the thing, these hints can only be along general lines. An unreleased picture is an unknown quantity and we don't know what music to play for it until we have seen it, but when we do see it we should be able to classify it at once. My third article contained a classification which, though by no means complete, is sufficient to meet the ordinary run of pictures. A purely scenic picture is easily recognized, and though these are not easily "worked up" in detail as you would a melodrama, still they often provide opportunities for musical coloring. For East Indian or Hindu scenes "The Star of India" (Bratton) is a good number. It is also effective in African and jungle pictures generally. Herbert's "Oriental Dance" is another useful number. For Chinese pictures "The First Born," "Highlanders' Patrol" and "Chinese Serenade" are good. Medleys and patriotic songs of Europe are so well known as to need no mention here. When you have fitted a scenic picture with music suggestive of its own locality, and introduced all required sound effects, you have done all there is to do. If you don't happen to have on hand the required piece of music, get as near to it in character as you can. Even if your picture is laid in Tangiers or Turkey, you could use one of the above in a pinch; it will at least sound characteristic and provide a novelty number for your program. (You know the concert idea of the program is not to be ignored.) If you have nothing characteristic of the countries shown or nothing that by a stretch of the imagination might be suggestive, play any concert number you like; but I earnestly advise you to provide yourself with something of this class as soon as possible. Oriental music and songs of other nations are in constant demand and your library surely should contain these. Industrial pictures seldom call for any special music. I've said that before, but it naturally falls in place here. Scientific pictures likewise. These give opportunity for selections or anything you wish which will round out your concert program. Now let us consider these three classes of pictures disposed of for all time (there is really nothing to suggest further as to their musical settings) and consider the others.

First on the list we find "Tragedy—Shakespearean order." These abound in court scenes, royal and titled personages, combats, light comedy, and sentiment. A grand march (4-4 time) or a polonaise is ponderous and dignified and fits very well when the characters are gathering for a serious scene—a coronation for example, or a council or departure for battle. For the lighter scenes a gavotte or minuet is useful. "La Cinquantine" can sometimes be used as a fill-in. Any ordinary andante (except modern songs) will be appropriate for the pathetic and sentimental scenes. Battles and other combats of course call for "Hurrys." If "A. J. O." will send me specific questions (in care of this department) I will be glad to answer them if I can, and if not, they can be passed over to our readers for suggestions. I should like to make this page a sort of a meeting place where we can all get together and exchange views for our mutual benefit. So come on with your communications; make them brief and to the point, and if they require a personal answer don't forget to enclose a stamp. I get a good many of that kind, and it makes an inroad into my postage stamps.

The common inquiry is for titles of descriptive numbers. Occasionally I can slip in a few names on this page, but a list of any length would completely fill it, and while it might all be for the good of the picture, it would not be practical to devote ourselves entirely to the advertising of music publishers' wares. Such letters will receive personal answers if a stamp is enclosed.

"James T." asks: "What should I play for acrobatic scenes such as Pathe gives us?" If you mean pictures of acrobats, play just the same as you would for a troupe of real performers doing a vaudeville turn. Give them a long chord or a flourish on each appearance and play a galop or lively march for the act.

"Jessie O. S., Chicago, Ill." inquires as to what should be played when the picture stops and a letter is shown on the screen. A letter, newspaper article, or any document or writing or printing which a character is reading or writing, is a part of the scene in which it is shown and whatever you may be playing at the time it is shown should be kept up until the action of the scene warrants a change or stop.

A few suggestions are appended for music to the following pictures: "Elder Alden's Indian Ward."

Lively till Indian enters;
Indian music till change of scene;
Heavy mysterious (bass solo) till change;
Repeat same number till change;
Indian War Dance (Belstedt's) till sub-title Thanksgiving Day;
At next change of scene, mysterious (pizzicato effect) till change of scene;
When Indian looks in window "heavy mysterious" (same as third number) till attack;
"Hurry" till death of Chief Squantum;
Soft Indian music till finish.
"The Golden Supper":
Gavotte till "After the Wedding," then
Anitra's Dance (by Grieg) till "Later," then
Massinet's Elegy till funeral procession; then
Chopin's Funeral March till Camilla moves hand;
Rubenstein's Melodie in F till "The Golden Supper."
Scarf Dance (short) till Camilla enters;
Short pause.
When Lionel sees Camilla, "Oh Tender Moon" (from Faust) till end of picture.

A CHEERFUL IDIOT.

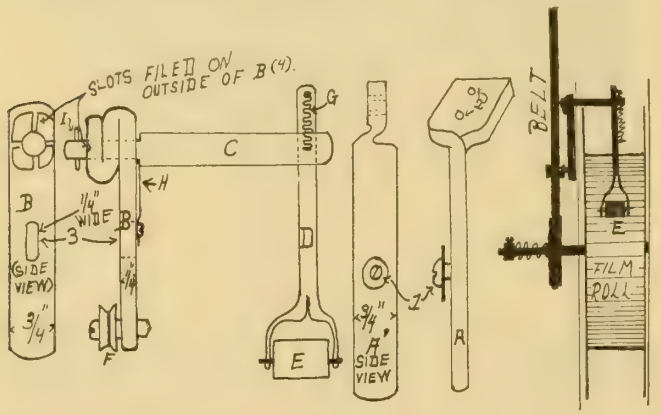
During a recent trip to West Hoboken, I visited a theater which enjoys the reputation of being the largest house and of exhibiting the best pictures in that location. The building, an old church with a good size balcony and a very high ceiling, affords an ideal opportunity for proper projection and the presentation of a good show. The operator, knowing his business, is alive to his opportunities and takes great advantage of them; the result being almost perfect projection on a well lighted screen. If the management could be induced to run a straight moving picture show with no musical accompaniment, I am sure their house would be more popular, for at present the only jarring notes come from the space between the first row of seats and the stage.

I sat within three or four rows of "the orchestra" and can honestly say, that last night was my closest observation of a cheerful idiot. The drummer sat sideways on his chair without once looking at the screen, and in turn played with all his toys, with as much physical effort as he could possibly put forth. During the projection of a Vitagraph subject, a very beautiful drama, while a mother was in the act of gathering up and putting away the playthings of her baby daughter who had died a day or two previous, the fool at the traps, instead of producing as soft music as possible, brought his basedrum and cymbals into evidence and imitated the crying of an infant on a long horn, when the child had already died and was buried. Again, during an Edison picture, showing a man climbing the Alps in search of a certain flower to be found only at the top of the mountain; the man gets within arm's length of the object of his search, when the stick he has for support slips and he starts on a hurried trip to the bottom of the mountain gathering momentum as he goes. During the fall, the man with the traps demonstrated his ability to make a noise, and imitated the crashing of glass and the falling of heavy objects. No sound effects at all were necessary.

This drummer has been criticized in several other articles in these columns. If he only knew how he kills the interest of the pictures by his hammering on the nearest sound effect, he would try to study the interest of the audience by studying the picture and the exact effects it needs. A. McA.

Another Tension Equalizer.—A. H. Huelsman, Covington, Ky., contributes the following: "I wish to submit sketch of an automatic tension equalizer now attached to and successfully working on my Power's No. 5. If you think it worth while, place it in the Department; otherwise the waste-basket is handy. Also if you have any suggestions to make as regards same will be glad to have you set them forth. I am always looking for suggestions and willing to accept advice. Have rigged up a lamp in the front of my lens to watch framing, as you advised in the last issue of the World, and it works fine. I have been having a lot of trouble making patches with the Edison waterproof film. I now wet the waterproofing, where I wish to scrape it off, with alcohol, and off it comes without any trouble at all; I then make the patch in the usual way. It takes a little longer, but you can make a much better job. Well, Mr. Richardson, I think I had better quit before you call me down for writing nonsense."

My dear boy, you have queer ideas as to nonsense. I am sure our readers as well as myself will be quite willing to listen to all the nonsense of that kind you can produce. The tension equalizer is just a little hard to understand and I'm not sure that I grasp the idea. I publish it to see what our readers will be able to make out of it.



"A" is a brace made of ¼ to ¾-inch wrought iron. At "1" is a ¼ standard machine screw with washer, and at "2" are drilled two holes for screws, with which the brace is fastened to the bottom of the machine board, the top part being twisted around in a way that will be understood by looking at the two cuts "A" and "A'." "B" we will call a sliding rod made of the same material. I bend this down and up to make a better bearing for the rod "C," drilling a 5-16 inch hole through as shown. There is a slot filed for the ¼-inch screw on "A," as shown, in center of "B." (See 3.) "C" is made of ½-inch square iron turned down to 5-16 inch at one end where same fits into the hole drilled in "B." "D" is a piece of 5-16 inch cold rolled steel, split and forked, to hold roller. "E" is a grooved pulley on the end of "B." "G" is a small spring connected to "C" and "D." "H" is a flat spring to brace against shutter on "C." "I" is a pin in "C" to fit in slots cut in "B" at "4." It operates as follows: When take-up reel gets a certain amount of film on it, it presses against "E." Naturally "E," "D," "C' and "B" raise slot in "B," allowing it to raise until it reaches the end of slot, when it stops, as it cannot put any more pressure on belt. The spring "G" now gives and allows "D" to travel until reel is full. When reel is full, throw your roller to one side and it will stay there while you are taking out the full reel and replacing with an empty one. The pin in the end of "C" fits in slot "B," holding it there by pressure of spring "H" against shutter on "C." Put brace "A" on bottom of machine-board towards the lamp house. You will only be able to put this in one corner of the magazine. The foregoing is explanation supplied by neighbor Hueslman.

* * *

Various Things.—From Len F. Sargent, manager Sargent's Opera House, Laona, Wis., comes the following: "Enclosed find $1.50 for the Handbook. I run a picture show in my house once a week, the location being a very small northern Wisconsin town, but we always do a capacity business. My band plays before the show and between the reels the orchestra gets busy. I occasionally introduce home talent vaudeville, which takes very well. I put on three reels and two songs, charge 15 and 25 cents and fill my house just as readily as I would at 5 and 10 cents. As I am a fairly good mechanic, being a locomotive engineer at work every day, I do my own operating and must say that I project as good a picture as I have seen in a long while. I recently took a trip to some of the larger cities, looking for ideas to improve my show, and I believe that the majority of the houses I saw make too large a picture. I fail to see good projection in such huge magnification. I read the Trouble Department regularly and learn a great deal from it. Have read with particular interest the letters from B. M. Merrill, Edgar, Neb. I have exactly the same outfit as he, excepting that I use a double throw switch so that I can use either city lights, A. C., or my own D. C. Mr. Merrill is right in saying he has a special electric engine. This make of engine operates with a throttling governor, which makes for regular explosions at every other revolution of the flywheel, hence there is hardly any fluctuation in its speed."

Neighbor Sargent, I will shake hands with you, because in the long ago I was a locomotive engineer myself and belonged to the Brotherhood of Locomotive Engineers for several years. I would call particular attention to the fact that friend Sargent **fills his house at 15 and 25 cents with three reels of film and two songs.** Others, I am very sure, could get those prices if they only thought so, and if they only used good film **combined with first-class projection.**

* * *

An Address.—Greenville, Miss., writes as follows: "Will you please give me the address of the manufacturers of Climax resistance wire?"

Climax resistance wire is made by the Driver-Harris Company, Arlington, N. J.

* * *

Outside Shutter.—From Seattle, Wash., comes the following: "I notice in the Moving Picture World of November 19 that Richmond, Vt., asks about putting a shutter in front on an old Edison machine. For his information permit me to give a few details regarding an experiment of that kind which was entirely successful and gives a practically flickerless picture on an aluminum curtain at about normal speed. The machine in question was a two-pin Edison made over into a one-pin. The shutter was patterned after the Power's No. 6 (except that the wing covering the movement of the intermittent was made about 1-5, or 72 degrees, of the circle and the other two wings about 54 degrees each. The shutter was made 8½ inches in diameter and extended out in front of the magazine and revolved in a bearing supported by a bracket made of iron 1 inch wide and ⅛ inch thick. The bearing being about 1½ inches long made of a battery connector. The connection was made by a rod same size as the little bevel pinion shaft and two 'universal joints,' one fastened on where the old shutter was and the other just inside of the outer bearing, allowing about 3-16 inch for end play. The connections on the long rod were soldered to do away with just that many set screws. An oblong hole was cut through the upright board for the shaft to pass and work up and down for framing. The 'universal joints' were made of two battery connectors sawed in two in the middle and two steel cubes 3-16 inch thick. The holes were drilled through the steel cubes as close as possible without coming in the same plane.

"I am aware that this is a poor description, but it is the best I can do and I cannot make any drawing to help you out."

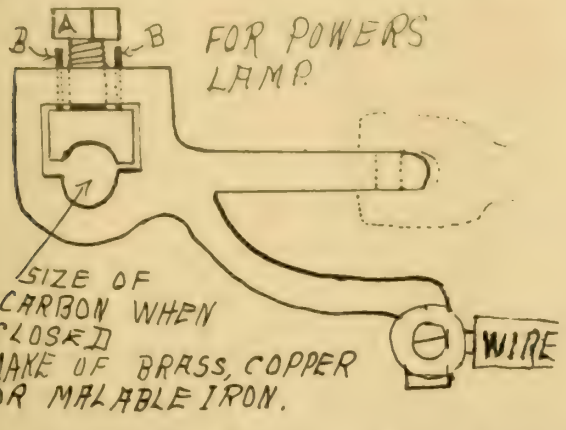
We are indebted to you, Seattle, for your kindness in describing the shutter. I am sorry you cannot make a sketch of the shutter connection, but believe our readers can understand what you are driving at all right, particularly after looking at the illustration in a recent issue of the Department.

* * *

A Carbon Jaw.—From Joseph Swan, Albany, N. Y., member of I. A. T. S. E., No. 14, comes the following: "I note that Chicago has carbon jaw trouble. I submit herewith

diagram of a carbon jaw that will do away with all his breakage. Such a jaw properly taken care of will last a lifetime. What I mean by 'properly taken care of' is that the set screw 'A' should be backed out when it gets through at night. If you let them stay set up tight while the lamp gets cold you will have a hard job getting them out. I hope you will give this space so that the boys can make themselves a pair of these and do away with carbon jaw breakage. Or, if they do not care to make them I shall be glad to send a pair on receipt of $2.00."

(Neighbor Swan's address is Proctor's Theater, Albany, N. Y.)



The excellent drawing, of course, receives space and neighbor Swan has our thanks for submitting it. I would suggest two things, however, one being that the jaw and shoe be made "V" shaped instead of round so that it take either ½ inch or ⅝ inch carbon; also that there will be no trouble about setting of screw "A" sticking, if it be kept well lubricated with good plumbago. The screw should be taken out every day, greased with vaseline, the vaseline wiped off and the screw coated with powdered plumbago.

* * *

A Little Later.—From R. C. Hart, who contributed the article, "Another Take-up Equalizer," page 1288, December 3, comes the following: "I was gratified to see my idea set forth in the Trouble Department, notwithstanding the fact there must have been much material of probably greater importance waiting publication. I am very busy just now, but a little later will find time to illustrate my idea at greater length. I am certain it is practical if properly worked out. The Trouble Department is certainly a great thing for everyone who thinks, and who is honestly interested in the art or science, or both, of motion picture projection."

Neighbor Hart, we shall await further explanation of the equalizer at your earliest convenience.

* * *

A Useful Idea.—From Baltimore, Md., comes the following: "Enclosed find a piece of film showing the way I prepare mine in order to be able to frame the picture before starting. You see I scrape off the emulsion on the dividing lines of one picture so the aperture edges show sharp and clear through the scraped part and I get it exactly right. It doesn't injure the film, nor does it show on the screen, since I always scrape the first or second picture of the title. I am sorry to have to report that salaries here are just about half what they should be. As far as I am able to find out, $15.00 is the highest wages paid in Baltimore, and for it one is compelled to work from eight to nine hours per day. Very few get even that much. The fault is that there are too many would-be managers who do not know good projection when they see it, therefore anything will do. With them, anyone who can thread a machine and twist a crank is a 'good enough' operator. Our Union (Local 181, I. A. T. S. E.) secured the passage of a law by last Legislature compelling operators to pass an examination; also requiring that they be at least twenty-one years of age. We thought that would run a lot of the would-be operators out of business, and it did to a certain extent. Still, there are now about 130 licensed men here, while I do not think over 50 of them are really competent. The Board, which consists of an operator, Geo. Gregory; an electrician, Marion Pierce, and a fire underwriter, Mr. Whittier, seem to have the same set of questions for every applicant. Naturally you know the result—one would-be would learn the answers and proceed to instruct the rest what they were. You cannot blame the Board, in one way, since, of course, they did not know who was who, and had to pass all who answered their questions correctly. I think, however, every man should have received a different examination, which would have cut out the crowding of applicants by those who had already passed the board. The Baltimore managers, in opposing our efforts to try to give them good operators, have been attempting to have the law changed to allow 19-year-old men at the examination. They control many theaters here, and, so far, however, they have not succeeded, and I do not believe they will. If they could only learn how much better their business would be if they would place their projection in the hands of competent men, paying sufficient salary to encourage good work, how much better it would be for everybody. They seem, however, on the contrary, to think the cheaper the labor the more money they make. There are a few waking up, I believe, and I am certainly glad to see it. We have a hard time getting our men to join our Union, as they seem to be afraid of their jobs. They do not seem to realize that if all joined the managers would then be obliged to treat us fairly and advance salaries to at least a decent figure.

I can certainly sympathize with you, Baltimore, for I know just what you are up against, though I have never had the pleasure of visiting your beautiful city. I wish I might have the opportunity and pleasure of speaking to the boys in Baltimore, and to the managers as well. The improving of the conditions of labor, after it has fallen into such a deplorable state as the operators of Baltimore seem to be enjoying, is a long up-hill struggle, particularly if you are handicapped by managers and owners blind to their own best interests. I most sincerely wish, Baltimore, that I could help you boys down there in some way. You certainly have my best wishes and my sympathy, though, of course, I know that sympathy does not pay any board bills. If there is anything you can suggest by which I can be of assistance in bettering your conditions, do not hesitate to let it be known. Both myself and our readers are indebted to you for the film scraping idea. Taken in conjunction with the lamp recently described, it is most excellent. I would suggest you hand your chief examiner the article "Information Desired," Trouble Department, November 19 issue.

* * *

Arc Glasses.—Ashland, Wis., writes as follows: "Somewhere I have heard that one can get a pair of glasses through which the arc can be looked at without straining the eyes. Can you tell me where such an article can be procured, and what is the price? I would like very much to be able to look at the arc and study its action. Have tried glasses of different colors, smoked glasses and about everything I can think of, but they do not seem to fill the bill."

Yes, Ashland, I can fix you up all right. There are spectacles made from what is called French arc glass, through which the arc can be readily examined. These glasses are, however, quite expensive, varying from $2.75 to $3.00 or $4.00. Shade No. 6 is the right glass. Your city optician will doubtless be able to procure them for you.

Some two years ago, however, I discovered a combination of two colors in glasses which I like even better than the French arc glass. With these glasses one can look at the arc, no matter how powerful it may be, for an hour, without the least bit of strain on the eyes, and yet every detail of the action of the arc can be seen. I will furnish you two pieces of this glass, one of each color, four inches square, for $1.00. Or, I will furnish you a pair of glasses made of the combination for $2.50.

* * *

Condenser Breakage and Other Things.—Indiana (name of town suppressed) writes as follows: "As regards the matter of condensers breaking, here is the scheme I have found to be very successful during the past six years: I set my new condensers up inside the lamp house on the off side of the lamp, being sure they do not lean over and touch the lamp jaws, but at the same time placing them as close to the arc as I can get them. This scheme has proven very successful with me and may be of assistance to others. If some of the operators of to-day, who think they have to figure out some tough propositions, had been obliged to buck the game seven or eight years ago, when authoritative information on anything pertaining to projection was mighty scarce and the operator was the only man with the show who even knew how to thread a machine, they would soon come to the conclusion that the problems of to-day are comparatively easy of solution. I have seen quite a few of the old-style machines, but the first I ran was a Lubin, with an arc lamp unenclosed and the condensers just held in place in front of the arc. The films were 50 to 75 feet long and endless. If one should run one of those films to-day the audience would start a riot. My next machine was an old-style Power's, with a wooden frame and a chain feed from the crank to the upper sprocket. I remember once in a little town in Texas there was no current. There was, however, an old dynamo in a sawmill nearby. I managed to put it in running

order but could only find enough wire in town to run part of the circuit. I got out of that by using some old tee rails about one one-hundredth of a second and then your fuses in place of wires and keeping a couple of men nearby to prevent their falling apart.

"Out here a show consists of two reels with an illustrated song between, the whole thing lasting about forty-five minutes, which, with a five-minute intermission, makes a show every hour. I am glad to see operators and managers setting forth their views and ideas in the Trouble Department. As for myself, I would be glad to help any reader of the Department in any way that I possibly can at any time."

The last sentence of your letter, Indiana, shows the right spirit. As to the problems of other days compared with those of to-day, they were tough in their way, true, but nevertheless the operator of to-day is confronted with even more serious questions. In the times you speak of, Indiana, the operator ran into many propositions of the kind you name which called forth all his ingenuity to successfully cope with. On the other hand, projection itself was a joke, machines were of the crudest design, and acting, photography and about everything else was in the "baby" stage. The moving picture drew its patronage very largely because of its novelty. Everybody paid to see it merely as a curiosity. To-day, however, all that has been changed. Up-to-date projection machinery, the highest grade of acting and photography, practically perfection in film perforation and beautiful theaters devoted to the photoplay, have, or are, combining to compel the operator in his turn to very greatly improve his work and place upon the screen perfect projection, without which all the other things named go for almost nothing. The operator of to-day must be something of a mechanic and considerable of an electrician, with a touch of the artist in his nature, if he expects to attain the highest results, and over and above this he must be intelligent, active and quick of perception. **The operator of to-day, in a sense, "renders" a film just exactly in the same sense that a musician renders the note of the master.** This may sound to some of you a little far-fetched, and to some of you it may even seem absurd. I wish, however, to reiterate that it is the absolute fact, and a fact which sooner or later is bound to be recognized by managers and owners of theaters, as well as by everyone else. As to the length of your show, Indiana, I do not exactly see how you can run two reels of film and one song in forty-five minutes and get the best effect on all films. Probably you mean that the time varies, approximating forty-five minutes.

* * *

Slow Speed.—Brooklyn, N. Y., contributes the following: "I have been turned down in several places because I would not run a 1,000-foot reel of film in 14 minutes or less. Do you think that is right? I am a little "new," but I can do the work and also am able to maintain the best possible light with A. C. or D. C. Kick No. 2: Do you consider a man who wears glasses inferior to the man who does not? I have been told that it would be very hard to get a position. I would like to get work somewhere in Brooklyn where they want **good results.**"

No manager who takes any pride whatever in his show or who is at all fit to have charge of a theater would want, or even allow, an operator to run 1,000 feet of film through in 14 minutes under any circumstances. The managers who do this simply ruin the reputation of their own houses and gradually murder the goose that lays the golden egg. The "manager" who pursues this course is the type of man who is unable to see exceeding three-eighths of an inch in front of his own nose. The house is full and people are waiting outside. That is enough! Mr. "Manager" goes crazy! He cuts and slashes the vaudeville acts, if any there be, and orders the operator to "rush them through." Result: The show is ruined and the audience disgusted. He gains a few nickels or dimes that night, but for every one he gains he will lose five in the future. Speed should be governed **wholly** by the action of the scene being projected. It varies from 40 to 80 feet per minute but ordinarily remains between 50 and 70.

No, Brooklyn, the wearing of glasses is not necessarily a sign of defective vision. Spectacles are very frequently worn to correct other things than faults of vision, strange as that statement may seem. My own stenographer who writes these lines has perfect vision and yet she wears glasses, which are worn by reason of some defect of the muscles controlling the eye. The operator should and must have keen vision. He should, however, be judged, not by whether he wears glasses or does not wear them, but wholly, solely and entirely by the result he places on the screen. Anyone desiring to give Brooklyn a trial will be furnished his address by application to the Editor of this Column.

Transformer Action.—New York City asks the following: "In the issue of December 3, page 1286, Chicago, Ill., wanted to know what would happen should he connect his transformer to D. C. lines. You answered, 'You would get a flow of current on the secondary side, which would last would blow.' Now, Mr. Richardson, what I want to know is, why would those fuses blow? This brings to my mind another thing concerning which I am puzzled: A transformer connected on A. C. won't blow any fuses, as you say it will if connected on D. C. Now, why won't it blow fuses on A. C. as well as on D. C.? We know that unless there is some resistance through which the current must pass there will be a short-circuit. If there is none and we, therefore, have a short-circuit, why don't the fuses blow? I hope you will not criticise these as 'Foolish Questions, Series 23.' Another thing. Suppose my employer gives me four extra condensers, two 6" and two 7". I place these on my rheostat which is connected to 110 volt 60 cycle arc. Three days afterwards every single condenser is cracked (doubtless by the heat of the rheostat). Does this signify carelessness on my part, and is the employer in the right when he wants me to pay for them or discharges **me?** Which gives the more heat, the lamp or rheostat? This is to settle a dispute."

Well, New York, as regards the transformer matter, you circle all around the thing and practically answer it for yourself. One end of the primary coil of the transformer (inductor, compensarc, etc.) is connected directly to one line of the circuit and the other end of the coil to the other line. When connected to A. C. the alternations of the current set up a strong magnetic field in the iron core around which the coil is wound. A coil acting in this magnetic field becomes, in effect, a choke coil, limiting the flow of current in accordance with the amount of power being used on secondary, plus the loss in the transformer itself. When, however, you connect the primary coils to direct current lines, there is no such magnetic field set up except at the instant the current starts and stops, which, of course, is when you throw in your switch and pull it out. When you throw the switch in there is, for an instant, magnetization of the core and we have a wave of current on the secondary and then—nothing, except a dead short-circuit, which, of course, blows the fuses. To thoroughly understand this, you should get some good work on transformers and study it. I do not know where you can find such works in New York City, but in Chicago the Public Library has a number which may be studied in the reading room without charge.

Space forbids me giving a detailed explanation of the magnetic action of the transformer. I might add, however, that I had been expecting somebody to ask that identical question.

As regards the condenser matter, I am afraid I shall have to decide against you in that matter, in this way: If you simply laid the condensers on your rheostats, using it as a shelf, that was rather a careless thing to do. If, however, you laid them there as an experiment, to temper them, I should say you might better have tried one lens first to see how it worked out. There is heavy vibration in many rheostats when they are working on A. C., though I do not think it could possibly be sufficient to break a condenser lens. I think that the breakage was due to the heating of the lenses and their sudden cooling off on account of drafts of cold air. I do not really think the manager ought to make you pay for all of those lenses, but I am inclined to think that under the circumstances you might fairly shoulder half of the loss and consider the lesson as worth the money. The arc is far hotter than the rheostat.

* * *

Information Wanted.—Indiana (name of town suppressed) writes as follows: "This is the first time I have been in trouble for a long time, but I am stumped now. I want to know how to get into the oil casing of the intermittent movement of the Power's No. 6. I took the screws out and tried everything I could think of, but could not seem to make it work."

To get the Power's No. 6 intermittent movement open, you take off the lower (take-up feed) sprocket and take its shaft out. Next look on the inside end of the shaft of the large gear which drives the lower sprocket and belt-wheel and you will see a brass collar held in place by a set screw. Loosen this set screw and pull the gear and shaft out. Now set your frame-up lever clear up and remove the screws from the oil casing. Some of the oil casing covers are put on with shellac and you may have to tap the cover slightly to loosen it. I do not see, however, what good it is going to do you to get into the casing, since there is not a thing in the world you can do in the way of adjustment. When you get the casing open all you will see is the back of the

cam. To tell you how to remove the cam cross, I would have to know just what type of framing carriage you have. If you have an oil casing with oil cup near bottom of casing you can eliminate lost motion in intermittent sprocket by loosening set screw holding left hand intermittent shaft bushing. On its under right hand edge will be seen two small holes. Stick a punch in one of these holes, and by tapping very lightly and carefully turn the bushing slightly, shoving the holes from you, until the intermittent is snug but not too tight. Re-tighten set screw and the job is done.

* * *

Turning Sprocket Around. C. S. Clarke, Brenham, Tex., contributes the following: "For the benefit of those using Power's No. 5 machines, when hooks are worn on the intermittent sprocket teeth, if they will take out the pins holding the sprocket to the spindle and change ends with the sprocket it will run the same as a new one and thus give double wear. I know this will work for I am using mine that way now. It only takes a few minutes to make the change and in every respect is equal to a new sprocket."

We are greatly obliged to you, neighbor Clarke, for your kindness in sending in this suggestion. It holds good, not only with the Power's, but with other machines as well. What friend Clarke means is that the intermittent sprocket be removed from its spindle and turned end for end, thus causing it to revolve in a direction opposite to what it formerly did. This presents the opposite side of the teeth to the film, and, as Mr. Clarke says, very largely increases the useful life of the intermittent sprocket. The lower or take up feed sprocket may also be changed in a similar manner to good advantage, when it becomes worn.

* * *

This Sounds Queer.—Conway Springs, Kan., writes as follows: "I am a constant reader of the Moving Picture World, especially the Trouble Department, and will say that it has been of very great benefit to me and has increased my knowledge of operating and of the show business in general at least by two-thirds, thanks to you. I am now holding a good position here as manager an operator, at a good salary, but will soon lose same on account of a Wichita operator. The former owner of this house was a good show man and we had good film service from the Wichita Film and Supply Company. A good light and a steady picture got us the business. He sold out, however, to a farmer fresh from the country and to him my work looked easy. He thought, of course, that my salary was naught but a waste of money. He, therefore, sent a friend of his, also fresh from the country, to Wichita to learn operating. This man gave a Wichita operator $10.00 for a week's course on a machine and at the end of a week he was turned out as a first-class operator. Can you beat that? He is coming to relieve me. Now here is where the joke comes in. The operator in Wichita was trying to organize an operators' union, which, of course, in itself was all right and very creditable, but do you think, Mr. Richardson, a man who will certify a man as a first-class operator after having taught him just one week (a man who knew absolutely nothing at all about operating, I mean), has any business as a member of the union? I would certainly like to hear your honest opinion in this matter."

No man on the face of God's footstool can teach a man the trade of operating in a week, or teach him to be a first-class operator in quite a number of weeks. No, I do not think that Wichita operator has any business organizing unions or belonging to unions if he is guilty of what you accuse him. Had he given the man a bona-fide course of instruction and turned him out properly equipped with knowledge, plus some practical experience, that would have been quite different.

* * *

From Cleveland.—H. C. Kunzmann, 2520 West Fourteenth street, Cleveland, Ohio, writes as follows: "I address you these few lines in compliment of the work you are doing in the Trouble Department in the education of operators and managers for the purpose of improving projection. Good projection is the foundation stone of success in any picture theater. That goes without saying. I have never had the opportunity of meeting you personally, but hope to some day in the future. I wish to say right here that the World and yourself certainly deserve all the praise you have received. There is nothing like an operators' union when the members work hand-in-hand. Our Cleveland Union deserves great credit for the work done here. You will find a Union operator in every theater in Cleveland, with the exception of two, and, taking everything into consideration, fairly good projection is the rule. Your book, recently published, I find to contain everything necessary in the way of instruction to enable one to secure good projection results. It is one of the best text-books I have ever read and it should be in the hands of all operators who are interested in good work. Now, Mr. Richardson, there is one point to make clear. In recent years I have devoted much time to the study of carbons, especially those used in projection work. I have noticed in several issues of the World various complaints as regards carbons. Now, I would be very glad to give you or the operators who wish to write me direct, any information I may be possessed of as regards carbons; that is to say, in the matter of trouble they encounter in setting, sizes to use on given current conditions, or anything pertaining to the carbons. Will be very glad to devote my spare time in any way that will help to improve projection."

I thank you, friend Kunzmann, for your kind words; also on behalf of the Department readers, I thank you for your offer of information. I am sure the readers of the Column, as well as myself, will enjoy and profit by anything you are able to tell us concerning carbons.

So far as the Handbook is concerned, you are not the only one who is pleased with that little book. I only wish it might have been even more complete than it is, but I am thankful for the reception which has been accorded it. I can say, however, that I am not a bit ashamed of it, because practically everything in it except a few tables, was dug up out of nothing. It was, in a way, "created."

* * *

Shame on You!—Bartlesville, Okla. (Wm. E. May), sends the following: "Dear Editor: Mr. Frye, of the Bijou Theater of this city, and Miss Morse, the daughter of his partner, committed matrimony Sunday, December 4. They immediately started on a wedding trip and when the train left town were congratulating themselves on their escape without the usual rice trimmings. Their joy was short-lived, however, for presently from the smoking-car came six Bartlesville operators and a number of friends loaded to the gunwales with sacks of rice, etc. Appropriate signs were hung over the couple and tags like the enclosed were given to every person in the car. Our intentions are to meet the Newlyweds on their return, accompanied by a complete trap drummer's outfit. Another wedding is expected in the immediate future at this same theater."

Bartlesville, such proceedings are positively disgraceful. Aren't you ashamed of yourself? The "enclosed tag" reads as follows:

"Treat them kindly, for they are some mamma's darlings. He was afraid to go home in the dark, but he will soon be afraid to go home at all. She couldn't get the other fellow, so ———."

If I had been neighbor Frye I think I would have deserted the bride long enough to have chased you folks off the universe with a shotgun. Success and happiness to the bride and groom!

* * *

A Question.—Rock Island, Ill., writes as follows: "I am thinking of pulling off an advertising stunt. It is a novelty. I want to project a picture 35 feet wide on a 50-foot throw. Will you kindly advise me whether or not this can be done?"

I have written Rock Island a personal letter and I am going to ask the readers of the Column to answer this question. I want you to tell me whether it can be done or not and if it can be done on one machine and not on another, why? If you think it cannot be done at all, tell me why. In other words, explain the whole proposition, so far as you can. Now, let me see how many correct answers I will get.

NEW EXCHANGE IN THE SOUTH.

We were visited this week by H. T. Palmer and R. E. Boswell, of the Seminole Film Supply Company, Baldwin building, Bay street, Jacksonville, Fla. This is a newly incorporated company, composed of well-known Southern gentlemen. Mr. Boswell was formerly general manager of the Seaboard Air Line. With him is associated W. K. Haile, general superintendent of the Southern Express Company and one of the most popular men in the South. Mr. Palmer is also a man of means and has had considerable experience already in the film business. The other member of the firm, A. G. Martin, is a retired officer in the United States Navy. We do not know of a more solid and businesslike firm engaging in the film exchange business and wish them every success.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

Were I a millionaire (which I am not, and never hope to be) with lots of loose cash awaiting investment, the last business I would invest it in is the moving picture business; either the manufacturing, the renting or the exhibiting end. For at the moment of writing the picture looks to me as though its life will not be a very prolonged one. I mean in respect of its pre-eminent position in the entertainment world. It does not look, in fact, as if the picture had come to stay in the larger sense. Frankly, I think it is losing its hold upon the American public. And this is the opinion of many noted entertainment magnates with whom I have been discussing this subject these last few weeks.

Six months ago these men, who were at the head of vast enterprises, were running the picture for all it is worth. Now their disposition is to cut the picture. They are men who for years have been identified with successful amusement enterprises in this country; whose business it has been to feel the pulse of the public and to make money out of it. The pulse of the public, according to these authorities, who look to the ticket office to tell them all they need know, is acting somewhat slowly in respect of the picture, which does not possess the magnetic power to-day that it did twelve months ago. In other words: in the opinion of these men, who are in the best position to judge, the picture has seen its zenith, and is now visibly on the decline. Money talks! The picture does not draw as much money as it did twelve months ago. Facts are stubborn things.

The American public is vaudeville mad. They are not play or theater mad; they are just vaudeville mad. You can read this for yourselves in the theatrical newspapers; you can see it for yourselves by studying what is being done in the entertainment world. Vaudeville is king! New York lives on vaudeville in the Fall, Winter and Spring months. So do other parts of the country. It looked as if at one time the picture would supplant vaudeville in popular, profitable esteem, but vaudeville has beaten the picture out of sight, as any intelligent modern entertainment caterer will tell you.

Why is this? Because the picture, generally speaking, is not good enough for the public. The quality of the picture is not keeping pace with the public demands. The handful of manufacturers who work under the Edison patent are indifferent to the taste of the public. Under this protected system, they make so much money that they need not care for the public taste. The result is: The public is retaliating. It is transferring its dimes and quarters from the moving picture treasury to the vaudeville treasury. What applies to these licensed manufacturers applies very, very largely to their Independent competitors. These people utterly fail to study the public needs. They underpay their help, from scenario writing to developing, and the result is dime novel mediocrity which the public is revolting against by severely staying away from the moving picture house and going to the vaudeville theater. Considering, too, that the fate of the moving pictuce largely depends upon its treatment by the unmitigated nincompoops who call themselves operators, and you have another powerful cause operating against progress. Indifferent pictures—badly shown! Here are the chief causes of what looks like the imminent downfall of the picture in pre-eminent public esteem.

These are rather pessimistic ideas, dear brethren, but they have been arrived at after many discussions, much observation, much thought, and the study of a mass of irrefragable facts. "Why don't you run pictures only?" I said some time ago to one of the best known amusement caterers in New York City. He replied that the picture was not enough to fill his house: "It may be good enough for a 'Nickelette.' or one of those shacks; but it won't hold a theater audience in New York City. Speaking generally, the picture is not good enough in quality. Here and there we have attractive subjects, but mostly the makers send us very senseless stuff which does not please the public." I am quoting this man almost literally. And what he said to me months ago has been said to me recently by the other entertainment magnates referred to.

"The Picture on Its Trial," "Marking Time," "Are We Going Forward or Backward?" "Poorly Paid Scenarios," "Blunders or Wonders of Kinematography," etc., etc., etc., etc. Such are the headings of articles that have recently confronted the reader of this paper. I have looked upon the articles with a certain amount of interested pity, for I knew that they were nearer the truth than their writers thought. I suppose that there is no branch of industry that comes in for so much pessimistic criticism as the moving picture. The cause for it rests, not with the public, who are ready to welcome good moving pictures, but with the manufacturers and the exhibitors. The first do not make good subjects; the second do not have the films properly shown to the public.

The manufacturers are making too much money; a very evil state of things, because this renders them indifferent to real industry in the making of their pictures; they are content to have stupid, stale stories and indifferent acting. They are content to keep to the beaten track instead of trying out originality and freshness. They do not care. The public these last few years has handed them some very easy money, indeed. They have been spoilt, these manufacturers. And now to-day the public is realizing that it is worshipping false gods and it is boycotting their mediocre pictures. A very gloomy outlook for the future of the picture, eh?

And several of these picture makers are talking "quality" without knowing what "quality" means. How can an ex-huckster, who has broken into the picture game, know anything about pictorial quality in graphic matters? Or an ex-bellboy, or an ex-tailor, or an ex-advertisement man, or an ex-bookmaker? I do not want to be rude or offensive, but these are some of the personalities in whose hands the destiny of the moving picture reposes. Can you wonder, therefore, that minds of this type fail to understand the requirements of the public? Those minds are deficient in knowledge of the first principles of the subjects they are supposed to deal with. When I consider some of the personalities behind the advertisements of many of these crude pictures I laugh outright for sheer scorn. I won't say I am tickled to death—I am simply amazed at the impudence of these hucksters posing as authorities on the making of pictures! ! ! !

It is lamentable; it is tragic; it is awful to contemplate that any part of the destiny of the moving picture should rest in hands that should be more properly employed in guiding a push cart in the lower East Side of New York City, than in directing stage plays and making "pictures" of them. I say it is lamentable. It is something more: it is deplorable that the future of a great industry should tremble in the balance simply because the men at present in charge of it are not equal to the demands made upon their brains. Bah! They have not got any brains. They have only got pocket which they are filling as quickly as possible in spite of their ignorance and stupidity. This is why the moving picture is going, or at any rate threatens to go, out of popularity. **The picture is not good enough because the people responsible for its production are not good enough to make good pictures.** There you have cause and effect in a nutshell.

Dark as the picture is that I have drawn, yet it has its lighter side. There are some really good and progressive men in the field; the trouble is that there are not more. Supply does not keep pace with demand. There is room in this country for twenty really good PICTURE MAKERS. I repeat, PICTURE MAKERS. At present there are not as many as would take up the fingers on one hand. That is why entertainment magnates are looking somewhat suspiciously on the picture as a drawing card. That is why vaudeville instead of being supplanted by the picture is supplanting it. That is why the picture outlook, to my mind, is somewhat uncertain. No, dear brethren, I have not got Mal de Tete, Mal de Vent or mal de anything; I am just giving you an impression left upon my mind by some very prolonged discussions that I have lately had with people in the entertainment field who were once favorably disposed towards the picture and are now saying unkind things about it.

THOSE TITLES.

By F. H. Richardson.

I notice that of late there has been considerable discussion as regards the ever present evil of lost titles. By looking back over the issues of the past two years it will be found that the writer has on numerous occasions discussed that very matter, calling the attention of exchanges, exhibitors and operators to the importance of having ample title at the beginning of each film. I have also told operators, exhibitors and exchange men how the original title could be made to last almost as long as the film itself. But it seems that the exchange man is too dense, or too thoroughly taken up with the glamor of money making, to pay much attention to the details of his business, while the operator either does not stop to figure things out or he simply does not care, the exhibitor, of course, being, in either case, the goat.

Now, I shall again, for the benefit of exchange men, exhibitors and operators, tell you where the titles go—that is to say, what becomes of them—and how the wasting away of titles can be stopped. It is all so simple that it would seem a child could grasp the idea without even being told. Evidently, however, a great many grown-up men, men of brains if you please, have not as yet "caught on."

When a new film comes from the manufacturer it has a short leader ahead of the title. Under modern practice, since take-ups have come into general use, it requires about three or four feet of film to thread into the take-up and give the machine a turn or two to be sure that all is right. This means that the threading is done on the title part of the film. Threading is very hard on the film. In many instances where the operator is rushed he won't get it quite right on the sprocket and some damage will be done when the machine starts before the film rights itself or runs off the sprocket entirely, all of which, of course, is rough on the title. But over and above this, there is a constant wastage of title from two causes, one being that the film is thrust under the spring clip of the lower reel in threading. Now, this spring may be pretty stiff and when the film is re-wound, instead of pulling out from under the clip it may be that an inch or two of the film will be torn away. This very frequently happens. Also it is the custom with many operators to double over an inch or two of the film before thrusting it under the spring clip of the reel. This renders the pulling off of the end of the film all the more liable, and when it happens, it, of course, takes from two to three inches of film. It is safe to say that the average operator will amputate from one to three inches of title in the course of a day's run.

The second cause of title wastage is that in re-winding, when the film is fully re-wound and pulls off from the take-up reel, it is no uncommon thing to have the full reel revolve several times before it is stopped, the end of the film thrashing around, slapping on the table or whatever the re-winder happens to be fastened to. This, of course, injures the title and gradually tears it away.

The above explains fully and completely what becomes of titles. Now, what is the remedy? It would seem that any man who knows anything at all about film ought to see what the remedy is, without even being told. It is all summed up in four words: **Leaders of ample length;** that is all there is to it. If exchange men would, as I long since preached to them, equip their films with from five to six feet of leader and **keep them thus equipped,** the title trouble would very quickly disappear.

The stock answer of the exchange men to this argument is that the operators steal leaders. That is quite true, Mr. Exchange Man, they do; and why? The answer is simple. If the operator is so fortunate as to get a five-foot leader to-day he knows darned well he will not, in all human probabilities, get another one for the next two months. But if you equip your films with ample leaders and keep them that way the incentive to amputate leaders will quickly disappear and you can readily accelerate the disappearance by charging the exhibitor two or three cents per foot for any leaders that do not come back.

Mr. Exchange Man, as a matter of plain common sense, get busy! As a matter of protection for you own property, equip your films with leaders and keep them thus equipped; not a little 18-inch imitation, but a leader not less than four, and preferably five feet long, so that the threading will be on the leader instead of on the title.

Mr. Exhibitor, as a matter of common sense and good business, why don't you insist on your films being equipped with a four or five foot leader?

Mr. Operator, as a matter of common sense and fairness, why don't you help out in this matter by letting those leaders alone when they do come to you?

And there you are!

SCENARIOS.

Mr. G. R. Warren's Letter Answered by Henry.

Mr. G. R. Warren, scenario editor for the Imp Company, in a letter addressed to the Editors of the World, and published on page 1324, issue of December 17, tells us of his ratlier sad experiences with scenarios for the moving picture play. He states that the company he represents has advertised in The Saturday Evening Post, Collier's Weekly, Munsey's, McClure's, the Cosmopolitan, New York and Chicago newspapers, and moving picture trade papers. From these advertisements, the Imp Company received over [illegible] answers, and found only fifty acceptable. To quote Mr. Warren: "A miserable one per cent." Mr. Warren goes on to say: "We would have saved thousands had we been able to buy good manuscripts at $100 apiece, without advertising for them." If the New England representative of the Moving Picture World may be pardoned for saying so, he feels that Mr. Warren greatly misdirected his energy and his money by advertising in the above mentioned publications. The advertising columns used by the Imp Company in its quest for good plots numbered among them some of the finest mediums in this country—**but not for the moving picture manufacturers.** These magazines and dailies have tremendous circulations. Of this there can be no question. But—they do not reach the people whom they must reach if superior scenarios are to be procured. The absolute truth of this statement can be most readily seen by reading Mr. Warren's letter itself. If these papers and journals had reached the right parties, no such percentage as 50 out of a possible 5,000 scenarios would have resulted. In short, the advertisements inserted by the Imp Company reached many hundreds of thousands of people—but they did not reach dramatic writers of repute and experience. However, such men are not at all hard to reach, provided, of course, the right means are employed. The way to procure "scenarios that contain a heart throb or a hearty laugh"—to again quote from Mr. Warren's letter—is the following: Personal letters should be written to writers of books, plays, etc., etc., who have gained reputation by virtue of their past work, asking them to submit scenarios for moving picture use. In other terms, moving picture manufacturers should get into business communication with reputable writers and dramatists, and put up a plain business proposition to them. By doing this the only cost is a 2-cent stamp, and "thousands" will not have to be spent—or rather wasted. Furthermore, we feel that Mr. Warren places too much stress on "$100 scenarios." Accepted manuscripts should be paid for on a **fair, living** price—sometimes considerably more than $100, sometimes less. The price to be based on the plot itself, and with due consideration of its nature and the time entailed in evolving the story. When the Moving Picture World in its recent editorial to which Mr. Warren replies, spoke of $100 as a price for scenarios, it had in mind a remuneration which was in line with the procuring of better plots, and gave the figure of $100 as opposed to $10 or $15 prices now in vogue; $100 cannot be made a set price, any more than can $15, if we are to see good scenarios in moving picture productions. The price must vary as the quality of the scenarios vary. **Quality** must be the barometer. The moving picture plot cannot by its very nature be made a one-priced commodity.

In conclusion, to return once more to our main point, instead of advertising in periodicals having an immense—**but general**—circulation, let the moving picture manufacturers (or those of them who desire to deliver the goods and be sure of continued prosperity) place themselves in direct and personal contact with the better class of writers of all descriptions, and enter into plain, every-day, matter-of-fact business arrangements with them. The manufacturer must specialize in his quest for scenarios. For instance, when the Imp Company, whom Mr. Warren represents, made its recent and sensational coup in retaining the services of the Count de Beaufort, it went straight to the latter and offered him a proposition. Do the same with the writers as you do with your talent, Mr. Warren, and the writer believes you will find some of the troubles in procuring superior scenarios behind you.

F. A. Tipton, of the Buffalo Bill and Pawnee Bill Company, will leave this week for Pennsylvania, where he will book the Wild West and Frontier pictures portraying Buffalo Bill, the old scout, in his last days with the show that bears his name. This series has proved to be a great drawing card and money maker for those who have exhibited them. For all those who desire any information in this State, we advise to communicate with Mr. Tipton at the Fort Pitt Hotel, Pittsburg, Pa.

New England Notes.

Two ministers and eighteen school teachers are leading a fight in Cliftondale, Mass., against the opening of a moving picture show in a structure which for years served as a church. The townspeople are said to be divided among themselves over the question, and already the Board of Selectmen have held a hearing in the matter. The church was occupied for some years by the Baptists. Later, after the building had been sold, the Baptists tried to buy back the property but were unable to raise sufficient funds. The present owner of the building leased the structure to a moving picture concern and the latter made ready to move in and start the ball rolling. Several meetings were held in opposition to this, and at present the matter is undecided. We do not see why the show should not be allowed. Let us hope good sense will prevail!

Beverly, Mass., is to have a new moving picture theater—the first one in President Taft's Summer residence town. Wonder if Big Bill will be a good patron of the moving pictures?

H. A. Kaull, formerly manager of the Star Theater, Newport, R. I., will be in charge of the new Colonial Theater, Newport, which will be opened shortly.

Harry Archer is now in charge of the Scenic Theater, Fall River.

The Gaiety Theater, Portsmouth, has reduced its admission fee to 5 cents. G. B. Whitman is in charge of this house.

Falmouth, Mass., has a new moving picture show which was built by Wetherell & Snow.

A new moving picture theater is now being built in Foresters' Hall, Weir, Mass.

H. A. Chenowith, manager of the Lawrence Theater, New London, Conn., has resigned his position and will be succeeded by Mab Rafferty. Mr. Chenowith goes to New Bedford, Mass., to take up the management of the new Comique Theater.

George Delmore, of the Bowdoin Square Theater, Boston, is running a program of moving picture and vaudeville at the Rockland Opera House, Rockland, Mass. Frank McKay, manager of the machine repairing department at the General Film Company, Boston, is interested with Delmore. Shows are given on Thursdays and Saturdays, and indications point to a good-sized business.

Memorial Hall, Lee, Mass., has been leased by J. J. Carey for moving pictures.

The Scenic Temple, Chelsea, Mass., is making extensive alterations, with a view to a general betterment of the whole house.

The Joy Theater has recently been opened in Berlin, N. H., by Dennis Campbell. Mr. Campbell reports that his business is just what the name of his new house implies—joy.

BOSTON, MASS.

Louis Boas, who has been in charge of Loew's Orpheum Theater, Boston, since its opening in September, has returned to Fall River, Mass., whence he came. Mr. Boas was also directing several houses in Fall River and found the strain too severe. Victor Morris, formerly manager of Loew's Elizabeth Theater, Elizabeth, N. J., is now in control of the house. A. L. Lazarus, the assistant manager under Mr. Boas, will remain there in his old capacity.

The Theater Comique, Tremont row, recently installed two new Power's Cameragraphs, No. 6. Some cities seem partial to one make of moving picture machine, while others lean towards a different make. Boston is very "strong" for the Power's No. 6. Practically every house which has installed new moving picture machines for the last year has purchased the Power's. Some say the machine stands the wear better; others state the picture projected is more clear, while still others feel that the pictures the Power's machines show are more steady and less trying on the eyes. Probably it is the combination of all these qualities that sells the machine so readily. It makes good.

Passing by one of Boston's prominent moving picture houses not long ago, we noticed this sign conspicuously hung in the lobby. "The next show starts in two minutes and runs till 11 P. M." We noticed that same sign an hour or so later when passing the theater again. It seems that the sign is usually placed in the lobby at 8.30 or 9 P. M. and remains there indefinitely. Something new and original in the way of advertising!

The Tremont Temple, Boston, is now showing licensed films and illustrated songs every Saturday evening to very pleasing audiences. This structure has been spoken of regularly for three years as a good proposition for a photoplay house. Nothing ever came of these rumors, and these Saturday night performances are the nearest it has ever come to being transformed into a moving picture theater.

* * *

At the time of the release of the fight pictures of the Jeffries-Johnson bout by the J. & J. Company, Mayor Fitzgerald of Boston announced that the exhibition of these films was not to be allowed. An exhibition was talked of at the Armory Athletic Association for Saturday, December 10. That His Honor had not changed his views in regard to the matter was clearly in evidence by the following letter received by all Boston theaters December 8: "The question of the exhibition of pictures representing pugilistic contests in this city has again arisen, and in order that my position may be clearly understood by all managers of amusement enterprises, you are hereby notified that no such exhibition will be permitted in any licensed theater, moving picture house, or hall, in Boston." Mayor Fitzgerald may not personally have any objection to the exhibition of fight films, but as the chief executive of Boston he no doubt made the decision with reference to petitions made on this matter by the clergy and others.

* * *

As was noted in these columns last week, the Globe Theater, Washington street, has again gone over to pictures and vaudeville. The change of policy evidently had a most deadly effect on the Premier and Unique Theaters, which are on either side of the Globe. Both of these houses have reduced their admission rates to 5 cents. The fee up to that time had been 10 cents. It would seem from these facts that the regular photoplay houses are seriously injured by the competition of regular playhouses who take up the picture and vaudeville game. We believe the reason for this condition is that the competition does not rest upon a basis of the quality of the shows given by the two theaters. The public does not give the regular moving picture house a fair chance as against the regular theater. People like to sit in theaters formerly charging admission rates of $2.00—even if the performance is not as high grade as that offered in the smaller moving picture theater beside it. That makes the competition unreasonable. Unless both parties are judged by the performances offered, the competition between the two houses cannot be called fair. In the case of the Premier and Unique it can be seen that both licensed and Independent service was of no avail. The Premier is Independent, the Unique licensed. The former uses no vaudeville, the latter does. These facts show that the shows are not to blame, as all the different combinations are presented by the two houses. This matter is a serious one.

* * *

Speaking of the reopening of the Liberty Theater, Tremont street, by the Automatic Vaudeville Company of New York, the World's New England representative had this to say in the issue of October 8, 1910: "The Liberty has several very poor features about it, the foremost of which are, a seating capacity of less than 300, no ventilation, a poor front and lobby, and a poor location. It would seem that these misfortunes were enough to doom any theater to failure." As the Liberty was closed permanently Sunday night, December 4, these predictions have been verified. The moving picture audiences are becoming more exacting every day, and "the best is none too good." Every moving picture house must be first class in every way, both as to its lobby and its pictures, if it expects to stand the strain.

* * *

The Motion Picture Screen Company, of Shelbyville, Ind., displayed its mirror screen before the directors of the Star Theater, Tremont row, during the week of December 5. A general exhibition of this patented screen will be given on Sunday, December 10, at one of Boston's local moving picture houses. The World's New England representative expects to advise his readers of the fact that one or more Boston houses have purchased a mirror screen in a very short time. At present the mirror screen has not been installed in any Massachusetts theater.

* * *

The Beacon Theater, Tremont street, recently cancelled its standing order for the Selig Company's releases and in its place chose the Edison films. Such a change as this is of more than ordinary interest, as it shows just how the wind is blowing. The writer was informed by this theater that it considered recent Edisons superior to the Selig releases, and that in the opinion of this house the Selig films were not nearly so good as formerly, while the Edison films of recent dates had been showing more uniform quality and general excellence.

HENRY.

THE NEW OXFORD THEATER IN BROOKLYN.

A visit to this new theater for the purpose of proving how it fills the place among the moving picture exhibitions was of interest. The building is a well arranged and prettily decorated one, and is generally convenient and attractive. The program, which is made up of vaudeville and moving pictures is well balanced and wholesome, a lack of suggestive extremes indicate a sane management.

Of the pictures which, of course, command the writer's closest interest, it is unfortunate to have to say that out of a series of five subjects, three of them had absolutely no title. If this is the fault of the exchange or the manufacturers, the exhibitors have good reason to complain, as it is absolutely absurd in "silent pictures" to throw them upon the screen absolutely nameless; indeed it is an imposition on the audience.

A very nice series of scenic views of river and lake taken upon a small steamer were very pretty, but lost their value as they were nameless.

"The Rival Barons," an Eclipse film, proved a very good series in every way, indeed, there is an air of superiority here that is noticeable, the personnel of the caste with the costumes and surroundings were especially appropriate to the times, probably Elizabethan English.

The next picture, without a title, represented a mining camp where a widow kept a boarding house for the men one of whom, "Sandy," marries her, only to prove that married life "is not perfect," and, aided by his associates he leaves her. A comedy full of life and wit, which, when able to consult my Moving Picture World, proved to be "The Widow of Mail Creek Flat," a Selig release, probably the writer was the only one of the audience to know the title. Another nameless picture suggests early French settlers illicitly selling whiskey to Indians. Pierre desires to marry Jean's daughter, who repulses him, whereupon, in revenge he betrays her father to the authorities causing him to lose his life; Pierre also loses the girl as she marries the soldier leader of the government troops. A good play, full of force but here the writer joins the audience in their ignorance, for he has been unable to find a title. It seemed to be a Kalem film.

It is worth while noticing that the illustrated song, "What is the World Without You," is not of the common variety and it is to be hoped here that this theater will join others in keeping away the trashy kind from their stage.

The musical accompaniments are not of the perfect kind, the military drum keeping up its ceaseless rumble and tatoo all the time the pictures are being shown; this is one of the writer's pet aversions, it is a common nuisance and will always receive his condemnation.

It is pleasing to add that this theater does not disfigure its handsome entrance with ugly posters, neither do they announce the day's pictures as they should, but yet, if they don't know, how can they?

Quantity instead of quality has been the bane of this business. If the New Oxford will show two good pictures with titles instead of five junk, we know that they would better please their patrons.

THE PROSPECT THEATER.

A New $250,000 Picture Palace for the Bronx.

The growth of a section or community is always indicated by the theaters that are being built within its precincts. The advent of the Bronx as a substantial theatrical district is established beyond all doubt with the erection of the New Prospect Theater, at Westchester avenue and 160th street. The New Prospect Theater is a sign of the times. It is an indication of the solid financial basis upon which the moving picture exhibiting business has finally come to rest.

It is also another sign of the times because it is one of a number of recently built theaters that point out to the observing eye that not only is the store show passing, but the ordinary size theater is also passing. It is an indication that theaters in the future will be larger than ever before. Seating capacity, of course, is the basis of this contention. A couple of decades ago there were large theaters built, probably seating as many people as the new Prospect Theater does now, but they had their drawbacks. They were great, barn-like structures in which the acoustics were awful. Whatever was said on the stage reached the audience like a roar of echoes.

In these latter day theaters that are built to accommodate tremendous audiences, the acoustic properties have been thought out to a nicety. As they have improved along other lines, so they have in this, and we doubt very much if hereafter another small theater will ever be built by those who have proper capital to put into such an enterprise.

The Prospect Theater represents the last word in theater building. There is not enough wood in it to keep you warm if it were all burning at once. From any part of the house you could hear a pin drop upon the stage, so well have the acoustic laws been studied to. The decorations are superb, rare painted panels please the eye on every hand. The color scheme is a warm cheerful pink, with gold trimmings. The floors are concrete, covered with luxurious velvet carpet. The seats are the very finest that have ever been turned out by the American Seating Company. By way of novelty, and a very pleasing novelty, the seats of this theater happen to be of velour upholstered with black leather, one of the prettiest choice in selected colors that we have seen for many a day.

Also the scenery is different from that in most theaters, instead of the invariable old-setting drop curtain there are some very pretty Dutch landscapes that are a decided relief from the "usual thing" in that line. There is a very long lobby leading to the promenade. We might incidentally remark that all theaters building in the Bronx should have long lobbies. The [illegible] of baby carriages we noticed that day in the lobby of the Prospect Theater inclines us to believe that some day it will be necessary for every theater in the Bronx to have a special garage for baby carriages, with nurse in attendance.

The Prospect Theater is owned by Meehan, Ehrich & Sires. It was erected at a cost of $250,000. The theater is being conducted by Fredericks, Gerstin & Bee. Hugo Gerstin is the active manager. It seats 1,800 persons and pictures for 10 and 20 cents to crowded houses. The electric signs can be seen for blocks, and are a credit to the makers, Strauss & Co., of Manhattan.

VAUDEVILLE WORSE THAN THE MOVING PICTURE SHOWS.

(From the Boston "Record," December 3, 1910.)

To the Editor of The Record: In view of the fact that his Honor, the Mayor, has chosen to give to the public press a statement in which he charges me with utterances that were "unfair and unworthy of an officer of the Twentieth Century Club," may I ask to make it clearer just what was said at the conference held to discuss the moving picture show.

I simply differed from the conclusion presented to us by the Mayor's representative. In substance I stated that Boston was full of cheap shows and worse vaudeville, and that I believed, contrary to the opinion which had been expressed, that not only in the case of last year, but at the present time, any thoroughly vulgar or indecently suggestive performance can be stopped by a determined effort from the Mayor's office, even though the letter of the law does not seem to fit the case.

There is probably no theater manager in the city who will not take off a play if a determined word comes to him from the city hall that stuff of that sort is not good enough for Boston. That the laws need changing in the interest of simplicity and directness I am quite well aware. But it is also my conviction that in the meanwhile the authority of the city's executive can be exerted more vigorously than it has been, with successful results.

In my remarks at the conference I didn't speak of the moving picture films. There has been remarkable improvement in the quality of these films, owing to the [illegible] work of the National Board of Censorship in New York.

Nevertheless it is significant that the manager of the most intelligently conducted moving picture house in the city finds but a small proportion of the censored films of sufficiently good quality to give to her audience. When the further fact is added that the audiences at this theater are as large, if not larger, than at any similar house in the city, there is sufficient proof that the public wants the best.

The main trouble, however, is not in the picture films at the present time, but in the enormous amount of trashy and vulgar vaudeville, much of which is broadly suggestive and constantly bordering on the extreme limit of indecency allowed by the letter of the law. It is this sort of thing that can be remedied.

The school teacher and the social worker as well as the distressed parent join in the request to the municipal authorities, not that they explain at length why everything can't be stopped, but that they simply use every means within their power to mitigate a situation which is demoralizing to the last degree.

EDWARD H. CHANDLER.

NESTOR

"Rarely Equalled—Never

If You Would Avoid Regrets and Apologies:

Look Before You Leap!

We Both Look and See; Thus Making Sure That

IF IT'S A NESTOR IT'S GOOD!

ON WEDNESDAY, DECEMBER 21st, 1910, WE WILL RELEASE

A DESPERATE REMEDY!

Length, 990 Feet, and Every Inch a Comedy

TWO OF YOU

BEST EVER!

Nestor Films are the best I have ever run. Audiences are best pleased when Nestors go on the sheet.

JOHN POTTER,
13 S. Race St., Springfield, Ohio

IMMENSELY LIKED!

Am running Nestor Films and like them immensely.

Mrs. May James, Mgr.,
May Theatre, Kirkwood, Mo.

TWO MORE

THEY'RE DANDIES!

Nestor Films are certainly dandies.

GEORGE SMITH. Mgr.,
Lyric Theatre, Hoosick Falls, N. Y.

CONTINUOUS LAUGHTER!

Nestor Films are very good. A" Deal in Indians," which we ran recently, made the house ring with continuous laughter.

HARRY A. JONES,
Olympia Photoplay, Waukesha, Wis.

Scene from "A DESPERATE REMEDY"

Mr. Exhibitor!

You do not run any chances when you GET "A DESPERATE REMEDY," as you are sure to **get the prize film of the week.** It is **the brezziest, cleverest, prettiest and wholesomest comedy filmed** to date. You will **laugh yourself hoarse** over it. Your patrons will **swim and frolic most merrily into this delightful Sea of Laughter.**

List!—There is a story in this picture, a temperance lesson and a moral.

A Suggestion!—It will pay you to **rough-house** for "A DESPERATE REMEDY."

A Hint!—GET IT!

ORDER NOW! For Release Wednesday, Dec. 28, 1910 ORDER NOW!

Elda of the Mountains

A Rugged, Rustic Masterpiece of Exceptional Beauty.

For Synopsis, Bulletins and other advertising matter, write to "NESTORLIST 1003", 147 Fourth Avenue, New York City.

DAVID HORSLEY, German Savings Bank B

FILMS

urpassed—Often Imitated"

NESTOR MADE BY DAVID HORSLEY FILMS

THE PAGE OF HONOR!

EVERY NAME ON THIS LIST OF

Exchages Buying Nestor Films

REPRESENTS ALL THAT IS FIRST CLASS IN FILMDOM

"Elda of the Mountains" A Rustic MASTERPIECE, will be RELEASED WEDNESDAY, Dec. 28th, 1910

LIST OF EXCHANGES:

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
Boston Film Rental Co	665 Washington Street, Boston, Mass.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, O. 315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co	503 Chamber of Commerce Bldg., Birmingham, Ala.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch.	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Pacific Film Exchange	Globe Building, Seattle, Wash.
Paramount Film Co	428 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	934 Arch Street, Philadelphia, Pa.
Standard Film Exchange	155 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	301 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	108 E. 4th Street, Los Angeles, Cal.
Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITIONS:

Gaumont Company	154 St. Catherine, St., Montreal, Que.

"At Cedar Ridge" A Western DREAM, will be RELEASED WEDNESDAY, Jan. 4th, 1911

Nestor's Roll of Honor is not yet complete—There's room for a few more worthy exchanges—They belong on Nestor's List and should be there—The sooner the better! Missing exchanges! Wire your standing order for that

ONE NESTOR A WEEK!

NESTOR FILMS are distributed through THE SALES CO.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

ilding, 4th Avenue, and 14th Street, New York

"Effecting a Cure" (Biograph).—Whether this picture will be understood outside the cities where such events are popularly supposed to be common is a question which others may decide. If husbands did what this film represents this one as doing there would be many more separations than there are. As a joke it may seem laughable, but some will question the advisability of making jokes in this way. Like the mother-in-law joke, the somewhat crudely related one of the husband who goes to the club, upon which this picture is based, is sadly overworked and probably quite as untrue today as it ever was.

"Spoony Sam" (Lubin).—Sam undoubtedly is funny. Anyhow everybody laughed at him where this picture was seen. But Sue's character seems in some ways a travesty upon womanhood. No woman worth considering would be as inconsistent as this one is represented to be, marrying a man apparently because he appeared at the time when the minister was there. Spoony Sam is not improbable. Indeed, there are a good many like him. But Sue can scarcely be swallowed. Women are not like that and there is nothing funny in representing them so. This picture would be improved by changing that wedding scene to make it appear that Sam was put off for a time, but eventually accepted, after he had received his lesson.

"Pals" (Melies).—A story of the mines which impresses one with the oft repeated truth that two men can become such fast friends that nothing can break their friendship. This instance shows a case where the break was perilously near, but events straighten out the tangle and they became more friendly than ever. The last scene, when the two men meet, after one has apparently disappeared with the gold dust, is dramatic, largely because it contains so much of human nature. The rest of the film is merely a pleasant story.

"The Stepmother" (Selig).—Why the long length of good film required in its production was wasted upon this picture is difficult to say. The introduction of adventuresses into homes in this way is not sufficiently common to require such a warning. And the dramatic features are scarcely strong enough to warrant the waste. Probably some women do go after money, but generally they have some other means of procuring it. This picture did not please the audience where it was seen and it offers no real and valid excuse for existence.

"Turning the Tables" (Biograph).—A comedy presenting the situation in which a wife finds herself when she seeks for her recalcitrant husband in a cafe and he gets home first. She found it difficult to explain her position, consequently the man has the best of the argument and there is no longer any objection when he wants to go out for a little game.

"Happy Jack, a Hero" (Biograph).—Detailing the adventures of a tramp who gets into a suit of armor at a reception and succeeds in capturing two thieves who are making away with a good many valuables. The tramp was posing for a dinner, but after he had restored the valuables and had succeeded in getting the thieves arrested his reward was something more than a dinner.

"Reggie's Engagement" (Lubin).—A snappy comedy representing the difficulty into which Reggie is plunged when he exchanged suit cases with Mike and when he went into it for the wedding ring found a growler instead. Perhaps that wouldn't have made so much difference under normal circumstances, but the girl's father was the temperance reformer of his community and Reggie naturally suffered the consequences of the appearance of that growler. However, the tangles were ultimately straightened and the engagement ring was placed where it belonged and everything went on swimmingly.

"What Great Bear Learned" (Melies).—An Indian drama representing the situation in which an Indian, deceived by a scheming Mexican, found himself when the tribe discovered what had happened. The characters of the scheming Mexicans will be recognized as lifelike. That sort are much too common in that section of the world. The duel with knives is a thrilling bit of work and is well executed. That Great Bear is finally taken back by his wife and tribe seems to be but just when he was deceived, as many others have been before and will be after.

"In the Wilderness" (Selig).—A thrilling Western drama which introduces the battle following an Indian uprising that affords a good many exciting moments before it closes. The capture of the girl is well managed and her treatment is more satisfactory than it is in a good many films of this character. The novel escape by being drawn into the tree to which she had been tied, adds to the film's attractiveness. As a play of this type this one has many features to commend it, and one is that it stirs the audience to applauding the characters on the screen.

"The Captain's Bride" (Edison).—An adaptation from a story by John Luther Long based upon a lapse of memory caused by an injury in a shipwreck. The unfortunate young wife, unable to remember her past, is about to marry the captain who saved her when her husband appears. She does not remember him, but he, thinking of a trick they used to play on each other, succeeds in restoring her memory. Some of the scenic effects, like the shipwreck, are unusually good and the whole play is acted with a full appreciation of the dramatic possibilities. It is seldom nowadays, that a picture is repeated in a large theater by special request. This was at Proctor's Twenty-third street house. On the day of its exhibition at Keith & Proctor's Fourteenth street house it was the feature of the program and, so the managers report, eclipsed the vaudeville numbers. Picture dramas of this class, so different from the "usual thing," so well worked out, so thrilling without being melodramatic, with here and there touches of good comedy and real pathos—picture dramas of this class, if more frequent, would so strengthen the program that vaudeville would not be needed. The acting of the heroine of the piece was flawless, in fact all the actors deserve credit. One slight defect should be mentioned, as it was inexcusable: The brave captain of the lifesavers swims out to the wreck with a lifeline and is pulled ashore with the apparently lifeless body of the girl, but he does not show any effect of his exertion as he enters the hut with his burden, and his jacket, which should have been drenched, plainly shows only a few splashes of wet. Apart from this and the spraying of streams of water, instead of waves, over the bow of the wreck, the picture is a triumph of the producer's art.

"The Rescue of Molly Finley" (Kalem).—An Indian drama dealing with the capture and sale into slavery of a Puritan girl and her rescue later by her lover. The setting affords a good idea of the surroundings of Colonial times. Aside from the last portion of the film, which contains the rescue, the picture did not seem to impress the audience as some Indian releases have done.

"Saved in the Nick of Time" (Pathe).—As has been pointed out before, it may be realistic but it is not good taste to use an affliction like paralysis as the basis of a picture. Physical misfortunes are too sacred to be reproduced for the amusement of the public, and this observation is especially applicable when the victim is even indirectly made the object of the machinations of the villain. Some strong expressions of disapproval of this picture were heard from those sitting near the writer. Aside from this the picture was worked out with the usual Pathe combination of good photography and good scenery.

"Soap in His Eyes" (Pathe).—A comedy which takes well. To see a man blundering about the house, upsetting everything with which he comes in contact, because he has soap in his eyes, will set almost any audience laughing. Such pictures are liked by an audience fully as well as some of the gentler comedies.

"He Who Laughs Last" (Vitagraph).—A comedy made up of jokes played by club members upon one of their number who retaliates in kind and wins a bet and a girl.

"A Cowboy's Vindication" (Essanay).—The story of two brothers: one of the highest type of manhood, the other a drunkard and gambler. A love story with jealousy enters

"THE SIGN OF THE FLYING A"

AMERICAN FILM

DRAMA

Her Fatal Mistake

Release Monday, December 19th

A dramatic triumph. Full of intense action. A thriller from the first foot to the last. A reel that will make the "trust house" across the street sit up and take notice. A reel you will get as near first run as possible and repeat.

COMEDY

Her Husband's Deception
A Troublesome Parcel

Release Thursday, December 22nd

Two on one reel. Both Screeches. Both comedy in its Xteenth sense. If you want to "really and truly" **amuse** your patrons get this film.

NOTICE

If you want both the American Releases truthfully described above fill in **your Name and Address** and the **Name of your Exchange** in coupon below and **mail to us.** That's all.

NAME OF EXHIBITOR

ADDRESS

CITY

NAME OF YOUR EXCHANGE

AMERICAN FILM MFG. COMPANY

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distributing and Sales Co.

STATE RIGHTS NOW SELLING

Wonderfully Successful Moving Pictures

FIGHT

OWEN MORAN vs. BATTLING NELSON

Held at San Francisco, Cal., November 26th, 1910

BIG HIT AT HAMMERSTEIN'S THEATRE, NEW YORK

Held over for two weeks. Pronounced by experts to be the best Moving Pictures ever taken of a fistic event. For particulars, write or wire

J. W. COFFROTH : : : : : 1402 BROADWAY, NEW YORK CITY

into it. The novel feature of the film lies in the fact that the jealous man kills the ne'er-do-well while the two brothers are engaged in a struggle. But his triumph is short, since he is forced to his knees and there made to confess that he did the shooting. The film abounds in thrills, and affords opportunity to develop some dramatic situations. At the same time it is a cowboy picture, introducing almost the same types as have characterized these films since the first one was produced.

"The Revolt" (Gaumont).—A scene from French history, representing an episode in the life of a daughter of France. The picture is scarcely intelligible to an American audience, but probably is interesting to those who understand French history.

"Her First Husband's Return" (Pathe).—Purporting to tell what a woman did when her first husband, whom she supposed dead, suddenly returned. Fortunately a burglar appeared and the first husband, no better than a tramp, was handed over to the police in place of the burglar. The burning of the marriage certificate in the hands of the man is a strong bit of dramatic work.

"The Color Sergeant's Horse" (Vitagraph).—An interesting story of a trained horse that performs some almost human acts. This horse is a good feature of an occasional Vitagraph film, but stands a chance of being overworked, although, as we have pointed out, the animal in the picture is always a popular feature.

"The Golden Supper" (Biograph).—The theme of this story is well known to all readers as it is told by Bocaccio and as it appears in the sequel to Tennyson's "The Lovers' Tale." It is a love story, made remarkable by the fact that the woman's former lover restores her to consciousness and returns her to her husband. While all this may be understood by the person who has read Bocaccio, it is quite probable that a good many in every audience will not know what it means. The sub-titles help, but it must be admitted that unless one is familiar with the origin of the story it is more or less obscure. A golden supper may be quite the proper place in dreamland to return what one most desires, but in motion picture land it requires something more than the scenes and the sub-titles to make it intelligible.

"An Exile's Love" (Lubin).—Here is an exiled prince employed by a wealthy gentleman falling in love with the daughter in quite the American way. Of course there is a villain to be jealous, but his machinations do not disturb the flow of the stream of love. Marriage follows, succeeded by a lecture delivered by the girl's father with considerably more force than elegance. All is made right, however, by the arrival of the intelligence that the exile has been restored to his title, his rank, and what is of vastly more consequence, his money.

"In Her Father's Absence" (Pathe).—A comedy presenting the trials of a young man upon a visit to his lady love during her father's absence. It is funny, perhaps, to hide a lover in all sorts of ridiculous places, but it ceases to be funny when it represents such wholesale destruction as follows this lover's advent. Destruction of property is not fun, though some producers seem to still cling to the impression that it is.

"The Julians" (Pathe).—A group of ten acrobats performing difficult feats of strength and agility.

"A Tale of the Sea" (Selig).—A homely story, whose only claim to dramatic distinction is the scene when one man jumps from the boat to death in the sea that his friend might live to return to his family. The anti-climax, when the ship picks up the survivor so soon afterward, is almost as impressive as the climax. The closing scene, with the man pointing to the sea, is fitting. Altogether an acceptable and impressive picture and handled in Selig's best style.

"Pigs is Pigs" (Edison).—Ellis Parker Butler's famous story put on the screen, with all the characters, especially Fannery, the expressman, whose obstinacy causes no end of difficulty and allows the guinea pigs to increase until they overrun everything. His sententious remark that it is fortunate they were not elephants will be concurred in by all who see the film. It is a good reproduction of a story which has become a standard in the recent humorous productions of literature.

"Seth's Temptation" (Kalem).—A film by the Southern Stock Company, depicting Cracker life and scenery. It is a love story, and the country boy whose suit is discarded for a city man almost commits murder. The girl takes him back eventually after he has saved her life and that of her city lover. The photography among the live oaks hung with southern moss will please by its novelty.

"The Hoboes' Christmas" (Pathe).—A humorous story of some tramps who stole a quantity of bad turkeys from an express car and proceeded to eat them. While suffering the tortures which follow the consumption of bad food the police succeed in capturing them all. Their Christmas was not such a success after all.

"Charlie and Kittie in Brussels" (Pathe).—An attractive travel picture representing the progress of two children who start alone to the city. The different points of interest are well photographed and the youngsters perform much as little folks might be expected to do under such circumstances.

"The Little Match Girl's Christmas" (Urban).—A picture which will appeal strongly to the emotions at this season. The film has a happy ending for the little girl is rescued from the cold and she and her mother enjoy a happy Christmas in the home of a benevolent gentleman who discovered her in the arms of a policeman.

"Scenes in British India" (Urban).—An interesting series of views in India, including Bambay, Delhi and some other smaller places. The picture affords a reasonably good opportunity to acquire an impression of what the country and its people are like.

"An Old Silver Mine in Peru" (Edison).—An industrial, illustrating how the Indians still mine silver in Peru. It is like reading a page from the history of the middle ages to see the toil with which the silver is taken from the mines and reduced for use. The photography has been well managed and the mechanical work is excellent.

"A Mountain Maid" (Edison).—A dramatic subject, made so by the situations which develop naturally. Two actors seeking local color spend the summer in the Tennessee mountains where they meet and fall in love with each other without knowing the part the other is to play in a forthcoming drama. The climax comes when they meet on the stage at the first rehearsal. The film has much of heart interest and develops a good deal of dramatic interest, as well.

"THE STREET PREACHER"—AN ACCEPTABLE RELIGIOUS PLAY.

This film by the Lubin Company is very acceptable chiefly because it is a departure from the monotony of the "usual thing," also because it reaches with some degree of satisfaction, the desire for religious pictures now demanded. To say that the film is perfect would be fulsome praise, but because of the courage of the Lubin firm in producing such a subject, the writer prefers to overlook all demerits, believing that the better parts of the picture compensate for its deficiencies excepting but one instance, the mention of which seems absolutely necessary; in the last scene—a marriage ceremony—the bridal pair are holding left hands, giving the occasion a most ludicrous appearance; surely this cannot be a reversal of the film or other parts would appear equally ridiculous, there is evidently some fault in making up the film; should the film prove absolutely correct it shows that greater care is required of the operator.

The Street Preacher is a young minister who believes he can accomplish more good in the world by going after the people than if comfortably installed in a rich city church. This decision is a disappointment to his fiancee who had social ambitions, consequently she breaks the engagement, advising him to marry her more suitable friend, which he accordingly does, the match proving a most appropriate one.

In city missionary work they are very successful, the wife is seen singing and distributing tracts in sympathetic harmony with her preacher husband. Meanwhile his former love has also gone to the city and succumbed to the temptation of the fast social life; she is found living in luxury but in an unmarried state. After repeated refusals on the part of her lover to ratify the marriage vows she decides upon suicide. At different times both of these lovers have come under the influence of the street preacher whose tracts they carry with them; catching his unlawful wife handling a revolver the man refers to his tract for the address of the street preacher, and sends for him to unite them in marriage; in doing so the preacher and his wife find their old friend and lover, and are pleased at the results of their missionary work. The characters are well sustained and an even attitude pervades the whole. The personality of the "preacher" is very good and a further study of this class of subject will prove creditable to the Lubin firm, and as no other firm has at present filled the demand for such subjects as this, it is to be hoped that Lubin's will not now stop here but proceed to meet a long expressed desire for such subjects.

W. H. J.

INDEPENDENT.

"A Touching Affair" (American).—A lively little comedy that leaves the audience in good humor and, among a series of releases that have contained more of the usual proportion of difficulty and gloom, is a welcome addition to the lighter side. Short, snappy comedies are wanted and badly wanted, too. Don't stretch them out into needless lengths, but make them short and lively and managers and audiences alike will bless your efforts to amuse them.

"A Child's Judgment" (Imp).—The story of a difficulty between a husband and wife which involved the turning of the mother out of doors. When the child found her afterward the father permitted her to choose and she went with the mother. But this led to a reconciliation in which all the differences and difficulties of the parents, including the wife's brother, who had caused all the trouble, were patched up. The dramatic point is when the child is deciding between the two. The rest is narrative, but there is a situation which holds the audience in a spell while it lasts. The second climax comes when the wife's brother enters the husband's house through a window, removes his disguise and the two men confront each other. A thrill goes with this view and when the husband decides to take back the wife and not interfere with the brother there is an evident sense of coinciding with his decision. The play is well acted and the photographer has done his part well.

"A Painful Debt" (Itala).—A rather gloomy subject, though perhaps the work of the actors cannot be questioned. They perform their parts well and the photography is clear.

"Two Lucky Jims" (American).—The first Western release of this company. It is made in New Mexico by the firm's Western stock company and is, of the West, Western in every sense. The picture is dramatic, but is in addition humorous enough to keep the audience laughing. There is much in it that will appeal, as it affords opportunity to secure accurate impressions of the life which has been a feature of that remarkable land. The manager who includes this film in his program will make no mistake. It will amuse and instruct with its careful reproduction of Western life.

"'Twixt Love and Loyalty" (Imp).—Not every newspaper man has such a trial, but the probability is that substantially all of them would be as loyal to their newspaper as this one if it came to the test. In a small way many newspaper men have been called upon over and over again to face similar crises, though, fortunately, not often connected with a love affair. Loyal to his paper, the editor goes on and does what he believes is right. Then fate takes a hand and assists in untangling the troubles until everything is set right. The pluck of the girl in pying the form is admirable, and perhaps the touch of the unusual adds to its attractiveness. The picture will please because it seems true to life. The characters are the same commonplace individuals one sees about him every day and the problems presented are the same ones that might be met by any man. The dramatic strength lies in the fact that the picture is simple, direct and tells its story plainly. The actors are sympathetic and enact their roles with earnestness and discretion. That the girl forgives the young man even though what he intended doing would have ruined her father is justified. There is no reason representing a man as suffering because he is doing his duty. The only character who seems unusual or unlikely is the secretary, whose conscience afflicts him and he confesses his complicity. Such men do not often confess and there is an impression that the picture would be improved by permitting the editor to discover that portion by some other method. If a reporter brought in the discovery it would add to the interest and be more in keeping with the newspaper office realism. This is not intended as a criticism, but as a suggestion which might improve the picture.

"A Soldier of the Cross" (Itala).—A drama which presents numerous good qualities and enables the actors to perform some very good work before it closes. The situations are well worked out and well developed, thus constituting an important feature of the drama itself.

"What it Will Be" (Lux).—An amusing travesty on the present hustling age. All through life the individual depicted hustles and, at last, disdaining the ordinary wings which the average person uses in his final flight, he goes up in an aeroplane. Some of the hits at the present day method of hustling through everything are particularly apt. The film is well photographed and the situations are worked out with care to develop the most humor possible.

"And She Came Back" (Lux).—A variation of the mother-in-law joke showing the different methods the man took to get rid of her. Each time she came back and each time he devised something novel and different for her reception. The closing scene shows the [illegible] and [illegible] and everybody laughing heartily.

"Lady Betty's Strategem" (Solax).—A pretty film, showing the determination of a high spirited girl to discover whether [illegible] wants her or her money. Donning man's attire she goes to the tavern frequented by the men and involves herself in a duel by slapping the face of one of her suitors because of remarks derogatory to herself. Some interesting situations are developed in the effort she makes to extricate herself from the unpleasant predicament into which her escapade has plunged her. But in a series of interesting dramatic scenes she succeeds in accomplishing it and the film closes with the course of true love flowing smoothly again. The picture is admirably worked out, the actors entering into the spirit of the picture with exceptional discretion and acting it as though they were really interested in the matter themselves. The mechanical department was careful in its operations and a film which is technically good and pleases the audience has been produced. The Solax Company has been doing good work recently and this is not the least of its accomplishments.

"The Girls He Left Behind Him" (Thanhouser).—A comedy, not by any means original, but with a sentimental touch, developed through a series of visions representing the girls a bachelor left behind him during the years. On his wedding night he sees them all, the visions produced through the influence of a letter from one of them congratulating him upon his approaching wedding. Probably the picture will cause many such visions to appear in the mind's eye of more than one in the audience. Many have felt this way before, many will again, and this excellent film has placed in visible form these visions of the past which often haunt the middle aged or the younger person which is about to take some important step. The mechanical work is well done and the audience follows the picture with interest.

"The Iron Clad Lover" (Thanhouser).—A farce representing the difficulties which beset the unwelcome suitor. He is thrown out, and still he is determined to conquer and thinks he has succeeded when he gets himself carried in the house as a present in a suit of armor. Again he is thrown out and this time sold to the junk man. Then, taking pity on him, the girl and her lover pursue the junk man and secure his release. The idea is novel and the carrying out, though developing a tendency to the rough house type, affords amusement for the audience.

"A Brave Western Girl" (Bison).—A Western story which has more of interest connected with it than many stories which have been put out under Western titles. The girl proves her bravery under trying conditions and wins her reward.

"The Poacher" (Great Northern).—A beautifully tinted picture which is sufficiently well explained in its title. There is much that will interest people in this country, even though they may understand little about poaching. The picture is well acted, the photography is clear and the camera was placed so as to warrant saying that an artist handled it, and the tinting was done by those who thoroughly understood their portion of the business. It is, in all senses, a creditable production and one that is popular.

"Foolshead Knows How to Take Precautions" (Itala).—This comedian appears in a film which affords opportunity for him to do some of his extremely funny stunts. The work of preparing the actors was performed by a master and then the people did their parts to perfection. Foolshead is one of the comedians who always seems to have something new and something entirely unexpected to offer. His fun is original and though it is rough in some instances, he never forgets that he is there for the purpose of making the audience laugh, and that he succeeds in so doing.

"The Ride to Death" (Powers).—A picture which takes its name from the fact that the chief's daughter is bound to a horse and the animal sent away, carrying her through brush and through brier. There are other thrills but they are insignificant compared with this one and upon this will be concentrated the attention of the audience. The setting is admirable and the actors perform their various parts well.

"The Rummage Sale" (American).—The story of a pair of twins who accompanied their mother to a rummage sale. The wildest flight of imagination can scarcely furnish a clew to the funny things that happened. Given a lively pair of twins, aching for mischief and filled to the brim with curiosity, and a rummage sale; the combination is irresistible and the situations which develop are sufficient to make even a Sphinx laugh. The man who can sit through this picture with a long face doesn't deserve anything more lively than "Hark from the Tombs a Doleful Sound." It would be sufficient evidence that sense of humor was sadly lacking.

"The Bowling Craze" (Eclair).—Probably there are many in almost every community who could successfully pose for this film. The bowling craze is contagious and persistent and the few who are not afflicted with it are interested in some of their friends who are; therefore, this film will unquestionably prove popular. Probably a large number have been in the position of the unfortunate who was thrown out of the alleys. But not all are able to go back later and get revenge in such a summary way. It is a funny picture, containing humor above the rough-house type which characterizes so many.

"Our Dear Uncle from America" (Eclair).—That an American uncle should be made the butt of fun because of eccentricity is quite the thing with some foreign producers. The tramp who profits by this latest exhibition may well be thankful, but eventually the tangle is unraveled and everybody is happy, including the tramp, whose remembrance is sufficiently liberal to make him stare in wonder. While the picture is not particularly brilliant it is amusing and whiles away a passing few moments acceptably enough.

"Faithful Max" (Imp).—Too bad to shoot the dog whose attempts to make his master understand give rise to fear that he is mad. The dog's acting is better than that of the man; and he exhibited more sense in his effort to inform his master that the precious post bag was left behind. The last scene, with the dog dragging himself painfully back to the bag, to guard it as he was told, is pathetic and supplies an interesting and touching climax to a good film.

"A Clever Ruse" (Imp).—An amusing story of how two fathers succeeded in forcing their quarreling offspring to make up and promise never to fight any more. It was heroic treatment, perhaps, but if it was effective, as the picture indicates, it was justified. Lovers' quarrels are considered necessary, but these two fathers took drastic measures to force the making up of the lovers in this instance.

"Fight for Millions" (Yankee).—A detective story of merit. The clever way in which the detective ferrets out the criminals and brings them all to justice, the arch conspirator with the others, supplies a few minutes of intense interest. There is life and action enough in this to satisfy the most exacting, and what is of even more interest, it is told without the semblance of a love story connected with it. As a detective story it stands upon its own merits, with no reference whatever to love, excepting the love of money in the heart of a crafty schemer. The fact that all those implicated are brought to justice is a satisfactory ending to a somewhat thrilling photoplay.

"The Medicine Man" (Powers).—A comedy which tells what happened to a fake medicine man who cheated the Indians and was raided as a result. The picture then goes on to show what happened when the Indians drank all his medicine. It is impossible to describe the funny actions which followed this indulgence in the medicine man's wares. If there are any contortions or funny stunts which are not included in this series it is almost safe to say that the producer would introduce them if they were pointed out. It is quite evident that he tried not to omit anything.

"The Rehearsal" (Powers).—A drama with a thrilling climax where the wife of the actor appears and undertakes to discover whether this is really a play, or whether the woman and the actor teacher are in earnest. The rest of the picture leads up to that one point. And, upon discovering the true state of affairs, she shows a touch of magnanimity which is as rare as it is effective when she tells the husband of the woman that they are merely rehearsing a scene. It came dangerously near being a serious scene. The play ends happily for both couples, even though two of them, at least, were perilously near the ending of that eternal triangle which has caused so many disturbances in the world.

"A Sioux's Reward" (Bison).—A Western drama which tells the story of a Sioux and the way he was rewarded. The actors have performed their parts with ability and much sympathy is shown in the subject.

"Nature's Nobleman" (Atlas).—People may be cynical, but they will have to admit that there is occasionally a man who can crush down his own feelings and desires and give way to others when happiness or good is at stake. This picture happily represents such a man. That he should forego his own love for another is made so much a matter of course with him that it is difficult to appreciate the sacrifice he is making. Even though his heart is breaking he congratulates the brother and the girl and leaves them, even though he leaves his heart behind. Years afterward he is seen sitting alone contemplating a photograph and dreaming of the past. The story is dramatic because it is simple and easily understood. After all, the strongest and most affecting dramas are those which represent something which might happen. This picture is so much like life that it assumes an importance it would not otherwise possess.

"Tweedledum Learns a Tragical Part" (Ambrosio).—Here is the comedian Tweedledum learning a tragical part and what happens to him affords the audience a good many laughs before he finishes. Tweedledum is an original comedian and his work in this film is satisfactory. The audience that does not get a good laugh out of this must be hard to move.

"The Sheriff and the Detective" (Champion).—A story of love and adventure which will make the audience take notice. The story is told very clearly, and what is best of all, there is no intimation of who the robber really is until the mask is torn from his face after he is shot by the young Eastern man who has been unjustly accused of the robberies. The girl's part in the drama is well played and the astonishment when the discovery of the culprit is made is an excellent piece of acting. The picture will please with its straightforward rendering of a type of story which is a favorite with most audiences and which will, all other things being equal, attract an average audience anywhere. Technically the film has much to commend it and the acting is in harmony with the subject and the necessities of the characters as they are presented. While it is, in a way, Western in its characteristics, it does not include careering cowboys and stealthy Indians, a restraint which will be pleasant to that portion of an audience that may not care for them.

"The Pilgrim" (Nestor).—A Western film, with some cowboys in it, but they do not occupy the center of the stage. The young man from the East and the girl are both attractive characters and what they do is of sufficient interest to keep an audience pleased throughout the length of the film. The acting is good and the climax, where the boys file in with their coat of tar and feathers ready, but are balked by a marriage certificate, is one of the cleverest bits of acting this firm has sent out in some time. The film will prove popular because it tells its story simply, but clearly and causes the audience to want more like it.

"Brothers" (Atlas).—An extremely dramatic and emotional picture. The widely separated paths of the two brothers is clearly depicted and the dissimilarity of the pair is so strongly marked that it appeals to the audience irresistibly. One successful, the other quite the reverse, even to serving a term in prison. Then the climax, the attempted burglary, with the discovery of the half picture and its matching with the other half as the brothers are thus enabled to recognize each other. It doesn't take long to make a pleasant ending out of what is a rather disagreeable film up to the close, disagreeable because it tells a story so plainly that it cannot be misunderstood. The actors are to be commended for the excellence with which they have done their work, while the photographer has performed his part with discretion and an understanding of the requirements of the picture. The manager who includes this in his program will make no mistake.

"A Plucky Western Kid" (Powers).—A film which will attract favorable attention for two reasons. First, the acting

of the five children is unusually good, especially that of the eldest girl. Her ride to town is thrilling and as she dashes into the saloon and rescues her father an involuntary burst of applause follows her exploit. It would be difficult to image anything more plucky than this, and, as everyone admires courage so everyone will admire this picture. The acting, as has been said, is remarkably good, while the photography is above the average. The film should be popular with every audience that sees it.

"The Tramp Bicyclist" (Powers).—A comedy which is fraught with destructive consequences to a large number of people. The tramp gets the bicycle and retains it until it is taken from him by an old maid. Then he gets the maid, and the bicycle too, and they ride away together. Perhaps the most interesting feat the tramp performs is to ride into the barroom and snatch a glass of beer from the bar. The other stunts are not unusual, though like all knockabout comedies of this sort they provoke laughter.

"Love and Law" (Thanhouser).—A detective story in which a woman discovers the innocence of a ne'er-do-well charged with murder and determines to marry him after he has reformed. That is the whole story, but in the working out many interesting situations are developed, particularly where she proves the innocence of the accused man in a novel manner. In all respects the film is up to the Thanhouser standard and should not fail to interest a large number of people.

THE EXHIBITORS LEAGUE MEETING AT COLUMBUS, OHIO.

The meeting held at Columbus, Ohio, on December 5th, was a grand success. There was a large attendance, everybody enthusiastic, and new members were taken in from every part of the State. One of the important questions discussed was, whether those engaged in the renting of films, or manufacturing of films were eligible, to membership. After a lengthy and animated discussion it was decided unanimously that only bona fide moving picture exhibitors could belong to the League, and no one engaging in the manufacturing, or film business could belong to the League, and of course their resignation as members would be accepted.

I have not the time to write the matter up just as I would like to see it in print, so I hope you will write it up fully. I am having constitution and by-laws printed, and will send you some as soon as they are out. I have received several letters from Women's Clubs, and organizations throughout the country, and they are going to co-operate with us in giving clean pictures, etc. The old Ohio Film Protective Association voted to come in with us, and turn over the money they had in their treasury to our treasury. It is our purpose to organize local leagues in every part of the State to co-operate with our League.

Committeemen from twenty-one districts in our State were appointed to organize locals in their districts. There is no question about our League being a success. It is planted upon a firm basis, and the leading picture men are coming in very rapidly, and just as soon as all our aims and objects are known to all of the exhibitors they will affiliate with us beyond a doubt. This is no association society by any means, but a strictly high class organization, based upon business principles for the purpose of protecting legitimate moving picture exhibitors.

I am enclosing you a clipping from one of the Columbus papers, which I would ask you to return at some future date, if convenient. You will notice that Max Stearne of the Exhibit Theater, Columbus, Ohio, was placed at the head of an employment bureau and the League requests all singers, operators and piano players to send in their names, experiences and salary wanted to Max Stearne.

Thanking you for your kindly interest in our League, I am,

Yours very truly,

THE EXHIBITORS LEAGUE,

M. A. NEFF, President.

ZOOLOGY IN KINEMACOLOR.

At Ampthill, in Bedfordshire, England, a gentleman possessed of a large estate possesses the unusual hobby of training wild animals and generally regarded as beasts of burden, to carry human beings on their backs. Amongst other creatures thus broken to harness are llamas, camels, wild sheep, zebras, bullocks, reindeer and a yak from Tibet, and for many weeks past Charles Urban's expert kinemacolographers have been taking "Urbanalia," or life motion pictures in natural hues of these extraordinary proceedings. The films will shortly be shown to the public; meantime a private exhibition of them at the Kinemacolor studios in Wardour street, was attended by a most distinguished company, including the Speaker of the House of Commons and Mrs. Lowther, their Highnesses the Princess Alexis Dolgoroukl and the Princess Cantacuzene, the Marchioness of Blandford, Lady Norah Churchill, the Dowager Viscountess Powerscourt, the Hon. Clara Wingfield, Lord and Lady Talbot de Malahide, Lady Carew, Lady Clifford Cory, Sir Henry and Lady Chamberlain, the Earl of Munster, the Hon. Misses Russell, Col. the Hon. Algernon Sidney and many others.

An ordinance has been introduced before the House of Delegates, at St. Louis, asking a license of $250 a year from moving picture theaters seating 750 persons or more and $150 a year from those seating less.

Spring City, Pa., is to have a new photoplay theater. It is being erected for Mr. Samuel Brunner, of Royersford, Pa., former lessee of the Royersford Opera House and proprietor of the Star Theater. The Spring City house will be equipped with 500 opera chairs, a commodious stage and dressing rooms, steam heated and with all the latest conveniences. The theater has been equipped with Tungstolier light fixtures and other electrical fixtures by electrician H. A. Heck of Spring City. The World desires to compliment Mr. Brunner and Mr. Heck on the handsome home for the photoplay that they are erecting and will be pleased to reproduce photographs and further particulars when the place is completed.

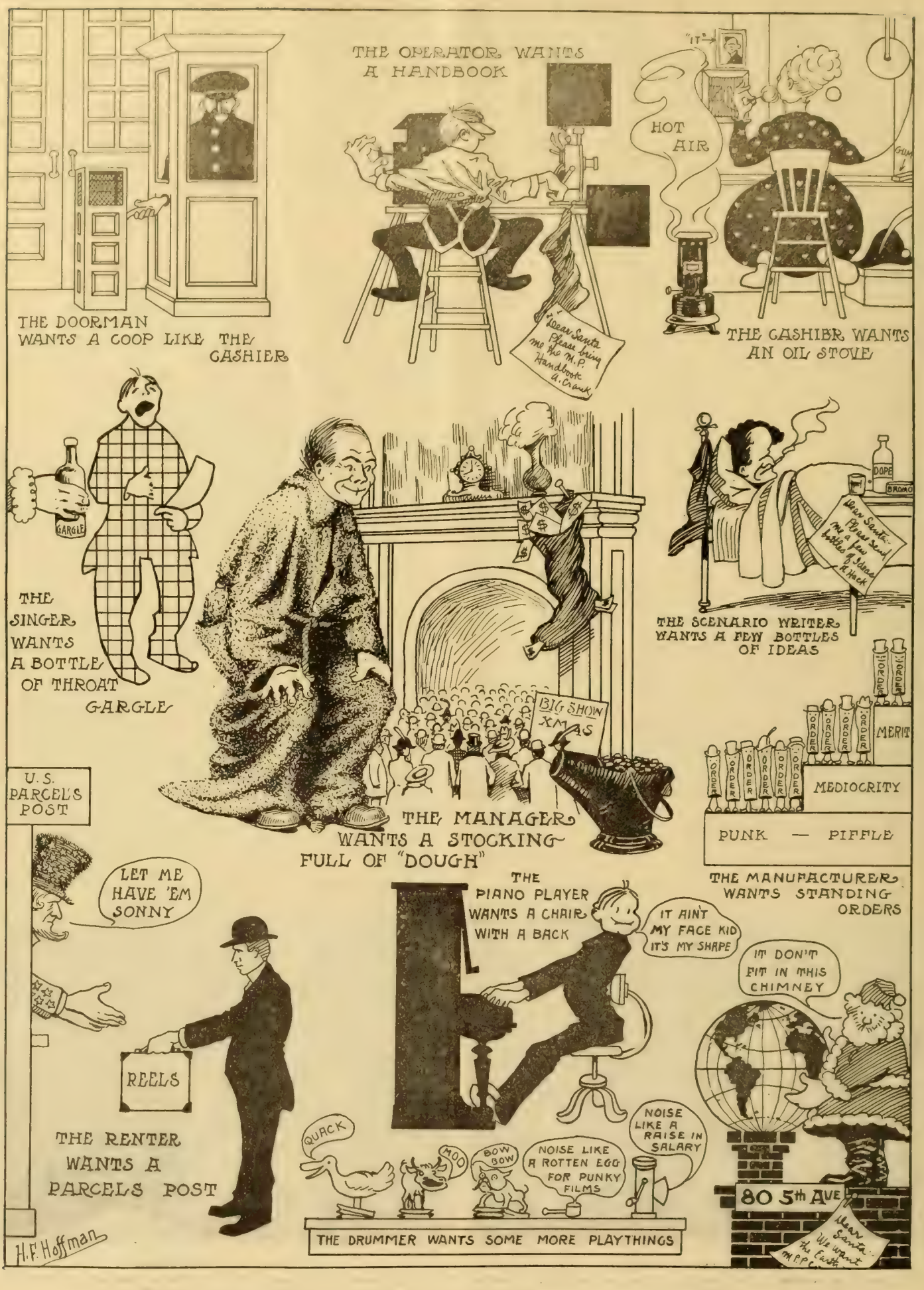
SUNSHINE IN POVERTY ROW—A PLEASING PATHE PHOTOPLAY.

THE RICH MAN'S CHRISTMAS.

Joy comes to the wealthy postmaster's family because they bring "sunshine to poverty row."

THE POOR MAN'S CHRISTMAS.

Made happy through the unexpected visit of Santa Claus with toys for the kids and a job for the father.


THE DOORMAN WANTS A COOP LIKE THE CASHIER
THE OPERATOR WANTS A HANDBOOK
"Dear Santa Please bring me the M.P. Handbook A Crank
HOT AIR
"IT"
THE CASHIER WANTS AN OIL STOVE
GARGLE
THE SINGER WANTS A BOTTLE OF THROAT GARGLE
BIG SHOW XMAS
THE MANAGER WANTS A STOCKING FULL OF "DOUGH"
DOPE
BROMO
Dear Santa Please Send me a few bottles of Ideas A Hack
THE SCENARIO WRITER WANTS A FEW BOTTLES OF IDEAS
ORDER
MERIT
MEDIOCRITY
PUNK — PIFFLE
THE MANUFACTURER WANTS STANDING ORDERS
U.S. PARCELS POST
LET ME HAVE 'EM SONNY
REELS
THE RENTER WANTS A PARCELS POST
THE PIANO PLAYER WANTS A CHAIR WITH A BACK
IT AIN'T MY FACE KID IT'S MY SHAPE
IT DON'T FIT IN THIS CHIMNEY
80 5th AVE
Dear Santa: We want the Earth
QUACK
MOO
BOW WOW
NOISE LIKE A ROTTEN EGG FOR PUNKY FILMS
NOISE LIKE A RAISE IN SALARY
THE DRUMMER WANTS SOME MORE PLAYTHINGS
H.F. Hoffman

WHAT THEY ALL WANT FOR CHRISTMAS—By H. F. Hoffman.

AMERICAN VERSUS ENGLISH FILMS.

(By H. A. Browne, in "The Kinematograph Weekly." The author of this article paid a visit to the United States last Summer. He occupies a prominent position in the English film trade and is chairman of the Kinematograph Manufacturers' Association.—Eds. M. P. W.)

On my return from the States last Spring, I rather fell foul of certain gentlemen on the other side when I expressed my opinion that the Old Country was away ahead of our cousins across the "herring pond" in their methods of running picture shows. I did not give this opinion in a spirit of bigotry, but as an opinion formed with open mind, and unless they have improved very considerably during the past six months, I venture to assert that we can still claim to hold the record for beautiful picture houses against all comers.

In every town of any size in the United Kingdom to-day are picture houses, electric theaters, picture palaces, call them what you will, that are the last word in comfort, cleanliness and luxury. The pictures are as a general rule, well shown, carefully selected, and accompanied by a skillful pianist.

Now in the States, the majority (I think I may say) of the halls used as kinematograph theaters are converted theaters, music halls, and buildings of various descriptions, which have not had a tithe of the money spent on their conversion that the English halls have spent on their erection and equipment. The selection of pictures the manager of a show over yonder can get from his renter is not nearly so good as that which his English confrere can get from his hiring house, owing to the renters not being able to buy where they please. Added to this is the fact that their market is practically barred to all except a few favored European firms. Another disadvantage the New York show manager labors under is that he cannot get as good a light through his pictures as we get over here, owing to the stringent regulations of their local authorities, consequently he cannot get so bright and clear a picture as we get.

Then, again, the pictures are interspersed with vaudeville turns that are very far from first class. To be perfectly frank, they are usually "rotten," but I suppose his audience demands them, so he must have them. There is no doubt that the picture business on the other side is, as here, booming, but until the picture theater proprietors can get an open market in which to rent or purchase their films, they must be content to take a back seat when comparing their entertainment with that given in London. Another stumbling block, I understand, in the way of building theaters, especially for kinematograph shows in New York, is the very stringent building laws relating to this class of theater.

Under the aegis of the Trust, at least six manufacturing films have built up large and profitable businesses, but there is a grave doubt in my mind whether, unless the powers that be loosen the strings with which they have tied up their market so tightly, sooner or later they will kill the golden egg laying goose, viz., their audiences, by being unable to give to the theater manager that variety of pictures that his patrons demand. In London, with its open market, which is liberally supplied with pictures from both Trust and anti-Trust manufacturers in America, and from the many manufacturers in Europe, it is impossible to deny that our hiring firms are often hard put to it to give a bi-weekly change of program of really good first run stuff, therefore, how much more difficult must it be for the American renting houses, whether allied to the Trust or Sales Company, to give a really good program to their customers? The one thing that will kill the public interest in picture shows will be the continual presentation of pictures lacking variety and interest.

There is one other aspect of the trade, Mr. Editor, you suggested I should touch upon.

The photographic quality of kinematograph pictures is being improved week by week, but I am doubtful if the plots of our pictures are keeping pace with the demand for "high-class picture literature" that the public of to-day are receiving. How hard it is to get a good comic—one that is really humorous. Only those who have been "through the mill" as lawyers can appreciate Chase! Chase! Chase! with the usual struggling heap of perspiring humanity to finish up the picture, or some hideous face and head covered with bandages and sticking plaster, protruding a very unhealthy and bulbous tongue, and exposing to view a row of dirty looking teeth. Ye gods! What an idea of humor!

Take the plots of the so-called dramatic pictures. How thin some of them are and how alike they are to one another in story and treatment. It's all right to-day, Mr. Manufacturer, whilst this form of entertainment is a novel one to the great "B. P." but they will soon get blase. Unless you keep their interests continually engaged by giving them pictures with plots well conceived and more than well carried out, they will cease to take interest in pictures.

I hope no one will think I am at all pessimistic regarding the course of the trade, because I have pointed out one or two to my mind serious faults that are prevalent at the moment. The public to-day are keen on kinematograph shows, and so long as they can get the amount of entertainment for as little money as they do now, they will flock in their thousands to the picture shows, but the manufacturers must never lose sight of the fact that the more a person goes to a picture theater the more hypercritical they become and the harder they are to please.

"WORD FOR THE 'HACK'."

By Charles N. Sims.

The present poor pay and position of the hack scenario writer is one of his own making.

Both pity and contempt are his, where he has lifted his voice to cry out to the silent drama world, that he is a badly abused individual quite worthy of public sympathy.

Not long ago some one said in the pages of the Moving Picture World, that the scenario writer, to make from nine hundred to a thousand feet of film, will also make a good short story, or a novel, worth many times the maximum price paid for the same material in scenario form. That person was obviously correct in his views, I heartily agree with him.

But, alas! how many hack motion picture playwrights could write a saleable story, short or long? Not many, I fear.

In spite of the evident fact that we, to-day, have thousands of talented workers in the literary field, we can boast of only one Kipling, a few Davis's, and several O'Henrys.

A first class short story is one of the hardest things on earth to write, the incredulous hack may easily determine for himself the truth of this assertion.

The literary market of to-day, is bigger and better than it has ever been before. There is a place; a good place; a profitable place for every paragraph worth while. There is another inducement offered in the magazine field, worthy of the disgusted hack's notice. Consider the universal courtesy of the magazine editors.

The average length of the scenario that will make a thousand feet of film, contains about fifteen hundred words. This picture play will bring the hack from ten to twenty-five dollars (most likely ten), while a short story of similar length, that will merit the approval of a magazine editor, will yield the author much more than the price of many scenarios.

The disappointed hack seems to forget that a film manufacturing plant is not a charitable institution; but a bona fide business, doubtfully lucrative, built, and operated to produce breakfast bacon for a few, and something beside pork for a good many others, therefore it is childish, and an admission of deplorable ignorance of human nature to blame the thrifty manufacturers for obtaining scenarios at the lowest possible price.

All responsibility for the low prices in scenarios undoubtedly rests with the irrepressible hack, and he alone is to blame for existing conditions.

A radical change to the hack's material advantage may be effected, by a united action.

If every hack would cease throwing off motion picture plays for, say, a year, I for one firmly believe prices would go up, and even the manufacturers would utter little glad sighs of relief, in the mean time, the starving hack, who has called for help in a loud timid voice, may grow opulent, by selling short stories to the magazines.

SOUVENIRS

Advertising novelties, such as Buttons, Mirrors, Pictures, etc., to give away at matinees. Will bring results :: :: ::

SOL. PUDLIN

Manufacturer :: 137 Bowery, N. Y.

FLICKERS.

Which would you rather be, an organ, or a music box, or an Index?

* * *

The trouble with being an Index is that an index only points to one thing.

* * *

Another drawback is that with an organ you have to pass the hat, and a music box only plays one tune.

* * *

Did you ever notice that the man who can best afford to pay his way into a show is usually the man who wants to get in for nothing!

* * *

The Moran-Nelson pictures are successful and are being shown without interference. Moral—What they don't know will never hurt them.

* * *

The ladies of the New York Civic Federation who engaged the sun parlor of the Waldorf-Astoria for a motion picture lecture received their first practical lesson in projection.

* * *

When the daily press begins to call them "reels" instead of "rolls," we shall know for sure that the pictures are here to stay.

* * *

The Censorship Committee stands ready to investigate all alleged indecencies.—Spokane "Spokesman."

They'd better sit. It may be a long stand.

* * *

Now, then, will somebody with lots of nerve please get up and suggest the investigation of churches that are giving moving pictures in darkened auditoriums?

* * *

Suppose the pictures were regulated to please the most fastidious, would the most fastidious then become picture patrons? Answer—They follow the bell-cow.

* * *

All you need is a good pair of scissors and a bunch of stock cuts, and you can have all the Film Fancies you want.

* * *

While the press is raving about boys who are made bandits by moving pictures, let us timidly inquire why they omit to mention who sells the boys the pistols that make the boys bandits.

* * *

A contemporary says: "We nailed our colors to the mast. These colors of ours have never been untacked from the masthead where they still fly as a beacon light."

Beacon light! Somebody must have touched a match to the rag.

* * *

Cleveland dominie stirs up hornet's nest by advocating moving pictures on Sunday. President of Ohio Wesleyan University was heard to remark: "Why, if the Methodist Discipline, the book of Methodist laws, had been on this reading desk and heard that, I would have expected it to crawl to the edge and fall off."

Where, into the waste basket? Perish the thought.

* * *

The editor, by courtesy, of a certain would-be trade paper says: "It has never stooped to villify those who differ from it or its policy."

Unfortunately for the author of the foregoing platitude, all he "has done or wrote" in the pages of the sheet he edits (!) testifies in black and white as to the falsity of his claims.

* * *

That crime follows congestion in New York City as a result of weakened morals due to unsanitary conditions is the latest sociological dictum. It may be true, but the first recorded murder took place when there was ample elbow-room in the world, according to the narrative in Genesis.—New York "World."

In other words, Cain killed Abel without the aid of moving pictures.

CAN YOU BLAME THEM?

"The Independents have not given us our just due. One thing about the Independents we notice is, whether they are defending a suit in court, whether they are starting in business, or any other position they may be in, they go about it with a hang-dog sort of look, and a kind of guilty conscience, as though they were committing some crime against 'the powers that be.'"—Quotation from "the beacon light of the Independents."

Chicago Notes.

CANDY VERSUS PICTURE.

In some theaters the sale of candy seems to be of more importance than showing good pictures. The managers do not care if by running the film at a terrible speed they tear several feet of sprocket holes or hurt the eyesight of the spectator, but, on the other hand, they do not want to miss the profit on the sale of cheap candy.

At the Lyric, on State street, on Sunday afternoon, the "A Man of Honor," of Gaumont, 834 feet, was run in exactly (watch in hand) 9½ minutes, and "Her First Husband's Return," of Pathe, 990 feet, in 10¾ minutes. The intermission was just eleven minutes to allow the candy man to distribute his free samples, make a second tour of the auditorium to sell his confectionery, then a third tour to sell some songs.

These are the exact figures; they speak for themselves and need no other comment. The manager knows his business, if he prefers to discourage the lovers of good pictures by running the films too fast for the sake of giving more time to the sale of candy, it is his own lookout.

I was also surprised to find at the Lyric such poor music, as the Lyric is owned and operated by the owners of the Orpheum, so favorably known as the leading theater for good and appropriate music for the pictures.

In "A Man of Honor," when the woman finds herself locked with the artist in the ruins of the old castle, she gets excited, accuses the artist and even threatens to whip him, all this under a slow, soft, plaintive tune from the orchestra. When the artist jumps from the tower, is picked up as dead and carried away, the orchestra played lively ragtime music.

I wish that the film producers would stop this humbug of kissing photos. In "Her First Husband's Return" there is no reason for the wife to take the photo of her second husband and make such a fuss over it. He is not dead, he is in no danger, he has not deserted her, he has not gone very far, as we see him leave the house to attend to some business, and this without the traditional suit case. No doubt she loves her husband, but there is no reason for such a passionate scene with the photo. It is exaggeration pure and simple.

It seems that cinematography is a great mind-reader, as everything is always so well prepared and so convenient. In the same picture the woman, a supposed widow remarried to another man, seems to know that her first husband will return, and to greet him she has conveniently placed on her desk the clipping of the railroad accident in which her first husband is reported as killed. When this first husband returns, looking like a tramp, he has also in his pocket a clipping of the same railroad accident and he has also the marriage certificate, both papers as fresh as if they had been kept in a safe.

"A Man of Honor" is a miserable title for this picture. Where is the honor? He has done nothing wrong, it is not his fault if they are locked in the old castle; it is a mere accident. He does not save the honor by jumping from the tower; on the contrary, his rash act would imply that he was guilty, that he had a bad conscience and wanted to kill himself to hide a crime. It is no honor to shroud a woman in a sort of mystery. J. M. B.

THE PASSING OF THE SOAP BOX.

Do you remember about five years back, when the moving picture theater was a sort of "soap box" affair, how the "wise ones" shook their heads and said: "Oh, it's only a fad; it will die out in a year's time"? I wonder what they say, now. Times have changed, that's true; the business is on a solid basis and moving pictures are looked upon as a necessity instead of a fad. The picture theaters are being built as handsome and expensively as the regular opera houses, but what will be the limit?

Here in Chicago there is a firm of exhibitors who seem to possess more than ordinary confidence as to the future of the business. Christy Bros. & Sandow have opened the Elmo Theater, which they are advertising as the "biggest 5-cent house in Chicago," and more than likely their claim will be undisputed for some time to come. The finishing touches have as yet not been made on this theater; when the house is entirely complete, we will illustrate it in these pages. In the meantime the following will give you an idea as to its "bigness."

The building is 93 feet long by 68 feet wide, and has a capacity of 860 all on one floor. The interior is so arranged that a good view of the screen can be had from any part of

the house, while the decorations and fittings are such as to give the place an air of coziness despite its spaciousness. The building is modern in every respect, twelve exits being one of the prominent features. The Elmo has been doing a wonderful business since its opening on Thanksgiving Day, yet this is not surprising, for the Elmo is the third venture of the Christy Bros. and they know what the public desires, more than that, they give it to them.

The only objection I found in the theater was that the operating booth is in the extreme right corner of the building. But this does not in any way interfere with the projection, for the operator, Al. Fales (who, by the way, lays claim to being the oldest operator in Chicago), has overcome the difficulty and is showing an excellent picture.

THE CHRISTMAS SPIRIT.

The managers of the moving picture theaters in Chicago have been enlisted in the crusade against tuberculosis through the sale of Red Cross Christmas Seals. Slides have been furnished the theaters by the Chicago Tuberculosis Institute, which has the sale in charge, and from now until Christmas, pictures of the red and green "stickers" will be thrown on the screen in the various theaters at the beginning of each performance. A commendable practice. J. C. K.

Neil Duffy, proprietor of the Elite Theater, Appleton, Wis., spent the past week in Chicago renewing acquaintances and "wising up" on the picture situation in general. Mr. Duffy has the unique distinction of being the first Independent exhibitor in the State of Wisconsin, always a booster for the cause, he is now having his fond hopes realized in seeing the improvement the Independent manufacturers have made since he entered the business. When I was presented to Mr. Duffy one of the gentlemen of the crowd asked him if he knew what the World is. "Do I know what the World is!" he exclaimed. "Why, man, it's as necessary to me as the Bible is to a Sunday school teacher." Of course I "swelled up." J. K.

Julius Singer, the representative of the Laemmle Film Service, has won over the Bijou Dream on State street, starting with the Imp film, Count de Beaufort. This makes the second Independent theater in the loop. Mr. Norman, general manager of the Laemmle Film Service, is a very busy man these days, but not too busy to grant an interview which we will give next week.

In the Mississippi Valley.

Dreamland, the moving picture theater at Farmington, Ill., has been sold to Mr. McFarland, of Monmouth, Ill. who will put in new chairs, an enlarged stage and remodel the front.

J. G. Gesell has reopened the Nickeldome, at Bloomington, Ill., after remodeling the interior and adding 150 opera chairs, bringing the capacity up to 300.

Contracts have been let for the redecoration of the Idylhour, at Pekin.

Robinson Brothers, allied with the Princess, at Peoria, and Alcazar, at Chicago, may open a vaudeville house in Sterling. Efforts are being made to lease the Academy, George Olmstead, owner.

J. M. Rugless is now manager of the Colonial Theater, at Rockford, Ill.

The Empress, 413 Main street, Peoria, Ill., has forsaken the lure of vaudeville and has become an exclusive motion picture and song house with a 5-cent admission. A new pipe organ takes up the room formerly used for dressing rooms. This move by Vernon Seaver, recognized as a magnate in other lines of amusement, shows the trend of public desires.

Peter and Mathew Gingry, under the firm name of Gingry & Gingry, are occupying the Roth Building, in Mt. Pulaski, with their new Colonial Moving Picture Theater, instead of the Odd Fellows' Building, as first planned.

The Gem Theater, at Mound City, Ill. aided the Woman's Club drinking fountain fund by a benefit performance.

George W. Malone has been engaged as manager, temporarily at least, of the Superba Theater, at Freeport, succeeding Charles Dees, resigned. The interior and front are being remodeled.

Ornamental standards bearing clusters of boulevard lights will be placed in front of the Family Theater at Sterling, Ill. A new white pressed brick front is part of the improvements recently begun.

Moving pictures Sunday afternoon and evening were a feature of the drug show given at the convention of the Wisconsin Drug Association, in Milwaukee, recently. It is estimated 35,000 persons attended the exhibit.

PUPILS NEED PICTURE SHOWS—MAYOR SEIDEL.

Work of the Milwaukee Council in promoting social centers by moving picture exhibitions in public school buildings and the formation of neighborhood clubs has found a champion in Mayor Emil Seidel and W. D. Peplow, former president of the Board of Education is a strong advocate of the movement.

The first entertainment of the sort given in Milwaukee was a success so far as cash receipts were concerned, but drew from Building Inspector E. W. Koch an edict that no moving picture shows must be given in school auditoriums above the first floor. "I don't like the idea at merely saying, 'you can't do certain things.' There must be shown a way out and a practical way," was the comment of Mayor Seidel. "This work must go on and we cannot wait until we have remodeled every school in the city."

It was brought to the attention of the city officials that nearly every lodge hall in the city was above the ground floor, and that aisles had not only been run but smoking had been permitted. Together, it was declared if the buildings were empty at night they were too dangerous for occupancy by the children in the daytime.

People were turned away when the second of these exhibitions was given in the assembly hall of the Eleventh ward, one of the most fruitful fields for social workers. In this section many complaints had been made by citizens that children, having no amusement, disturbed the peace by their conduct upon the streets. Music by a talking machine, piano solos and a travelogue supplemented the pictures, which were supplied by the Western Film Exchange, Enterprise Building, Milwaukee. The machine was operated by Thomas Trowbridge, a member of the Stage Employees' Union, and precautions taken made fire out of the question.

F. H. M.

FILM MANUFACTURERS BUY HALLBERG ECONOMIZERS.

J. H. Hallberg, "The Economizer Man," reports that he has recently sold his Standard Automatic Electric Economizers to the Biograph Company and to the Gnome Motion Picture Company. No better evidence of the value and superiority of the "Economizer" could be asked than the endorsement of such purchasers. The Gnome Motion Picture Company also purchased a Motiograph Moving Picture Machine after carefully investigating all other makes.

Letters to the Editors.

THE DOOM OF THE PICTURE.

St. Louis, Mo., December 11, 1910.

Editors Moving Picture World:

Dear Sirs—I am sending you a page from a local newspaper which contains much that is only too true. In less than three years from now, moving picture shows will be fewer than there are stock companies. Why? Because people are tiring of the same old thing, week after week, year after year; and also the way they are projected.

I visited picture shows here, where the pictures shown were so dim I could hardly discern them. No wonder the people's eyesight is suffering and they are getting disgusted. All some of the owners care for, is raking in the nickels and dimes, not caring a snap whether their patrons are pleased or not. It seems so, anyway.

Moving pictures are doomed. Small stock companies are going to take their place as sure as the sun rises in the east.

The film manufacturing companies ought to wake up and do something; not only improve their films, but also teach the proprietors how to project their films to the best advantage. What good is a first-class picture, badly projected?

This is the case with nine out of ten here in St. Louis.

Yours respectfully,

A LOVER OF GOOD PICTURES.

[Our correspondent encloses us an article from a St. Louis paper which seems to think that the moving picture theater, in a short space of time, will be replaced by cheap stock companies. We are not quite so pessimistic as this, but we certainly are of opinion that unless manufacturers make better pictures, unless those pictures are better shown, and unless exhibitors generally take a more intelligent interest in the business, the primacy of the picture, as the most popular form of cheap entertainment, is very seriously threatened. It is the object of the Moving Picture World, week by week to impress on all concerned the vital urgency of averting a possible danger to the business by avoiding apathy and carelessness. "Better pictures, better shown," is our counsel in this respect.—Ed. M. P. W.]

BIOGRAPH.

THE LESSON.—The Rev. Mr. Hollister, nearing the last milestone of life's journey, has but one ardent wish, and that is to see his son James wearing the cloth that he must now lay aside on account of his old age. The boy has had the advantage of an example in religious principles, but he has needed the guiding solicitude of a mother, she having long since died, so that James and his sister Ruth are raised by their father, the old minister. The old father loses no opportunity to point out the better way for James, hoping that he will follow in his footsteps. Ruth is also solicitous, she feeling that James is guilty at times of disobedience, in which conjecture she is right. James instead of harkening to his father's plea, though he ostensibly pretends to, spends most of his time in the corner saloons, becoming more addicted to drink, until through moral frailty the habit is formed to an irrepressible degree. The old minister's condition takes a sudden turn for the worse and upon the arrival of the doctor Ruth is informed that her father has but a few moments to live. The old man calls for his boy, but he at this hour is in a saloon intoxicated, rejecting the persuasions of even his companions to go home, for they are cognizant of the good man's weakness. Ruth knows too well where her brother is at this moment and can imagine his condition, but she conquers pride and goes out to search for him. Entering the saloon, she finds him in an almost helpless condition. The saloon-keeper, appreciating her embarrassment, begs her to leave, he intending to send the boy home. James misconstrues his actions and strikes him in resentment of a fancied insult, felling him. In the fall, he strikes his head on the foot rail and when the police arrive they find the brawl has resulted fatally for the saloon-keeper. In the excitement Ruth has gotten James out and to home, where he arrives only a few minutes before the messenger of death. The police learn who delivered the fatal blow and go to get him. Ruth hears them entering and intercepts their entrance into the sick room, begging them to hold off that her father may be kept in ignorance and his last moments peaceful. This they consent to do and when the old minister breathes his last the boy is taken away to pay the penalty of his indifference to the greatest of God's commands.

WHITE ROSES.—Harry loved Betty, and vice versa; but Harry was fearfully bashful. No matter how he tried, he never could muster up sufficient courage to propose, despite the fact that Betty always endeavored to help him out. An idea! He writes his proposal, and invents a sentimental code of signals. The letter reads: "If you will accept me, wear red roses; if your are in doubt, the pink; if you do not love me and reject me, wear the white." He then repairs to the florist's and purchases the three shades of roses, despatching them by messenger to his lady's residence. The messenger, however, is a dime novel fiend, and while engrossed in the thrills of a harrowing story, loses the box of flowers which are picked up by another boy. A policeman sees this boy with the box of flowers, and as he cannot give a clear account he runs him in. In the meantime, the novel reader is in despair over his loss until a modern Good Samaritan seeing the boy in tears offers to help him when he hears his tale of woe. This well-meant generosity, however, twists the romance, for he procures white roses only. Of course, Betty thinking only of Harry, wears them. Harry takes it for a hint to "beat it," and for revenge decides to marry his cook. The real box arrives at the station house, where is encountered a wise judge, aye! a modern Solomon, who after investigating the details of the case, sends the officer with the flowers to the address given on the box and letter, thus averting a heart tragedy.

THE RECREATION OF AN HEIRESS.—The designing mother strongly advises her son to look about for a wife with money, and let money play the important factor in the affair rather than love. The mother receives a letter which seems ominous, as it reads: "Dear Friend—I am sending my niece, whom you have never seen, to you for a little recreation. As you know, she is an heiress now, so kindly gratify her every whim." The very chance, so when the young lady arrives with her maid the boy immediately gets busy. The heiress, of course, is wise, and realizes this is no place for her to recreate. However, she feels she must deliver a jolt to this family of fortune hunters, and hence she writes the following letter: "Friend—By chance I learned that the heiress at your house changed places with her maid before arriving. If you are after her money you had better make up to the maid. A Friend." The son at once shifts his attentions to the maid and the niece allows him to go far enough to embarrass himself upon the disclosure when she enters the room with her grip which she peremptorily orders the maid to take, giving the crestfallen mother and son the laugh.

EDISON.

THE LIFE OF A SALMON.—We are first shown the picturesque canyon of Capilano, near Vancouver, B. C. As the camera descends the rocky cliffs, we pause for a moment to give the spectator a passing glimpse of a roaring mountain stream. A boiling mass of water is hurled with terrific force downward, and here we catch the first glimpse of Mr. Salmon and his wife and their life's struggle for the continuation of the species. We are shown the salmon frantically endeavoring to leap the falls. Time and time again they hurl their bodies into the air, only to be caught by the swift current of water and dashed against the rocks.

We are then shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. Mr. and Mrs. Salmon are placed in cans, ready for their place in the world's market.

This picture shows the operation of catching the silver horde, the setting of the trap, the drawing in of the net in the gold grey of the dawn with a catch of 15,000 salmon, and finally their delivery to the salmon cannery. We are also shown in this picture an Indian canoe race participated in by Indians who work in the cannery, eleven men in each crew, and three crews, in their long, slim craft hewed out of solid trees. This is an exceedingly interesting sight and one that holds the attention and interest of the spectator from the start of the exciting race to the finish.

AMATEUR NIGHT.—We see at the start of the story a proposal and the rejection of the round-faced youth because of the maiden's conviction that she must sacrifice all to what she thinks is her art. And then we see the practice of the art, the young lady's studying of the sleep-walking scene from "Macbeth," which she recites and declaims and "elocutes" comically. Convinced that she is a real tragedienne, she is highly incensed when she finds herself billed in front of the theater as a comedienne and has the sign changed.

When the fatal night comes—"amateur night"—she stands in the wing and watches the acts of the other amateurs. There is a boy who thinks he is Jew impersonator and who loses his nose at the critical moment of his monologue, and there is a wonderful (?) dancer of uncertain age whose poses and dances are absurd in the extreme, and on whom, as on the Jew impersonator, the "hook" is used with telling effect. There are two boy aspirants for honors who juggle Indian clubs with painful results, and who are likewise led away in disgrace. Then comes the human snake, and she sees him fall beneath a blow from a bag of leaves, dealt by a stage hand, after which he is led away by the manager of the "hook department." All this produces a disastrous effect upon the mind of the fair tragedienne, and she becomes more and more fearful as each one of the "artists" disappears. Her courage oozes out of her finger tips and finally, when the stage attaches are not looking, she slips away and runs for the street, making her escape.

Her youthful lover has been sitting in a box awaiting her appearance and carrying a huge bouquet to toss to her. He becomes alarmed at her non-appearance, the audience becomes restless, and finally the youth climbs to the stage and demands to know where his lady love is. He is incontinently thrown out of the stage door by the irate manager and, thinking he is pursued, he in turn flies down the street, the girl flying down the street in the opposite direction. They run around a corner into each other's arms, and the outcome of the story may be easily guessed.

THE CAPTAIN'S BRIDE.—The opening scene introduces us to the betrothal of a young couple in the far West, and we follow their fortunes in the next scene to a honeymoon on board ship. The day is bright and the passengers are enjoying a stroll upon the deck. Then there is a sudden transition, for the next scene carries us to a storm at midnight. The sky is black and no land is visible through the darkness.

We are next apprised that the shipwreck is seen from the shore by catching a glimpse of the rocks and the life saving crew making efforts to reach the vessel in distress. Flashing back to the ship, we see the life boat lowered, the decks cleared and the ship apparently deserted. Then suddenly from the cabin appear our young lovers, who had evidently not been aroused in time to make the life boat. Next we see the powerful captain of the life saving crew on shore taking the rope in his teeth and starting his heroic swim through the breakers. On the ship the young lover is struck by a falling spar and hurled out of sight just before the captain climbs over the rail and finds the girl lying unconscious upon the deck. Taking her in his arms he begins his awful struggle with the waves and tide, and finally reaches the shore in safety with his burden.

Then follow scenes in the captain's hut. The girl is restored to consciousness, but not to memory. The rough crew on the out-of-the-way island take every care of the girl and she becomes apparently perfectly normal, but does not recover her sense of the past. Of course, each one of the crew falls desperately in love with her. Then they decide that it is not right that the girl should be there alone with men, and that someone should marry her and take care of her, and the choice is finally left to her. Unconscious of the past, the girl chooses the captain who has saved her life and whom she has learned to love in her present personality.

Meanwhile some scenes have shown the husband afloat on a spar and picked up by a ship, and thus it happens that when the little wedding procession starts from the station towards the church they are met on the way by a strange man who confronts them and halts their progress. The situation is intensely dramatic, for the girl, in spite of the fact that she stands face to face with her young husband, is still absolutely unconscious of the fact and wholly fails to recognize or remember him. He pleads with her and tries to recall the scenes of their courtship and marriage, but she turns from him to the stalwart captain whom she is about to marry, as if for protection.

Then the young husband remembers the little bit of lover's by-play which had been a part of their courtship, and it flashes across his mind that this suggestion may serve to remind her, even though his face has failed to do. In imitation of a man drawing a pistol, he puts his hand to his hip pocket and points his finger at her. The gesture had been used between them so many times that as she sees the familiar movement it suddenly flashes into her mind that there is something that has been forgotten. At once the train of memory is started and it leads to complete recognition at last.

ESSANAY FILM CO.

A TANGLED MASQUERADE.—Paul Dunlap and Ralph Ford both love Helen Moore, whose father favors Paul's suit, and finally forbids Ralph the house. Paul, a hypocrite, has completely won over the old man by his mock saintly ways, and the more manly Ralph, although Helen's favorite, finds that he must carry on his wooing under difficulties.

Hopeless of gaining the father's consent, Ralph decides upon an elopement, and writes Helen, asking if she will marry him in spite of her father's objection. She writes a reply in the affirmative, making an appointment with him at a coming masquerade, and telling him that she will be costumed as Night, with a star in her hair. Her father discovers her in the act of writing the note and forces her to show it to him. Wrathful at first, he suddenly conceives a plan to put an abrupt end to Ralph's unwelcome wooing. He feigns to give into Helen's pleading and allows her to send the note.

However, the old man's sudden generosity has a long strong string to it. On the night of the masquerade, immediately after Helen's costume has arrived, father tells her that he will attend the ball, and that he will do so in the costume intended for her. Forbidding her to leave the house, father goes blithely to the ball, garbed as Night, and chuckling over the anticipated discomfiture of Ralph.

But father's plan, though well laid, is upset by Paul. This young gentleman has the prying disposition that fits so well with his general character, and Helen's note, intended for Ralph, has fallen into his hands. Not for a moment does he scruple to open it and take advantage of the information gained. It's Paul for the masquerade, to seek out the lady who is costumed as Night.

Father has scarcely left the house before Helen calls Ralph on the 'phone to warn him of father's plan. Explanations over the 'phone follow, and the young people decide that while father is disporting himself with Paul at the masquerade, they will take advantage of the opportunity to elope. Ralph is soon on his way to the house, where he joins Helen, and the two go at once to find a minister.

Paul, at the masquerade, meets father, and thinking him Helen, proposes that they elope. Father, thinking Paul is Ralph, delightedly assents, and they set out for the minister's, chance leading them to the same divine selected by Ralph and Helen.

Ralph and Helen, married, are just about to leave the parsonage, when father and Paul, in costume, are ushered in. Paul, surprised, tears the mask from father, and Ralph performs a like office for Paul, who thoroughly scared, rushes from the room. Father sees no other course than for him to give his blessing to Ralph and Helen, and he does so with the best grace he can command.

THE TENDERFOOT MESSENGER.—In this striking portrayal of the West, the story revolves around the cleverness of Shorty Blair, the express messenger, who, by his tenderfoot appearance, manages to carry the most valuable packages through the bandit infested country in which he operates.

In this story Shorty is entrusted with $50,000 and, knowing that the probability of being held up, he carefully conceals his identity and poses as the greenest of green tenderfeet, completely hoodwinking the proprietor of the roadhouse at which he is forced to wait for the stage.

A band of outlaws, operating near the junction, are apprised by their pal, Kelly, in the employ of the express company, that a messenger is passing through and must stop at the Wild Steer Tavern. They come in full force that night of Shorty's arrival, tell the proprietor, who is in league with them, that they know the messenger and the money are in the house, and demand that he be given up. The proprietor, fooled by Blair's innocent appearance, tells them that he has no guest but a tenderfoot, who knows as much about riding express as a mule does about paradise. However, they put considerable faith in their pal's tip and insist upon searching the effects of the "tenderfoot," and they start for his room.

Early in the evening Blair has shown a slight kindness to Nell, the daughter of Mac, the pro-

prietor and she overhearing the plans of the band, goes to warn Ned and Wanda. She takes his precious bundle of currency, secreted by Neil Blair makes his escape by a rope from the window and secures a horse.

The outlaws soon reaching the room and finding Blair gone resolve that they become mad has tricked them and escaped to warn Mac the hotel proprietor. Neil coming from the room finds Blair mounted and about to leave and tells him that her father's life has been endangered. Blair at once abandons his intention of flight, and returning to the barroom, gets the drop upon the astonished bandits and in a short time has them disarmed and helpless. To further convince them of the futility of making any more attempts against him, he gives them an exhibition of marksmanship which leaves them open-mouthed.

Laden with the entire armament of the outfit, Blair goes out and further protects his retreat by leading off all the horses available. "Good bye, gents; you'll find your guns scattered along the trail. Likewise your broncos; but don't be in too much of a hurry to follow me," he says as he rides away, leaving the disconcerted bandits thankful that he did not carry matters further and put them all in the hands of the law.

GAUMONT.

G. Kleine.

HEROD AND THE NEW BORN KING.—"Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.

"When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

"And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

"And they said unto him, In Bethlehem of Judea: for thus it is written by the prophet,

"And thou Bethlehem, in the land of Judea, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

"Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared.

"And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

"When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

"When they saw the star, they rejoiced with exceeding great joy.

"And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

"And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

"And when they were departed, behold the angel of the Lord appeareth to Joseph in a dream, saying, Arise and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.

"When he arose, he took the young child and his mother by night, and departed into Egypt."

HIS CINDERELLA GIRL.—Maggie, a poor orphan, is forced to wait on her wealthier cousins as a servant. The cousins receive a letter from a nephew who had left for a foreign country many years before. The letter read as follows:

"My Dear Uncle—After many years absence, I am delighted at the thought of returning to my native country and shall arrive to-morrow by the 6 p. m. train. I am looking forward to seeing you all and hope my unexpected visit will not inconvenience you. Your loving nephew, Jack."

The next day the whole family makes ready to meet the nephew at the station, but they are disappointed to see that the nephew looks poor, for they understood he was a rich man. They force him to sit with the coachman and at the house he must eat his meals in the kitchen and sleep in the attic. In the company of Maggie, he soon learns that they are cousins. The following day they are caught making love. Immediately Maggie is dismissed, but Jack removes a false beard and says Maggie has promised to marry him and he shall settle on her his vast fortune. They go away together, leaving the whole family in despair. A year later, we see the young married couple with their little babe living a happy life.

THE OLD HOME.—A lesson in faithfulness. A young man is unexpectedly advised that a mortgage is resting on the old home which he has inherited from his parents. He lacks courage to meet the necessary hardships in order to save the home from being sold and leaves it and his lover for parts unknown. His old servant, who has been in his father's family for years, at this point steps in and states his intention to assist the girl in raising the money to clear the debt. The wanderer returns and finds everything paid and is profuse in his thanks to his fiancee and the old servant.

URBAN-ECLIPSE.

G. Kleine.

THE TYRANT OF FLORENCE. [illegible] of which the tyrant [illegible] capitals are [illegible] to [illegible] [illegible] [illegible]

to his shoes, and his efforts and contortions to get through the door of his room are absurdly ludicrous. Finally he manages to get out and we see him making frantic efforts to maintain his equilibrium on a fairly gentle slope. Max is plucky, and in spite of numerous falls, sticks to his purpose, although his attitudes and the knots in which he ties himself are excruciatingly funny. Finally we find him making his first leap; it is not exactly successful, and in the last scene the unhappy novice appears to be endeavoring to escape from the snowballs that the children of the village are pelting him with.

BETTY'S FIREWORKS. Betty plays truant and fills her satchel with crackers and other fireworks. Having thrown a few in the classroom, where both scholars and mistress are left shrieking with dismay, she attaches some crackers to two women who are busy gossiping. Frightened out of their lives they fall and roll over. Nothing seems to deter her, and in turn she has placed crackers on several people and two policemen. At last the balance are attached to a motor car and set off to the astonishment of the occupants. Betty returns to the store, where she sets fire to the complete stock of fireworks, which necessitates the presence of the fire brigade.

SUNSHINE IN POVERTY ROW.—The story relates to two poor children whose father is out of work and whose mother is sick. They live in a squalid tenement in Poverty Row. The doctor sent by a local charitable organization prescribes medicine for the wife, but they have no money to purchase it. The father has but a nickel left. The children, 8 and 3 years of age, are out gathering wood from around the builders' yards. On their way home their thoughts center on Christmas at the sight of the toys that are tastefully displayed in a window of a store. They realize that the following day is Christmas Day. On returning to the two room tenement that is their wretched home they go into their bedroom while the doctor is with their mother. The elder writes a letter addressed to "Mr. Santa Claus, Heaven," in which he asks him to remember them. The doctor departing, they go to their parents, and the father finds that all that is left in the house is a dry crust of bread. He gives them his last coin and sends them out with a bottle to purchase some milk. On the road they mail their letter, which in due course reaches the postoffice. A sorter shows it to the superintendent, who in turn shows it to the postmaster, who happens in then. The latter places it in his pocket and returns to his sumptuous home to see his little daughter asleep in her cot, while his wife has gaily decorated a fine Christmas tree for the following day. She sees the letter protruding from his pocket, and taking it out they read it sadly. The same idea strikes both, they put on their wraps and, taking a goodly load of the magnificent toys destined for their own little girl, proceed to Poverty Row. Meantime the two poor children have returned home and eaten their meal of bread and milk. They say good-night to their parents and retire to their room. There they hang up their stockings, and having said their prayers, retire to sleep. The postmaster and his wife enter the squalid dwelling and, showing the letter to the poor father, steal on tiptoe and deposit the toys at the foot of the children's stockings. The children are not disturbed, but happy in their slumber dream that they see the factory of Santa Claus in full blast. They see the toys being made, and the fairies filling a big bag which Santa places on his shoulder. They see him emerge from the fireplace of their room and deposit the presents on the floor. They wake up. It is morning. They find it was not a dream. In reality the toys are there. Each taking some they rush in to tell their parents, and the picture ends with a clever tableau showing the poor man's christmas and the Postmaster's Christmas.

SELIG.

JOHN DOUGH AND THE CHERUB.—The prophecy is fulfilled and John Dough becomes the King of Lo-Hi. As King of the Lowlanders and Highlanders, he assumes the dignified duties of a ruling monarch, but with no degree of satisfaction to his adherents or happiness to himself, as the evil spirit of the witches and trend of natural events strew with shagged breakers the path of the "ship of state." The alchemist entrusts his wonderful elixir of life to the baker woman for safe keeping, who, being color blind, mistakes the precious elixir for a rheumatism cure, and the application has startling effects. Neglecting to dispose of the contents of the bowl, same finds its way into the baker's bread, and the result almost proves the undoing of Lo Hi. John Dough gives his assistance in the celebration of the Fourth. No end of trouble results from the invasion of his peaceful rest by the much despised Miffkits. Then comes the cherub, who introduces Dough to his animal friends, incidentally secures supplies. He then visits the fairies' garden and later interviews the Princess Ozma, who makes a prophecy: "The throne of Lo Hi shall vacant be until the coming by air or sea of an oven baked man and a Cherub wee." Accordingly John Dough drops into the Land of Oz and meets the Cherub.

OVERLAND TO FREMONT.—With the snow capped peaks of old Mt. Shasta frowning down upon the little Indian village at its base, wild wood and shagged undergrowth hid from view the glories of the outer world. Black Bear and his squaw Red Bird disagree over the drinking of rum and the squaw is wounded when she tries to destroy the bottle. An old trapper hearing the shot, runs to the spot from which the sound came, finds Red Bird wounded and carries her off to the army post where the kind old Colonel Beverly and his daughter order her cared for and she is finally nursed back to life and becomes very friendly to the Colonel and devoted to his daughter.

One day the Colonel receives a letter stating that his son, who is attached to another post under Colonel Fremont, is seriously ill and that in his delirium he calls for his sister, asking that she be sent as soon as possible. The old trapper offers to guide her there, and Red Bird begs to accompany them and is allowed to do so. The start is made on horseback, riding through the forest. Indians are seen following them. Black Bear has started an uprising for revenge. While the trapper swims across the lake for a canoe to get the girls across the Colonel's daughter is carried away and the guide captured.

The faithful Red Bird escapes and steals into the Indian village at night and releases the guide, who effects also the escape of the Colonel's daughter, making a hasty retreat in the little boat at hand. They are followed by the irate Indians, and finally, almost exhausted, reach the desert plains, only to find flames sweeping everything before. Famished for want of water and worn from fatigue, poor Red Bird dies and leaves old Joe the trapper and Helen to push on alone to the post. After many days of weary travel they reach the post. Fremont rescues and cares for them and the son survives to see his sister and dies in her arms

VITAGRAPH.

HE WHO LAUGHS LAST.—What is more pitiable than a lady like man? He is, putting it mildly, a laugh. And that is why the fellow members of the club to which Reggie belongs are all laughing over a joke one of the fellows is telling about him. "Here he comes now" bashful and timid, but withal a very likeable young chap. He is invited to join them, and while talking to the president of the club, a fat, pompous gentleman, he accidentally steps on his foot. "The fat grouch" goes for Reggie with a fiendish delight, and when the boy leaves the room to escape his abuse, all hands, including the president, join in a hearty laugh at the expense of their innocent butt.

A few evenings later, at a dance, Reggie is introduced to Miss Ethel Stevens by the president of the club, and she shows a decided preference to him, much to the displeasure of her escort and admirer, Ralph Morris. She eludes Ralph and seeks the company of Reggie, with whom she dances, leaving Ralph foolishly holding two plates of ice cream, which she placed in his hands and which she and Reggie had been eating. Reggie is completely smitten, and makes up his mind there is only one girl for him, and that one is Ethel.

The next night Ralph, having noticed Ethel's fondness for Reggie, loses no time in going to her home and popping the question. Ethel refuses him, notwithstanding her father's angry intercession for Ralph. In tears Ethel is bemoaning her fate when the maid announces Mr. Reginald Foster. "Let him come in.' is the ready command from Ethel. It is Reggie's turn now. He proposes, is accepted with open arms just as Mr. Stevens enters the room. He orders the young man from the house, but his daughter remains firm in her proclamation of her choice.

Ralph goes to the club, piqued at his "turn down," and especially sore at Reggie. One of the club members proposes a good joke on Reggie; he is very enthusiastic over it. An invitation is sent to Reggie to attend a reception at the club that evening. The invitation is despatched by a messenger, and the recipient comes to the club that evening in full dress, carrying a bouquet, only to find out it is all a joke and meet the jeers and laughs of the whole club.

Reggie acknowledges that it is "on him," and then declares that he will get "one on them" with interest, or know the reason why. Ralph Morris tells him that if he pulls a joke on him he will do anything he may ask of him, if it is in his power to grant it. "And I will agree to see that the agreement is carried out," says the club president. They draw up the terms, and after they are regularly signed and witnessed, Reggie bids them all good-night.

Reggie has had his eye-teeth cut, and he proves himself to be made of the right stuff. He acquaints Ethel with his agreement with Morris and with his plans of getting even.

Just a week later a swell reception is given, and everybody is there but Reggie. Ralph is there with Ethel and her father; the club president and all the members, too. While everything is in full swing a young woman bursts upon the scene, throws herself upon Ralph, claims him as her long lost lover and begs him not to desert her for another.

The dancers stop and everybody crowds around Ralph and the excited woman. Ethel's father denounces Ralph as a villain; the president of the club and all hands are astonished. Ethel, who knows all about it, is all smiles, and when the joke has gone far enough Reggie pulls off his wig. Ralph acknowledges himself beaten, and when Reggie asks Mr. Stevens for his daughter's hand Ralph has to withdraw in his favor, and when the father objects the club president soon wins him over and gains his consent to the acceptance of a son in law who is clever enough to successfully get the laugh on them all.

THE COLOR SERGEANT'S HORSE. The Color Sergeant's horse, "Don," is no ordinary animal; it possesses extraordinary intelligence and a great fondness for his master, and this picture proves it, although it embodies a love story about the Sergeant, his sweetheart and the English flag.

The Sergeant, before starting for the field, bids his sweetheart good-bye. She presents him with a flag and tells him if he bears it safely through and brings it back to her after the war she will marry him. "Don" seems to appreciate the agreement, and kisses the young lady good-bye. The Sergeant mounts his horse and they leave for active service.

In the encounter with the enemy the Color Sergeant is wounded and the flag is captured. When he is lying prostrate the horse takes his canteen and going to a nearby pool fills the bottle with water and revives his master, who tries to rise but falls back exhausted, haunted with the consciousness of having lost the flag and his sweetheart.

"Don" follows the enemy, and while they are sleeping the faithful beast stealthfully enters the encampment, takes possession of the flag and gallops at top speed back to the wounded color bearer and places the colors over his body. The Sergeant is delighted at the sight of his lost trophy, but cannot raise himself to his feet. He takes a paper and pencil from his pocket and writing a note gives it to "Don" to carry to the English regiment.

The Arabs have discovered the flag has been recaptured and start in pursuit of the horse. They follow his footprints and are in hot pursuit when they encounter the English regiment, which has been notified by "Don" of the Color Sergeant's plight. They are defeated, and the Sergeant is saved and brought back, with his flag, to the city and the English headquarters, where we next see him attending a banquet with his sweetheart, now his wife.

"Don," who is outside the house, hears the cheering of the guests, walks to the window, looks in, nods a "How-do-you-do," drinks a glass of wine given him by his mistress, takes the Color Sergeant's flag from her hand and waves it triumphantly as his master and mistress lovingly place their arms around his neck and place their faces against his in acknowledgement of service rendered in making two loving hearts beat as one.

THE LAW AND THE MAN.—It is surprising to what extremes avarice will go to accomplish its object. Just take a good looks at Silas Peters and you can readily see what sort of a scoundrel he is, and we are not at all surprised when he is threatened with legal action for obtaining land for the railroad of which he is president, by fraud, from George Merton. He tries to secure the service of John Turton, a young lawyer whom he thinks he can make use of as a willing tool. Pleased with the offer from the president of a railroad, young Turton accepts the offer.

Not long afterward Miss Claire Merton calls on Turton and asks him to take her father's case against Peters, and when he learns the true state of affairs recognizes that he is being made party to fraud, goes to Peters, asks him to let him see his agreement to act as his attorney, destroys it and becomes counsel for Mr. Merton. The more Turton and Claire Merton are thrown together the more they like each other, until Turton asks Claire to marry him. She consents to become his wife when he wins her father's case.

Peters realizes before long that something must be done to escape conviction. He calls on the judge before whom the case is to be tried and endeavors to bribe him. Peters is indignantly denounced and shown the door. Failing in his first attempt to evade the law, he becomes more desperate, and, with the aid of his lawyer and his sneaking clerk, employs two thugs and pays them to waylay and assault the young lawyer the night before the suit of Merton against Peters is to be tried.

They carry out their villainous scheme: Turton is attacked and left for dead, but his cries are heard and he is carried into the house of Mr. Johnson, who administers to him, and when morning comes assists him to get to court just in time to prevent the villain and his lawyer continuing the trial without him.

The case is decided in favor of Merton and judgment given against Peters and his railroad. John Turton is victorious not only in his suit at law but in his suit for Claire's heart and hand. He makes a double win and proves he is lucky both in love and law.

E. O. Princ T. P. Bibie

Imperial Film Exchange

144 N 12th St. Philadelphia, Pa.

Mr. Exhibitor: We can give you a Commercial Film Service for the lowest prices. Write, Wire or 'Phone.

LICENSED RELEASES.

BIOGRAPH.

Oct. 24—Message of the Violin (Dr.).....997
Oct. 27—Passing of a Grouch (Com.).....537
Oct. 27—The Proposal (Com.).....466
Oct. 31—Two Little Waifs (Dr.).....997
Nov. 3—Walter No. 5 (Dr.).....997
Nov. 7—The Fugitive (Dr.).....996
Nov. 10—Simple Charity (Dr.).....993
Nov. 14—Sunshine Sue (Dr.).....998
Nov. 17—The Troublesome Baby (Com.).....492
Nov. 17—Love in Quarantine (Dr.).....505
Nov. 21—The Song of the Wildwood Flute (Dr.).996
Nov. 24—His New Lid (Com.).....563
Nov. 24—Not So Bad as It Seemed (Com.).....432
Nov. 28—A Plain Song (Dr.).....997
Dec. 1—Effecting a Cure (Dr.).....997
Dec. 5—A Child's Stratagem (Dr.).....998
Dec. 8—Turning the Tables.....416
Dec. 8—Happy Jack, a Hero (Com.).....576
Dec. 12—The Golden Supper (Dr.).....998
Dec. 15—His Sister-in-Law (Dr.).....998
Dec. 19—The Lesson (Dr.).....994
Dec. 22—White Roses (Dr.).....588
Dec. 22—The Recreation of an Heiress (Com.)..410

EDISON.

Nov. 2—Riders of the Plains (Dr.).....550
Nov. 4—The Little Station Agent (Dr.).....1000
Nov. 8—A Trip Over the Rocky and Selkirk Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.).....1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.).....990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.).....1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.).....440
Dec. 7—Amateur Night (Com.).....550
Dec. 9—The Captain's Bride (Dr.).....1000
Dec. 13—An Old Silver Mine in Peru (Ind.)...250
Dec. 13—A Mountain Maid (Dr.).....750
Dec. 14—Pigs is Pigs (Com.).....1000
Dec. 16—The Red Cross Seal (Dr.).....
Dec. 20—The Police Force of New York City (Scenic).....995
Dec. 21—The Joke they Played on Bumptious (Com.).....990
Dec. 22—A Christmas Carol (Dr.).....1000

ESSANAY FILM CO.

Oct. 29—The Silent Message (Dr.).....1000
Nov. 1—A Fortunate Misfortune (Dr.).....1000
Nov. 5—A Westerner's Way (Dr.).....1000
Nov. 8—The Masquerade Cop (Com.).....428
Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.).....1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.).....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Pie That Binds (Dr.).....953
Dec. 3—"Uncle C" Ranch's Wedding Present (Com.).....1000
Dec. 6—Love's Awakening (Dr.).....1000
Dec. 10—A Cowboy's Vindication (Dr.).....950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.).....997

KALEM CO.

Nov. 4—Silver Cloud's Sacrifice (Dr.).....967
Nov. 9—For a Woman's Honor (Dr.).....960
Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.).....990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.).....1000
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Flames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.).....1000
Dec. 9—The Rescue of Molly Finney (Dr.)..1007
Dec. 14—Seth's Temptation (Dr.).....955
Dec. 16—Her Indian Mother (Dr.).....995
Dec. 21—The Little Spreewald Maiden (Dr.)....985
Dec. 23—When Lovers Part (Dr.).....963

LUBIN.

Oct. 27—Edith's Avoirdupois (Com.).....375
Oct. 31—Brothers (Dr.).....950
Nov. 3—Mike the Housemaid.....990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.).....990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.).....
Dec. 12—An Exile's Love (Dr.).....990
Dec. 15—The Musical Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.).....
Dec. 22—An American Count (Dr.).....

GAUMONT.

G. Kleine.

Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.).....
Nov. 15—Both Were Stung (Com.).....696
Nov. 15—Picturesque Muroen (Sc.).....276
Nov. 19—Lisbon, Before and During the Revolution (Sc.).....727
Nov. 19—Spanish Loyalty.....280
Nov. 22—Cast Into the Flames (Dr.).....284
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....549
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.).....834
Dec. 6—Professor's Hat (Com.).....171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.).....676
Dec. 17—Herod and the New Born King (Biblical).....965
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical).220
Dec. 24—The Old Home (Dr.).....732
Dec. 24—Cain and Abel (Biblical).....279
Dec. 27—The Adventuress (Dr.).....997
Dec. 31—The Doctor's Secretary (Dr.).....981
Jan. 3—The Artist's Pay Day (Dr.).....972

URBAN-ECLIPSE.

G. Kleine.

Nov. 2—Tragical Concealment (Dr.).....640
Nov. 2—Crossing the Andes (Sc.).....350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.).....860
Nov. 16—An Alpine Retreat (Sc.).....142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic).....450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.).....
Dec. 8—Reggie's Engagement (Dr.).....
Dec. 14—The Little Matchseller's Christmas (Dr.).....749
Dec. 14—Scenes in British India (Sc.).....253
Dec. 21—The Tyrant of Florence (Dr.).....676
Dec. 21—A Chamois Hunt.....332
Dec. 28—A Mexican Romance (Dr.).....650
Dec. 28—Coaching in Devonshire, England (Scenic).....348

G. KELLER.

Oct. 20—Uncle Jim (Dr.).....950
Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.).....
Dec. 1—Pals (Dr.).....
Dec. 8—What Great Bear Learned (Dr.).....
Dec. 15—Old Norris' Gal (Dr.).....
Dec. 22—A Western Welcome (Dr.).....980
Dec. 29—In the Tall Grass Country (Dr.).....980

PATHE.

Dec. 3—The Maid of Niagara (Dr.).....995
Dec. 5—The Clever Domestic (Com.).....485
Dec. 5—The Mexican Tumblers.....476
Dec. 7—An Animated Armchair (Com.).....650
Dec. 7—Cocoanut Plantation (Sc.).....348
Dec. 9—Saved in the Nick of Time (Dr.)...800
Dec. 9—Soap in His Eyes (Com.).....184
Dec. 10—Her First Husband's Return (Dr.)...990
Dec. 12—In Her Father's Absence (Com.).....544
Dec. 12—The Julians.....387
Dec. 14—Hoboes' Xmas (Com.).....550
Dec. 14—Charlie and Kitty in Brussels (Sc.)....400
Dec. 16—Little Snowdrop.....1000
Dec. 17—Saved by Divine Providence (Dr.).....985
Dec. 19—Get Rich Quick (Dr.).....735
Dec. 19—Hunting Sea Lions in Tasmania (Scenic).....266
Dec. 21—The Runaway Motor Car (Com.).....555
Dec. 21—Max Goes Skiing (Com.).....430
Dec. 23—The Lucky Charm (Fairy Tale).....667
Dec. 23—Betty's Fireworks (Com.).....394
Dec. 24—Sunshine in Poverty Row (Dr.).....1000

SELIG.

Nov. 10—The Vampire (Dr.).....1000
Nov. 14—Mr. Four Flush (Com.).....990
Nov. 17—Gratitude (Dr.).....1000
Nov. 21—No Place Like Home (Com.).....
Nov. 21—The Dull Razor (Com.).....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.).....1000
Dec. 15—County Fair (Dr.).....1000
Dec. 19—John Dough and the Cherub (Mystical).1000
Dec. 22—Overland to Fremont (Dr.).....1000
Dec. 26—The Rustlers (Dr.).....990

VITAGRAPH.

Nov. 18—A Modern Courtship (Com.).....
Nov. 18—The Bum and the Bomb (Com.).....
Nov. 19—Francesca Da Rimini (Dr.).....
Nov. 22—Suspicion (Dr.).....
Nov. 25—A Four Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Tar and Jim Slim at Coney Island (Com.).....951
Dec. 3—The Butcher's Wife (Dr.).....1001
Dec. 6—A Tin Type Romance (Com.).....990
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Heir (Dr.).....978
Dec. 13—The Law and the Man (Dr.).....1040
Dec. 16—Playing at Divorce (Dr.).....
Dec. 16—The International Motor Boat Race (Sc.).....
Dec. 17—A Dixie Mother (Dr.).....
Dec. 20—The Light in the Window (Dr.).....
Dec. 23—Caney (Dr.).....
Dec. 24—Jean and the Waif (Dr.).....

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 19.

Biograph—The Lesson (Dr.).....994
Lubin—The Dead Letter (Dr.).....
Pathe—Get Rich Quick (Dr.).....735
Pathe—Hunting Sea Lions in Tasmania (Scenic) 266
Selig—John Dough and the Cherub (Mystical)..1000

Tuesday, December 20.

Edison—The Police Force of New York City (Scenic).....995
Essanay—(Title not given.)
Gaumont—The Cinderella Girl (Dr.).....769
Gaumont—The Kingdom of Flowers (Botanical).220
Vitagraph—The Light in the Window (Dr.)..

Wednesday, December 21.

Edison—The Joke they Played on Bumptious (Com.).....990
Kalem—The Little Spreewald Maiden (Dr.).....985
Pathe—The Runaway Motor Car (Com.).....555
Pathe—Max Goes Skiing (Com.).....430
Urban—The Tyrant of Florence (Dr.).....676
Urban—A Chamois Hunt (Scenic).....332

Thursday, December 22.

Biograph—White Roses (Dr.).....588
Biograph—The Recreation of an Heiress (Com.).410
Lubin—An American Count (Dr.).....
Melies—A Western Welcome (Dr.).....980
Selig—Overland to Fremont (Dr.).....1000

Friday, December 23.

Edison—A Christmas Carol (Dr.).....1000
Pathe—The Lucky Charm.....667
Pathe—Betty's Fireworks (Com.).....394
Kalem—When Lovers Part (Dr.).....963
Vitagraph—Caney (Dr.).....

Saturday, December 24.

Essanay—(Title not given.)
Gaumont—The Old Home (Dr.).....732
Gaumont—Cain and Abel (Biblical).....279
Pathe—Sunshine in Poverty Row (Dr.).....1000
Vitagraph—Jean and the Waif (Dr.).....

PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Cines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

Independent Film Stories.

LUX.

BILL PLAYS BOWLS.—Bill and his pals find the confined space of the bowling room too small to their way, with the result that harmless pedestrian lead as a better spot. The bowls are sent to excessive their talent, and accordingly select the destruction of the skittles and are bowled over. Lamp posts and trees are knocked down, and women are left in a confused mass, and the arrival of a gang of raw recruits seriously disturbed. Then the skittles decide to follow the bowls, and forming fours, with the jack at their head, set off. Now commences a chase fast and furious, for the bowls appear to be possessed, and Bill and his companions are forced to flee. Over hill and down dale they go, the bowls hurling themselves through the air in search of the three men. Finally Bill takes to the water, but even here he is not safe, for he is the recipient of several severe blows from the bowls. Meantime the skittles have wandered up steps and along roads until they decide to return home. This they do, and accompanied by the bowls, they march back and fall into their proper places.

ROSALIE'S DOWRY.—Rosalie is being instructed in violin playing, and her tutor, Jack, falls in love with her. He is pressing the lady's hand to his lips when her father enters. Angrily he ejects Jack and, following him to his office, shows the disconsolate lover the amount of his daughter's dowry, telling Jack that if he can show the same sum he shall have Rosalie. Now Jack's wealth amounts to $5 and he is kicked out. During the absence of Rosalie's father from his office a young clerk steals the money from the safe and makes off with it. Approaching the river, his foot slips and the bags of gold drop in. Meantime father has discovered his loss and drops in a dead faint. Late Jack decides to elope with Rosalie, and at nightfall the girl steals from her room and the two lovers at once dash off. They are pursued by the irate father, and things look black for the loving pair when their car breaks down. Hurrying along they meet two divers and for a small consideration the latter agree to sell their diving suits. At last the lovers can meet in peace, even though at the bottom of the sea among the fishy inhabitants of the deep. But more than that, they discover the missing gold and carrying it to papa he is easily persuaded to withdraw his opposition and eventually blesses the happy lovers.

POWERS PICTURE PLAYS.

JACK LOGAN'S DOG.—Jack Logan has a sweetheart, a rival, Joe Kane and a dog. Jack and Joe have a quarrel over the girl and the fight between them is prevented by some cowboys. Joe falls over a cliff and is badly hurt. His faithful dog goes down to him, takes his hat and runs back to the home of the girl. Joe enters and is accused of throwing Jack over the cliff. A chase follows led by the dog. Joe gets there first and Jack explains the accident.

A BACHELOR'S FINISH.—The bachelor is in love with a widow but is too bashful to propose. He writes a letter to the widow asking her to marry him. He forgets to mail the letter. Meantime he calls on his friend Thompson, who enjoys the blessings of seven children and a quarrelsome wife. The bachelor is treated to an exhibition of the worst phases of married life and he is glad that he did not mail his proposal. Imagine his feelings when he arrives home and finds that his valet has mailed the letter. He dashes after the carrier who is taking it from the box and a funny chase follows without result. Then the bachelor sneaks through a window and gets the letter. Saved. He is congratulating himself when a letter arrives from the widow proposing to him. He is caught and resigns himself to his fate. In the last scene the bachelor does some funny stunts as a captured husband.

A FATHER'S LOVE.—Howard Marey is the husband of a jealous wife and a beautiful little girl, Bessie. A friend of Marey's is falsely accused of embezzlement. The man's wife appeals to Howard for help. Mrs. Marey finds her husband and the woman together and in a jealous rage leaves her home, taking with her her child. Marey looks for them in vain. A letter from Mrs. Marey's maid to the butler betrays their whereabouts. The wife will not give her husband a chance to explain. It is Christmas Eve. Bessie writes a letter to Santa Claus asking him to bring back her papa. The sight of this letter softens the wife. The next day at the child's Christmas party a man dressed as Santa Claus enters. He throws off his disguise and Bessie and her papa engage in a loving embrace. The wife enters and reconciliation takes place.

HIS GYPSY SWEETHEART.—Edith Marlow, a young society woman, visits a gypsy camp to have her fortune told. She proposed to the gypsy girl to exchange dresses. Dressed as a gypsy, Edith goes into the woods and there meets Robert Harlow, her handsome new neighbor. It is a case of love at first sight on both sides. Edith bribes the fortune teller to let her assume her place and she tells Robert's fortune. A funny mishap comes when Zorelli, a gypsy, seeing Harlow make love to Edith and believing it is his own sweetheart, pursues Harlow with a knife. Edith saves her lover's life and a great surprise is in store for him when he returns. Edith dressed as a society girl. He has seen gypsies but does not know him at all, but it is hard to resist when the gypsy girl enters and demands her costume.

THANHOUSER.

LOOKING FORWARD. Jack Goodwin is a young student of economics who is far in advance of the times. He discovers a compound that has the power to put a man to sleep for any stated period of time, after which he will be as physically fit as ever.

Jack tests this marvel for the period of a week, finds that it works, and decides to take a rest of 100 years. He takes space in a safety deposit vault, sees himself locked in a box and the box sent to the vault. There, according to instructions, it is to remain for 100 years, and at the end of that time sent to the Mayor of the city.

There is no hitch in Jack's experiment and he wakes up in 2010, as much surprised at the people as they are at him. He discovers that the rapid transit facilities have been greatly and strangely improved, and that instead of there being any fight for "Women's Rights" it is the men who have their troubles.

Jack finds a friend in the lady Mayor, and she finally wins his hand, but not until she realizes that the man from the century before intends to be master in his own house, although the indications are that he will be a kind, loving and considerate master.

THE CHILDHOOD OF JACK HARKAWAY.—Jack Harkaway is of aristocratic birth, being the son of a wealthy Englishman's daughter and a poor young man, with whom she has eloped. Her parents bring about a separation and compel her to place the child in the hands of strangers, who are bribed to keep his whereabouts a secret from his mother.

At the age of twelve Jack is placed in a school the master of which is prejudiced against him, owing to the boy's mischievous disposition. After having received severe and unjust punishment from the schoolmaster, Jack decides to run away from school, and escapes from the room in which he is locked, through the window.

Wandering along a country road, he accidentally overhears two sneak thieves planning to rob a house. Jack makes his way to the house in time to warn its mistress of the proposed robbery. Two men servants are placed in hiding, and when the would-be thieves put in an appearance they are immediately captured.

Jack is given a fine supper by the lady of the house, who is very grateful to him. And when the schoolmaster, accompanied by Jack's guardian arrives, she is touched by the boy's appeal not to be turned over to his rough looking "friends." Upon getting a closer view of the man who calls himself the lad's guardian, she realizes that he is the man to whom she was forced to give over her child. The man admits that Jack is her own boy, and the picture ends with the men being turned out of the house and Jack restored to his mother's arms.

CHAMPION.

THE GOLDEN GATES.—Divorced! Separated by the Court's verdict, the mother is allowed the girl and the father is given the boy, both children too young to realize the bitterness of the moment, but each clinging to the allotted parent with childish faith. As tokens of remembrances little Lee is presented with his mother's locket which is hung around his neck, the same being done with the father's ring to Harriet.

Shortly after the separation the mother is compelled to entrust the care of her daughter to a neighbor about to join her husband in the West. Towards the arrival at their destination however the train is wrecked, the sole survivor of the crash being little Harriet. Guided by Providence, she is adopted by a Western couple who rename her Mary, to replace their child now dead.

Returning to the once happy home we find little Lee, deserted and forlorn amidst bare conditions, his father having sunk to the depths beyond reclamation. Lee purposes to get away from the abode and meeting a bunch of cowpunchers in the street, who are bound Westward, following a sightseeing trip in the Eastern city, he prevails on their sympathy for adoption to their crowd and shortly afterward is renamed Jim.

Grown big in size and years, Jim is accosted by Jane, the ranchman's daughter, who writes to her school chum, Mary, to spend Christmas week with her and Jim. Thus brother and sister after all these lengthy years, meet and unconsciously a spark of love is flashed between them, which familiarity grows with the passing days, all this being apparent to poor Jane. The outcome is revealed on Christmas day, when Jane returns her engagement ring to Jim who has embraced Mary. Jim draws his mother's locket from his breast upon Mary's refusal to accept the engagement ring and in a flash the truth that their love was of brother and sister is revealed to them. Of course, the engagement of Jim and Jane is renewed.

"IMP."

UNREASONABLE JEALOUSY.—Eva Norton, the wife of Dr. John Norton, is jealous of her husband's lady patients and has work, which deprives her of so much of his society.

One night she wants him to take her to the theater to see a famous actor, Irving Blake, but he tells her he is too busy. She begs and finally persuades him to accompany her. She enjoys the play and at the end of one of the acts, when Blake is called before the curtain, she rises in the box and throws him the bouquet of flowers she is carrying.

Shortly after this the doctor is called from the theater on a professional call and she is left to go home alone in the automobile. But after the performance she meets the actor, Irving Blake, who admiring her grace, beauty, invites her to go to supper with him and she accepts.

While they are enjoying their meal a friend of Dr. Norton's sees them and meets the doctor. The friend tells Norton about his wife and the actor and they both hasten to the cafe, where Norton sees the couple. He makes no disturbance, however, but returning home, awaits her coming.

Eva and Blake arrive shortly afterwards and as they part at the door, Blake attempts to take her in his arms. She, filled with anger at his anger, pushes him outside and shuts the door.

There the doctor finds her and starts to chide her for her reckless behavior, but she, delighted at having aroused his jealousy, leaves him without a word of explanation and runs upstairs to her room.

Irving Blake is shortly afterwards struck by an automobile and his skull fractured and he is taken to the hospital of which Dr. Norton is chief of staff. When Norton discovers the identity of the patient he refuses to operate upon him, although an immediate operation is necessary. Finally his sense of professional duty overcomes his personal feelings and he performs the operation and Blake's life is spared.

When Eva learns of her husband's nobility of soul, in saving the life of the apparent destroyer of his happiness, she goes to him and making full explanation of her reprehensible conduct, is fully forgiven.

THE UNEXPECTED HONEYMOON.—Bob Black's uncle leaves him his entire fortune of $500,000 on condition that he marry, and not one cent of the money can he touch until the terms of the will have been fulfilled. The unfortunate, or fortunate, legatee has no desire to tie himself down with a wife at his time of life, so he hits upon a capital plan to evade the spirit of the will, although conforming to the letter of it.

He writes his lawyer, James Henshaw, instructing him to hunt up a hopelessly homely girl and offer her $25,000 to become his wife in name only for a year, at the expiration of which time they are to be divorced.

In the same mail with Bob's letter Mr. Henshaw receives a letter from his niece, Bella, requesting him to obtain a position for her, as she feels she ought to go to work. Henshaw at once sees a chance for Bella to make a tidy sum of money and telephones her to come to his office immediately as he has found a fine position for her.

When she arrives he explains matters to her, but she objects, because she is not one bit homely. He, however, tells her he can fix that part of it and she consenting, he proceeds to help her get herself up to look as hideous as possible.

When Black arrives and gets one look at his prospective bride he almost faints. But the match is duly arranged and the bride's check handed over and then Bob is requested by the lawyer to give the bride that is to be a pre-nuptial kiss. He attempts it several times, but his courage fails him each time, until finally bethinking himself of his handkerchief, he spreads it over her face and the deed is done.

When the year is up Bob gives a dinner to his friends, in honor of the divorce which is to be granted the following day. And when the next day arrives he accompanies his lawyer to the home of his wife and is greatly surprised to find it a mansion.

Bella enters the room, stylish and beautiful, and when he is presented to her near Bob almost faints again, and now his desire for a state of single blessedness leaves him—the thought of divorce becomes suddenly abhorrent to him and he attempts to fly from the house in order to escape it. But old Henshaw, the lawyer, is close on his trail, and seizing him throws him back into the house, and then closing the door holds it shut from the outside. Bob vainly struggles to reopen the door, begs and pleads to be allowed to escape, but Henshaw is obdurate and Bob is forced to face the music.

Returning to the drawing room, he finds Bella playing the piano and singing and not one bit of attention will she pay to him. As he stands around awaiting her pleasure he discovers his photograph, at which Bella has gazed at fondly every day since she received it. The sight of this gives him hope and finally, taking the music off the rack from under her pretty nose, he proceeds to declare his undying love. She listens for a few minutes and then surrenders herself to his loving embrace.

When old Henshaw learns through the medium of the newspapers that Bella and Bob have stopped all divorce proceedings and have gone on a European honeymoon, he tosses his papers and letters into the air, in one grand "Hurrah!"

And the desperate spooning of the young couple on board the ocean liner becomes the one topic of conversation amongst the balance of the passengers.

AMERICAN.

VERA, THE GYPSY GIRL.—Vera, the gypsy girl, is driven from the couch of her dying mother by the tyrant king of her tribe, and is forced to sell baskets along the country road to satisfy his mercenary and grasping nature.

While pursuing her task along a country lane, Vera encounters a scoundrel who insults her. A young farmer happening by protects her, chastises the scoundrel and, pitying her, buys one of her baskets and sends her on her way.

After an unsuccessful day, Vera returns to the camp of her people in time to witness the death of her mother. The gypsy king now proposes marriage. Vera refuses and the king threatens force. Vera runs away from her tribe. Alone and exhausted, she stops in a field and sinks beside a corn stack. All night long she lies there and in the morning the young farmer who befriended her finds her sleeping. He takes her to his people and the gypsy girl begins a new life in the midst of civilization. Her love for the young farmer grows stronger day by day and he unconsciously nurtures it with his brotherly devotion.

A harvest picnic is given by the belle of the district, and the young farmer is chosen as the belle's escort. In a paroxysm of jealousy the gypsy girl dons her old costume and goes back to join her people.

The news of the gypsy's departure awakens in the young farmer the knowledge of his love for Vera. A searching party is organized and a search for the girl begins.

In the meantime Vera has gone back to the gypsy camp. The king denounces her for her unfaithfulness, and under the curse of her people she is driven away.

Driven to despair by her loneliness and sorrow, she is about to end her life with a dirk knife her mother had left her, when she discovers that the spot she has selected for the deed is a shrine. The sight of the crucifix brings the realization of her cowardice, and she bows before the image repentant. The young farmer, driven to desperation in his search for the girl he now knows he loves, and tearing breathlessly through the woods, finds Vera before the shrine. He tells her of his love and in his embrace the little gypsy girl finds peace and happiness.

ECLAIR.

THE LOCK-KEEPER. Marianne, of late, does not so well agree with her husband, a lock-keeper. She has become too sentimental, and considers her husband, a mere lock-keeper, is not sufficiently romantic! She accepts some slight attentions from a young sailor named Peter. While enjoying a pleasant stroll with Peter one afternoon, Marianne is startled by a piercing scream, and finds that yonder, her little son has fallen into the river; instantly she starts for the spot where her child has disappeared; but Peter would detain her; with great effort, she frees herself from his restraining grasp and rushes to the river bank. She arrives there just in time to see her husband rescue their beloved boy.

In the face of such an event, Marianne is brought to her senses; she realizes what a great difference there is between the two men, and how much there is in favor of her husband, and her whole heart goes out to that good, courageous man, and thenceforth the sailor holds no place in her estimation.

THE FEAR OF FIRE.—Mr. Coward has had the unfortunate experience of a fire in his home, and ever since our poor friend has contracted an exaggerated fear of fire, under any form. In fact, his unwarranted nervousness in this respect approaches the ridiculous, and has become a source of great annoyance to his friends and associates. For instance, Mr. Coward notices a pedestrian lighting a cigar a few rods from the establishment of a petroleum merchant, or he observes that an acquaintance, at his restaurant, has ordered for breakfast an omelet with rum. All these little incidents prey upon the mind of Mr. Coward, who sees in them an element of danger of combustion, and he loses no time in denouncing them, one and all, for their gross carelessness. At last his victims grow weary of his exciting and wholly unnecessary interference, and decide to revenge themselves upon him; and, incidentally, provide a little amusement for themselves. Accordingly, after a little planning, they select a night when they know that old Mr. Coward is comfortably settled for the evening in his cozy sitting room, and having secured a large supply of Bengal lights, they set these off directly under the windows of Mr. Coward's domicile. In an agony of terror, and with the shout of "Fire! Fire!" upon his lips, Mr. Coward rushes for the street. He has scarcely opened the front door, however, when he is treated to a chilly shower of nice refreshing water, which is delightfully antagonistic to any kind of fire. His former victims, across the street, set up a shout of delight, but to their great amazement, in that instant Mr. Coward has been cured of his abnormal fear, and joins in the laugh heartily.

SOLAX COMPANY.

THE PAWNSHOP.—Tony, a worthy Italian youth, who for years has manfully maintained his little family, consisting of his mother and Marietta, whom some day he hopes to wed, by means of his hand-organ and his little friend Joco, one fateful day meets an old friend. The friend bears evidence of great prosperity, and in answer to Tony's eager questions as to where he got it, tells him that he has turned gambler and that money is coming easy. Tony, instilled with a desire to emulate his prosperous friend, determines to try his luck.

He secures from the two women of his household the modest family savings and starts forth to try his luck with the festive tiger. Luck favors Tony, and he returns to the house with a big bundle of money. At last the inevitable occurs—he bucks the tiger once too often and returns home broke. His mother upbraids him, but Marietta, sympathizing with the poor boy's distress, comforts him. She hands him the organ and tells him he need not despair, as with the music and faithful Joco they can always make a living.

A bright idea strikes Tony—he will pawn Joco and the organ, and with the money thus secured return once more to the game. Accompanied by Marietta, he proceeds to the pawnshop where the pawnbroker refuses to accept the security offered. Marietta pleads with the old Jew to relent. The Jew conceives the idea of lending Tony the money he wants, keeping the girl as a pledge. Tony departs with a new $100 bill to tempt fate again, and the girl remains to do the housework of the Jew and his mother until such time as Tony will return and get her out. Tony again loses. Downhearted over his misfortune, we find him back again on the street with Joco, trying to scrape the money necessary for the release of Marietta. But, alas, business is very dull and the small coins come in far too slowly to give Tony hope of ever getting back the girl. We next find Tony leaning against a fence with despair writing upon his features. On the other side we see two of the inmates of the gambling den. Tony overhears them discussing plans for a burglary and follows them.

Aided by the wonderful Joco, Tony manages to frustrate the robbers. As a reward for his efforts he is presented with a $100 bill which he hands to Mlle. Marietta. His face wreathed in smiles, Tony redeems the pledge.

GREAT NORTHERN.

THE NECKLACE OF THE DEAD. A girl is given a necklace by her lover. She becomes an invalid, and in time passes away. The young man comes in to take a last farewell of his beloved. He places a bouquet of flowers on the pall, and encircles the dead girl's neck with the jewelry he had given her. Later, the undertaker's helper comes to perform the last sad office. The man is poor, and the sight of the necklace recalls to his mind the poverty of his home. Accordingly he goes during the night to the vault where the remains are entombed, unscrews the coffin, and re-

Ornamental Theatres

PLASTER RELIEF DECORATIONS

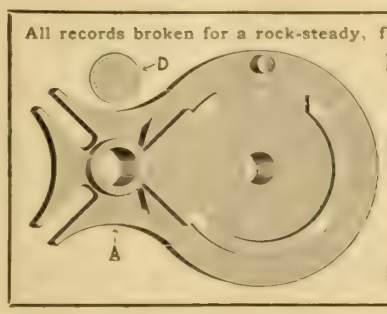
THEATRES DESIGNED EVERYWHERE

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue :: CHICAGO, ILL.

All records broken for a rock-steady, flickerless picture. OPERATOR'S NECESSITY.



Improved Cam, Star, Arbor and Sprocket, $12.00

50 per cent. saved on repair bills.

TESTIMONIALS:

"Grand Success" says one.
"Fine Job" says another.
"Crackerjack" says another.
"Worth $50" says another.
"Brilliant Work" says another.

WRITE TODAY

SATISFACTION GUARANTEED

Express your machine to me, no extra charge for putting it in. You pay express both ways.

E. W. LAVEZZI, 3042 N. Ashland Ave., CHICAGO, ILL.

moves the shroud. Horrors! he feels a movement. Unmanned, he flees from the spot, but reasoning the thing out afterwards, he comes to the conclusion that the movement he felt was not a ghostly visitation, but that perhaps the girl was buried alive! He goes to her lover, confesses all, and the two hasten to the vault. Meanwhile, the girl has really regained consciousness and gets out of her coffin and finding that the door has shut, waits with what patience she can muster, hoping to make someone hear in the morning. For the sake of warmth she wraps herself in the pall which covered the coffin. When her lover arrives he finds her senseless with terror at her grim surroundings, but in his arms she recovers. Learning the undertaker's story, she gives him the necklace, the desire for which led to her preservation from a living grave. The man, however, feels that the only thing to be done in view of the circumstances is to devote the gift to the service of the church, and this he does.

NESTOR.

A DESPERATE REMEDY. Bill Rodney was an ideal father, when sober, but as Jess very curtly observed, he was seldom sober. Indeed, it was this fact which caused Miss Harmon to look with disfavor upon Walter's prospective bride, so she explained in her letter to the girl.

When Walter appeared, Jess placed this letter before him; then, calling her brother Jack, together the young people went over the situation and decided upon a plan of action which they hoped would thoroughly frighten and cure the old man.

Hurrying to the sitting-room, they quickly sprinkled the floor with whiskey, then overturning the furniture and disheveling their hair, each grasped a bottle and waited.

Ere long Bill Rodney hove into sight. Instantly there came a yell and a volley of blank cartridges from the sitting-room. But the old man had simply time enough to put his head in at the door and observe his son and daughter in what he supposed to be a thoroughly intoxicated condition, when he was grasped by one of the boys and helped through the door.

From the steps, upon which he landed in a sober but somewhat dazed condition, he was hustled off to the nearest tree and securely tied with a strong rope, then his three tormentors proved their good marksmanship by deliberately breaking the bottles placed on his head and in either hand; after which they hastened to the barn, mounted their horses and galloped off for the saloon. Sooner or later Bill would show up there and they meant to be prepared for him.

True enough, no sooner had the hired man released the distracted father, than he ran to the saloon. The trio, however, had been too quick for him. Already they had made arrangements to pay for what damages might occur, and now, with Jess in a side room, the boys were making things lively at the bar, when Bill appeared and was forced to foot the bill.

But the worst was yet to come. Reaching his sitting-room door, he heard cries for help and upon opening it found the Prohibitionist whom he had scoffed earlier in the week, kneeling in the center of the room pitiably begging for his life, while Jess, Jack and Walter danced wildly around him, flourishing their revolvers.

The Prohibitionist, with a sly wink at the terrible trio, suggested that they might be induced to sign the pledge if Mr. Rodney would set the example.

Eagerly the unhappy father consented, promising never again to touch the demon drink.

ATLAS.

THE OUTCAST'S SALVATION.—A son, once manly, honest and hard working, whose one thought was centered on the loving mother at home, but who, like thousands before his time, yielded to the voice of the tempter and was gradually weaned away from her influence until he became an outcast.

But the mother never lost hope. She clung to the thought that to-morrow her boy would see the error of his way and be the man he once was. Even when they brought the news that a fight was in progress in Riley's saloon she did not hesitate for a moment, but ran as fast as her feeble limbs would carry her, to help her boy and bring him home.

When she reached the low dive, her boy was in the center of a mob. Unmindful of the danger, she rushes in their midst, screaming. At the sound of her voice the crowd separates and she reaches her son. Rum-crazed, he throws the old woman from him, and she falls to the floor in a pitiful heap.

When they picked her up everyone thought she was dead. The light of reason came to the boy's eyes when he realized what he had done; then, fearing the law, he made his escape.

Weeks later we find him, wild-eyed, haggard and pale. By day and night he can see the sad face of his mother always before him. Finally in his wanderings through the tenderloin he stopped to listen to the sound of an organ as it pealed out "Where Is My Wandering Boy To-night?" Something drew him on to the open door. Then the music changed and "Rock of Ages," his mother's favorite hymn, was borne to his ears. Sobbing like a child, he never stopped until he reached the altar where the kindly faced "Father of the Slums" stood. There he told his story to that motley, ragged and hungry congregation. Then someone began singing "Throw Out the Life Line." This was followed by a prayer for the erring one. Every eye was wet with tears as that motley throng filed out into the street, leaving the boy and the mission worker alone.

"Now, my boy, brace up; forget your troubles and start out all over again," etc., etc., said the missionary as he handed a dollar bill to the astonished sinner. "Get something to eat and a place to sleep and I'll look you up to-morrow."

Well, he did look him up the next day and the boy went to work as a result. He kept on working, too, and really, on the advice of his good friend and savior, returned home to find his old mother was not dead as he had thought, but was still alive and waiting for her boy's return.

YANKEE.

THE INSANE HEIRESS.—Nell Pierce has just solved a mystery involving millions and was planning a long trip to foreign climes. She was tired and needed rest. But Nell was not to get off so easily.

This time she was called upon by a young man who told her his sweetheart had been abducted. Close questioning revealed the fact that the abducted girl was heiress to a large fortune which was held in trust for her by her guardian, for whom the young man entertained a decided dislike. Nell decided she must find some means of entering the home of the girl and search for a clue.

Disguising herself as a young girl, she sauntered towards the Mannering mansion and was fortunate in being able to join a rope-skipping party of girls. Nell made quite an impression on one of the girls, a niece of the Mannering heiress' guardian, who invited her into the house for tea and cakes.

The butler acted suspiciously, as though he had done something he was sorry for. Later on a physician called and she overheard enough of his conversation with the guardian to convince her she was on the right track. To shadow the doctor was comparatively easy. She was not disappointed when they brought up at a private sanitarium for the insane.

Now, to get inside that sanitarium was our Nell's next plan, but before doing so she decided to impersonate the stolen heiress and scare the old butler into a confession. This she did, appearing on a balcony just outside the library window just as the old man drew aside the hangings when he heard her tap on the window. She later entered the house and stood before him as he sat by the open fireplace. The badly frightened butler was easily induced to tell the story of the abduction, and, as Nell supposed, implicated the girl's guardian. Then she returned home and quietly donned another disguise. When a doctor was called in a while later he was so impressed with the girl's insanity he committed her at once to an asylum for the insane, the same institution where the heiress was incarcerated. Once inside, Nell lost no time. Chloroforming a nurse and changing clothes with her, she soon reached the girl's room and quietly led her out of the house and grounds. Another disguise completely baffled their pursuers and they reached Nell's home, where the girl's sweetheart waited for them. The rascally guardian who had planned to acquire a fortune was summoned to the house and was confronted with his guilt. When he saw the heiress he realized the game was up and straightway confessed. Nell later joined a party of two on their honeymoon and enjoyed her much-delayed vacation.

A TERROR OF THE PLAINS. Mike, the messenger boy, is a great admirer of "Buffalo Bill" stories. The present issue was more exciting than any other he had read. He lost himself in the story until he fell asleep. But Mike did not lose the thread of the narrative, even though he was journeying through slumberland. But he grew tired of Buffalo Bill as a hero and decided to play the role himself.

Donning his buckskins, boots and spurs and arming himself, he sets out for Death Knell Ranch mounted on his broncho "Spitfire." His arrival is marked by great rejoicing on the part of the assembled cowboys and he further regales himself in their eyes by protecting the ranchman's daughter from the insults of a cowpuncher.

Mike slapped his face and then kicked him until he begged for mercy. A few days later, evil eyes are looking through a window, watching the wealthy rancher as he counts his gold. In the distance comes the daughter. One glance and she knows her father's danger. Something must be done to break up this diabolical plot. And as though he had divined her thoughts beforehand, our hero rushes up on his steed and halts at her side. Explaining her father's peril, the girl urges him on until they reach the door of the ranch-house. But the Mexican cut-throats have anticipated just such an interruption and have carefully locked and barred every door and window. Mike and the girl are foiled for the moment. Then Mike's fertile brain begins to work. One glance at the roof and another at his trusty lariat and the problem is solved. In a moment he has lassoed the chimney and is climbing up. Then, placing a long, keen-edged knife in his teeth, he waves a farewell to the girl far below. One shot from our hero's pistol and seventeen Mexican brigands bite the dust. Then the old man is released and the girl falls fainting in Mike's arms.

Spurning the half dozen sacks of gold offered him by the grateful ranchman, "The Terror" rides away.

He has but reached a bend in the road when, glancing back, he witnesses a terrible sight. A band of blood thirsty Indians have taken the old man and his daughter prisoners. Wheeling about, he follows in pursuit, struggling to overtake the redskins. Alas! They have bested him in the start. But he reaches the Indian camp in plenty of time to unlimber that awful mowing machine weapon and, adjusting its delicate mechanism, he takes careful aim and fires. Nineteen savages are hurled into eternity while the rancher and his daughter remain impervious to danger.

Mike has graciously given his horse to the father and daughter when suddenly, springing up on every side, he is confronted by more Indians.

With a last grim of defiance on his countenance, he again charges the magazine of his arsenal and pulls the trigger. This time two of the devils lay on. He chases them on foot up the mountain side. Reaching the edge of the cliff, he overtakes the pair. A twist of the wrist and one is hurled to the jagged rocks below.

The other hangs on with a deathlike grip. Nearer and nearer to the brink they draw, and finally both drop into space. As they fall, our hero releases his hold and throws out both arms. Thanks to his excellent presence of mind his fingers clutch a projecting branch and, exerting his wonderful strength, he holds on, poised in mid-air.

Now, Mike's dad hears peculiar sounds emanating from his son's room and he drops around to investigate. Presently he hears a crash and bursting open the door he sees a badly scared youth sitting wild-eyed on the floor, his face and hair sprinkled with plaster and in his hands he tightly clutches the gas chandelier, which he has pulled from the ceiling.

Mike has finished his story, but the spanking he receives from dad is more welcome than the finish he expected when the protruding branch against the cliff gave way.

Among the Exhibitors.

Bloomsburg, Pa. The Lyman H. Howe moving picture show at the Columbia Theater was very well patronized on last Thursday night.

Chester, Pa.—The Borough Hall has been leased by a large theatrical syndicate, who will operate a high class moving picture show every Friday and Saturday night.

Kane, Pa.—The following films made an excellent hit at the Star Moving Picture Theater here: "Her Adopted Parents," a Vitagraph film, and "Who Is Boss?" a Pathe.

Asbury Park, N. J.—Central Hall, the first building ever erected in Asbury Park solely for church services, is being razed to make way for a new moving picture theater to cost $7,500.

Far Rockaway, N. Y.—The new moving picture theater in Inwood has been opened and is drawing large crowds at every performance.

Shamokin, Pa.—The new moving picture theater which is planned for this town, to be known as the Shamokin, will be ready about December 1.

Lewiston, Idaho.—A third moving picture house will open here in a few days under the management of Rufus Belcher.

Columbus, Ohio. Architect Bryan is getting plans ready for a moving picture theater on Broad street, near Martin avenue, for Al Taylor. It will cost about $9,000 and will be ready to open about November 8.

Rahway, N. J. Plans are under way for the erection of an opera house in Irving street on the plot of land adjoining the Auditorium, which has been purchased by Mr. Ritter. The house will have a seating capacity of 1,200. Moving pictures and vaudeville will be shown here.

Brooklyn, N. Y. A new $40,000 moving picture theater which will have a seating capacity of about 1,000, is being planned for Jamaica avenue, between Elm and Maple streets, to be known as the New Queens. It will be under the management and proprietorship of J. A. Hessel.

Farmington, Me.—J. L. Thomson has recently purchased a moving picture outfit and will give his first exhibition at the town hall here.

Salt Lake City, Utah. Work on the erection of a new moving picture theater has begun at 158 South State street for Raleigh & Harmon, who will conduct it.

Mahoney, Pa. The following films, "The Model's Redemption," "Black Gondola" and "The Revenue Detective," made a big hit at the Family Theater.

Brooklyn, N. Y. The old building on the easterly side of Flatbush avenue, nearly opposite Carlton avenue, is being torn down to make way for another theater, which will be operated as a moving picture and vaudeville house. The site is 75 by 130 feet. The structure is to be put up by the Carlton Amusement Company and will have a seating capacity of about 1,000 persons. The theater will be put under the management of A. H. Schwartz, owner of the Washington Theater at 344 Washington avenue.

Denver, Colo. The Auditorium Theater here has again opened for the season with moving pictures and vaudeville.

Philadelphia, Pa.—A new moving picture theater is being planned at 425 South street for A. J. Margolin.

Newark, N. J. A meeting of the men of the Blessed Sacrament Church, in Clinton place, formed an association to manage the recently inaugurated Parish Moving Picture Theater. A new Edison machine has been installed in the Church Hall, talent has been engaged, and the exhibitions will be along the lines of a modern moving picture theater.

Richmond, Va. Southsiders will shortly have two additional moving picture and vaudeville theaters. A 5-cent moving picture house will open on Hull street, between Twelfth and Thirteenth streets, on or before December 1. It will be conducted by R. C. Broaddus. A 10-cent vaudeville and moving picture theater will also throw open its doors on Thanksgiving Day. High class moving pictures and vaudeville will be the features in both.

Kutztown, Pa. The Kinetoscope Amusement Co., proprietors of the Auditorium, exhibited the Jeffries-Johnson fight pictures at their theater and did big business.

Dayton, Ohio. The well-known Jewell Theater in this town has again re-opened and will run all of the best vaudeville and moving pictures that can be produced. An admission fee of 10 cents will be charged.

McKeesport, Pa. Good vaudeville and moving pictures is making the Manoyer Family Theater a very popular and a well paying theater.

Long Island City, L. I., N. Y. Long Island is to have another moving picture theater which will keep all of the Long Island Cities in their own town to see a picture show. This one will be known as the New Linen, to be situated at Vernon avenue and Fourth street.

Carlisle, Pa. Major Meals has granted permission to the Harrisburg Theatrical Company to show the Johnson-Jeffries prize fight films at all of their local moving picture theaters.

Holyoke, Mass.—Charles S. Higginbotham, who owns the Grand Theater, has purchased the Globe Theater in the same city, formerly conducted by John H. Woods and T. W. Cavanaugh.

Johnstown, Pa. The Majestic Theater here has been converted into a moving picture theater.

Bellow Falls, Vt. The Dreamland Theater is a new moving picture theater which has recently been erected on Rockingham street.

Redlands, Cal. A moving picture theater will be opened in a building adjoining the City Hall.

Riverside, Cal.—K. C. Wells will erect a moving picture theater near City Hall, to cost about $10,000, and will seat about 600 patrons.

Newburyport, Mass.—It is understood that the Orpheum Theater is to be rebuilt by the owner, W. F. Runnells, and a moving picture syndicate will take a lease on the property; $12,000 has been spent for improvements.

Louisville, Ky.—M. Switow, proprietor of the Crystal and Grand Moving Picture theaters, has leased the Daisy Airdome on East Market street and will run moving picture shows like the ones in his other two theaters.

Northampton, Mass.—A new moving picture theater is being erected on one of the short streets near Main. Moving pictures and vaudeville will be the features here.

Hanover, Pa. Ralph G. Felty has sold his moving picture theater here to his partner.

Johnstown, N. Y. The Fulton Theater, on West Main street, which has been conducted for the past year by Mr. and Mrs. D. Armstrong, was sold to Frederick Sperber and Charles Hillary.

Cairo, Ill.—The Garrick, the moving picture and vaudeville show on Sycamore street near Twenty-first, was sold to Messrs Moore and Jackson, a couple of colored theatrical men.

Little Rock, Ark. W. H. Marple has purchased the Rest Theater, formerly occupied by H. A. Peckham.

Rome, N. Y.—The new school lately erected on Liberty street is installing moving pictures of education to help the pupils in their studies.

New Bethlehem, Pa. Thomas Buzzard has sold his moving picture theater to H. C. McEwen.

Bangor, Me. The permit for a moving picture theater which was applied for was turned down by the building inspector.

Hackettstown, Pa.—A new moving picture theater is being planned for this section by Willard Daubert and Ira Lee, which will be known as the Grand Opera House.

Easton, Pa. The Palace Moving Picture Theater at 22 Main street threw open their doors last week and have been receiving a good business from their patrons ever since.

Joliet, Ill.—The latest moving picture theater to throw open their doors to the public is the New Weed Five Cent Theater on State street.

Montgomery, Ala. The Old Montgomery Theater here has been converted into a moving picture theater. It will be under the proprietorship and management of M. Fenton of the Grand Theater.

West Warren, Mass. A new moving picture theater is being planned for this vicinity for Joseph Slarkiewlek.

Delevan, Wis. N. O. Francisco has opened a moving picture and vaudeville theater in his Opera House here.

Watertown, Wis. A. Davis has sold his moving picture theater, the Lyric, to Messrs. Richards and Brittan, proprietors of the Empire Theater, who will operate it in the same successful manner as they are doing the Empire.

Lansing, Iowa.—Will Dunlevy has bought out the interest of Fred Wolfe in the moving picture business, and took possession.

New London, Wis. Camden will have another moving picture theater which will be one of the largest and best in this city.

Milwaukee, Wis. The Unique Theater on Main street has been sold to George B. Hellison.

Watertown, Wis. About January 1st, Joseph Heon will open a five-cent moving picture theater in West Main street.

Beloit, Wis. A new moving picture theater has opened in this town under the management and proprietorship of J. P. Schaefer and F. J. Kratz.

Rockville, Ind. A new moving picture theater is to be erected in this town.

Portsmouth, Ohio. The Columbia Theater is being remodeled and enlarged.

Spokane, Wash.—Ed Erickson has purchased a local moving picture theater in the town which will be able to seat about 275 persons.

Paterson, N. J. Fred Kvandal's Moving Picture and Vaudeville Theater which for the past two months has been under the course of construction has at last been completed. The seating capacity is about 150 and is situated on Rea avenue.

Brooklyn, N. Y. A new moving picture theater is being erected in this city which will be under management and proprietorship of Cross Brothers, to cost about $15,000. The situation of this new enterprise is at the southwest corner of Pitkin avenue and Amer street.

Atlantic City, N. J. The Stella Amusement Company will open a new moving picture theater at 1509 Atlantic avenue.

Bay City, Mich. E. E. Smith's store on Broadway is being remodeled and will be occupied by a nickel show.

Cleveland, Ohio. What is claimed to be the largest moving picture theater in Cleveland is to be built on a vacant lot on the north side of Euclid avenue, just east of 83d street, which will be able to seat about 1,200 or 1,500 and will be under the proprietorship of the Atlas Amusement Company. Another picture house is being erected by Baird & Saurbrey for the Madison Avenue Amusement Company on West Madison avenue near 26th street which will be able to seat about 300 persons. Still another is being planned by Glenside Amusement Company on Woodland avenue near Buckeye road.

Hagerstown, Md. The Family Theater here has been sold to Thomas Spielman.

Norfolk, Va. The motion picture show recently opened at Pythian Castle by Ford Brothers is attracting large crowds daily and the pictures shown are of the very best.

El Paso, Tex.—L. S. Chenoweth of 318 Ross avenue announced that he will establish a chain of twenty-one motion picture shows in the Texas cities.

Rutland, Vt.—J. H. Lincoln has opened his moving picture show in the Wilson & Grace Opera House.

Los Angeles, Cal.—A. S. Hyman, proprietor of the Royal Motion Picture Theater, is having two of the moving picture and vaudeville theaters constructed and has also purchased the Angeles Picture Theater for $30,000.

Passaic, N. J.—The Spring Dell Association have filed plans for the erection of a high class moving picture theater to be established on Sylan street.

Holyoke, Mass. Papers have been passed for the transfer of the Globe Theater in the Rackliffe building on Suffolk street from Wood and Cavanaugh to Charle Higginbotham, proprietor of the Grand Theater on High street.

Kansas City, Mo.—Twenty thousand dollars is to be spent in overhauling the building at 15 West Tenth street, for a moving picture theater.

York, Pa.—H. G. Duttera has sold his local moving picture theater to Theo. Beck.

Albert Lea, Minn.—James W. Latham has purchased an interest in the Gem Theater here.

Jersey City, N. J.—Plans have been completed for the erection of a high class moving picture and vaudeville theater to be built on the westerly side of Ocean avenue, between Forrest and Oak streets.

New York City.—Arrangements have been made for the conversion of a building at 76 Catherine street into a moving picture theater for Martin Garone.

Stroudsburg, Pa. Clarence Somers will open a new moving picture theater.

Myerstown, Pa. George Stein, proprietor of several local moving picture theaters in this town has opened up another in the P. O. S. of A. Hall and will give moving picture entertainments every Thursday evening.

Los Angeles, Cal. The California Moving Picture Company has leased a tract of land near Zaferia where they will erect a moving picture plant.

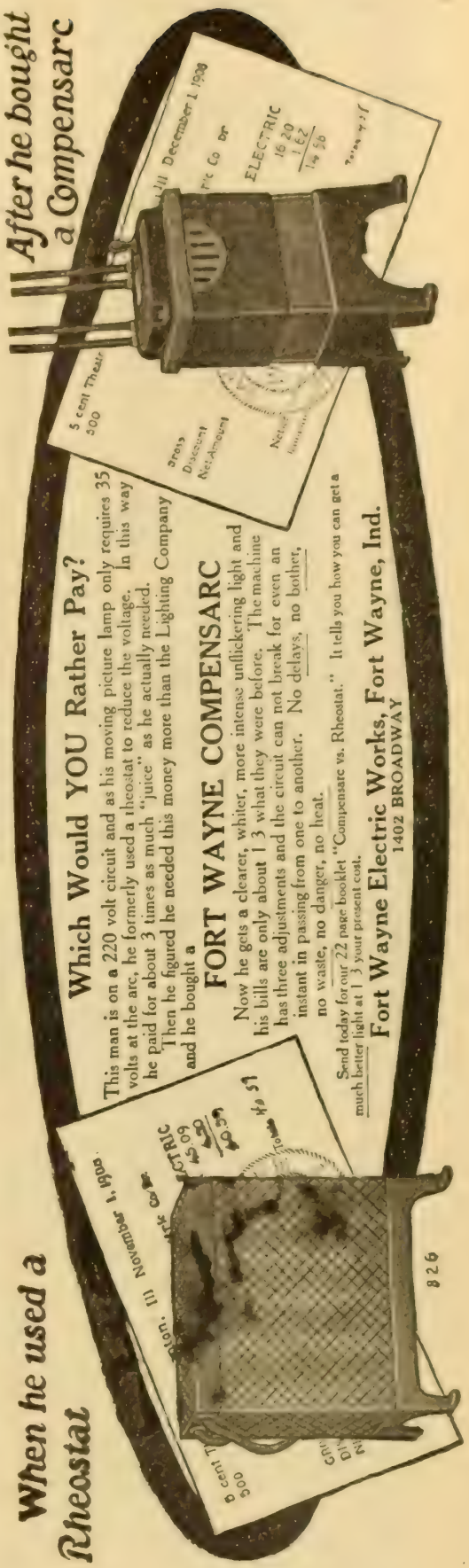
Grand Rapids, Mich. A. J. Gilligham and E. M. Smith where they will erect a moving picture theater.

Philadelphia, Pa. A new moving picture theater is being planned for this vicinity at 425 South street for Max Katzman.

Cincinnati, Ohio.—Building permit was granted to Thomas Maloney for the erection of a moving picture theater at the northeast corner of Burnet and Hickory street to cost about $6,200.

Winchendon, Mass. A new moving picture theater is expected to open in Rome within a week or so.

Atlantic City, N. J.—The Stella Amusement Company will open a new moving picture theater at 1599 Atlantic avenue which will be ready for business about December the 1st.


After he bought a Compensarc
Which Would YOU Rather Pay?
This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company and he bought a
FORT WAYNE COMPENSARC
Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.
Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.
Fort Wayne Electric Works, Fort Wayne, Ind.
1402 BROADWAY
When he used a Rheostat

WANTED—Young man for perforating room of film laboratory. Experienced or with knowledge of operating and some mechanical skill. Address, PROMPT, care of M. P. World.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 19.

American—Her Fatal Mistake (Dr.)
Eclair—The Child of Two Mothers (Dr.).....545
Eclair—The Museum of Sovereigns (Dr.).....400
Imp—The Crippled Teddy Bear (Dr.)
Yankee—A Ward of Uncle Sam (Dr.)

Tuesday, December 20.

Bison—The Cattle Baron's Daughter (Dr.)
Powers—Jack Logan's Dog (Com.)
Powers—The Bachelor's Finish (Com.)
Thanhouser—Looking Forward (Dr.).....1000

Wednesday, December 21.

Ambrosio—Little Peter's Christmas Dinner (Dr.)
Atlas—The Arm of the Law (Dr.)
Champion—His Mother (Dr.).....950
Nestor—A Desperate Remedy (Com.)

Thursday, December 22.

American—Her Husband's Deception (Com.)
American—A Troublesome Parcel (Com.)
Imp—Little Nell's Tobacco (Dr.)
Itala—Who Was the Culprit? (Com.)

Friday, December 23.

Bison—The Pale Faced Princess.....
Lux—Bill Plays Bowls (Com.).....423
Lux—Rosalie's Dowry (Com.).....492
Solax—The Pawnshop (Dr.)
Thanhouser—The Childhood of Jack Harkaway (Dr.).....1000

Saturday, December 24.

Columbia—The Cattleman's Feud (Dr.)
Great Northern—The Necklace of the Dead (Dr.)
Itala—Greediness Spoiled Foolshead's Christmas (Com.)
Powers—A Father's Love (Dr.)
Reliance—The Refuge (Dr.)

INDEPENDENT RELEASE DATES.

AMERICAN.

Nov. 21—Starlight's Devotion (Dr.).....960
Nov. 24—Nothing But Money (Com.).....740
Nov. 24—A Big Joke (Com.).....220
Nov. 28—Regeneration (Dr.)
Dec. 1—A Touching Affair (Com.)
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955
Dec. 12—The Rummage Sale (Com.)
Dec. 15—The Binding Shot (Dr.)
Dec. 19—Her Fatal Mistake (Dr.)
Dec. 22—Her Husband's Deception (Com.)
Dec. 22—A Troublesome Parcel (Com.)

ATLAS.

Nov. 16—The Hand of Providence (Dr.)
Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.)
Dec. 7—Nature's Nobleman (Dr.)
Dec. 14—Brothers (Dec.)
Dec. 21—The Arm of the Law (Dr.)
Dec. 28—The Outcast's Salvation (Dr.)

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.)
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.)
Oct. 22—The Locket (Dr.)

CHAMPION.

Nov. 9—The Ranchman and the Miser (Dr.)...950
Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 7—Hearts of the West (Dr.).....950
Dec. 14—The Sheriff and the Detective (Dr.)..950
Dec. 21—His Mother (Dr.).....950
Dec. 28—The Golden Gates (Dr.).....950

COLUMBIA.

Oct. 15—Tracked Across the Sea (Dr.).....
Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov.12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 24—The Cattlemen's Feud (Dr.)
Dec. 31—Trapped (Dr.)

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.)
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.)

ECLAIR.

Nov. 28—The Wreck (Dr.).....565
Nov. 28—A Difficult Capture (Com.).....380
Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Dec. 12—The Bowling Craze (Com.).....445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Museum of Sovereigns (Dr.) 400
Dec. 26—The Lock-Keeper (Dr.).....537
Dec. 26—The Fear of Fire (Com.).....390

CINES.

Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.).....1006
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Nov. 12—World's Wrestling Champions.....
Nov. 12—Mother-in-Law Arrives (Com.).....
Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.).....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..
Dec. 10—The Poacher (Dr.)
Dec. 17—A Christmas Letter (Dr.)
Dec. 17—Dickey's Courtship (Com.)
Dec. 24—Necklace of the Dead (Dr.).....

IMP.

Nov. 28—The Revolving Door.....
Dec. 1—A Child's Judgment (Dr.).....
Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.).....990
Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 15—The Poor Student (Dr.) 1000
Dec. 19—The Crippled Teddy Bear .....
Dec. 22—Little Nell's Tobacco (Dr.) .....
Dec. 26—The Unexpected Honeymoon (Dr.).....995
Dec. 29—Unreasonable Jealousy (Dr.).....990

LUX.

Dec. 2—Necessity Is the Mother of Invention (Dr.) 449
Dec. 9—What It Will Be (Com.).....491
Dec. 9—And She Came Back (Com.) 452
Dec. 16—How He Won Her (Com.) 344
Dec. 16—Her Favorite Tune (Dr.) 550
Dec. 23—Bill Plays Bowls (Com.).....423
Dec. 23—Rosalie's Dowry (Com.).....492

NEW YORK MOTION PICTURE CO. ("Bison.")

Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.).....
Dec. 2—A Child of the West (Dr.).....
Dec. 6—A Sioux's Reward (Dr.) .....
Dec. 9—A Brave Western Girl (Dr.) .....
Dec. 13—An Indian's Test .....
Dec. 16—A Girl of the Plains (Dr.) .....
Dec. 20—The Cattle Baron's Daughter.....
Dec. 23—The Pale Faced Princess.....

ITALA. (By N. Y. M. P. Co.)

Dec. 8—A Soldier of the Cross .....
Dec. 10—Foolshead Knows How to Take Precautions (Com.) .....
Dec. 15—The False Accusation .....
Dec. 17—The Mother's Shadow (Dr.) .....
Dec. 17—Thieves as Quick Change Artists .....
Dec. 22—Who Was the Culprit? (Com.).....
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.) .....

AMBROSIO. (By N. Y. M. P. Co.)

Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....
Nov. 30—The Jenda's Money (Dr.).....
Dec. 7—The Tell Tale Portrait.....
Dec. 7—Tweedledum Learns a Tragical Part..
Dec. 14—Dido Forsaken by Aenea .....
Dec. 21—Little Peter's Christmas Dinner.....

NESTOR.

Nov. 2—The Girl From The West (Dr.).....
Nov. 9—The Woodsman (Dr.).....960
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000
Nov. 30—Valley Folks (Dr.).....
Dec. 7—The Conquering Hero (Dr.) .....
Dec. 14—The Pilgrim (Dr.) .....
Dec. 21—A Desperate Remedy (Com.).....

POWERS PICTURE PLAYS.

Dec. 17—His Gypsy Sweetheart (Dr.) .....
Dec. 20—Jack Logan's Dog (Com.) .....
Dec. 20—The Bachelor's Finish (Com.) .....
Dec. 24—A Father's Love (Dr.)) .....
Dec. 27—The Station Agent's Daughter (Dr.)..
Dec. 27—Freddie's Courtship (Com.).....
Dec. 31—A Daughter of Virginia (Dr.).....

RELIANCE

Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....
Dec. 3—When Woman Wills (Dr.).....
Dec. 10—A Dispensation (Dr.) .....
Dec. 17—The Thin Dark Line.....
Dec. 24—The Refuge .....

REVIER.

Dec. 21—Love's Sorrow (Dr.).....950
Dec. 28—Thoughtfulness Remembered by the Ute (Dr.) 950

SOLAX COMPANY.

Nov. 25—One Touch of Nature (Dr.).....
Dec. 2—What Is to Be, Will Be (Dr.).....
Dec. 9—Lady Betty's Strategy (Dr.) .....
Dec. 16—Two Suits .....
Dec. 23—The Pawnshop (Dr.).....
Dec. 30—Mrs. Richard Dare (Com.).....

THANHOUSER.

Dec. 6—Rip Van Winkle (Dr.) 1000
Dec. 9—The Girls He Left Behind Him .....
Dec. 9—The Iron-Clad Lover .....
Dec. 13—Love and Law (Dr.) 1000
Dec. 16—The Millionaire Milkman (Dr.) 1000
Dec. 20—Looking Forward (Dr.).....1000
Dec. 23—The Childhood of Jack Harkaway (Dr.) 1000

YANKEE.

Dec. 5—In the Czar's Name (Dr.).....
Dec. 9—Western Justice (Dr.) .....
Dec. 12—A Fight for Millions (Dr.).....
Dec. 16—The Old Miner's Doll (Dr.) .....
Dec. 19—A Ward of Uncle Sam (Dr.) .....
Dec. 23—The Terror of the Plains (Com.).....
Dec. 26—The Insane Heiress (Dr.).....

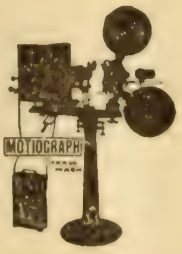
NEW SLIDES

For the Following Songs—JUST OUT

The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams Of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From The Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man
Any Place Is Heaven When You are with the Girl You Love
When June rolls around with its roses

DeWITT C. WHEELER
120 W. 31st St., N. Y. City

THE
Motiograph



Pictures are the Best
because of the
Patented double Cone Shutter
Short, heavy, non-vibrating Sprocket Shaft
Accurate Star Cam and Sprocket
(and many other special features)

Wears the Best
because it has
Star and Cam enclosed in Oil Bath
Gears in Dust Proof enclosure
Gears made of Steel
Shafts made of Tool Steel
and

Therefore is the Best

(Send for catalog giving many more reasons for Motiograph superiority)

Manufactured and Jobbed by **Enterprise Optical Mfg. Co.,** 564-572 WEST RANDOLPH ST. CHICAGO, ILL.

J. H. HALLBERG, Agt. 36 E. 23d Street, New York City
EDWARD H. KEMP, Agt. 833 Market Street, San Francisco, Cal.
J. F. BROCKLISS, Agt., London, Paris and Berlin

USE THE "PERFECTO"

The New Calcium Light Outfit

The Initial Cost is Less than that of any other and it can be Maintained for Less.

$25.00 Complete with Burner

At last a calcium gas making outfit that produces the maximum light at the minimum expense can be had. The "Perfecto" solves the problem. In this light you get more gas pressure than in any other calcium light, hence a more powerful light, and at less expense because of its generating process. It is the simplest of calcium lights and naturally the best; is non-explosive, never gets out of order, and complete weighs only 15 pounds. There are no frills about the "Perfecto." It's just a plain calcium gas making outfit that produces the powerful light that you must have, and above all at the least possible cost. Every exchange and dealer in lighting outfits should handle this light, and every exhibitor who is forced to use a calcium light should use this one. It's the cheapest in every way, and the best. Write for more particulars, or will ship C. O. D. upon receipt of deposit. Price $25.00 complete with burner.

CAPITAL MERCHANDISE COMPANY,
225 Dearborn St., Chicago, Ill.

SLIDES

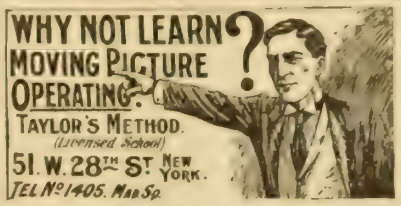
Here's your Christmas present, Mr. Exhibitor Send us 15c. and we will mail you a beautiful Merry Christmas and Happy New Year slide. Our revised catalog of slides just out. Send for it also

NIAGARA SLIDE CO., Lockport, New York

UNIFORMS AND CAPS FOR Moving Picture Theatres

Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms: Half deposit, balance C. O. D.

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

DECEMBER FILM OFFERINGS

We offer for sale in our December list of films some very good bargains. All films are in good running condition at moderate prices.

We have several copies of the Reproduction of the Johnson-Jefferies Fight for sale at $125.00 per copy, Also other feature films.

CHICAGO FILM EXCHANGE
Chicago Omaha Denver, Col.
Salt Lake City

2 Sketches, 2 Recitations, 1 Monologue, End Gags, Cross Fire Act, Toasts, Patter, Satire on Plays, etc. All for 30 cents, stamps or coin. Just off the press and up to date. B. CRANDALL, 190 DUDLEY ST., PROVIDENCE, R. I.

MOTION PICTURE

and Vaudeville Theatres, large or small,

BOUGHT AND SOLD

We can sell yours or find one for you.

ROYAL REALTY & INVESTMENT CO.
84 Adams Street, Chicago, Ill.

WINNEBAGO WALTZES

A beautiful piece of music for piano, especially appropriate for motion pictures By mail, 12 cents per copy. With each order we send professional copies of all our illustrated song hits.

NUGENT BROTHER'S MUSIC CO.
KAUKAUNA, WIS.

In answering advertisers, kindly mention the Moving Picture World.

Stage Pockets
Signs
Theatre Supplies

Globe Electric Specialties Co.
363 W. 42nd St. - New York City

Ornamental :: Indestructible
Fire Resisting

THEATRE AND STAGE FRONTS
ARTISTIC CEILINGS

Designs Suitable to Any Building. Blue Prints, Suggestions and Estimates Free. Ask for Our Design Book M.

The Kanneberg Roofing and Ceiling Co., CANTON OHIO

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR:

If you are desirous of **finding out how to improve your present service and increase your daily attendance** call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange
INCORPORATED
228 Tremont Street Boston, Mass.
Telephone 3790 Oxford

LUCIEN PRÉVOST
MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS, YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

HAVE YOU SEEN IT?
Or Have You Used It? If Not Get It.
It Will Save You Money, Time and Trouble

in making a neat, up-to-the minute announcement slide It doesn't take an expert, to make as pretty a slide, as you ever put on your screen, with our material. Testimonials coming in daily from satisfied customers, who are useing the following articles.

1 Bottle of "Slideine," a perfect slide covering. Enough to cover more than 50 slides.
1 Bottle of each of the following translucent colorings: Red, Green and Blue. Enough to cover more than 300 slides.
6 Prepared slides including A Merry Christmas and Happy New Year greeting slide, prettily decorated with Holly.
1 Roll of our superior slide binding.

All for $1.00—Cash with order—No checks. Immediate shipment. Full directions with guarantee.

POTTSVILLE NOVELTY CO., 319 N. Third Street, Pottsville, Pa.

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE Moving Picture Theater in a town of 25,000. Good reasons for selling. A money maker for a hustler. THE LYRIC, Parkersburg, W. Va.

FOR SALE Moving picture show, doing good business. Owners unable to give attention. 240 seats. Good terms of sale. Address, "SHOW," care Moving Picture World.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 147, Washington, D. C.

FOR SALE or Rent. One best-class moving picture house, doing a good business. Good reasons for selling. J. P. DALEY, Daley's Corner, New Haven, Conn.

FOR SALE—10c Picture Theater, town 2,500; $1,100 cash, only amusement. 40 miles of Chicago. Address O. DUDLEY, Gen. Del., Chicago.

FOR SALE OR RENT Fine Picture House in a Conn. town of 1,400. All ready for business, price low, good reason. PAUL RUSSO, New Haven, Conn.

EQUIPMENT FOR SALE.

FOR SALE A pair of General Electric Flaming Arcs for A. C. Used only a few months and in perfect condition. No reasonable offer refused. HARRY H. ROBERTSON, 128 Moffat St., Brooklyn, N. Y.

FOR SALE Edison exhibition M. P. Machine, fibre gears like Model "B" Complete. Write for particulars. E. W. LOGAN, 547 N. Salina Street, Syracuse, N. Y.

FOR SALE—350 folding chairs for sale cheap. PALACE THEATER, Spring City, Pa. Latest asbestos booth, for sale cheap. STAR THEATER, Royersford, Pa.

SITUATIONS WANTED.

AT LIBERTY—Trap Drummer with years of experience both in vaudeville and pictures. Carry special line of traps for moving picture effects. Member A. F. of M. Address, ANDREW FINLAY, General Delivery, Memphis, Tenn.

AM OPEN FOR ENGAGEMENT JANUARY 1.—Have operated a camera for a popular trust concern, which my books will show. Please grant interview. H. C. B., 272 Albany Ave., Brooklyn, N. Y.

ROSE IVY, the New Zealand prima donna dramatic soprano and comedienne. Big repertoire of greatest variety. At liberty. Vaudeville or best moving picture shows. References: Grand Central and Plaza, St. Louis. Address, 1032 OLIVE, St. Louis, Mo.

POSITION WANTED Expert operator with own Power's No. 6, outside N. Y. City. Address J. R., care Moving Picture World.

HELP WANTED.

WANTED—First-class Piano Player. Singer and Trap Drummer. Advise salary expected. RED MOON THEATER, Wilmington, Del.

MISCELLANEOUS.

WANTED—Picture theater or interest therein. Southern States preferred. (No postals.) L. G. SMITH, Wilmington, N. C.

WANTED—Power's No. 5 mechanism. Must be cheap for cash. State full particulars. Address, L. S., care Moving Picture World.

ARE YOU INTERESTED IN MOTION PICTURE FILM MANUFACTURING? If you have capital, write me. Have something will net 75 per cent. H. C. B., 272 Albany Ave., Brooklyn, N. Y.

WANTED—Moving Picture Machine and Hallberg Economizer. Must be in first class condition. Address, J. M. D., care Moving Picture World.

WANT Volume I, No. 1 of Moving Picture World—good condition. State price. Address, P. BARKER, Box 361, Anaconda, Mont.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

More Money Every Month

You are in the theatre business to make all you can out of it—you are interested in anything that means larger profits. Our plan is just like "getting money from home." Brings you a check every month, makes your theatre more popular and better patronized, gives you a better standing with the other business men in your town.

NO COST TO YOU

That's the beauty of it. You don't buy anything, don't increase your cost in any way, don't have to make a single change in your theatre, film supply, operator or anything else.

Hundreds of theatre owners are getting our checks every month, making more money than they could without our plan.

You need us—we need you.

Paste this coupon on a postal card mail it to us today

T. R. WOODBURN & CO.
611 First National Bank Building
Chicago, Ill.

Name _____

Name of Theatre _____

Town _____ State _____

United States Film Brokers and Importers

41 Union Square West NEW YORK CITY
Broadway and 17th St.

The largest dealers in new and second hand Association and Independent Films in the United States.

Second-Hand Film $5.00 per reel upwards.

New Film 4c. per foot upwards.

Cameraphone Film, new, with two sets records.

Edison and Power's Machine, like new

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request.

MOVING PICTURE SUPPLIES

Get accustomed to write to American M. P. Supply Co. for their prices before you order any supplies elsewhere. It will pay. For example:

Tickets—roll of 2,000	$ .16
Bio Carbons 6 x 5-8 per 100	2.15
Electra Carbons 6 x 5-8 per 100	2.10
Announcement Slides, each	.25
Extra Heavy Carbon Holders, each	.75
Pure White Condensors, each	.75

SEND FOR CATALOGUE

American Motion Picture Supply Co.
61 West 14th Street, New York City

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE
57 and 59 Dearborn St., Chicago

OPERATORS' HANDBOOK, $1.50
MOVING PICTURE WORLD

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES Is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	- - - -	$1.25	20,000	- - - -	$4.60	50,000	- - - -	$7.50
10,000	- - - -	2.50	25,000	- - - -	5.50	100,000	- - - -	10.00

Get the Samples **Stock Tickets, 6 Cents**

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

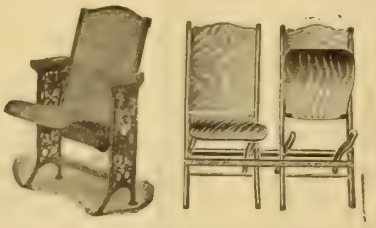
Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 150 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for picture show use.

Prompt Shipments Write for Catalogue

PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO.
Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting.
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film
$8 to $16 per Reel
Second-hand one pin Edison machine, $100 00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG PA.

PARAMOUNT

Webster defines the word as "Superior to all Others"

DO NOT READ THIS

if you are contented and happy with your present film service, but if you are one of the dissatisfied many and always on the lookout to better yourself

READ EVERY WORD AND THINK IT OVER

We are buying twelve reels of SELECTED Independent film every week. We say **selected** because they **are** selected and the very cream of the Independent output.

If you are in the Market for a Bang-up Independent service, just slip us a line stating clearly your requirements and we will quote you a price consistent with such a service.

Our system of locking the 2 reels without a break enables us to advise you just what your program will be for an entire week in advance and to top it off

We furnish FREE POSTERS with every reel

These are **some** of the reasons why we are the

Washington PARAMOUNT Film Co.
G. H. WALKER, Manager
428 NINTH STREET, N. W. :: WASHINGTON, D. C.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES
Change Register Co.
INC.
18 Broadway :: NEW YORK

Columbia Film Co.

INDEPENDENT

We have withdrawn from the Motion Picture Distributing and Sales Co., and will therefore sell direct to the Exchanges.

THE CATTLEMEN'S FEUD

OUR RELEASE OF DEC. 24th

is a Romance of the broad prairies of the West—of herds of countless cattle, of man's greed for pastured fields, ripening to resentment until the border is flamed to feud fury. After thrilling conflict between the Ranchers, peace finally triumphs through a union of loving hearts.

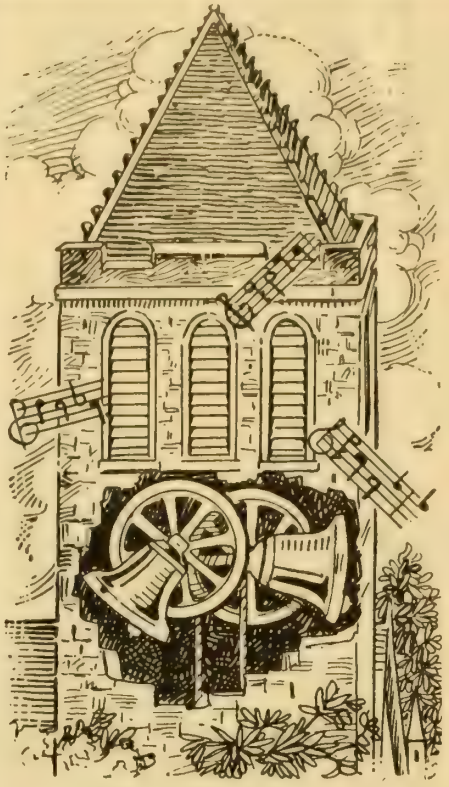
TRAPPED

RELEASED DEC. 31st, 1910

A thrilling drama portraying an incident in the life of a band of moonshiners and full of action. Very strong in its interpretation. Acted and photographed perfectly, with the natural surroundings of the West.

This is a picture of class and should be in the service of every Exchange. Notify us if your exchange cannot supply you with our Feature Releases.

The Columbia Film Co.
301 West 37th Street, NEW YORK



OUR
Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

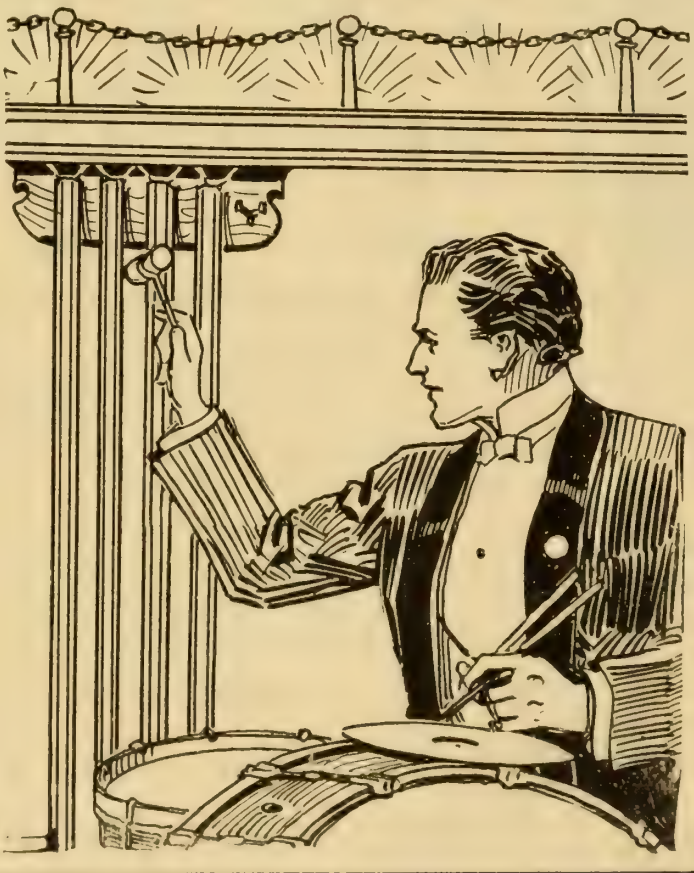
The price of the 4-tube outfit **Complete** as shown in cut is

$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN
3800 N. Clark Street
CHICAGO, ILL.



PATHE PASSION PLAY FILM, ALSO PASSION PLAY FILM AND SLIDES

Several sets low price.

POWER'S CAMERAGRAPH $75. $215 MOTIOGRAPH, NEW, $150. MOTIOGRAPH AS NEW, $100.

Motion Picture Machines, $40, $50 to $85. Power's Cameragraph No. 5, low. Film 2c. per ft. Rheostats, Calcium Jets, Electric Lamps, Screens, etc., reduced. Many bargains. Get Sup. 33.

Motion Picture Machines Wanted.

HARBACH & CO., 809 Filbert St., Philadelphia, Pa

WANTED

Moving Picture Producing Plant, modern equipment.

Advertiser will purchase outright or furnish working capital to any amount.

ADDRESS IN CONFIDENCE

Syndicate

Care of Moving Picture World

Little Giant Carbon Sharpener

$3.50

Will save 25 per cent. of your carbon expense.

New principle—two knives which can be removed instantly for sharpening.

SPECIAL

5/8 x 12 Pink Label Electra Carbons $4.00 per 100. Moving Picture Machines, Dissolving Stereopticons $45.00 up. Oxy-Hydro. Gas. Gas Making Outfits; all Supplies and Repairs.

ERKER'S St. Louis, Mo.

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.
Hand Colored Trick Film.....$2.00
(Same Black and White) 1.50

Entire Change of Program To-morrow—10 ft.
Hand Colored 1.50
(Same Black and White)..... 1.00

We thank you for your patronage and ask you to call again—20 ft.
Hand Colored 3.00
(Same Black and White)..... 2.00

Next Show in Five Minutes—10ft.
Hand Colored 1.50
(Same Black and White) 1.00

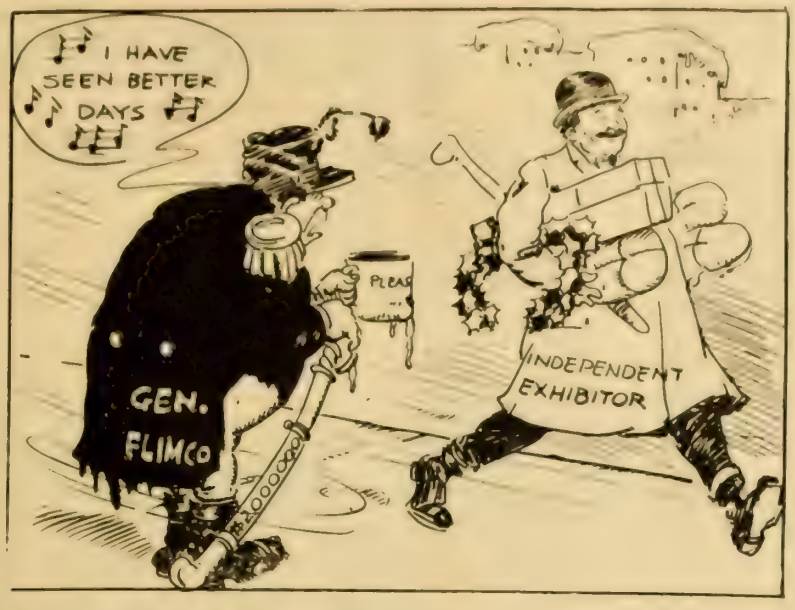
All that have not seen the entire Performance may remain for the next—20ft.
Hand Colored 3.00
(Same Black and White) 2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO



Oh what a fall, my countrymen!

Only a few short weeks ago Gen. Flimco was big, fat, healthy and wealthy—and threatening to beat you on the bean with his trusty sword. Look at him now! Begging for your business and looking for a kind word from you, whom he sought to strangle! Forget him! Come to the man who can give you a film program of Independent subjects that will boost your receipts sky high.

Always buy your machines and accessories from me. Power's, Edison, Motiograph and other machines ready to ship at once!

Get an early booking on the "Imp" feature film "Romance of Count de Beaufort," Posed by the Count himself and members of the "Imp" Company. It's a scream! A feature! A knockout! Write!

CARL LAEMMLE, President

The Laemmle Film Service

196-198 Lake Street :: CHICAGO

OMAHA, NEB. MINNEAPOLIS, MINN.

The biggest and best film renter in the world

EXHIBITORS BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition.

We have equipped a special plant where all our films are renovated as soon as scratched, and our customers are guaranteed to get their films as good as new.

We have several openings for very late service.

If you are interested in this write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson and Nelson-Gans Fights.
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction of the Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Omaha, Denver, Salt Lake City

If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

A Large Assortment of Licensed and Independent Film for sale at

1c.-5c. per foot, and

Many Beautiful Scenic and Feature Subjects New in the United States

for sale with exclusive territory rights. Correspondence solicited with responsible parties.

AMERICAN-LONDON CINEMATOGRAPH CO.
604 Matthews Building, Milwaukee, Wis.

(Ted Snyder, Publisher)

STOP! STOP! STOP!

Using junk song slides furnished by your film exchange, and give our service a trial. One consignment will convince you better than any argument we can present, that you ought to make a change. We charge

25 Cents a Set Per Week

Your week's supply forwarded in one consignment, and no charge made for time lost in transit.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

Advertising Copy Must be in Hand on Wednesday Afternoon

THE MIRROR SCREEN

——The Key to Success for All Moving Picture Theatres——

A REVELATION TO MODERN PHOTOGRAPHY
A "Mirror Screen" Theatre is Always the Home of Cosmopolitan Pictures

Read the Following Unsolicited Statement from One of the Leading Picture Theatres in the State of Iowa.

MR. H. F. BRYAN, General Agent,
Motion Picture Screen Co.,
160 Washinton Street,
Chicago, Ill.

My Dear Sir:

We wish to inform you that we have installed the Mirror Screen in our Lyric Theatre, and have been using it for the past two weeks with the greatest of success. We cannot say too much for the Mirror Screen; we would not run our theatre without it, nor would we part with it for three times the amount we have paid for it. It is giving our home a prestige that will increase our business 25 per cent. Our patrons claim that our pictures are the finest that they have ever seen, and the Mirror Screen is building a wall against competition that cannot be broken down with opposition pictures.

Wishing you the success that you richly deserve, we remain. Very respectfully yours,

BRYAN & ADAMS, Props. and Mgrs.,
LYRIC THEATRE.

Mr. Manager: If you improve your picture, does'nt it stand to reason that you will increase your business? The MIRROR SCREEN will improve your picture 100 per cent. It is endorsed by the leading Managers and Picture Critics throughout the country. It has revolutionized the Moving Picture Industry.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St.
CINCINNATI, OHIO

309-321 Arcade Building
DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.

A. S. DAVIS, Manager

415 Ferry Street, PITTSBURG, PA.

THE STANDARD FOR QUALITY

NONE BETTER

"Electra" PINK

Carbons LABEL

NONE SO GOOD

HUGO REISINGER

SOLE IMPORTER

11 Broadway :: New York

EDEN MUSEE

First Public Exhibition in New York

KINEMACOLOR

(Moving Pictures in Nature's own colors)

Every Day at 3 to 4 and 9 to 10 P. M.

EDEN MUSEE

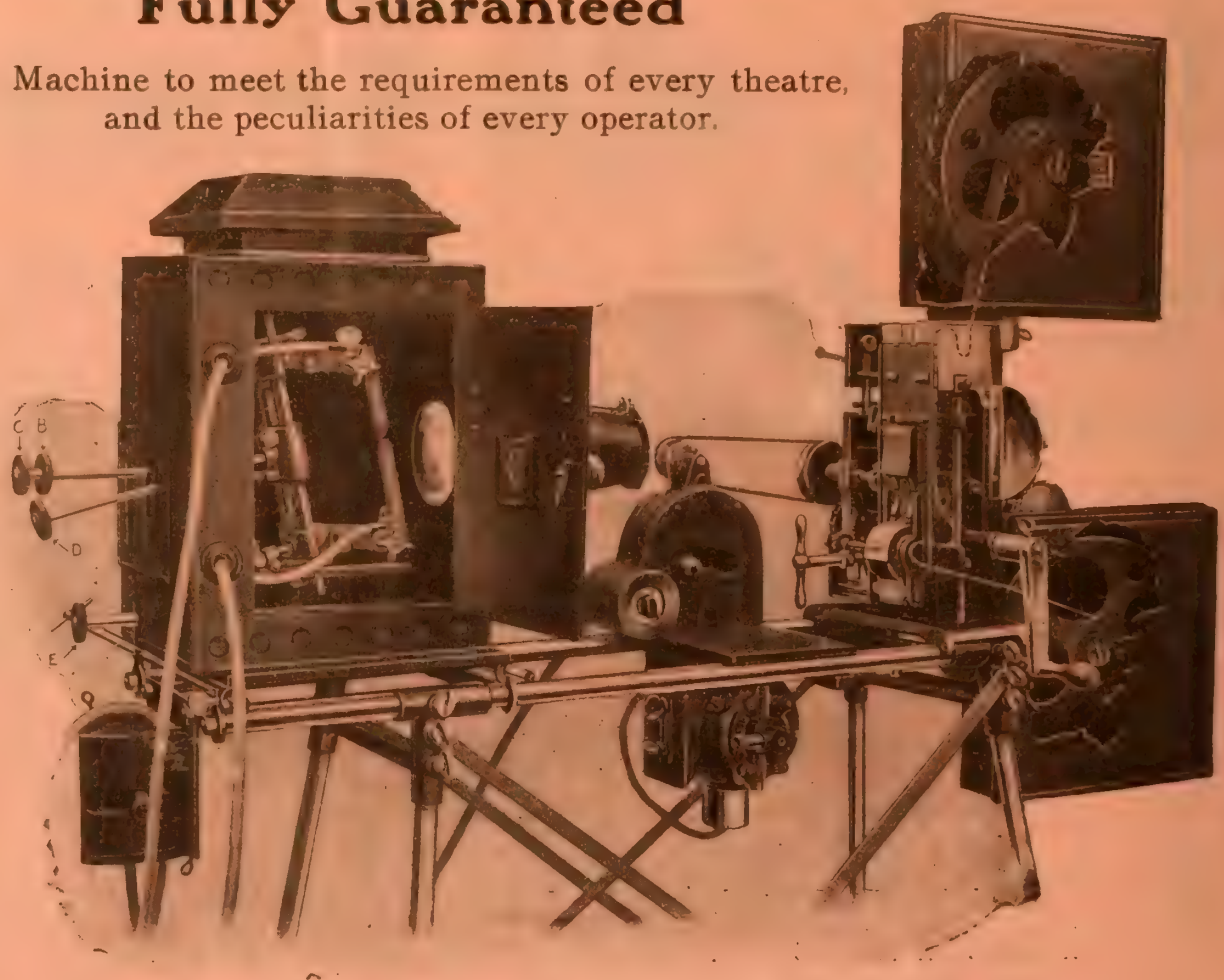
55 West 23rd Street NEW YORK CITY

"STANDARD"

THE MACHINE THAT GIVES RESULTS

Fireproof——Flickerless
Fully Guaranteed

A Machine to meet the requirements of every theatre, and the peculiarities of every operator.



Simplicity:—Does not require an expert to get results.
Durability:—Will outwear two ordinary machines.
Efficiency:—Projects a picture equalled by none.

We have been giving written guarantee for two years, but
STANDARD MACHINES
NEVER COME BACK

When you want **perfect satisfaction,** try one.

American Moving Picture Machine Co.

Dept. W **101 BEEKMAN STREET, NEW YORK**

Vol. 7, No. 27. December 31, 1910 Price, 10 Cents

THE MOVING PICTURE WORLD

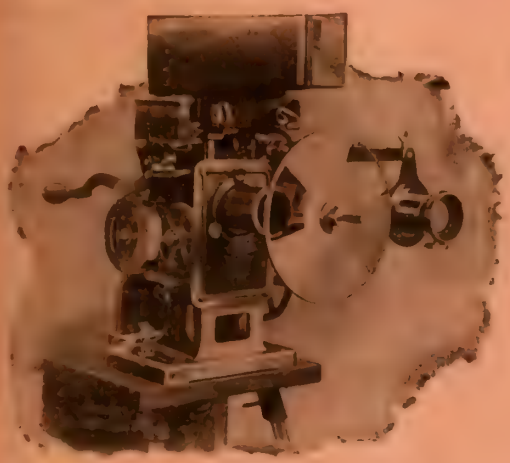
THE ORGAN OF THE PHOTOPLAY AND ALLIED INTERESTS

NEW YORK

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine

Is used by the most particular exhibitors all over the world. The following are only a few of the reasons why:



The pictures projected by it are flickerless, steady and brilliant.

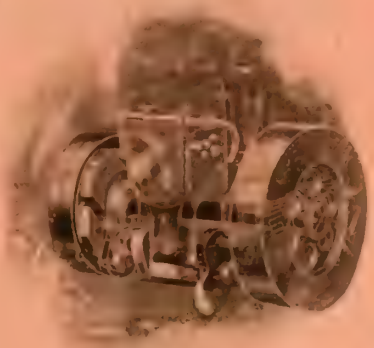
It has no pinwheel and star wheel, thus eliminating parts which are very delicate and subject to much wear.

Built to stand a hard grind, it has wide, spiral gears, thick spindles, wide bearings and a most substantial intermittent movement.

All parts are on the outside of the mechanism where they are accessible, easy to keep clean and well oiled.

The lamphouse, lamp and condenser mount is a delight to the operator.

Where 60 cycles alternating current is used specify the two wing exterior revolving shutter and Power's Adjustable Inductor instead of the rheostat. The three wing shutter is best for direct current.



No. 6 Intermittent Movement

SEND AT ONCE FOR CATALOGUE "G" DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

115-117 NASSAU STREET, : : : : NEW YORK CITY

FOR THIRTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

A MERRY CHRISTMAS AND—

2-4-U

AND GOOD ONES, TOO!

THE THANHOUSER 2-A-WEEK

Release of Tuesday, January 3rd

"Oh, You Mystery Story!"

THE PASHA'S DAUGHTER

was a venturesome little lass with great liquid eyes—eyes that dazed and dazzled the men of her native Islam—and a foreigner who strayed there. The foreigner was a young American travelling for recreation. He became friendly with the Pasha father of the Girl With the Eyes and the friendship resulted in his arrest for conspiracy along with the old Turk. But the subsequent imprisonment has its good points for it enables him to win his way into the girl's good graces—and the girl enables him to win his way to freedom. The settings in this subject are most picturesque, close attention to detail distinguishing every scene. No. 173. Code Word, Pasha.

Release of Friday, January 6th

See the "Thanhouser Twist"

BASEBALL and BLOOMERS

is the best college comedy of the month and we'll make more like it if it pleases you. PLEASE YOU, IT WILL! We felt that settled as soon as we saw the first print. The main advertising stunt to be worked with this picture, as we see it, is the college end of it. Remember, the picture deals with a bunch of bright college boys and a bunch of brighter college girls. Now, there are numerous people in your neighborhood who have attended college. TELL THEM A VERY SPECIAL COLLEGE SUBJECT IS COMING TO YOUR HOUSE. Print and distribute the synopsis. This will serve to excite their interest enough to bring 'em in. AND THE PICTURE ITSELF WON'T DISAPPOINT 'EM. It'll back up everything you say about it—you have our word for that. No. 174. Code Word, Bloomers.

PHOTOFRAME MAXIM No. 27

A sure sign of a theatre's bum business is found in NO SIGN of a Thanhouser Photoframe outside

The Thanhouser Photoframe consisting of portraits of the famous Thanhouser "Stock" framed in solid oak, mission finished, 33 inches in width and 43 in depth complete with glass and easel (6 feet high) GOES TO YOU FOR **$3.50** with order. This is the prize outfit that tickled-to-death exhibitors the country over are calling THE GREATEST LOBBY DISPLAY BARGAIN EVER KNOWN. For System's sake address: ORDER DEPT.

THANHOUSER CO., NEW ROCHELLE NEW YORK

2-4-U

AND GOOD ONES, TOO!

—A HAPPY NEW YEAR

TO THE TRUST EXHIBITOR:

If all other theatre owners followed your policy of fattening and supporting the trust there would be a very gloomy Christmas, indeed, for the film business of 1911! Why not let the trust handle the theatres it controls, and YOU join the happy family of independents, which is striving toward bigger and better things for the exhibitor. The independents do not COVET your theatre, as the trust does, but wants your patronage, permitting you to choose your own subjects from the following

PROGRAM

EVERY MONDAY

AMERICAN—American Film Manufacturing Company
ECLAIR—Eclair Film Company
IMP—Independent Moving Pictures Company
YANKEE—Yankee Film Company

EVERY TUESDAY

BISON—New York Motion Picture Company
POWERS—The Powers Company
THANHOUSER—Thanhouser Company

EVERY WEDNESDAY

AMBROSIO—New York Motion Picture Company
ATLAS—Atlas Film Company
CHAMPION—The Champion Film Company
NESTOR—David Horsley

EVERY THURSDAY

AMERICAN—American Film Manufacturing Company
IMP—Independent Moving Pictures Company
ITALA—New York Motion Picture Company

EVERY FRIDAY

BISON—New York Motion Picture Company
LUX—R. Prieur
SOLAX—Solax Company.
THANHOUSER—Thanhouser Company
YANKEE—Yankee Film Co.

EVERY SATURDAY

CAPITOL—Capitol Film Co.
GREAT NORTHERN—Great Northern Film Co.
ITALA—New York Motion Picture Company
POWERS—The Powers Company
RELIANCE—Carlton Laboratories.

List of BUYING EXCHANGES, December 24th, 1910

All others offering these brands for rent can supply only dupes or worn out subjects.

ALABAMA.

Dixie Film Co., 506 Chamber of Commerce Bldg., Birmingham.

CANADA.

Applegath, L. J. & Sons, 145 Yonge St., Toronto, Ont.
Canadian Film Exchange, Calgary, Alberta.
Gammont Company, 154 St. Catherine St., Montreal, Que.
Great Western Film Co., Kennedy Bldg., Winnipeg, Man.

CALIFORNIA.

California Film Exchange, 1065 Mission St., San Francisco.
Miles Brothers, 790 Turk St., San Francisco.
Western Film Company, 514 South Los Angeles St., Los Angeles.

COLORADO.

W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Paramount Film Exchange, 428 Ninth St., N. W., Washington.
B. & W. Film Exchange, 426 Ninth St., N. W., Washington.

GEORGIA.

Consolidated Film Exchange, Rhodes Bldg., Atlanta.

ILLINOIS.

Anti Trust Film Co., 79 South Clark St., Chicago.
Eugene Cline, 59 Dearborn St., Chicago.
Globe Film Service, 107 East Madison St., Chicago.
H. & H. Film Service Co., 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 155 East Washington St., Chicago.

INDIANA.

Central Film Service Co., 149 North Illinois St., Indianapolis.

KANSAS.

Wichita Film and Supply Co., 122 North Market St., Wichita.

LOUISIANA.

Dixie Film Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Greene Film Exchange, 228 Tremont St., Boston.

MARYLAND.

B. & W. Film Exchange, 112 East Baltimore St., Baltimore.
Consolidated Amusement Co., 28 West Lexington St., Baltimore.

MINNESOTA.

Laemmle Film Service, 409 Sykes St., Minneapolis.

MICHIGAN.

Michigan Film and Supply Co., 1106 Union Trust Bldg., Detroit.

MISSOURI.

Bijou Film and Amusement Co., 1222 Grand Ave., Kansas City.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson Crawford Film Co., Century Bldg., St. Louis.

NEBRASKA.

Laemmle Film Service, 1517 Farnam St., Omaha.

NEW YORK STATE.

Albany Film Exchange, 418 Broadway, Albany.
United Film Co., 1 First St., Troy.
Victor Film Service, 39 Church St., Buffalo.

NEW YORK CITY.

Empire Film Exchange, 150 East 14th St., City.
Exhibitors' Film Exchange, 203 East 15th St., City.
Great Eastern Film Exchange, 21 East 14th St., City.
Hudson Film Exchange, 138 East 14th St., City.
Peerless Film Exchange, 94 Fifth Ave., City.
Wm. Steiner Film Exchange, 110 Fourth Ave., City.

OHIO.

Capitol Film Service Co., 422 North High St., Columbus.
Cincinnati-Buckeye Film Co., 309 Arcade Bldg., Dayton.
Cincinnati-Buckeye Film Co., 315 West 4th St., Cincinnati.
Toledo Film Exchange, 319 Superior St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

OREGON.

Ind. Western Film Exchange, Swetland Bldg., Portland.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

PENNSYLVANIA.

Eagle Film Exchange, 143 North 9th St., Philadelphia.
Ind. Film Exchange, 415 Ferry St., Pittsburg.
Philadelphia Film and Projection Co., 44 North 9th St., Philadelphia.

TEXAS.

Texas Film Exchange, 311 Elm St., Dallas.

WASHINGTON.

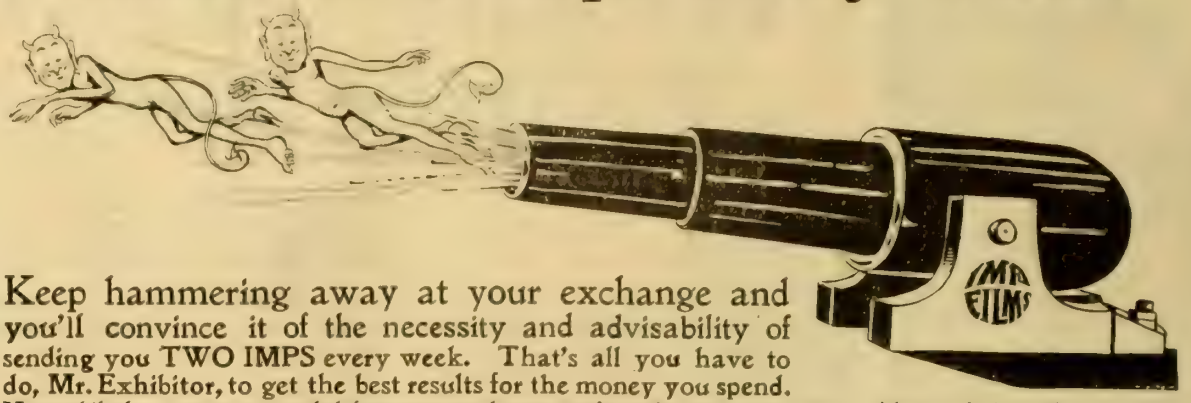
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

Motion Picture Distributing & Sales Co., 111 E. 14th St., N. Y. City

"Shoot Me 2 Imps Every Week!"



Keep hammering away at your exchange and you'll convince it of the necessity and advisability of sending you TWO IMPS every week. That's all you have to do, Mr. Exhibitor, to get the best results for the money you spend.

Meanwhile keep your eye peeled for some good news we're going to spring soon. Also read about the next two Imp releases:—

"THE WISE DRUGGIST"

This is a constant string of surprises and unexpected situations. It all hinges on an overcoat taken by mistake and a bottle of supposed "poison." Read the plot elsewhere in this issue and you'll realize what possibilities it contains. Released Monday, January 2nd.

"RE-UNITED"

A story of a boy and girl. The feature which will cause comment in this film is the fact that the Imp has a "fifteen-years-later" jump in the plot, yet does it in splendid shape—a thing which is considered one of the hardest achievements in staging a moving picture playlet. Before you put down this advertisement, make a note reminding yourself to tell your exchange to "shoot me two Imps every week."

Demand Two Imps Every Week

INDEPENDENT MOVING PICTURES CO. OF AMERICA
102 W. 101st Street, New York. Carl Laemmle, Pres.

All "Imp" Films Sold Through the Sales Co.

INDEPENDENT MOVING PICTURES CO. IMP OF AMERICA

EDEN MUSEE

First Public Exhibition in New York

KINEMACOLOR

(Moving Pictures in Nature's own colors)

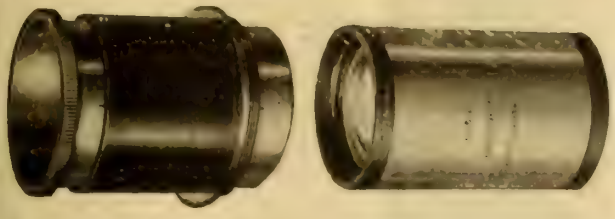
Every Day at 3 to 4 and 9 to 10 P. M.

EDEN MUSEE

55 West 23rd Street NEW YORK CITY

Three Important Announcements About

Gundlach Projection Lenses



¶ A complete stock is now carried by Nicholas Power Company, 115-117 Nassau Street, New York, and they will fill all orders as promptly and carefully as ourselves.

¶ We are furnishing all the special Lenses used by the Rothapfel Photoplane system of daylight projection now being installed in Keith's entire circuit of theatres.

¶ Our lenses may be ordered from all branches of the General Film Company, and every leading Film Exchange.

We guarantee absolute satisfaction

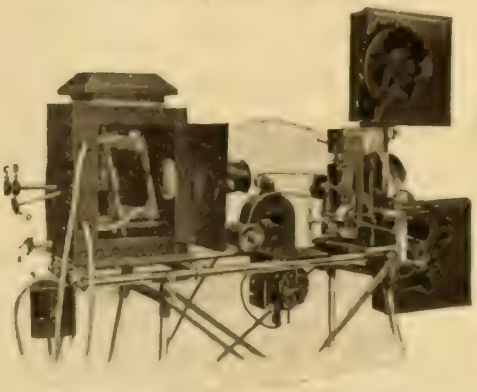
GUNDLACH-MANHATTAN OPTICAL COMPANY

808 CLINTON AVENUE, SOUTH :: ROCHESTER, N. Y.

"STANDARD"

THE MACHINE THAT GIVES RESULTS

FULLY GUARANTEED



We are selling more machines and receiving less complaints than any other manufacturer in the market.

The **"STANDARD"** is the only machine passed by the N. Y. Board of Fire Underwriters on which a motor is used.

AMERICAN MOVING PICTURE MACHINE CO.

101 BEEKMAN STREET :: :: NEW YORK

ELECTRA

LONGEST—LIFE

ELECTRA ·TRADE MARK·

STRAIGHTEST AND MOST UNIFORM

ELECTRA PINK LABEL CARBONS

COST NO MORE THAN INFERIOR GRADES OF CARBONS. THE USE OF "ELECTRA" PINK LABEL CARBONS INSURES A DEGREE OF BRIGHTNESS OF LIGHT COMBINED WITH STEADINESS NOT TO BE OTHERWISE OBTAINED.

SOLE IMPORTER

HUGO REISINGER

11 BROADWAY - - - - NEW YORK

MONTE CRISTO COMING!

POWERS PICTURE PLAYS

ARE PLAYING A HOT, OLD TUNE!

The Regular Tuesday "Split Reel" Scoop for January 3rd will be

The Pinkerton Man

A vivid tale of love, hate and villainy. The scene where sudden death from consumption stays a refugee's murderous hand is a thriller!

2 ON 1

Beaux Not Wanted

A funny story acted as it should be by real comedians. The woman in the case is the daughter of a dentist, who extracts all of her lover's front teeth, and when she sees her toothless admirer—!!!

Saturday Feature, January 7th

"A Woman Without a Heart"

A powerful Drama with a great moral. A heartless, artful dance house girl leaves her husband and falls in love with an artist for whom she poses. But her transient happiness is crushed by the sudden appearance of her husband on the scene—a climax as strong and stirring as your heart can desire.

THE POWERS COMPANY

241st Street and Richardson Avenue - - New York

SOLD THROUGH THE SALES CO.

Get Our Photo Frames with REAL Photographs For Lobby

EVERY FRIDAY THE WORLD'S BEST—BAR NONE EVERY FRIDAY

Messrs. Exhibitors and Exchanges

Permit us to wish you all A MERRY CHRISTMAS and A PROSPEROUS NEW YEAR.

Permit us also to say that you will go far towards insuring prosperity in every week of the New Year by insisting on the LUX Release in every weekly program.

BEGIN RIGHT NOW

Lux Films are Leaders in Europe as well as America

Release Friday, Dec. 30, 1910

Aunt Julia's Portrait

Comedy—547 Feet

Tim Writes a Poem

Comedy—375 Feet

Two corking comedies certain to cause convulsions.

Even the horses take a dislike to the portrait and show it in no unmistakable way, so you can hardly blame the rest of the family.

The catastrophe that closes the second half of this reel will make them roll off the seats. It is simply—!!!!!

LUX FILMS

FREE COLORED LITHOS.

GET LUX

See Other Pages for Synopses and Past Releases

R. PRIEUR

10 East 15th Street Phone 3427 Stuyvesant New York City

Sold only through the Motion Picture Distributing and Sales Company.

RELEASES

FRIDAY, DECEMBER 30TH.

Mrs. Richard Dare

A sparkling society comedy—the kind that holds the attention of a restless audience

FRIDAY, JANUARY 6TH.

THE NIGHTCAP

(Split Reel.)

A screaming comedy, funniest ever.

Salmon Fishing in Canada

(Scenic.)

This is a very instructive and interesting picture.

This is the kind of combination that brings down the house.

Sold through
THE SALES COMPANY,
111 E. 14th St.
New York

RELEASES

FRIDAY, JANUARY 13TH.

The Girl and the Burglar

Bert gives a necklace to his fiancee. His necklace gets broken and Bert goes at repairing it. He sits admiring the pretty trinket, hears a noise in the next room and investigating finds a burglar in active operation. In the scuffle that follows Bert is knocked unconscious and is robbed of the necklace. The burglar meets Bert's fiancee and falls in love with her. He gives her the necklace that he has stolen from Bert. Ruth at once recognizes it. How the burglar meets his just deserts and how Bert is restored to the loving arms of his sweetheart is all told in a manner that reads of the touchy and every day human interest that is so much sought after.

Solax Company

Telephone
1864 Stuyvesant

147 Fourth Avenue
NEW YORK

GREAT NORTHERN

Stands For Quality!

Good films are the life of the moving picture business. Therefore, put life into your business by using GREAT NORTHERN film productions.

Release for Saturday, December 24th

NECKLACE OF THE DEAD

(Enacted by Actors of the Royal Theatre, Copenhagen)

A magnificent production of intense thrilling interest. The struggles of humanity in this awe-inspiring photo-play are revealed in a way that only REAL actors could portray. Scenes beautifully tinted and toned. *Don't miss this big headliner!*

Release for Saturday, December 31st

THE SCARECROW

A well constructed dramatic story of temptation, fall and redemption. A film of exciting situations and a capital climax.

BEAR HUNTING

COMEDY FILM

Mr. Exhibitor: If you have not received our new "Timetable" No. 2, write for one at once.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR FILMS

GREAT NORTHERN FILM CO., 7 East 14th St., New York

Sold only through the Motion Picture Distributing and Sales Company.

Champion Films

Days of the Early West

TO BE RELEASED JANUARY 4th

After reading the TITLE of our next release, you wont want to read another line You will anxiously await the coming of this reel. Because every one knows what the Days of the Early West means, and the next CHAMP release contains 950 feet of real Western life, dating back to the pioneer days, when living on the plains, with bands of marauding Indians on every side seemed an almost impossibility. THIS REEL WILL DRAW ALL THE CLASS YOU CAN HANDLE.

BOOK IT WITHOUT DELAY

Scene from "Days of the Early West,"

Don't Forget Champs on Wednesday

DON'T believe all you hear, investigate for yourself. Seeing is believing. We guarantee every CHAMP with a bank roll to be as steady as Gibraltar.

SEE RELEASE DATES FOR CHAMP FEATURES

CHAMP

THE CHAMP STAMP

CHAMPION FILM CO.

Mark M. Dintenfass
General Manager

12 East 15th Street
NEW YORK, U. S. A.

Laboratories at Coytesville on the Hudson

Sold only through the Motion Picture Distributing and Sales Company
111 East 14th Street, New York City

Live Men Are On Our Mailing List—Are You?

Eclair Films

Withstand the Ravishing Hand of TIME!!

TIME PASSES ON—THE WONDERFUL EXCELLENCY OF ECLAIR FILMS REMAINS!

"The Proof of the Pudding is in the Eating!"

SEE FOR YOURSELVES

For January 2nd

FUNNYFILMS Two-in-One FUNNYFILMS

The Great Medal Competition

485 Feet

A Veritable "Scream" from Start to Finish—A Film that is FUNNY in the True Sense of The Word!

A Well Matched Marriage

480 Feet

An Entertaining Farce—Humorous to the Last Degree!

GET IN THE GAME—ORDER NOW!

ECLAIR FILM COMPANY

NEW YORK: 31 E. 27th ST.
CHICAGO: 35 E. RANDOLPH ST

Sold only through the Motion Picture Distributing and Sales Company.

JONES
Duplex Check GATE

THE BEST WAY TO COUNT YOUR PUBLIC

This cut is from a Photograph of the Duplex Check Gates installed in **Erie Station** of the **Hudson Tunnels.**

Nearly 1,000,000 persons have passed through them this year. If it will work there, it will work in your place.

Perfect Count Smooth Operation

Manufactured by

JONES
Change Register Co.
INC.
18 Broadway :: NEW YORK

Columbia Film Co.

INDEPENDENT

We have withdrawn from the Motion Picture Distributing and Sales Co., and will therefore sell direct to the Exchanges.

TRAPPED

RELEASED DEC. 31st, 1910

A thrilling drama portraying an incident in the life of a band of moonshiners and full of action. Very strong in its interpretation. Acted and photographed perfectly, with the natural surroundings of the West.

This is a picture of class and should be in the service of every Exchange. Notify us if your exchange cannot supply you with our Feature Releases.

Queen of the Prairies

RELEASED JAN. 7th, 1911

A drama of the plains depiciting life in the South West in the early days—when woman, like man, was forced to contest every inch of the ground on which she stood. At a period and amid conditions which developed heroines of equal valor as the hero—a time when woman faced the hardships of the West, displaying those traits which seem even beyond human endurance. Such a drama is our "Queen of the Prairies." In our heroine we present a woman of that period—daring, tactful, masterful—a veritable Queen and properly the idol of the Cowboys' heart. A story embodying every element of the drama—every element of the true Western life—herd of Buffalo—cattle round-up—Bucking Horses, etc.—in fact the kind which every live exhibitor wants and the public demand. A picture which will live because of its historical value.

The Columbia Film Co.
301 West 37th Street, NEW YORK

Give Yourself a Free Xmas Present

Do you want to play to capacity all day, every day?

Will you spend two cents to find out how?

The system is absolutely free, and costs practically nothing to put into effect.

It was given to us by a man who has worked it successfully in eleven theatres, one after the other.

It has been worth hundreds to those who have tried it.

We offer it to you free, just to get acquainted.

Some day you *may* want something that we have to sell.

Mail us this coupon to-day and we will send you full particulars by return mail.

CHARLES L. KIEWERT CO.
89 CORTLANDT ST., NEW YORK

Sirs:

Please send me your continuous housefilling system. I understand that it is to cost me **nothing, now nor at any other time.**

_____

_____

_____

My exchange is _____

_____

_____

NO BETTER PROGRAM ANYWHERE!

Every week we buy 12 Reels of the most carefully SELECTED INDEPENDENT FILM:—

THE BEST BEFORE THE PUBLIC

to wit:

AMBROSIO	**LUX**
AMERICAN	**NESTOR**
ATLAS	**POWERS**
BISON	**RELIANCE**
ECLAIR	**THANHOUSER**
IMP	**YANKEE**

Our system of locking two reels without a break gives you the advantage of knowing in advance your entire week's program.

We have just the kind of film you want.

Our service fills that long feet want.

Beautiful Posters Free with every reel.

Do a PARAMOUNT business by dealing with the

Washington Paramount Film Co.

G. H. WALKER, Mgr.

428 Ninth Street, N. W.
WASHINGTON, D. C.

"The Purtiest Gal That Ever I Saw—

Was Sucking Cider Through a Straw"

Did you ever "Hark Back" to a winter on the farm where you were reared 'mid Rural Surroundings? Would'nt You like to Breathe the Sweet, Pure air of the Country once again? You Can, Brother, and you can take along the folks who were'nt there, just to show them what they missed. We're going on

"A STRAW RIDE"

Party Starts from 10 East 15th St., New York on WEDNESDAY, JANUARY 4th, and will stop at Your House and take you along to Whitcomb's Homestead, reaching there in time for **The Barn Dance.** There will be plenty of Apple Cider, Hick'ry Nuts and Molasses Taffy for everybody. It is hoped there will be no trouble, although Zeb. Hawkins is mad as a hornet because Aaron Young stole his girl.

IMPORTANT:—"**A Straw Ride**" combines "Melodrama" of the highest class with Rural situations so novel and unusual that you have in this a vividly real, intensely interesting Film Story with settings, characters and costuming That **FIT.** ASK FOR IT.

Art Posters **WRITE FOR ONE** **Get Bulletins**

SOLE AGENTS

ATLAS FILM CO.

10 East 15th Street, New York

NELL PIERCE—DETECTIVE

THE best known and most popular Moving Picture Character in the world is **"The Yankee Girl Detective,"** known as **Nell Pierce.** You've seen her in a hundred impersonations, you've tried in vain to penetrate her clever disguises. She has solved many mysteries for the lover of films. You'll be pleased to know she's coming again in the best of our Sleuth Series, so far.

UNCLE SAM FILMS — MADE BY YANKEE FILM COMPANY NEW YORK — TRADE MARK

Out Friday, Dec. 30

The Missing Bridegroom

A strange and unusual film narrative of life in high society having to do with the exploits of Nell Pierce, detective, in running to earth the abductors of a bridegroom on the eve of his wedding. Nell is seen in so many rapid fire disguises that she keeps the audience fairly wild with interest to follow them.

Big Monday Yank, Coming January 2

A Spectacular Wonder-tale of the Orient

The Royal Wish-Bone

With a cast of Thirty-five acting people. Twenty great scenes. A decidedly wonderful comedy that you'll talk about years from now. One you cannot well afford to overlook.

SEND FOR BOOK OF THE STORY AND SAMPLE POSTER

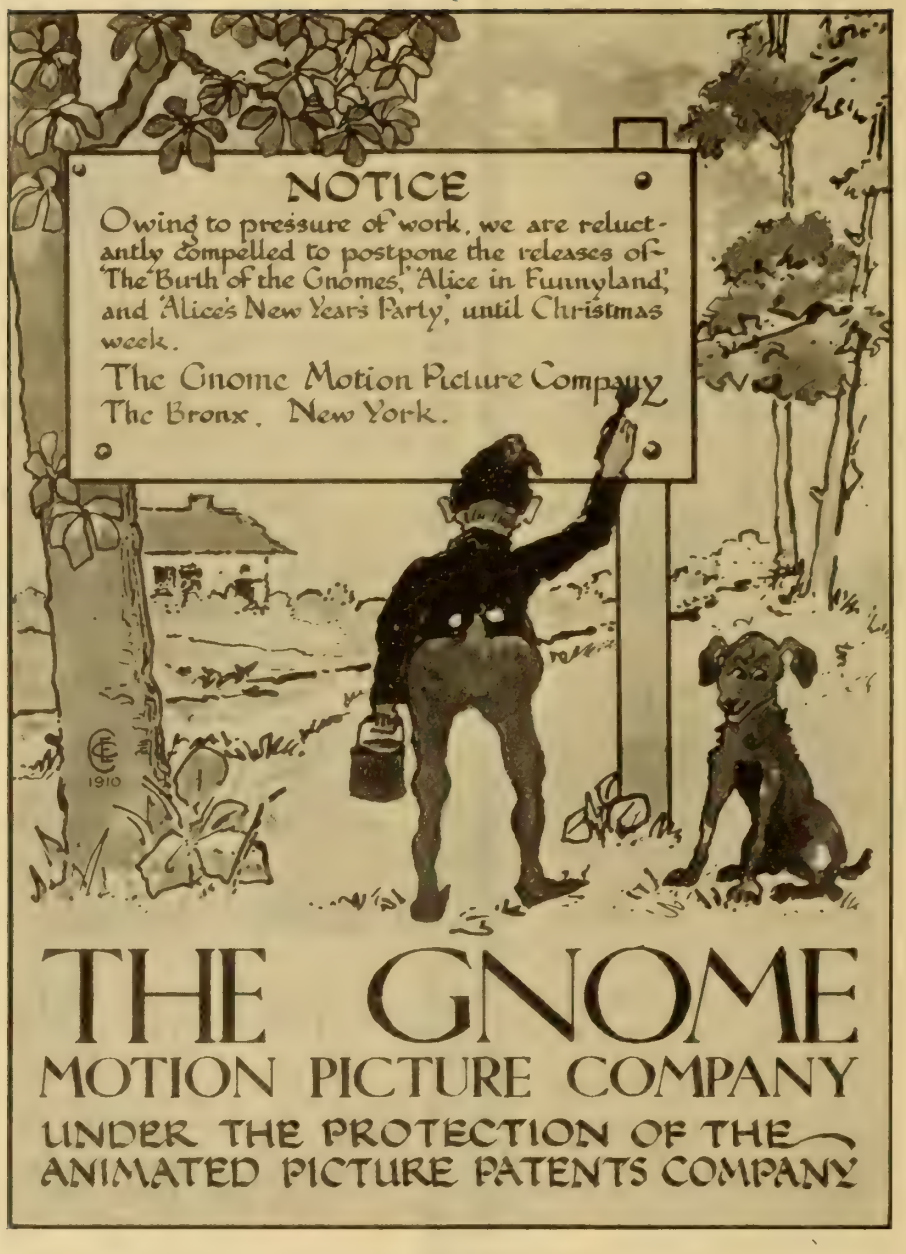
About Our Pictorial Posters By special contract with America's best known Theatrical Lithographers, **The Metropolitan Printing Company,** we now furnish with our releases high-art reproductions of actual scenes from the film, superbly done in five and six colors. These Lithographs are supplied free.

YANKEE FILM CO.

344 East 32d Street, New York

Telephone, 6170 Madison Square

Write Your Order to the Sales Company


NOTICE
Owing to pressure of work, we are reluctantly compelled to postpone the releases of 'The Birth of the Gnomes,' 'Alice in Funnyland,' and 'Alice's New Year's Party,' until Christmas week.
The Gnome Motion Picture Company
The Bronx, New York.
1910
THE GNOME
MOTION PICTURE COMPANY
UNDER THE PROTECTION OF THE
ANIMATED PICTURE PATENTS COMPANY

NOT A MEMBER OF THE SALES COMPANY

Address All Communications to Us Direct

GNOME MOTION PICTURE COMPANY

S. W. Corner Park and Tremont Aves.

NEW YORK CITY

Moving Picture World

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY - 125 E. 23d Street, NEW YORK
(Beach Building) **Telephone call, 1344 Gramercy**

EDITORS: J. P. CHALMERS, THOMAS BEDDING, F. R. P. S.

SUBSCRIPTION: $2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rica and the Philippine Islands.

ADVERTISING RATES: Whole page, $60.00; half page, $30.00; quarter page, $15.00; eighth page, $7.50; one inch (3⅜ in. wide), $3.00; one inch (2¼ in. wide), $2.00; classified (no display), 3 cents per word.

TIME DISCOUNTS: 5% two or more insertions, 10% three months order, 15% six months, 20% twelve months.

WESTERN OFFICE: 160 Washington Street, (Post Building, Chicago). Telephone Main 3145.

Entered at the General Post Office in New York City as Second-Class Matter.

Vol. 7 **DECEMBER 31, 1910** **No. 27**

Summary of the Week.

Music and the Picture 1518
"Herod and the New Born King"—A Gaumont Masterpiece 1519
Photography in Natural Colors: A Review of the Latest Text Book 1519
Religious Possibilities of the Moving Picture 1520
Vitagraph Girl Night. By F. H. Richardson 1521
Notes from Pacific Coast Studios 1521
New York and the Moving Picture Theater 1522
The Animated Picture—Some Ancient History by T. B. 1523
New England Notes 1525
Trouble Department. By F. H. Richardson 1526
Music for the Picture 1531
The "Police Gazette" on the Screen 1532
Kinemacolor Demonstration in Boston 1533
Comments on the Films 1536
Chicago Notes 1540
"Lux Graphicus" on the Animal in the Picture 1542
Construction and Decoration. By John M. Bradlet 1543
Notes from Cincinnati 1544
Letters to the Editors: A Progressive Exchange—The Exhibitors' League—Special Lenses, etc 1544
Stories of Licensed Films 1546
Licensed Release Dates 1549
Stories of Independent Films 1550
Independent Release Dates 1554

NOTICE.

The new Western offices of the Moving Picture World, Rooms 307-309, Post building, 160 Washington street, Chicago, are now ready to receive World readers visiting Chicago. Mr. John M. Bradlet, Western representative of the World, will extend to every one a cordial welcome. They will find a complete file of manufacturers' catalogues and a bureau of information on films, theater construction, materials and supplies. They will also find desks and stationery for their correspondence, the services of a lady stenographer and a polite messenger boy to act as their guide or go their errands. We invite every exhibitor or person interested in motion pictures to make our Western office their headquarters when visiting Chicago.

A Happy New Year to all World Readers.

The Past, the Present and the Future.

It is customary, at the close of each year, for representative journals to print retrospects of the work with which they have been indentified during the past twelve months. This sort of thing is a kind of newspaper stock taking. Just as the merchant at the close of a year goes over his past transactions and takes his present stock with a view of outlining his future campaign, so your average newspaper or trade journal in the discharge of its duty to its readers, devotes some part of its space to retrospective surveys and future forecasts. This idea is the inspiration of the present article.

HAS THE YEAR SHOWN PROGRESS?

Dealing with the past, we cannot say there is much to record in the way of definite progress on the part of any branch of the picture industry. Speaking generally, the picture to-day is not much better in respect of quality, than it was a year ago. Truth, by comparison, is always difficult to arrive at, but we are inclined to the opinion, in this case, that the picture is at a standstill. By this we mean that the same hack subjects treated in the same hack way predominate just as largely as they did twelve months ago. We have no particular reason for complimenting the Edison Company on this occasion, but justice compels us to admit that on the whole, this company has shown more marked progress than any other American manufacturer. A year ago the Edison picture was not in demand. They even lagged so far behind their own licensees that Edisonian progress was in danger of becoming a by-word. No one realized this better than themselves and intelligent effort was directed to the picture. To-day they get good stories and they have them well acted and well photographed. They led the way in the employment of literary talent of world-wide reputation and they have lately issued several pictures of absorbing national interest, if not of vital importance. One more instance and we have done with individual progress. A year ago the Lubin picture was only in slight demand and that on account of its delicious inconsistencies and absurdities. To-day the Lubin picture is of photographic excellence and the stories are well chosen and well acted. But individual progress does not affect our argument. The Lubin picture is no better and no worse to-day than those of his competitors. The same may be said of the Edison picture and others, therefore our contention that the picture, qualitatively speaking, is practically at a standstill holds good. The average

of quality is in inverse ratio to the increase in quantity. Progress on the independent side of matters has been chiefly marked by increase in numbers and the establishing of a unique selling organization which presents a phalanx of apparently prosperous manufacturers. Again, comparatively speaking, the quality of the product of many of these new concerns is equal to that of pioneers in the business. How much of this parallel stage of progress is due to the handicap of the latter by deflections from their ranks of trained employees and understudies is, of course, a momentous question. But forced supply, creating and keeping pace with inordinate demand, is no more conducive to definite progress than is the restrictive policy of monopoly.

What of the Public?

Undoubtedly, during the past year, the picture has increased in favor with the public. There are more theaters in existence and more people frequent the theaters. From what we can gather, the exhibitor has prospered and is prospering. The hold of the picture on the entertainment moving public is stronger than it ever was. From this it might be deduced that the future outlook is bright with the promise of further success. Is it? We are inclined to answer our own question in the affirmative, for apparent reasons. The volume of business throughout the world is greater than it ever was. And it will no doubt continue to expand for some time to come, if those at the head of affairs will do their part in promoting the business.

The Manufacturer Has His Responsibility.

Those at the head of affairs are the people who make the pictures and the people who present them to the public. There is a widespread call all over the country for better pictures, better shown. If that call be answered in the positive sense, there need be no doubt about the future of the moving picture business. If it be neglected, then the somewhat fickle public of this country is apt to turn its back on the picture and spend its money on vaudeville or some other form of entertainment. The chase for the dollar too strongly animates the moving picture business to-day. Get something out quickly that will bring in quick returns is the motto "uttered but not comprehended" of far too many people in the business. As it has recently been put to us: "You see, 100 copies mean $10,000, C. O. D. There is hardly any other business from which you can get such quick returns." A very short sighted policy. It would be safer, and in the long run, more profitable, we believe, if quality and not quick returns, were the guiding principle both of those in the business and of those who contemplate entering it.

Of course the national spirit is predisposed to the quick acquisition of wealth. That spirit is visible in the picture business. It, however, is such a young business, it is still so much in the making that its very facility for money making constitutes one of its dangers. People grow indifferent to the future. "Get it, and get out," is the common sentiment. While human nature remains what it is, neither we, nor anybody else can hope to annihilate such a principle. But, in the broader sense, we can at least point out the extreme menace to any business which is so largely conducted on this fallacious principle. If the latter be general, then the business itself must go, and quickly, too.

And a Glorious Future.

One sustaining factor of the situation is this: that the public want good pictures and will pay to see them, at least at the time of writing. So long as the public is prepared to do its part and the manufacturers do theirs, then the outlook is full of favorable augury. We have recently noted in these pages many signs of a disposition on the part of the lay press to relegate the picture to a position of decadence. Possibly, these newspapers reflect only a small part of public sentiment. We think they do. But this straw shows which way the wind may very possibly blow, if the manufacturers continue indifferent to public requirements. Let them turn over a new leaf, and give the public of the best that can be obtainable, and then the future is assured. For the present, then, we look forward full of hope and confidence in the immediate future of the picture business.

Music and the Picture.

Pathe, of New York, have taken a step in furthering the association of suitable music with the moving picture which we desire to applaud. One of their releases shortly to be in the hands of the exhibitor, is the story of Trovatore. This is an Italian subject, worked out and acted in Italy by the Pathe-Italian company. It deals with the familiar themes of love, hatred, revenge, and the like. It has all the glamor, movement, mystery and enthralling interest of Italian melodrama. Of course, as the educated reader of this paper knows, the story of Trovatore was set to music by Verdi and forms one of the most popular operas in the repertory of the New York Metropolitan Opera House. To emphasize the popularity of Trovatore, we may say that the music is very familiar to the general public. It long ago achieved the glory of being placed on the street organ.

Now, when this release comes out, the exhibitor will have an opportunity of suiting the action of the play to the music, or rather suiting the operatic music of Verdi to the action of the play, as shown in the film. Pathe engaged the services of a competent man to prepare the music of the opera for use when the film is projected. So it comes about that for something like fifty cents, the exhibitor can procure the music of Trovatore, especially arranged for simultaneous use with the film. All that will be required will be to place the music in the hands of the pianist, who will take his cues from the subtitles on the film. Thus: suppose we reach the legend of the Count recognizing his long lost brother, then that would be the cue for the pianist, who would play the music under that caption. Plainly and simply it amounts to this, that for the first time accompanying music for a feature film has been provided by Pathe. We hope that the exchanges and the exhibitors will take advantage of this offer, not merely because we want to see Pathes' experiment a success, but also, because, as we have over and over again urged, we want to see the picture on the screen accompanied by suitable music from the orchestra—whether that orchestra simply consists of a piano or a number of pieces.

It is no use lamenting the past, but we wish this sort of thing had been carried out before on an extensive scale, because then we should have been farther along the line of progress in the popularity of the picture than we are at present. Several men interested in the selling of sheet music have spoken to us on the subject of the provision of suitable music for the picture. It is unquestionable that there is much to be done is this respect and money to be made thereby. The absurdity of accompanying the presentation of a picture on the screen with unsuitable music has been dwelt upon so often in these pages that, though the evil is great, we have not the heart to repeat our displeasure. On the contrary we try to help matters along by devoting a page each week to "Music For the Picture," and we gladly welcome the stimulus to much needed improvement in this little evidence of Pathe enterprise.

There should be a large sale for the Trovatore music. The exhibitor in advertising the film should draw special attention to the fact that the music of the opera accompanies it. By such means he will stimulate the interest of the public in this particular picture, and in the picture generally. If it were generally known that appropriate music always accompanied the picture on the screen, the interest of the public in the picture would be increased. As has been pointed out in these pages and elsewhere, there seem to be signs that the interest of the public in the picture is inclined to wane, and it therefore behooves all concerned to use every legitimate endeavor to retain that interest. If every exhibitor throughout the country saw to it that suitable music accompanied the pictures, there would be something done towards refuting the allegations of the enemies of the picture, that the picture has seen its best days.

"Herod and the New Born King."

By Rev. W. H. Jackson.

This recent Gaumont production is without doubt one of the best Biblical pictures ever put before the public. As a work of art it deserves great praise, and as an attempt to reproduce one of the most wonderful scenes in history it reflects great credit upon all who took part in it. In watching the unfolding of a story of this kind, one feels somewhat as though a section of an Oberammergau scene were being presented, in that one looks for something very real and true, being fully cognizant of the standard which must be attained as well as that delicacy of approach which must mark the demeanor of all taking part, making "acting" subordinate to truth of reproduction, which is the requirement of these sacred subjects. It is worthy of note that those participating (not acting) in these scenes have been largely successful, thereby contributing much to the value of the production. The opening scene, the "Shepherds watching their flocks by night," is a good picture, and the approach of the "heavenly host" very impressive, although perhaps the angels were too stationary, giving the effect of a painted scene rather than one full of life and joy, as it really should be. The stable scene in which the shepherds come to worship the infant Saviour is very realistic, causing audible appreciation, yet, strange to say, from these appreciative remarks comes the occasion for perhaps the one strong cause for criticism in the whole series. The infant is too attractive to feminine minds. The complimentary remarks, "Isn't he cute," is, while true, yet a fault. The baby child should impress in such a way as to draw forth comments of reverential wonder —as it really did with the shepherds—rather than to be attractive to the eye and by its innocent mannerisms cause comments of a "cute" nature.

Again it must be pointed out that this one weak feature is a result of departing from the "written word." We are told "the babe was wrapped in swaddling clothes," and as such it should have been faithfully, carefully and reverently reproduced; instead of this an unclothed child, evidently some six or eight months old, instead of so many days, lies kicking in its manger bed. Certainly it was "cute" but not proper. Further than this it must be noted that the infant child is the *sacred center* of the subject, and as such must not be tampered with or humanized according to modern ideas; indeed it seems that greater efforts were expended upon a faithful reproduction of every other character than that of the child Jesus. A properly clothed, week-old babe, could have been handled by Joseph and Mary with as much or more commending reverence than the one used here.

The visit of the "wise men from the East to Herod" is good; the Oriental travel with all the local color makes a most satisfactory scene. Herod is particularly good in his plotting with the queen; both are seen to great advantage, and as this is an occasion where the "written" instructions are lacking, no outrage has been done to an important occasion. The departure of the wise men when the star appears, the consternation of Herod and his queen when they also see the star, is a commendable picture and gives interest to the consultation which Herod holds with his advisers and the queen, the outcome of which is the order for the death of all children under two years of age. These scenes upon which the manufacturers have had to draw upon their own interpretation of the occasion, are exceedingly good and therefore ought to be commended here; the representation of Herod is particularly good in every way. The appearance of the wise men at the manger cradle with their offerings of gold, frankincense and myrrh is both reverential and elaborate, and produces in the mind of the beholder that feeling which it is rightly intended to inspire. The departure into Egypt is in accordance with traditional pictures. The scene in which the holy family is seen crossing the desert is very good, but one cannot help wondering if the sleeping at the foot of the Sphinx is not somewhat manufactured; nevertheless, it does not necessarily outrage the sentiment of the occasion. As a whole the series must be favorably commended, and because of the series much be favorably commended, and because of its distinct advance upon the majority of earlier Biblical pictures, it is to be hoped that it marks a new era in the production of this class of pictures. A continuance of the life of Christ from this point on is awaited with reverential interest.

Photography in Natural Colors: The Latest Text Book.

A Review by Thomas Bedding, F.R.P.S.

Photography in Colors. A text-book for amateurs, with a chapter on Kinematography in the colors of nature. By George Lindsay Johnson, M.A., M.D., B.S., F.R.C.S., F.R.P.S. With eight full-page plates in colors and numerous illustrations in the text. London, Ward & Co., 34 Craven street, Charing Cross, W. C. 1910.

In the course of my recent series of articles on moving pictures in natural colors which an ignorant charlatan was allowed, by a presumably reputable firm of New York printers, to select as the excuse for venting his mingled ignorance and ill-nature, a list was given of the text-books available for those who wanted to take up a study of the theory and practice of color photography, in its possible adaptation to moving pictures. To that list I must now make an addition in the shape of the volume under review. This little book is the latest, and in some respects, the best to deal with color photography. The last book on this subject printed in the English language was issued four years ago. Then practically nothing was known of Kinemacolor. But in Dr. Johnson's book, there is a chapter devoted to the subject. I must congratulate the author on giving us a very interesting, concise and clear *precis* of Kinemacolor.

Dr. Johnson, who is an acquaintance of mine of many years' standing, is, like myself, entitled to the use of the mystic initials, "F.R.P.S." But he is something more than this. He is a very high authority on theoretical and applied optics. What he does not know about the eye, vision and color, is not worth considering. In the book before me, he traces the scientific evolution of color photography. He compares the eye with the camera and the retina with the color plate. Then, having compared the spectrum sensitiveness of the eye with that of the

color plate, he quits theory, which he explains very lucidly, indeed, and gives a short account of all known methods of making photographs in natural colors on glass, paper and film. As far as possible he prints practical details for working each process. In the appendix there are many useful tables in relation to exposure, development and other branches of dark room work. There are many colored plates in the book, made from colored photographs. Altogether in a condensed form, one gets an exceedingly good idea in this little book of the present position of photography in natural colors.

Outside the description of the Urban-Smith process (Kinemacolor), Dr. Johnson's book will, perhaps, not be of the most striking value to the moving picture maker. It won't tell him how to make motion pictures in natural colors; but it will, at least, inform him of what has been accomplished in making color prints on glass and paper. The volume is rather in the nature of a stimulant to further experiment. It marks the steps of progress that have been made in recent years.

It is worthy of note that the Friese-Greene process, to which fulsome reference has been made in some unauthoritative publications, does not figure in Dr. Johnson's book. Having regard to the claims of the inventor published on both sides of the Atlantic, we should be surprised at this, but are not. For Dr. Johnson is a man of well cultivated knowledge and would not include in his book any process that has not been tried out and found successful.

We may say that if any of our readers desire to obtain a copy of this book, which is printed and published in London, they may do so by ordering it from our publishers The World Photographic Publishing Company, 125 East Twenty-third street, New York City.

The Religious Possibilities of the Moving Picture.

Extract from a Sermon by the Rev. Herbert A. Jump, New Britain, Conn.

When Jesus desired to set forth the essential meaning of Christianity in a universal language that should speak to men of every age and all races, he chose a dramatic story. He told the parable of the Good Samaritan, and therein gave an example of ideal preaching which many preachers of the present day, alas! seem to have completely overlooked.

Note some of the details of that sermon-story. It was not taken from the Bible—the Old Testament used as a Bible by Jesus' auditors—but from contemporary experience. It was the sort of thing that might have happened any day and to any one in his audience. Secondly, it was an exciting story. Robber tales always thrill the emotions, and much more in the ancient world perhaps than to-day, because then the risk and the likelihood of such deeds of violence were immeasurably greater than now. Thirdly, this narrative-sermon frankly introduces morally negative elements and leaves them negative to the end of the chapter. Was it not dangerous to the church establishment of that day to have its priest and Levite pictured as failing so utterly in the grace of compassion, held up to ridicule as hypocrites and poseurs? And as for the robbers themselves, not only did the story give a most realistic description of precisely how they perpetrated the cowardly crime of violence, but it leaves them victorious in their wickedness, scurrying off with their booty, unrepentant of their sins, probably chuckling at the folly of the traveler for venturing upon the notorious Jerusalem-Jericho road without a caravan to protect him from the highwaymen. And yet, despite these three dubious characteristics of not being Scriptural to the people who heard it, of being exciting, and of having realistic and morally negative features in it, who dare assert that the story of the Good Samaritan has wrought harm in the world? Rather, has it not earned for itself recognition as being the central parable of all the Master's teachings? Has it not exhibited in complete and convincing fashion the very heart of the Gospel? Has it not urged more men into lives of ministry and helpfulness than any piece of literature of equal length which the race has ever known?

Prejudice Against Moving Pictures.

We have delayed thus on the story of the Good Samaritan in order to disarm if possible that mood of antagonism with which some of you approach the general subject of motion pictures. You "know that they are bad," because they are exhibited in a theater that charges only five or ten cents admission. You have never seen many of them, perhaps not any of them; but from various sources, you hardly remember whence, the suspicion has been bred in your mind that the motion picture is evil and evil altogether. To assert, therefore, that there are any "religious possibilities" in the motion picture strikes you as the acme of absurdity. It is as though one were to announce a sermon on "The Spiritual Value of the Clog Dance." You have heard that motion picture stories are likely to represent crime, that they are exciting, and that scarcely a phase of modern experience has been overlooked by the manufacturer as he scoured the universe to find novel subjects for his motion picture films.

And now we come to the point: the objections which you and others thus make against the religious use of motion pictures can all of them be urged with equal force against the use of the most conivncing parable which the Christ ever uttered. The films that have value for religious education to-day are those which portray the truth as the Good Samaritan portrays it:—in a dramatic story, of contemporary experience, exciting in character and thus interesting even to the morally sluggish, picturing negative elements such as crime, accident, ignorance, sin, and thus commending itself as true to life, but in the end showing the defeat and expulsion of these negative elements by positive qualities, virtuous souls. God-like traits. The only thing needed to make the parable of the Good Samaritan a conspicuously successful motion picture is a new title. Call it "The Adventure of the Jerusalem Merchant," and it would appeal perfectly to the habitue of the dime theater, and he would catch the noble moral of it far more swiftly, perhaps, than do many of the more well-to-do Christians, who hear it rather than see it, when it is droned forth from the pulpit by the preacher on a Sunday morning as the New Testament lesson.

The Motion Picture as a Religious Tool.

First, it can help the church merely as an entertainment device. The spiritual value of the church sociable has long been admitted; the indirect possibilities of religion in the oyster stew and bean supper are commonly conceded. Let the church that wishes to minister to the masses do what a few Roman Catholic churches are doing, what Rev. Charles Stezle of New York is doing in his new Labor Temple—provide free picture shows, as it provides free concerts and organ recitals.

Secondly, the motion picture can help in giving re-

ligious instruction in the Sunday school. Pictures of travel through Palestine, of Biblical scenes, of events in the history of the church are available and ought to be used extensively.

GRAPHIC MISSIONARY EDUCATION.

Thirdly, the motion picture film can do more for foreign and home missions than any agency yet utilized by our assiduous and ingenious missionary secretaries. The reason for the skeptic's opposition to missions is usually found in his ignorance of how mission work is done and of what social conditions it aims to transform. Films dealing with travel and ethnology are very numerous—they enlighten the latter half of this ignorance; and after the real critic has looked at films picturing the operations of medical and industrial missions in distant lands, he is a sluggish egotist indeed if he doesn't entertain a more tolerant mood toward the "skirmish line of the Kingdom of God."

Fourthly, the church needs to be an agent of broad civilization in its community; one aspect of its religious ministry should be the social education of the needy. The church should assist in this process of social illumination, and it can use no more potent aid in doing this work than the motion picture. Especially should cities where there are large alien populations, have the advantage of such dramatic instruction on the lantern screen as needs no interpretation. A picture is a sort of graphic Esperanto, a universal language; and social and domestic and personal hygiene may well be taught through its aid.

THE MOTION PICTURE SERMON.

Fifthly, the crowning possibility of the motion picture, though, is its usefulness to the preacher as he proclaims moral truth. It will provide the element of illustration for his discourse far better than it can be provided by the spoken word. It will make his gospel vivid, pictorial, dramatic, and above all, interesting. The motion picture preacher will have crowded congregations, not because he is sensational, but because he is appealing to human nature more successfully than his fellow-clergymen, because he is adapting his message to the psychology of his hearers, because he is employing a better pedagogical method.—New Britain, Conn., "Herald."

[Since quoting the above extract from Rev. Mr. Jump's sermon, we have received the complete copy in pamphlet form—it having been printed by special request. Readers of the World may obtain a copy by addressing Rev. Herbert A. Jump, New Britain, Conn., not forgetting to enclose 5 cents postage for each copy desired.—Eds. M. P. W.]

A VITAGRAPH GIRL NIGHT.

F. H. Richardson.

By invitation of Miss Florence Turner, the Vitagraph Girl, I journeyed through the hole kindly provided by Mr. McAdoo under the Hudson, to Jersey City, the occasion being Vitagraph Girl night at "The Academy," situate at 342 Central avenue, a location almost requiring the services of a Sherlock Holmes to discover. Once arrived in sight of the theater, however, there was no manner of doubt but that something was "doing." I was literally amazed! The lobby of the theater, the sidewalk and half the street was jammed solid with a good-natured, shoving, jostling mob, intent only on reaching the interior of the theater which, by the way, was already full to the limit of its capacity. Across the street and in a cross street facing the theater, stood men, women and children, evidently dubious about tackling the throng massed in front of the playhouse. A tribute, indeed, to the popularity of Miss Turner, the charming young lady who has, by her clever work, won the title "Vitagraph Girl," and endeared herself, not only to thousands, but literally to millions of men, women and children all over the civilized world.

After a time we succeeded in forcing our way to the door where B. Richardi, the owner and manager, welcomed us, meanwhile mopping perspiration from his steaming brow—the coldest night of the winter too. Back of the scenes Miss Turner was found surrounded by friends, happy as the elt of laughter she is. And well she might be for Mr. Speedon of the Vitagraph Company had just finished presenting her, on behalf of the theater management, a really marvelous life size portrait of her charming self in colored crayons, by G. Richardi, brother to Mr. Richardi, owner of the Academy. The picture was marvelous, I said, and so it was, by reason of the fact that while Miss Turner's likeness was perfect, the artist had only a small Vitagraph bulletin picture to work from. The result was, taking this fact into consideration, nothing less than magnificent. Not only had Miss Turner been made the recipient of this but a superb bouquet of American Beauty roses on behalf of Mrs. Richardi, to the accompaniment of shouts of approval by the audience.

All this, combined with the fact that the audience had given enthusiastic reception, certainly provided excuse for the smiles which wreathed the mobile countenance of the Vitagraph Girl. As we shook her by the hand she exclaimed, with characteristic impulsiveness: "Isn't it all perfectly grand!"

Truly it was to us a revelation. That those who pose for the Silent Drama gain a tangible hold on their audiences we were aware. That the popularity of the Shadow Girl would cause a small riot by reason of the eagerness of those who knew only the "shadow" to greet the reality was, to say the least, a surprise. In a way, too, it was an enlightening illustration, or demonstration, of the hold the moving picture itself has on the people.

Speaking of Miss Turner reminds one of the interesting question of how many times she has had her "photygraf tuk"? Should she only appear in one full thousand feet of film each week it would mean 832,000 photographs per year.

In closing let me say that the projection light at The Academy was well handled and free from shadows, but some of the song slides were quite dirty. The operator was not, however, working under normal conditions that night. Given the opportunity I believe he could and would do good work. I did not learn his name.

NOTES FROM THE COAST STUDIOS.

Biograph Studio to Be Permanent.

The Los Angeles studio of the Biograph Company, rapidly approaching completion, is to be the permanent studio of the company. A large tract of ground in the center of the city has been secured and is being put into shape for the arrival of the company, who will arrive about January 1.

Selig Notes.

The recent beautiful Selig marine release, "A Tale of the Sea," was written by Hal Reid, the playwright. The scenario was an adaptation from Mr. Reid's poem, "Jim and Joe."

The new steel and glass studio of the Selig Company's local plant is now in use. The refraction of the sunlight through the glass heats the studio like a battery of steam radiators.

Selig Company to Take Pageant.

The Selig Company have completed the negotiations held with the Tournament of Roses Association of Pasadena for recording in moving pictures the annual pageant of the Rose Carnival, which will be held on New Year's Day. The warm Winter sun of Southern California has hastened the flowers which are unusually plentiful, so that beautiful flower-bedecked floats and equipages will be seen in the parade in profusion. Pasadena promises the finest pageant in the history of the event. The pageant corresponds in many ways to the Mardi Gras, the Portland Rose Carnival, and other annual pageants. Last year an unfortunate heavy rainfall almost ruined the event, but a second visitation is unlooked for, since last year's rainfall was the first one in twenty years to mar the festival.

Pathe Takes Auto Races.

The local studio of the Pathe Company recently repaired to Santa Monica and took the Santa Monica road races. The cars of the racers tore around the twelve-mile course at record speed, one of the cars averaging a speed of 78 miles per hour over the entire course, and making as high as 98 miles in the stretches. The meet was well attended. One feature of the six hours' racing was the absence of accidents, not one serious accident occurring to either drivers or spectators. The course is acknowledged to be one of the best constructed and most scenic in the country, and the film should be of great interest to motorists and the sport-loving public generally.

R. V. S.

New York and the Moving Picture Theatre.

The Times Square Theater, Broadway, New York City.

AN ANOMALY AND AN APPEAL.

Newspaper braggadocio and braggartry assigns to New York the premier place amongst cities of the world. We read in the newspapers that in a few years, it will be bigger, greater, vastly more populated than London, Paris and Berlin combined. But the New York newspapers are only to be trusted in respect of this one feature: that of gross exaggeration. It seems as if every writer on the New York newspaper press, or most of it, is given free editorial reign to exaggerate to his heart's content, when the question of New York as a city is in question.

A friend of ours recently visiting this city, delivered himself of the opinion that New York might be a tolerable place when it is finished. A well-known artist is quoted as saying that New York, æsthetically, was "hell, and unfinished hell" at that, etc. New York, we deliberately assert, is vastly overrated in every single respect in which it is written about, save one thing, namely, its cosmopolitanism, lawlessness and commercial immorality, to say nothing of other conditions.

But a truce, dear reader, to generalizations that are not germane to the subject of the picture. We want to compliment the proprietor of the Times Square Theater (moving picture theater), Broadway, New York City, on the excellent manner in which this nice little house is conducted. We pass it day and night. After sundown, when we poke our noses into the little place, it is generally well filled with patrons: the pictures are well shown, and we hope those responsible for the control of the Times Square Theater ar making lots of money out of the venture. If we know anything about the moving picture game, they certainly have the opportunity.

THE TIMES SQUARE THEATER.

The Times Square Theater is situated on Broadway, at Fortieth street. Just over the way and round the corner on Forty-second street is another theater called, we think, the "Bryant." This, like the Times Square, is a ten cent house. Both of these places seat between 200 and 300 people. On top of the Victoria Music Hall, at Forty-second street and Broadway is a roof garden, and there Mr. Hammerstein is showing moving pictures to ten cent patrons. We believe that these three enterprises are doing very well with the picture.

Now, dear reader; you, who live at a distance from New York—you in Denver, or Duluth, Baltimore or Birmingham, Ala.—no matter where you are, or who you are. We write to, and for, you who are holding this very page of this publication. Look on the little cut which is in the middle of this article—does it not figure a nice, neat, small, unpretentious little picture house that would not be out of place in a provincial city of 5,000 inhabitants? Bless your heart and soul, The Times Square Theater occupies no mere provincial location; it is in the center of the greatest amusement artery, namely Broadway, of one of the greatest cities of the world, namely, New York! To the right of it, to the left of it, in front of it, and in its rear are some of the grandest, greatest theaters in all the world. The Metropolitan Opera House is over the way. Within a radius of three or four hundred yards there are probably thirty or forty more theaters. There are the mammoth hotels. There are the vaudeville palaces. In short; the Times Square Theater is in the center of the very hub of the wheel of amusement that is constantly whirling round the Great White Way.

We know very well that the building laws of this city restrict the erection of moving picture houses holding larger audiences than three hundred. What a scandal! What an absurdity! You can run any number of theaters devoted to the legitimate; but you cannot build a large handsome ornate theater, devoted to the silent drama, that would do the silent drama justice. Why is this? Is it impossible to get this absurd law modified or abrogated? Must New York always lag behind in the progress of the moving picture industry? Why should the principal city of the North American continent be denied a privilege which every other city in the United States and Canada possesses, namely, that of erecting suitable picture houses?

Surely, it should be worth the while of some capitalist interested in this matter to call the attention of those responsible for the local building laws to the absurdity of the present state of things. New York City with its five hundred or so moving picture houses does not boast one worthy of the name of "picture palace." Week by week, month by month, we give reproductions of the picture houses of other cities: Boston, Baltimore, Philadelphia, Chicago. All the great cities of the Union have their picture palaces represented from time to time in our pages.

When we illustrate these fine picture theaters we do so with something like a feeling of shame that the Empire City of the East, should have to stand behind her sister cities in other parts of the country and be content with

such band box like looking places as that figured in our cut of the Times Square Theatre.

Who will take the lead in altering this stupid state of things, so that New York may come into its own? Is it not strange that with all its braggadocio and braggartry, the New York press, which in recent times has manifested some sympathy towards the moving picture, should not agitate for the erection of proper picture houses in this much overrated city of alleged hustle, enlightenment and progress?

The Animated Picture.

Some Records of the Past With a Bearing on the Present.

By Thomas Bedding, F.R.P.S.

[I am indebted to my friend, Mr. William N. Selig, of Chicago, for kindly loaning me the volume of an annual of which I was formerly editor. This is the "British Journal Photographic Almanac," the largest and most widely circulated photographic annual in the world. In this book for the year 1898 I devoted a series of chapters to the then aspects of animated photography. This treatise was written in the Fall of 1897, that is, exactly thirteen years ago. The matter reads, I am told, as if it were written to-day. Some of the chapters are here appended. I have a personal reason for reprinting these articles. It is a final reply to the ignorant charlatans and upstarts who not only have the impudence to pose as authorities on moving picture matters, but are deliberate perverters of facts relating to myself and others.—T. B.]

[Concluded from page 780, May 14, 1910.]

III.—Animated Photography in Practice.

From the foregoing exposition of the general principles involved, the reader will, doubtless, easily perceive how they are applied to practice. It all comes to this, that a strip of sensitised celluloid film, varying in length as may be desired from sixty feet to hundreds of feet, and perforated at its edges, is wound down in the focus of the view lens, behind which it is held in register for a fraction of a second. The quicker the exposure is being made, the shorter the rest; but, assuming twenty pictures a second to be taken, then the pause will equal one-fortieth of a second. A rapidly moving shutter acts between the lens and the film, which is obviously obscured for a fraction of a second, during which it moves on, and another portion of the film has arrived in position on the focal plane.

In projecting the positives on to the screen exactly the same principles prevail. Each little picture is given a momentary pause behind the projecting lens, and the light is temporarily, although not appreciably, obscured by the shutter.

The Edison standard gauge film measures about 1½ in. wide, the actual dimensions of the image being about 1⅛ in. by seven-eighths of an inch, the perforations numbering four on each side of the picture; the Lumiere film has the same measurements, but has only two perforations, one on each side. Some specially made cameras for taking animated photographs admit of films measuring as much as 3¼ ins. wide being used, but the advantages of large pictures are not, it may be supposed, universally admitted.

The operation of taking the photographs after a little practice is an extremely simple matter. The camera is set upon a stand, which cannot be too rigid, and, the view or scene having previously been focused, the exposure is made by winding off the film behind the lens, the rapidity of movement being, of course, governed in the same manner as with ordinary instantaneous photography—that is to say, the factors of lens aperture, speed of emulsion, and rapidity of shutter, are of equal value in the one kind of photography as in the other. The quicker the objects move, the shorter the exposure. It is well to bear in mind that, theoretically at any rate, in this class of work there is a gain in respect of depth of definition, i.e., the short focal length of kinematographic lenses clearly having an advantage over longer focus lenses used in ordinary work. It must also be borne in mind that, as most Cinematgraph apparatus is worked by hand, the rapidity of the exposure may be differentiated at will, so that the operator can adapt his exposures to the speed with which the objects in the field of view are moving.

I insert this elementary outline of the method by which animated photographs are taken in order that those readers who are not interested in the theoretical and historical parts of my subject may better understand the way in which the apparatus, described in the next chapter, is manipulated.

V.—The Biograph.

Considerable success in this country has attended the exhibition of animated photography on a larger scale than usual, by the Biograph, the invention of an American, Mr. Casler. There are certain features about the method of obtaining and projecting the photographs with this machine that are new to be interesting, and I therefore give the following particulars, for which I am indebted to an article in the Scientific American, here much condensed. The camera frame is mounted by means of three adjustable legs upon a triangular turn-table, which may be placed upon any suitable support. Upon the top of the frame is bolted a two horse-power electric motor, which is driven by a set of storage batteries. The combination of the turn-table and the vertical adjustment before mentioned enables the camera to be shifted so as to take in the required field. In the front end of the camera is fixed a lens, capable of gathering a great flood of light and producing an image of exceedingly clear detail. Above this lens, on the front face of the camera, is fixed a finder, which gives the same sized image as the main lens. Inside the camera is a strip of film two and three-quarter inches wide, and about 100 feet in length, which is wound upon a small pulley or drum. The length of the film varies for different subjects, and, in the case of a prolonged scene, it may extend to several thousands of feet.

The film is led through a series of rollers and caused to pass directly behind the lens of the camera, and finally is wound upon a second drum. The object of the rollers is to cause the film to pass behind the lens with an intermittent instead of a continuous motion. At ordinary speeds this would seem to be a matter of simple accomplishment; but, when we remember that impressions are taken at the rate of forty a second, and that the film, which is running at the rate of from seven to eight feet a second, has to be stopped and started with equal frequency, it can be understood that the problem was no easy one to solve. The film comes to a rest as the shutter opens, a phase or image is deposited, and the film starts again as the shutter closes. The impressions vary in actual exposure between one-hundredth and one four-thousandth of a second. While the ordinary speed is forty a second, the Biograph can take equally good pictures at the rate of one hundred per second if it is necessary. The higher speed would be used in photographing the flight of a projectile or any object that was in extremely rapid motion.

The Biograph for projection purposes is similar in its general appearance and construction to the apparatus for taking the photographs. There is a similar arrangement of rollers and mechanism for controlling the movement of the film, and the machine is driven, as before, by an electric motor, and controlled by a resistance box.

* * *

VI.—Development.

Upon the subject of the development of the negative and positive films it is hardly necessary to speak in detail. A reference to Chapter III. shows how, in the Lumiere system, the camera used for taking the negatives is also employed for exposing them in contact with the film upon which the positive is made.

A somewhat more elaborate system for employment on a large scale is due to Mr. Jenkins, of New York, whose method is described in the Scientific American.

It consists of reels supported on suitable upright standards holding respectively the sensitive ribbon film and the negative film. The film from the negative supply reel is carried along over the sensitive film reel, and both pass in contact, in continuous motion, under an exposing chamber illuminated by white light, either incandescent electric light or a Welsbach gas light, thence over the toothed sprocket driving wheel to the winding reels, the exposed film being wound first. It will be noticed that the reels are interchangeable, hence, to make duplicate copies, it is only necessary to remove the negative spool from the winding-up end to the supply spool standard of the apparatus and begin over again. The perforations in the edges of the film are of specially square shape, and give the square sprocket teeth of the propelling pulley a better pull on the film. The teeth pass through the perforations of both films, causing both to move exactly the same, and at all times to keep in perfect register. The speed of the film, passing under the exposing chamber, must be uniform, and this is obtained by propelling the sprocket wheel by an electric motor or by a spring motor. The electric motor is behind the light chamber. The axle of the motor has worm gear operating a cog wheel on the main shaft. A V-shaped elastic band holds the frame (in which is a ground glass) in contact with the films, producing a sort of tension on the film. To the left of the light chamber is a supplementary tension, adjusted by screw nuts.

Referring to the above illustration, there will be seen two slotted diaphragm cards. These are placed over the ground glass just mentioned, at the bottom of the light chamber, and are for the purpose of regulating the amount of light that acts on the negative. If the negative film, as a whole, should be thin, then the card with the narrow slot is used, which allows a shorter exposure to be made, as the negative and film are passed under it. If the negative is full of density, then the narrow card is removed and the wider-slotted card substituted, which allows a larger volume of light to act upon the negative film. The exposed film is wound around large open reels from its spool, and developed by passing through troughs of developer solutions.

* * *

The necessity of providing apparatus to quickly reproduce positive impressions from the negative ribbon films is one of the reasons why this simple device was invented, and its novelty consists in the fact that the film moves continuously under a uniform source of light without any intermittent motion or the use of shutters.

Whatever the mechanical details of the particular system of printing employed may be, it is obvious that the main principle of passing the negative and the positive film in intimate contact before a constant light at a uniform rate of speed cannot be departed from in practice.

The actual method of development of negative and positive is extremely simple. I believe that the plan mostly favoured is to wind the film round a revolving drum, which passes through the developing solution. The only plan I have actually seen in operation is that adopted by Mr. Birt Acres. He uses a rectangular frame, the top and bottom bars of which each have a row of small wooden beads. The film is wound taut round this frame, the wooden beads engaging in the perforations. The ends of the film being secured to the frame, the whole thing is placed in a vertical bath containing the developer, and is fixed and washed in similar vessels. This appears to be a simple and economical way of working, especially on a small scale.

* * *

VII.—Some Defects of Animated Photographs.

Bearing in mind that the exigencies of projecting animated photographs frequently demand their magnification by hundreds of diameters, the prominent appearance of light and dark streaks, splashes and lines in the pictures can hardly be wondered at. Apparently we are far from the time when these pictures will have all the purity and brilliancy of a first-class lantern transparency; but there are distinct signs of improvement, and it may be conjectured that, when the photography of the subject receives a little more attention in detail, marked advances in the technical qualities will be made.

The chief defect, however, from which projected animated photographs suffer is the "flicker" of the image on the screen. Numerous are the theories put forward to account for this unmistakeable drawback. The alternation of light and shadow caused by the use of the shutter; the inaccurate perforation of the film and its consequent inability to engage in the sprockets; non-registration of the pictures as they pass the projecting lens and unsteadiness of the apparatus in taking and showing the pictures are among the explanations advanced.

There are many ingenious mechanicians at work to overcome this defect; but it is as well not to be too sanguine that the much-needed improvement will be universally realised very quickly. I do not exaggerate in saying that, during the last year, I have been made the recipient of the confidences of at least a dozen persons who have brought the Kinematograph to perfection; some of the machines have not yet seen the light, others have, but they have fallen short of expectations.

There is another point which it is permissible to suggest should receive greater attention, and that is the use of the lens under such conditions as will ensure the very highest degree of definition in the negative. The objective usually employed for the purpose is one of the portrait type, working at an aperture of f-3 approximately, with a focus of about 2½ inches. The covering power of the lens is obviously more than equal to the requirements demanded of it; but a little care in the selection of a lens giving the best obtainable definition is not thrown away.

With the exception of a Biograph noticed in a previous chapter, which is actuated by an electric motor, hand power is exerted in taking and projecting the pictures, and, on the whole, is most suitable, as the convenience of differentiation of speed is obtained.

IX.—Stereoscopic Animated Photographs.

Whether it is feasible to realize the dream of some inventors to project animated photographs that may be viewed stereoscopically is hard to say; but it has escaped general notice that the veteran mechanician, Mr. F. H. Wenham, to whom photography is under many a recognized obligation, some time ago (English Mechante, June 7, 1895) narrated some experiments he made, with the idea of imparting stereoscopic relief to Zoetropic pictures. Here is Mr. Wenham's description of his experiments:

"The description of the arrangement of Mr. Edison calls to my recollection some experiments in this direction made by myself in the year 1852. It then occurred to me that, if the series of figures in the Zoetrope, or wheel of life, were taken photographically and duplicated in the stereoscope, and both series viewed simultaneously with each eye, that, instead of a mere flat moving diagram, we should obtain the effect of a solid figure in motion. Accordingly, two large circular millboard discs were mounted on spindles rotated in opposite directions by means of a crossed band of common clock chain running on spiked pulleys on the spindles. The next step was to take the photographs. This, being the early days of the collodion process, was a tedious operation, as from eight to ten seconds were required for each exposure. The camera used was a stereoscopic one, giving two pictures simultaneously. Ten pairs of negatives were taken, from which twenty prints were obtained. Ten of these were mounted at equal distances on each side of the flat discs for the commencing half of the movement of the figure, and the corresponding ten of the receding one, so that there were twenty pictures on each disc, the first starting from zero, and the last again reverting to the first. In each of the intervals between the pictures a slit was cut for securing a momentary vision of each, and the whole was rotated with the pictures well lighted and facing a looking-glass. The subject selected was a little man with a head so bald that it was aptly compared to a bladder of lard; he was seated in a chair in the sunlight. Before him was placed a garden vase to represent a mortar; a pestle was extemporised. At the end of this was nailed a lath about fifteen inches long, marked off in ten divisions. In the first position our sitter rested the end of this lath on the bottom of the mortar; a pair of stereoscopic pictures were then taken. Next, one-tenth was sawn off the end of the lath for another picture, and so on through the ten divisions. The finished prints were then carefully spaced and mounted on the two discs. On rotating these before the looking-glass, the effect was extremely grotesque. The whole of the little man's body, while frantically pounding in the mortar, was in a state of quivering and violent emotion, and his bald, shining head bobbing up and down gave the whole display such a ludicrous effect as invariably to elicit roars of laughter, and the astonished sitter remarked, 'I never worked like that.' Another set of stereoscopic pictures were produced on a larger scale. A hand saw was marked off in divisions, and side-view pictures on each, of a carpenter sawing a deal on a stool, were taken. This was intended for a public exhibition, but circumstances prevented the arrangement from being completed; and, after all, unless the pictures are very numerous, there is the usual tremulous motion common to all Zoetropes, and the subject is scarcely one of much scientific interest. The converse of this is to take a portrait, while the sensitised plate is moved uniformly from a radius during the time of exposure. The result is a horrible smear, having no recognisable likeness; but, if a print from this picture—or, better still, any number of them—is mounted on a rotating disc of similar radius, and, while in rotation, viewed through a small aperture, the effect of the motion is to foreshorten the picture in the direction of the transit, and reproduce it in due proportion."

I reproduce Mr. Wenham's observations because some aspiring inventor may derive from them a hint as to the point from which the problem of stereoscopic animated photography may be attacked. To me, however, the extract is chiefly interesting from the fact that, over forty-five years ago, Mr. Wenham appears to have attempted the adaptation of photography to zoetropy, and that to him belongs whatever credit may be due for being the first to suggest the combination.

X.—Conclusion.

I am obliged, by exigencies of space, not only to leave several branches of my subject without mention, but to confine my remarks within narrow limits; hence I trust the reader will forgive the somewhat fragmentary nature of these chapters.

As I remarked at the outset, this branch of photography is probably still in the very early stages of development.

It has not been altogether in favour of its progress and perfection that its adaptability for entertainment purposes forced animated photography, practically at its birth, into the hands of those who supply the public with amusement. The sudden demand for films and projection apparatus was not favorable to the production of the best photographs and the means wherewith to make them, and the consequence obviously was, that innumerable pictures were shown all over the country which had many defects.

The problem of providing a noiseless camera and projector, which does not destroy the film at its perforation, and abolishes vibration and flicker in the projected images, is one with which, in all probability, only a highly skilled mechanician can cope. I do not despair of seeing some of the apparatus extant at the present moment (November) much improved upon, and the most cogent reason for my optimism in this regard is that there is just now the keenest competition going on among many skilled mechanical engineers and others to secure a degree of perfection in the working parts of apparatus for animated photography such as has not hitherto been achieved.

Finally, it appears to me this branch of photography is destined to have something more than a transient existence, and that, as an adjunct to the optical lantern, as a means of preserving records of scenes and occurrences, and for scientific and entertaining purposes, we have only just commenced to tap its possibilities.

New England Notes.

T. H. Kintry has opened his reconstructed Dreamland Theater, Bellows Falls, Vt. This house has been remodeled to meet the requirements of the times and is now large and spacious.

New Power's Cameragraph No. 6 has been installed in the Ward Street Theater, Brockton, Mass,, by McCue & Cahill, the proprietors and managers.

Hathaway's Theater, Brockton, also owned by Messrs. McCue & Cahill, has installed a stock company in place of the pictures and vaudeville which have been shown.

George D. Mackay has recently been placed in charge of the new Colonial Theater, Nashua, N. H. Mr. Mackay brings a good record with him, both as a manager and writer. Several of his playlets have been successfully produced.

The Colonial Theater, Lowell, Mass., has been temporarily closed, and expects to reopen soon.

The Empire Theater, Lowell, is now running moving pictures only, with neither vaudeville nor illustrated songs. The admission fee has been reduced to equal the reduction of the performance.

Hathaway's Theater, Lowell, Mass., has been closed temporarily. Manager Shannon gives out a report stating that he has found so much difficulty in procuring good vaudeville acts to be used in connection with his picture program that he has been forced to close for a short time in order to straighten things out. Some impartial observers state that the reason might be found in the ante-holiday dullness, and the very strong competition of the Merrimack Square Theater, also showing moving pictures and vaudeville in Lowell.

The entire proceeds of the Scenic Temple, East Boston, for Wednesday, December 21, will be given to the Lyman School fund. This work is commendable. For one thing it is charity; for another, it certainly brings much advantageous advertising to the theater.

The Hudson Opera House, Hudson, Mass., was recently closed owing to defective heating apparatus. The house has been under lease to Messrs. Barton & Murray. There seems to be quite a little story about this closing. This Opera House is owned by Messrs. Coughlin & McNamara, of Clinton, Mass., and leased from them by P. J. Gallagher of the Boston Amusement Company. The latter sub-leased it to Messrs. Barton & Murray. The latter may institute proceedings against the Boston Amusement Company in that the company leased them a theater containing no heating apparatus which is adequate, and are not willing to install any new heating arrangements.

W. J. Nelson, manager of Portland office for the Boston Film Rental Company, has returned from a trip through Maine and New Hampshire, and reports a successful trip. Managers all report business excellent. Mr. Nelson said that he was receiving his share of the business, and by giving the exhibitor constant attention and arranging programs to suit their patrons, his success in that locality is assured.

BOSTON, MASS.

The World is again vindicated as regards the daily change abuse. Much has been written in the World concerning that absurdity. The following is practical proof of the fact. The Theater Comique, Tremont Row, which has for approximately eight months been changing their films daily, has recently reverted to the policy of three changes weekly. Thus in one short sentence an important fact to all exhibitors is noted. The Comique, one of Boston's oldest, best known, and most prosperous moving picture houses, after giving the idea a long, fair trial, found it a poor plan. It shows conclusively that this change daily mania is not a money maker. Let exhibitors throughout the country who read these columns, take warning and thus avoid trying a very costly and useless experiment.

Manager Appleby of the Star Theater was caught within the iron grip of the law. Boston has a new law which makes expectorating on sidewalks criminal. While on business at the City Hall, Appleby attempted to expectorate in a cuspidor. His intentions did not equal his aim, and a watchful officer nabbed him. He paid a fine of $5. The boys at the General Film Company, whence Appleby's films come, are a great bunch of "kidders," and up to date, six cuspidors have been presented to him. These squibs were written on them: "Take this one to bed with you, it will save you money while you sleep!" "Carry this one around your neck; use it when expectorating!"

A local Boston operator, Harry McQuarrie, has brought considerable attention to himself, due to the fact that Eugene Farnsworth, the noted lecturer, has signed a three-year contract with him to do all operating work. Mr. Farnsworth delivers lectures, aided by moving pictures and is considered one of the best in his line. His itinerary includes both North and South America, Mexico, etc.

We were glad to note that at least one Boston moving picture house is giving more time and attention to the illustrated song. A miniature airship was floating in the lobby of a local moving picture house, with a Teddy bear at the wheel. This novel advertisement was made to feature, "Come, Josephine, in My Flying Machine," an illustrated song—or rather a "pictorial ballad," as they are now termed. Exhibitors are awaking to the fact that the illustrated song is an important part of the moving picture theater; and needs care and attention.

It has been stated that the Back Bay Theater, Dartmouth street, will soon reopen under new management. The house was recently closed by order of the sheriff, as was noted in these columns.

The Globe Theater, Washington street, has reverted back again to its regular dramatic attractions. It is wondered whether the Premier and Unique Theaters will raise their admission prices to the 10c. which was asked before the Globe made its last quick change to moving pictures and vaudeville.

The ante-holiday dullness in all theatrical lines reached Boston moving picture houses. Managers gave out bad reports of business, but, as they stated, it was the same thing last year at this time.

Frank L. Browne, formerly manager of the Pastime and Beacon Theaters, Boston, and since August, general manager of the Old South and Washington Theaters, has tendered his resignation to take effect at once. The cause of Mr. Browne's resignation from these two theaters is laid to lack of harmony with certain stockholders of the corporation.

ANOTHER GOOD SUGGESTION.

Moving Pictures in Railway Depots.

At the recent meeting of the Exhibitors' League of Ohio, held in Columbus, a movement was started to introduce theaters in railroad stations where the time of the train can be shown on the slides and report whether it is late or not to the waiting audience, who would drop in to see the show to put in the time. It was urged that depots would be very profitable places for moving pictures, and M. A. Neff, president of the League, has already started negotiations to have theaters installed in three of the largest union depots in the country, and expects to install one in the Union Depot in Cincinnati when that becomes a fact.

"It is a far look ahead," said Mr. Neff, "but some day the League hopes to have a picture show on trains, along with observation cars, the libraries, barber shops and other luxuries furnished the passengers to pass the time."—Cincinnati "Enquirer."

Department Rule Card.—The editor of this Department has, on a number of occasions during the past year, called the attention of Mr. Wynkoop, who has direct charge of affairs pertaining to the examination and licensing of operators, to the fact that it is neither rhyme, reason, justice or common sense to threaten to take away an operator's license in event he violates any of the rules of the department in his operating room, while it is a practical impossibility for the man to find out what the rules of the department are. Whether this has caused the action or not, I cannot say, but anyhow, the department has just issued a heavy cardboard placard about 16 x 18 inches, designed to be tacked up in each operating room. On the card is printed the law under which operators are licensed, and certain information and rules, in part as follows:

"An applicant for moving picture operator's license must fill out, under oath, a blank form of application, which may be obtained at the registry office of the Bureau, Room 1717, Park Row Building, Borough of Manhattan, New York City. It is no longer required that the applicant shall appear in person to register. . . . Examinations will in all cases be conducted in the presence of at least two examiners, who will endeavor, through observation as well as questioning, to ascertain the candidate's competency, by testing his practical knowledge of the following subjects:

"A. The handling of the head, lamp, appliances and wiring.

"B. Wire sizes and insulations, and the various house wiring systems.

"C. Testing for voltage and for electrical defects in lamp and wiring.

"D. The use of the various safety appliances, mechanical and electrical.

"E. General precautions to be observed in operating moving picture apparatus and its connections.

"Examinations will be held each Monday, beginning at 10 a. m., at Room 2333, Park Row Building. Extra days will be designated for holding of examinations, if found necessary.

"No candidate who fails to pass an examination will be re-examined within three months of the date of his last unsuccessful examination.

"A certificate, which shall also serve as an indentification card, will be issued as promptly as practicable to each person who shall have passed the prescribed examination.

"The Commissioner reserves the right to revoke or suspend a license for any of the following causes:

"Failing to display operator's certificate where moving picture apparatus is being operated.

"Making of false statements in the application for license.

"Smoking, or permitting smoking, in the booth at any time.

"Permitting any fire or open light in booth while audience is in the building.

"Allowing the door of booth to remain open while operating.

"Permitting an unlicensed person other than the manager or an authorized city official to be or remain in the booth while audience is in the building.

"Having more than three films per machine in booth at one time.

"Having any film exposed in booth at any time, other than the one film in process of transfer to or from machine or from upper to lower magazine.

"Allowing films to be rewound in booth while machine is being operated.

"Over-fusing, or making improper electrical connections.

"Lending a certificate to any other person, to enable the latter to operate.

"Failure to test apparatus and connections prior to each performance.

"Operating a defective machine.

"Operating a machine of a type not approved by the Department of Water Supply, Gas and Electricity.

"Maintaining a dirty booth.

"Latching door on inside, removing handle from outside of door or otherwise delaying access of authorized persons.

"**Operating or assisting in the operation of any picture machine apparatus employing a lamp served by oxy-hydrogen or acetylene gas.**

"Failing to report promptly to the Department of Water Supply, Gas and Electricity the occurrence of any film fire, and the apparent cause thereof."

These placards will be distributed in the immediate future. I believe they can be obtained even now by application at Mr. Wynkoop's office.

A certain obscure publication has branded as false my recent statements that all cards issued during 1910 were good for one year from date of issue, regardless of how the card itself might read. I wish to say in this connection that **this information was given the editor of this Department personally by Mr. Wynkoop, who reiterated it no longer ago than Tuesday, December 20.** It is to be presumed that Mr. Wynkoop knows what he is talking about, probably better than does our beloved friend Mr. Saunders.

Velvet Curtains.—H. W. Wolff, manager Lyric Theater, Sacramento, Cal., orders a handbook and favors us with the following: "I have read the Trouble Department with the greatest interest ever since its beginning and can conscientiously say I know of no more reliable assistance to perplexed operators and managers than it has been. I recently noticed an inquiry concerning satin curtains. Inquirer asked if anyone has had experience with them, and with what result? I have for some time been using an aluminum curtain with excellent results, but was recently persuaded to try a satin screen instead. By allowing two feet of the picture to extend over off the satin and on the aluminum I found that my old aluminum curtain showed the picture to at least one-third better advantage. On the satin curtain, however, a snow scene, or any similar light scene, showed up very beautifully—restful to the eyes—a result not to be attained with the aluminum, which, in such pictures, shows the mark of the paint brush and reflects a light so intense as to be disagreeable in a picture lasting any length of time. There are not enough such pictures, however (snow scenes, etc.), to justify the expense of purchasing a satin curtain, the first cost of which is considerable, and in all other pictures I found my aluminum screen the most desirable.

"I prepared my 18 by 20 foot aluminum screen as follows: I used common sheeting as wide as I could get. To 2 lbs. of best white glue, thoroughly dissolved in warm water (Neighbor Wolff doesn't say how much water), I added two pounds of aluminum bronze, stirring constantly. After the bronze was mixed with the glue I added one tablespoonful of glycerine. This preparation must be applied warm, and I found it necessary to re-heat it several times in the course of painting the curtain, as the aluminum rises to the surface as soon as the preparation begins to cool. In applying this paint, care must be taken to paint in one direction only, otherwise the brush marks will be visible and the result will be a very unsatisfactory curtain.

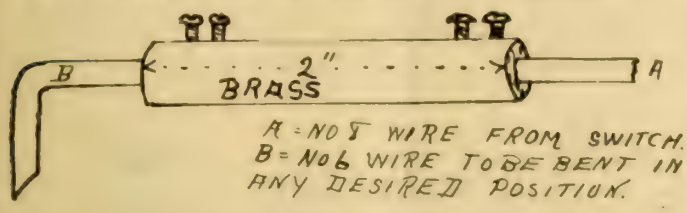
"I have been in this business for the past 15 years and helped organize Local No. 162 of San Francisco, and Branch No. 2 of Sacramento. As I said before, I have been more than ordinarily interested in your Department and wish it were so we had a man on the Coast to give us the benefit of expert criticism as you have done in the East. To the operator or manager desirous of improving, such criticism could only be a stimulus for increased efforts."

I am, of course, very glad, Neighbor Wolff, that you like the Department. My whole endeavor has been and will be to make it of really practical value. I do not care anything about big words, scientific formulas or niceties of grammar. My endeavor is to make the Department of practical worth to the operator and manager, and I am indeed thankful that there are so many who say I have succeeded in that effort. My earnest wish is that it will be of more benefit to the exhibitor and operator in the future even than it has been in the past. On behalf of our readers I cordially thank you for your information concerning the satin curtain and aluminum screen.

Lamp Leads.—From Salt Lake City comes the following: "Friend Richardson: I noticed in The Column recently, an

article regarding the burning off of lamp leads. I take pleasure in sending you my remedy which I have used for the past three years. I have not burned off, in all that time, more than three or four. This largely comes of the fact that I have a habit of going over my connections every day to see that they are tight. I believe that is the reason a great many operators have trouble with their leads. If they would watch carefully, never allowing connections to become loose, the wires would not get hot and burn off so readily. Conditions here are pretty bad at present. Operators are only getting about $21 for seven hours a day, but we hope to improve that in a short time. I wish for yourself and the World a Merry Christmas and a happy and prosperous New Year."

Many thanks to you, Salt Lake City, for the sketch, which



requires no special knowledge to determine that it is entirely practical. Your practice of looking over connections daily is most excellent—most excellent indeed. You are, however, wrong in one particular. Copper when subjected to the action of heat has a most decided tendency to oxidize. The fine strands of asbestos covered cable present a very large outer surface as compared to their area, and the oxidization, therefore, eats into them with great rapidity, soon very largely lessening their carrying capacity, and it is this fact that is, to a great extent, responsible for the leads burning off. By this I do not wish to be understood as saying anything against your looking over these connections every day. It is something every operator ought by all means to do; and once each week he should take all connections apart and clean them thoroughly, particularly where the wires join the binding posts of the rheostats and lamp. I trust Salt Lake operators will be able to obtain better salaries and better conditions in the near future.

Framing the Title.—From Chehalis, Wash. (R. N. Wheeler), comes the following: "Friend Richardson: I received your Handbook in good condition and will say that it is a dandy. If such a book had been put out years ago, moving pictures would not to-day be spoken of as the 'flickering drama.'

"I notice an article from an operator who looks through his projection lens to frame his picture when threading. Would like to offer my method. On receiving your films see that your leader is patched in frame with title. In threading up, set the patch on the bottom of the aperture opening. You will find that with one day's practice you can get it right every time without any trouble at all. Set framing lever central and examine every patch, to be sure they are made right and you will be surprised to see how much better your picture will be. I believe you get the best results by setting your framing lever central when threading. All reels should be carefully examined. It takes a couple of hours to do this and see that all patches are in good condition and made right, but it pays in the long run.

"Ashland has a good idea for his rewind. Here is mine: I have a small rewinding bench just big enough to clamp the rewinder to and put it on front wall of booth, close enough so that you can rewind and run the machine at the same time. Have your film storage can directly underneath it and as soon as the firm is rewound, open your film storage can door. Stand on your left foot and put your right knee under the reel full of film. Pull the gear pin and catch the reel on your knee; then put it in the can. Start your gear pin in again enough to hold it so it won't drop out, but so you can slip in your empty reel; then put your right knee under empty reel, put the pin in and catch the reel as before. Put your fingers into the holes inside of the reel and with the bottom of the hand push the gear pin in enough to hold it. Then turn the reel around until the keyhole in the reel is on top and shove the pin all the way in. This is a very long explanation, but it is all right after you catch on to it and there is no noise of the reel dropping on something."

My dear boy, that is easy—mere child's play, in fact. All the operator has to do is turn the crank, watch his picture, manipulate the lamp, handle a reel full of film, shove in a pin and perform a few other stunts. Such laziness is positively degenerating. I do not see any reason in the world why that operator cannot tie a broom to his left leg and sweep out the operating room while he is doing [illegible] other [illegible] things. Chehalis, I have given space to the description of your [illegible] stunt, but, frankly, I do not think anything of it at all. That man never was born who can do two or three things at the same time and do them all well. When the man who is running the operator has absolutely no business at all doing anything but attending strictly to the projection of his picture.

The Handbook.—Princeton, N. J., inquires as to the contents of the Handbook. He wants to know if it explains how to tell the focus of condensing lenses, etc., how to go about measuring films and how to remedy breakdowns. He also wants to know if I could recommend the Taylor School and if a position is guaranteed when course is completed. Continuing, he says: "I see Elwood, Pa., is having trouble with ghost in picture. Would suggest that his trouble consists in not using the right focal length of condenser."

As regards the Handbook, you will find a list of its contents in a recent issue of the World. It teaches you how to find the focal length of condensing and other lenses. It teaches you how to prevent breakdowns as well as how to remedy them. It tells you also how to measure films.

As to the Taylor School, I can recommend the course to any man who will come here, attend the school, stay long enough to master the details of the business and apply himself to good, hard study. The man who does that and who is of ordinary intelligence most certainly will get his money's worth and will leave the school fully equipped with the technical knowledge necessary to good projection. Mr. Taylor also gives students as much practical experience as they desire in the larger operating rooms of New York City, every student being given the opportunity of working as helper in an operating room as long as he wishes after the course is completed.

THE SEASON OF INCONSISTENCY

An Interesting Cartoon.—Duluth, Minn., comments on a recent article in the Department entitled "An Outrage," of which same article he thoroughly approves. He also sends in a cartoon that will be found in another portion of the paper this week. In this cartoon the policeman (Board of Censorship) is seen tacking up a sign, "Moral Pictures Only," over the doors of a moving picture theater, into which are entering the children of the poor, that being about the only amusement they and their parents are able to purchase in these days of high cost of living. Adjoining it is seen one of the large theaters with the sign over the door, "Salome," and a crowd of plug hats passing within. Comment is unnecessary and the cartoon could scarcely be more forcible. It has the virtue also of portraying the absolute truth. Dirty and filthy, suggestive plays, such as "Salome," are nightly paraded before the Knights of the Stovepipe Hat and their wives, daughters and children. But be it noted that these same "Knights of the Silken Tile" set themselves up as heaven-appointed guardians of the poor, and hold up their hands in holy horror at the frightful scenes (?) thrown on

the curtain of the "silent drama." Piffle and punk! Somewhere I have heard that people who live in glass houses should be careful about heaving stones. Also that it is always well to clean your own dooryard before you rubber over into your neighbor's and make too many comments.

The Handbook.—From our good friend Walter Turnpaugh (Fort Worth, Tex.), who announces in a mighty nice letterhead the fact that he is "The Picture Show Man of Fort Worth! Steadiest, clearest, brightest pictures. Electrician, mechanical expert and A-No. 1 manager," comes the following: "Your Handbook received and am very well pleased with it. It is something out of the ordinary and exactly what I have been looking for for a long time. I wish to say for it that no enterprising, up-to-date manager or operator should ever think of being without it."

Please spare our blushes, Mr. Turnpaugh, and accept our thanks for your kind words.

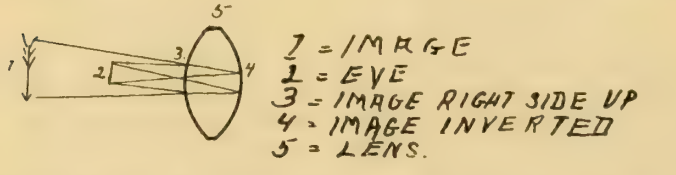
Power's No. 6 Trouble.—Mr. H. A. Wachter, manager Edisonia Theater, Lancaster, O., sends in for the Handbook and inquires: "What is the best exhaust and circulation fan to buy? I am using a Power's No. 6. When I frame picture below center, the machine makes a loud grinding noise. When framed at center or above center it runs very smooth. Must oil cup on machine show oil all the time? How many oil holes on the Power's No. 6? I sometimes think operators miss oiling some parts."

The Kimball Electric Company fan is a good article, but you should specify that the fans be equipped with General Electric motors. As regards the Power's No. 6, I would recommend that you see to it that the sliding bar, behind the flywheel, on which the small idler gear rides, fits snug in its ways. If it is loose, tighten the two set screws in the edge of the front way, back of the large gear wheel. Do not get these screws too tight, however, or the framing lever will work hard.

The only oil holes the operator is at all likely to miss would be the one back of and beside the shutter shaft, which has a tube, the one next the oil casing on the intermittent shaft and the one just above it on the cam shaft. Also he should be sure to oil the small gear on the sliding bar before referred to. Use heavy engine valve oil or vaseline on the gears of this machine.

That Lens Matter Again.—From my good friend, A. W. Crowe, Watertown, S. D., comes the following: "In the World of November 12 you gave me a problem of the image in the aperture opening reflected on the back of projection lens right side up. I would have answered at once, but thought I would see if any brother operator would have anything to say about it At first I thought that you were trying to 'kid' me a little and still I may be wrong in my idea of the matter, as it is easy to prove yourself wrong in this refraction of light rays at your very next experiment.

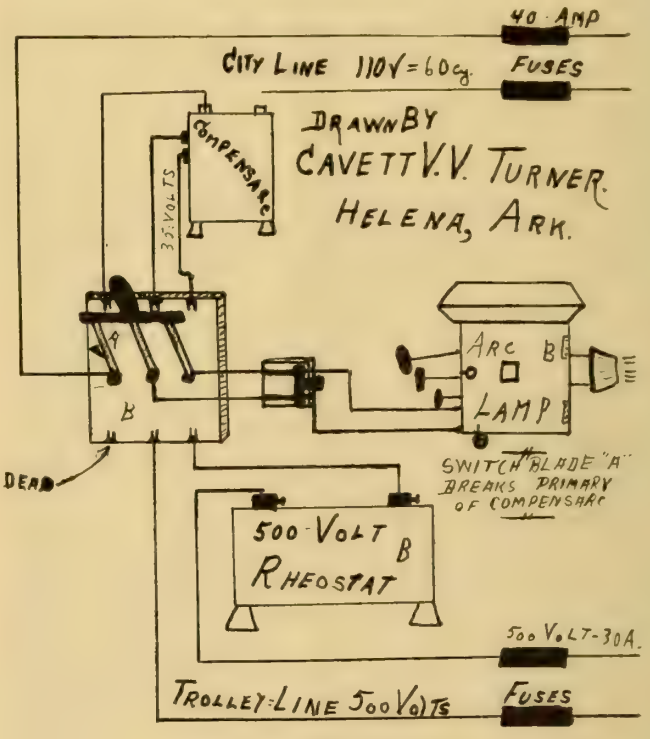
"Here is what I think causes the image to be right side up: It is the reflection of the image against the concave surface of the lens (see enclosed drawing). Now I think this has nothing to do with the projection of the picture as it is only a reflection as from any highly polished glass surface. Take a watch crystal and hold it so as to reflect the image is right side up; now turn it around so as to look into the concave side and the image is upside down and only one image, as with the lens you have two, one right side up and the other bottom side up. Now, brother, tell me what you think of this."



Friend Crowe, I refuse to be interviewed. I was not trying to "kid" you at all. Really, the worst trouble the Editor of this Department encounters is that on questions of this kind he has not the time to make extended experiments. By the time he attends to the correspondence of this department, lectures an hour every day, inspects and passes on from 10 to 15 moving picture mechanisms, answers fifteen to twenty personal letters and performs a few other stunts on the side, the time for examining closely into questions of this kind is somewhat limited. I made some short experiments into the matter some time since and found some things that looked queer. I am patiently awaiting a promised article from the Bausch and Lomb Company, and I wish they would kindly take note of that fact because I am not the only one who is waiting for that article by any manner of means.

* * *

Three-pole Switch Connection.—From Cavett V. V. Turner, Helena, Ark., comes the following: "I am a regular reader of the Moving Picture World and have noted a number of sketches therein regarding T. P. D. P. switches for two sources of current for the operating room. Enclosed find drawing for a moving picture machine with three P. D. T. switch for using either 110 volt D. C. or 500 volt D. C. Of course, a D. P. D. T. switch would answer the purpose, but by using a three-pole switch the extra blade will control the primary of the compensarc and prevent same consuming current in the core and windings while the 500 volt current is being used. You will note that the other two blades of the switch break the secondary of the compensarc. The 500 volt circuit is only used in case of emergency, but the sketch will prove valuable to any operator who has both circuits in his booth. The idea is an original one of my own."



I publish Friend Turner's drawing for the reason that it contains some features slightly different from others heretofore published. I would suggest, however, that the sketch has one very bad feature, namely, that the rheostat is at all times "alive" and charged with a voltage of 500, which would make it more or less dangerous. It would also be necessary to install a secondary switch on transformer side in case one wished to do any work on it. Many thanks for the submission of the sketch, and I hope Friend Turner will accept my criticisms with good grace.

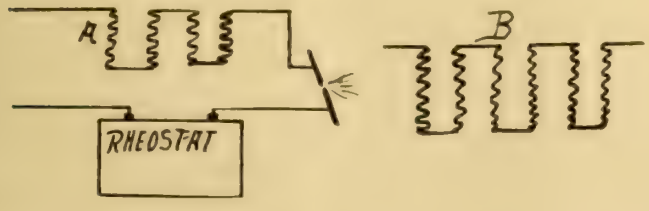
Electrical Books.—Portland, Ore., orders a handbook and inquires: "Does your Handbook contain anything on electricity? If not, can you refer me to some good book that does not go so deep that a beginner cannot master it?"

The book, Portland, contains elementary instruction in electricity. As to such an electrical work as you desire, it is a very hard thing to find. The only thing that I know of that I consider of much real practical value to the beginner are certain text books of the International Correspondence School, but they cannot, I believe, be obtained without taking a course which costs $40 to $50. The trouble is the kind of instruction desired by the operator is, in nearly all electrical works, either conspicuous by its absence or else too fragmentary or too technical to be of value.

Operator Wanted.—Alabama (name of town suppressed) has asked me to supply him with a first class operator: The man must be A No. 1; salary $25 per week of seven days. I have sent Alabama the name of one man whom I had cause to believe would fill the bill. If he does not, I should like the names of other men who can prove their ability by a

record of performance in the past. Nothing else goes. Alabama may be satisfied with the man already proposed, and he may not. In any event, I should like to have the names of a few first class men, since calls of this kind are likely to come at any time.

Resistance Problem. Medicine Lodge, Kan., submits the following: "I find your Handbook to be a great help in my business, but there has arisen one question which does not seem to be covered and my partner and I are having trouble in settling a dispute about it and have failed to come to any definite conclusion. I am writing you for your opinion, enclosing 10 cents to cover your trouble and postage. We are using A. C. 110 volts and one of Edison's coil rheostats. I used all resistance except two coils and got a good light, but when I cut all the coils in my light was not so good. I was away for a week and during my absence my partner got an idea in his head that in alternating current the flow went back and forth the same on both wires, and inasmuch as a rheostat was installed on one wire only one side was getting any resistance. He therefore wound four or five coils of wire and cut it in on the other side (or line), thinking it would balance his current. Now, here is something that seems funny to us. Before cutting those coils in, I had to cut out two coils of resistance. Now I use all of the Edison resistance and also the resistance of "A," and seem to get as good results.



"Will you please answer the following: Does it make any difference as regards a steady light or better current by having a rheostat on each wire, or are we trying to imagine something that is not true? We are not electricians and are seeking information.

"Now, here is another question: I take a piece of wire, say 100 feet in length, and wind it into coils (or a coil). Will the resistance be any different than if the same wire be stretched out straight? Do the turns up and down (see 'B' in sketch) have anything to do with resistance? The idea I received from your book is that it is the metal which resists the current, not the turns it makes, but the people here try to tell me that the turns it makes creates the resistance, and I want to know what is right. The question is: Both pieces of resistance wire being 100 feet in length, the same size and material, one made up into coils and the other stretched out in a straight line, what difference is there in resistance, and if there is any difference, why?"

In the first place, Medicine Lodge, 10 cents would not pay for the stenographer's time in writing the answer to your letter, to say nothing of my own. I, therefore, answer you in the usual way, through The Column. Personal replies are only given when $1 or more is enclosed.

Your first question has me considerably puzzled. There is something twisted in your statement somewhere. The greater amount of resistance you cut in, the less current you get. It doesn't make any difference which wire you have your resistance on, nor would it make any difference if you had half of it on one wire and half on the other. On page 4 of the Handbook you will find a description of alternating current and a synopsis of its action. Alternating current flows first in one direction and then in the other. You will readily see that no matter which way it may be flowing, it has to pass through the resistance (rheostat), whether it be all on one wire or divided up and placed on both. What I do not understand, though, is this: You say, in effect, that you were getting a good light with two coils of your Edison rheostat cut out. Then you proceed to say that you cut in the other two coils, and in addition cut in 100 feet of resistance wire on the other line and still got the same light. That, my dear sir, is a physical and electrical impossibility. There is a colored gentleman concealed somewhere in that particular woodpile. If our readers can offer any suggestions as to what the solution of this matter is, let them stand forth and be heard. The winding up of the resistance wire into coils has a little effect with alternating current, inasmuch as the coiled wires set up a magnetic field, which operates to some slight extent to reduce the current over and above the reduction effected by the metal of the wire itself. This, however, is not of sufficient amount to be given consideration (possibly 1 volt additional drop). There would be very little difference between 100 feet of resistance wire stretched out straight and 100 feet coiled up in the usual manner. If the current were D. C. there would be no difference at all. The turns, as seen at "B," cut no figure at all.

An Address Wanted. J. W. Jack, Vancouver, B. C., writes: "I notice in November 12th issue in the Trouble Department an article on gaslight by Mt. Pleasant, Utah. Could you let me know by card, or through the Department, what kind of an outfit Mt. Pleasant uses, or could you give me his address so I could write him personally, as he seems able to produce unusually good light? Your operators' Handbook has been duly received and I am much pleased with it."

The mass of correspondence is so large, Vancouver, that only that which there seems some likelihood of being needed for reference is kept for file. I cannot find Mt. Pleasant's letter and would request him through The Column to forward his address at once to Mr. J. W. Jack, Vancouver, B. C.

Next!—Ottawa, December 6, a newspaper clipping says: "Enlisting officers for the Navy find that of a large number of men offering on both coasts, 75 per cent. are rejected because of the cigarette habit or moving picture eyes."

I have heard of goo-goo eyes, and various other varieties of "lamps," but the moving picture eye is a new one. Next!

Operators Licensed.—From Youngstown, Ohio, T. A. Kelty writes: "Dear friend Richardson: Find enclosed newspaper clipping concerning the matter of licensing operators in this city. Projection in Youngstown is poor but improving. I received your Handbook in due time and find it very beneficial. If every operator had one you would not have to work so hard on the Trouble Department."

The newspaper clipping referred to reads: "Fire Chief W. H. Loller and Building Inspector C. C. Knox, committee who examine those desiring licenses as moving picture operators, have concluded their labors and have announced that sixteen have passed, as follows: James S. Thomas, S. Bevan, Jr., Ole J. Myers, Eugene Welsh, Steven K. Goffey, Oreste Olivieri, William Daley, J. J. Piatt, Isaak Dietelbaum, John J. Smith, Tod A. Kelty, Clyde Ruth, J. Cullinan, A. J. Rochell, Meade Alexander and Homer C. Burr. These young men have all been given their certificates."

Now will some kind soul tell me what in the name of heaven a fire chief and a building inspector know about examining a moving picture operator? Why in the name of common sense didn't they at least have one operator on that examining board? Do you think a railroad company would have its superintendent of bridges and its chief of detectives examine its locomotive engineers and pass upon their qualifications? Not on your merry-go-round—not in four hundred thousand years. But as soon as a moving picture operator is to be examined our wise, wise, wise law-makers or officials proceed to select as examiners a chief of police, who knows as much about moving picture operating as the editor of this Column knows about the New Jerusalem, or some other gentleman equally proficient along some other line of human endeavor than motion picture operating. It is to laugh!

Tension.—Jacksonville, Fla., writes as follows: "Can you tell us any way by which we may determine when the tension springs are set just right? That is to say, is there any rule by which the proper amount of tension may be determined?"

The best method I know of of setting the tension springs or telling when the tension is just right is as follows: Suppose you are running along at 60 feet per minute. You increase your speed suddenly to 65 or 70 and under the increased movement you see the picture move up slightly on the screen, sagging back into its original position when the speed is again decreased. This is an evidence that your tension is too weak, and you may utilize the idea in setting your tension. Loosen the tension springs until the above phenomena occurs and then gradually tighten them until they are just stiff enough to prevent the picture moving up on the screen under reasonably increased speed. Your tension will then be just right. With some tension springs it is quite difficult to do this, but with care the feat may be accomplished. The matter of tension is one of extreme importance to which too little attention is usually paid.

Another Film Cement Formula.—Neighbor Richard F. Foote, Archibald, Pa., writes: "Enclosed find check for Handbook and Announcement Slide Outfit. Have noticed request in Trouble Department for film cement formula: a small piece of blank film, say about an inch and a half long, cut in fine strips and dissolved in a half ounce of acetic ether makes a

satisfactory cement. Acetic ether lists at about 60c. per pound."

On behalf of our readers I thank you for the receipt, friend Foote. I take it this cement is for inflammable film only?

* * *

Several Things.—From North Carolina (name of town suppressed) comes the following: "Enclosed please find $3.50 in payment of your Handbook and for subscription to the World. I am the owner of an Independent theater in this city called 'Joyland,' and am at present making extensive improvements in same, increasing my seating capacity from 200 to 400. I have a side throw like the enclosed sketch which I can use, only I have no way to test out the focus on the left of the screen. Can you advise me if there will be any material effect? I can, of course, get perfect focus by placing screen on right angle with throw, but this will not look well from the floor. Am getting splendid results with Independent pictures, and wish to publicly boost such pictures as 'The American and the Queen,' 'Thann,' 'Delightful Dolly,' 'Fairies Hallowe'en,' 'Robinson Crusoe,' 'Starlight,' 'Women of the West,' and others of the same ilk.

"But why do not the producers, when they have a letter in picture, employ someone that can write legibly instead of the scrawl that most pictures have, one-half of which cannot be read?

"I am running on A. C. with rheostat connected up with an old Westinghouse compensator, current being about $40.00 per month for seven hour show. Have about 20 sixteen c. p. lights, 110 volts. Do you think a compensarc or a Hallberg would reduce my current?

"I shall have a throw of about 47 feet. Can I get a picture 10 by 12 with this throw? I now throw about 52 and get picture 8 by 10. What is the best support for an Edison machine, so as to do away with vibration?

"Do you think a dark maroon color for side walls of wood, with burlap wainscoting will affect the light on screen? What is a good color for wooden ceiling?

"Will painting the frame around screen black improve the picture? I pay my operator well and expect good results, and have gotten them so far. I do not believe in economy in the operating room. Trusting that I have not imposed upon your time, I close, with best wishes for, and appreciation of your Department."

As regards Independent film, it is steadily and rapidly improving in quality; that is beyond the question of a doubt. Above all things, however, the Independents are in need of better perforation and (whisper) I think that there is a surprise in store within the next two months on that particular proposition which will perhaps place Independent film on a par with the best so far as perforation goes. I do not know this to be the fact, but I have examined an embryo perforator now being perfected by one of the leading manufacturers in that class of mechanism and it certainly looks as though it would deliver the goods. It is radically different from anything the writer has seen in the way of a perforator.

No, I very much doubt if you can save anything if you are only paying $40 per month for current for a seven-hours-per-day show. I would consider that very reasonable indeed, and I do not believe I would do any experimenting on that proposition unless the party selling you the new appliance would guarantee either a reduction or a material improvement in your present projection light. I am of the opinion that you would be very unwise to attempt to project a picture on a 47-foot throw, locating your operating room as is shown by sketch. I very much doubt if the result would be at all satisfactory. You can get a 12-foot picture at 47 feet, or even a much larger picture than that, but on those short throws it is difficult to get sharp definition except with very small pictures. When you add to the difficulty by as heavy a side throw as is indicated in sketch, I would say that the result would be, to say the least, very doubtful.

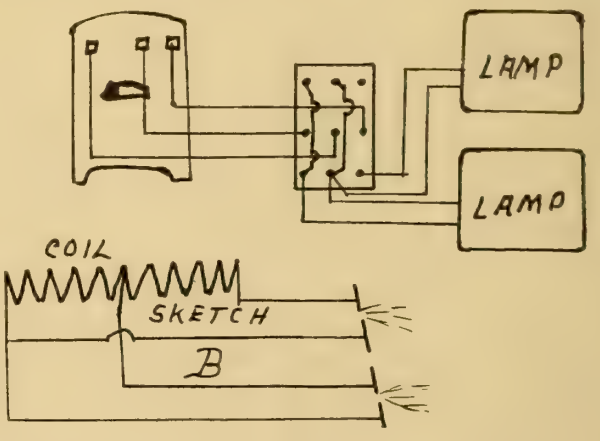
Dark maroon for side walls will be all right, so far as the picture is concerned. I would have the ceiling some very much lighter shade of a harmonizing tint. Some good color schemes were given in The Department a week or two ago. I would not have the wood painted with a gloss, but have the paint mixed about half oil and half turpentine. That, however, only expresses my own individual preference. Yet, outlining the picture with black (dry black, not glossy) materially brightens the picture, but the black should be brought right up to the outline of the picture to get the best effect. Where rolling, drop curtains are used it is well to have one for the moving picture and one for the stereo, each painted with non-gloss black right up to the outline of the picture or else covered with black cloth. Many operators set their machines on a brick, or concrete pier built on the operating room floor. The weight of the pier effectively eliminates vibration. Anchor bolts for machine and lamphouse must be set, of course, as the pier is built. Use pressed brick, white enamel glaze, set in cement, with round nose brick at corners.

You are talking good, plain, hard common sense when you say you do not believe in economy in the operating room. By this you, of course, mean you do not believe in **false economy**—a thing the writer has been fighting for lo! these many moons. Good management means **the best of everything in the operating room.** You are pursuing the right course in paying your operator a good salary and then **demanding good results.** Would that there were more like you!

Machine Cost.—St. Joseph, Mo., promulgates the following query: "Friend Richardson: I find it impossible to get a standard, late model projection machine outfit for less than $225.00. I do not know whether there is a machine trust or not but they all seem to demand exactly the same figure, which looks like it. It seems to me $225.00 is too much for such an outfit and I would like very much to have your opinion on that point."

My opinion on a proposition of that kind could not be of much value since no matter what I might say it would have absolutely no influence in bringing about a change. I have, however, a most decided opinion and it is that the figure named is **not** too high but, on the other hand, **is altogether too low.** I would much prefer to see projection machine outfits listed at $400 to $450. I have more than one reason for saying this. In the first place, if machines sold at, say $450, the margin of profit would be such that manufacturers could put out a really strictly first-class, high grade machine, a thing which is impossible of performance at present prices. In fact it is marvelous that they succeed in doing as well as they do for the amount of money involved. In the second place, if Mr. Exhibitor had in his operating room a machine that cost $450 or perhaps two or three of them, he would not be quite so keen to place it, or them, in charge of a $12 a week imitation operator. In the third place, if equipment were more costly, the butcher, baker and candle stick maker would not be quite so ready to jump into a game concerning which he has absolutely no knowledge at all. I think, St. Joe, this fully answers your query.

It Won't Work.—Detroit, Mich., contributes the following: "As regards Brother Nagorsky's three-pole connection for a Power's inductor and combination dissolver, I do not like his idea of connection in series, for the reason that in throwing his switch from Side No. 1 to Side No. 2, he would put out the bottom lamp and then in order to light the top one he would first have to re-light the bottom one, or at least he would have to freeze both sets of carbons and light both lamps. If he wishes to use a three-pole connection I would suggest he do it as per enclosed diagram, which doesn't put the lamps in series."



Your diagram, Detroit, reminds me of the Irishman's engine. Pat had invented a new kind of steam engine and when it was finished called in his friends to view the masterpiece. Everybody admired it and congratulated Pat upon its beauty. "Yes," says Pat, "'tis a foine engine entirely. Sure 'tis a bir-rd, ut is! They do be only wan trouble wid ut—the dom thing won't run!" That expresses the situation exactly. Your plan, Detroit, is a mighty fine plan, the only trouble with it is, it won't work! In effect, you have produced a condition shown in Sketch "B," in which one lamp is run at very high voltage the other one at low voltage, half the coil loaded quite lightly and the other half overloaded. The practical result is that when you light one lamp the other one immediately proceeds to go out. I publish the diagram in order that none may attempt to wire a combination transformer that way.

I have noticed a tendency among some pianists to play to the **details** of a picture rather than to the **story** itself. While I do not wish to pose as a taskmaster to those who are conscientiously endeavoring to fit their pictures correctly, I must again point out the importance of carrying out the general impression which the story is intended to convey. Our photoplays are often composed of short and rapidly changing scenes and at first glance an alert mind will frequently note the most conspicuous object and give it an unmerited prominence. He thus throws his picture out of balance and destroys an impression he might otherwise have retained. I am speaking particularly of those stories which are on the sympathetic order. The music is an important factor in these, and can help or mar the picture according to whether it is applied correctly or incorrectly. To make my meaning clear, I will cite as an illustration a recent release "A Dixie Mother." In the first part of the story (which is laid in the time of the Civil War) one of her sons is killed. The father vows eternal hatred to the North. After the war is over the other son marries a Northern girl and is thereby cut off from his parents. These incidents all develop toward the one point, viz.: the spartan mother's pride has kept her silent, though her heart is hungry for her boy. Later she receives a letter saying her son and his wife are waiting at a nearby station, asks for a reconciliation, and that a carriage be sent for them. The father refuses, but finally, unknown to her, he relents and drives away. The next scenes alternate quickly, showing the despairing and half crazed "Dixie mother" and the carriage on its way; its arrival, the meeting between the father and son, the return trip and the arrival at home. This journey is shown in a number of scenes, and after each one the mother is shown. The whole picture is full of pathetic Southern tunes, and when it comes to this latter part of it your audience should be keyed to that pitch where the tears come easily. From now on keep them there. Run a plaintive from the letter scene until she comes into the room where the old cradle stands. Change to the theme you played in the first part when her dead boy was brought in ("Massa's in the Cold Ground" will answer) as her memory has gone back to those days, and hold this theme to the finish even though the intervening scenes are of a different character. The meeting between father, son and daughter-in-law may not look pathetic, nor the drive forth and back, but you are not playing to them; they are only details whose sole value lies in their relationship to the central idea. You are playing to the "Dixie mother" and all the interest about her must be sustained; a stop or a change in the music would break this tension, which is something you have been trying to hold throughout the latter half of the picture. At the "tag" or finish of the picture you may change your music or simply swell to **forte** without change as you see fit. It is immaterial.

"The Lesson," though not so deeply emotional, is worked along similar lines. You open the picture with something of a **quasi-plaintive** character ("Apple Blossoms" will do) which will play until the son's return home. Pause until he enters room of his father. Pathetic until the sister finds him in barroom. **Agitato** for the struggle, then pathetic till finish of picture.

The points I am trying to bring out are these: don't pay too much attention to the little details and accessories of a picture unless they have an important bearing on the scene or the story. Rather, try to grasp the **impression** the picture is intended to convey and give that all the assistance you can. I saw a picture last week wherein one scene opened showing an empty chair in the foreground. Though the most conspicuous object in the scene, this chair had no more to do with the story than the clock on the wall, yet because it was so plainly visible the musician switched to the "Vacant Chair." Had this chair been placed there to suggest a dead or absent one, and had the action carried out this suggestion the music would have been correct. As it was, it was absurd. Another instance I heard when the judgment was at fault—this time it was playing to the **costumes** of the characters instead of the action of the play. The story introduced a couple of Spaniards in a prominent way and their presence was always a signal for a Spanish waltz or **habanero**, with tambourine and castanets. In the lighter scenes this was all right enough, but in some of the dramatic scenes it was wholly out of place. One does not usually associate dance music with either a fight or a death bed—though had the characters in question heard this particular music they might have fought and died in earnest. A priest was hearing the confession of a dying woman, and because of her Spanish dress the castanets clicked all through the solemn scene. These instances are **bona fide**. There is no need to mention where I heard them as such things are of too frequent occurrence. It is only another instance of observing unimportant details and overlooking the essential points, errors which every ottenest among those who are sincerely trying to work up their pictures correctly and really believe they are succeeding.

* * *

I am in receipt of a letter from C. J. Alden, Orpheum Theater, Bisbee, Ariz. Brother Alden believes in the superiority of the orchestra over the piano in working up pictures and he speaks of his own experience. I am sorry I cannot quote the letter as it is a lengthy one as well as interesting. However, he makes two points which I will hand out to the constituency. I quote his words: "It must be remembered that there can be but one leader in the pit and he must be the pianist." And again: "I was instrumental in placing the orchestra in the Royal Theater, also the Orpheum, in this city. The orchestra was tried as an experiment in both places, and now neither manager would be without one." Good work, Brother Alden. As to your first assertion (as herein quoted) it all depends. W. L. King, manager of the Orpheum Theater orchestra, Chicago, has two violinists (Messrs. Kipkowsky and Teller) each of whom "dopes out" the picture on his own shift, and their work looks pretty good to me. At that I believe your method would work out best in most cases. I would like to hear from some of the rest of my readers and learn what they think of it.

AGAIN—VAUDEVILLE.

In the French fables of Lafontaine, so full of good moral lessons, we find one of "the thieves and an ass." Two thieves stole a donkey and while they were fighting to know who would ride the animal, a third thief appeared and stole the donkey.

It is about what we have in motion pictures. While the Motion Picture Patents Company are fighting the Independents to know who is going to have the business we find a third party in the shape of vaudeville houses, killing the pictures.

The American Music Hall in Chicago is offering twenty-two vaudeville acts, a solid three-hour show; and the Orpheum of Cincinnati is offering eighteen vaudeville acts.

In other cities we will also find similar competition. It would seem that certain vaudeville managers have decided to kill the motion pictures if they have to lose money for the time being. The vaudeville managers will never pardon the moving picture exhibitors for having lowered vaudeville to 5c. and for having encouraged a lot of cheap and worthless actors to make their way upon the stage.

We are sorry to compare motion pictures to the fable, yet the characters are not unlike those represented by Lafontaine, and the shrewd reader will be able to draw his own conclusions.

We have made several appeals, directly and indirectly, for relief from this menace to the picture. We have a letter from a licensed manufacturer who writes that vaudeville should be divorced from motion pictures, yet we see no efforts being put forth. Why? Because the minds of both the licensed and Independent manufacturers are so busy scheming against each other that they have no time to watch the common enemy. Each faction hopes to win and, when master of the situation, to reform the abuses. Is it wise? Will it not be too late?

THE "POLICE GAZETTE" ON THE SCREEN.

(By a Well-Wisher of the Picture.)

I am, I suppose, one of a numerous class who, while taking an interest in the moving picture as a form of agreeable entertainment, being in fact simply an ordinary member of the public, yet try to get a little closer to the heart of things than most of my fellow members of the picture-going public. This will explain why it is that I am a reader of your journal, which, though it is written exclusively for trade use, contains, I think, much that would interest the picture-going public. It is usually so readable that it deserves a large sale in every moving picture house in the country.

Two articles in your last number attracted my attention, and I carefully read them. The one headed, "Christmas on the Screen," seemed to me to state a cause, namely, the film makers' indifference to the real requirements of the public; the other article, written by your correspondent, "Lux Graphicus," stated an effect of that cause, namely, the assumed decline in the popularity of the moving picture.

As one of the public, I do not go quite so far as "Lux Graphicus." He writes, it looks to me, from an inside knowledge, consequently his perspective is somewhat violent. I have no direct interest in the matter; and I cannot see any distinct signs that the picture is losing its hold. You and your staff, however, are, I admit, better judges than a mere outsider. If, therefore, it be the case that the picture is on the decline, I do not think it would be difficult to assign several causes for its failure.

With your permission I will cite one or two evidences of some symptoms that are at work in a direction not favorable to true progress. Mr. Harrison, in the same number of your paper from which I am quoting, had an article entitled "Managerial Stupidity." With his permission I would like to paraphrase his headline, and write of "Manufactorial Stupidity."

Sympathizing with the desire of the Independent manufacturers to gain a footing in the business, I have followed individual manufacturer's progress with great interest, and in particular I have watched the efforts of the Reliance films. I have obtained some copies of their publication entitled, "Film Fancies." In the November 19 number I read an article which undertakes to explain why moving pictures retain public favor, and why, weighed in the scale of supply and demand, these pictorial playlets give biggest value of anything in the world. In the same number of "Film Fancies" I read the plot of a Reliance film called "So Runs the Way." I quote literally, and hope you will print the extract as I give it:

"A maelstrom of human emotions—love, hate, jealousy, anger, vengeance, despair. The vanity of the poor bank clerk's bride and the covetousness of the cashier for the beautiful woman fling the characters upon a stream of life which whirls them to destruction.

"The plot is startling and amazing. To remove her husband, anguished by her perfidy, she connives to cast suspicion of theft upon him, sending him to a felon's cell, and securing a divorce, marries the guilty cashier.. Removal from humble surroundings to a palatial residence fans to a glowing heat her burning desire for costly raiment and glittering gems, and her new husband is forced to greater and greater defalcations. Still not content, she accepts presents of jewels from an admirer, and when bitterly reproved she taunts the cashier to a frenzy of madness in which he takes her life. Then follows the arrest—the examination of the books—the confession and conviction, and the bowed, manacled entrance into the penitentiary, where a dramatic meeting takes place with the clerk, his innocence established, is about to be relieved of his prison garb.

"There are many scenes of intense dramatic interest—the theft of the bonds—the prison life—the convict's escape and recapture—the coquettish conquests of the woman, etc., etc."

As a well-wisher of the picture, I do not think this kind of story is calculated to advance either the interests of the Reliance Company or those of the moving picture as an entertainment. The story belongs to the dime-novel kind. It deals with the seamy side of life. It is lurid, sensational, unhealthy, unnecessarily exciting, and hardly the kind of literary fare which, if put out in book form, I would place in the hands of young children who form such a large percentage of the patrons of moving picture theaters. Still another Reliance film is called "When Woman Wills," and is so described in "Film Fancies":

"The experience of an unsophisticated girl for whom a trap was laid by a young roue. The intervention of a wealthy, honorable man, incensed at the diabolical plot, extricates her from a distressing dilemma. The winsomeness and purity of the maid win his love. Later, as his wife, and holding a deep affection for him, her rural prettiness transformed by culture and magnificent raiment into dazzling beauty, she wreaks havoc with the heart of the rake who sought her ruin and crushes him with an avalanche of scorn, excoriation and ridicule, in the presence of her husband."

Surely, Mr. Editor, any story, whether in book or film form, which deals with an "unsophisticated girl transformed by culture and magnificent raiment into dazzling beauty, and wreaking havoc on a man," is not a particularly edifying example of womanliness to hold up for approbation. This sort of thing strikes me as being the essence of ultra-sensationalism. I deprecate its dissemination by picture makers. Are there not other and less innocuous subjects open for them to choose from for their pictures without diving into the tainted records of Mulberry street?

W. H. J.

[Our correspondent would have no cause for surprise at the unsuitability of the film stories he condemns if he were aware of the mental equipment of those responsible for their production. The descriptive matter he quotes comes from the hand of the man who, when he had charge of a Chicago publication, used all the invective at his command to denounce and deprecate the very form of film story which he is now exalting in his capacity as a house organ hireling. Such a person is naturally incapable of appreciating good, clean, wholesome, simple stories. Then again, the responsible minds behind these Reliance films have not been prepared either by training or experience for such delicate work as the production of photoplays. These people are under the delusion that mere expenditure of money and blatant house organ advertising are efficient substitutes for literary and artistic judgment, and an appreciation of public requirements, in the making of suitable moving pictures. "The cobbler has not stuck to his last." There are a number of people who have mistaken their vocations and entered the realm of art and literature with the dismal result that they entirely fail to exclude their own personality from the pictures made and sold under their direction. That is why pictures of the type adversely criticised by our correspondent are produced and why the business in general is suffering from the deplorable condition. The two plays outlined above reek of the minds of those who make and sell them. Here we do not include the artists who play the parts. They may and do have better motives. They are capable of better things, but cast in the wrong environment, their efforts are worse than wasted.

It would, in our opinion and in that of others, be vastly to the interests of the business as a whole if the ignorant and mercenary elements which are creeping into the manufacturing end of it were eliminated. Public sentiment will revolt against such stories as "So Runs the Way" and "When Woman Wills."

We have hesitated to comment on these films because our motives might have been misconstrued as an excuse of "sour grapes;" but when the grapes are really bad and have disagreed with our correspondents—exhibitors and spectators—it is our duty to give voice to public opinion. We have praised the acting, the staging and the photography in many of these films—the work of the skilled artisan and the trained actor. It has been a matter of regret to us that we have not been able to give equal commendation to the stories and sentiments of the pictures.—Eds. M. P. W.]

MOVING PICTURE INQUIRY IN NEW YORK CITY.

Commissioner Fosdick Expected to Advise Special Legislation.

Commissioner of Accounts Fosdick will report to Mayor Gaynor at an early date on the investigation which he has been conducting into the moving picture business. The Commissioner said recently that he did not care to discuss the matter until his report was prepared, but inferred that he will recommend several important changes in the methods of city supervision.

It is known that the Commissioner has brought out evidence sufficient to show that the conditions under which the moving picture business is conducted in this city are bad from sanitary, moral, and other points of view. It is expected that he will recommend the enactment of a special law by the Legislature to deal with this business, having found that the theater, tenement house, and common show laws do not entirely cover the situation.

The Commissioner continued his investigation of the Board of Elections, and brought out further evidence of laxity in the examinations for election officials. It is understood that he will call the members of the Board as witnesses before the end of the week.—The New York "Times."

KINEMACOLOR DEMONSTRATION IN BOSTON.

Written Expressly for the World by Henry.

On Friday evening, December 16, 1910, an exhibition by the Kinemacolor Company of America of moving pictures in the color of nature was given under the auspices of the Appalachian Mountain Club at the Massachusetts Institute of Technology, Boston, under the personal direction of Gilbert H. Aymar, a former Bostonian.

The exhibition was attended by nearly 2,000 people, all fire laws being disregarded, owing to the unusual amount of people wishing to see "the eighth wonder of the world" as some call it. It must be distinctly stated that the audience was practically wholly comprised of scholars, students of photography, professors of botany, etc. It was one of the finest and most learned audiences ever present at a moving picture exhibition in this city. The trade was not in evidence at the meeting. Therefore, it must be remembered that the very great majority of those present were interested in Kinemacolor as a photographic marvel—not in its practical value to the moving picture industry.

Mr. Aymar exhibited these pictures: "Floral Fiends," showing heath, chrysanthemum, gladiola, etc., in their natural colors; "Motor and Yacht Boating in England;" Lake Garda, northern Italy; "Farm Yard Friends;" "Scenes in Algeria;" "Biskra and the Sahara Desert," and "From Bud to Blossom." In some respects the World's New England representative was greatly pleased with the exhibition. The colors were most exquisite and life-like, and gave a hint of what moving pictures may some day become. But we noticed some faults in the process, of sufficient gravity to make it doubtful whether, at the present stage of the process, it can be of practical use to the moving picture theater. The films were very hard on the eye. The features of such people as were shown in the pictures could not be easily made out. Their general outlines and characteristics were plain enough, but the minute reproductions of their facial expressions were at no time easily made out. The pictures seemed hazy, as if a light, filmy covering of some sort were upon them. During the course of one of the films, Mr. Aymar had the picture stopped, and the plain black and white version of the same picture was shown. The relief to the eyes was extraordinary. The process at present is of intense interest to the trade as showing what we will have when Kinemacolor—or some other process—has reached perfection. At present it is of intense interest and value to botanists and students of photographic phenomena. But to the trade, looking at it from a purely practical and commercial viewpoint, much must be done with the Kinemacolor process, before it is available for trade usage. Throughout the exhibition the colors red and green greatly predominated, with purple hardly ever shown. Orange, mahogany colors of all shades, were well reproduced.

Mr. Aymar answered many questions which were asked of him by the audience during the course of the evening. From the questions it could easily be seen that they were asked by students of photography, not by ordinary moving picture people. Mr. Aymar gave the most concise explanation of how moving pictures are taken and exhibited that it ever has been our good fortune to hear. The audience was absolutely lavish with its applause, which was bestowed very generously on each film. We noticed that the films were shown on a light blue sheet, not the usual white screen as is usually in use. We wish to state that the World's New England representative made a nuisance out of himself in order to question some of the audience as regards the criticism he has written. The points mentioned in this review were upheld by those questioned, otherwise we would not have presumed to criticize the process. Kinemacolor is the best effort as yet to reproduce a moving picture in the natural colors which is of practical and commercial value to the trade. But it is not the last word on the subject.

SALESROOM FOR EDISON KINETOSCOPES AND REPAIR SHOP IN NEW YORK CITY.

Harry A. Mackie, who is well and favorably known through his twelve years' connection with the moving picture, has been fortunate in securing the exclusive agency for Edison Kinetoscopes in New York City. He has opened offices in a most convenient location at 853 Broadway, corner of Fourteenth street, where he will carry a complete line of Edison machines and all parts for same. A repair shop will be a feature of Mr. Mackie's business, where operators can obtain first aid to decrepit machines—and get it prompt and well. He also carries a full line of parlor and professional stereopticons and opaque projectors of the well-known Williams, Brown & Earle manufacture.

FLICKERS.

Good morning, have you used parcels post?

* * *

From guard duty on a scab taxi to censoring films is not considered too much to expect of a New York cop.

* * *

Did you ever hear of the "vaulting ambition that overleaps itself"? For further particulars write Mr. Adams Ex. Wells Fargo Ex. United States Ex. American Ex. and a few others.

Perhaps in a few years you will see the "ex" in front instead of behind.

* * *

The Mayor of Marion, Ohio, has directed the police to allow nothing but soft pedal pictures.

* * *

Picture makers who go to aviation meets: if you can't come home with five or six flyers on a negative you might as well stay at home.

* * *

After reading a few lengthy articles in quasi financial magazines, on how to start a picture palace on $500 and run it at a profit of 1,000 per cent., we feel like getting in on the ground floor ourselves.

* * *

The preachers who declare it wrong to compel actors to work seven days a week without rest are evidently not conversant with certain periods of rest in the actor's life, known as "open time" and "laying off."

* * *

Extract from speech by Edward H. Chandler, secretary Twentieth Century Club, before the Mothers' Club, Boston, Mass.—"Moving picture plays, like 'Peter Pan' and 'Blue Beard,' which are especially adapted to children, are few and far between."

By all means let us have a film of "Blue Beard" and the twenty gory wives hanging by their necks, including the addition of the twenty-first, for the children.

* * *

Having seen moving pictures entered in the stock market reports of the Toronto "Globe," and observed them lined up in the same column with Atchison, B. & O., N. Y. Central, copper, smelters, St. Paul and the rest of that bunch, you will pardon us if you have noticed anything "stuck up" about us of late.

A HUNCH.

Profiting by the lesson told in a thrilling safe blowing drama in his moving picture establishment, at 268 West Forty-fifth street, New York, Herman Bauer took home all but $20 of his receipts Saturday night. When he reached his theater the next morning he found that burglars had forced an entrance to the office safe and stolen everything of value.

A JOKER.

Henry Fishbeck, whose moving picture place is at 91 Newark avenue, Jersey City, came around to the City Hall police station and said that he had been robbed. He hired a picture machine operator on trial Saturday afternoon, he said. No, he didn't get the fellow's name, but he looked all right.

YES—HOW DID THEY KNOW?

Incidentally, one cannot help wondering how the deaf-mutes who made the unpleasant discovery of swear words in moving pictures acquired their proficiency to read that particular kind of language so readily.—Albany (N. Y.) "Journal."

THAT YOUNGSTOWN LICENSE.

Those exhibitors who think they have to pay high license ought to congratulate themselves that they are not doing business in Youngstown, Ohio, where the moving picture houses are taxed $3 a day, or approximately $1,100 a year. To our present knowledge, that is the highest license for moving pictures in the world. What does the exhibitor get from the city in return for it? Answer—Nothing. In fact, less than nothing, because aldermen's families are notorious dead-heads, especially on Saturdays, Sundays, or holidays, when the showman needs all the space he has got.

HANDBOOK OF MOTION PICTURE PROJECTION
By F. H. Richardson.
Cloth bound, $1.50. Postage free.

NESTOR

"Rarely Equalled—Never

Peace on Earth, Good Will to Men

Nestor Films to Exhibitors and Exchange Men!

Wind up the old year with

"ELDA OF THE MOUNTAINS"

For Release Wednesday, Dec. 28th, 1910 *Length, 930 Feet*

2 TO THE FORE

ALWAYS WELCOME!

Nestor Pictures are always welcome on our program.

A. L. BERNSTEIN,
Penn Theatre,
169 Penn Ave., Brooklyn, N. Y.

NEVER A BAD ONE!

I think a lot of Nestor Films; have run many of them and never found a bad one.

B. A. RADABAUGH,
Palace Theatre, Hartford City, Ind.

2 MORE

BEST OF ALL!

Our patrons say that Nestor Films are the best of all.

ST. DENIS THEATRE,
Queen St., W., Toronto, Ont.

Scene from "Elda of the Mountains"

LIKES TO GET 'EM!

I get Nestor Films and like to get them.

M. W. McCLUNG,
Gem Theatre, Salem, Mass

EXHIBITORS!

We are not going to say much about "ELDA OF THE MOUNTAINS" as we do not wish to spoil so *good* a *picture* with words words, words! READ the synopsis of the storiette, remembering the while that synopsis do not a picture make. The thing to do is to GET THIS FILM! Place your ORDER NOW and make it IMPERATIVE!

REMEMBER THE NESTOR RELEASE OF

Wednesday, January 4th, 1911

"AT CEDAR RIDGE"

It's a Veritable Jewel!

The early bird catches the worm! If you don't want to miss this Bird of a Picture, ORDER NOW!

For Bulletins Synopsis, and other advertising matter, write to "NESTORLIST 1004", 147 Fourth Avenue, New York City.

DAVID HORSLEY, German Savings Bank B

FILMS

rpassed—Often Imitated"

NESTOR — MADE BY DAVID HORSLEY — FILMS

Let The Past Bury Its Dead!

IF YOU'RE ON this progressive list, firmly resolve to STAY ON

IF YOU'RE NOT on, GET ON this very instant and STAY ON!

IT PAYS TO BE ON THE LIST OF

EXCHANGES BUYING NESTOR FILMS

For Release Wednesday January 4, 1911

"At Cedar Ridge"

A Western Jewel in a Magnificent Western Setting

LIST OF EXCHANGES:

Albany Film Exchange	418 Broadway, Albany, N. Y.
Anti-Trust Film Exchange	79 South Clark Street, Chicago, Ill.
Applegath, L. J., & Sons	145 Yonge Street, Toronto, Ont.
Bijou Film and Amusement Co	1222 Grand Avenue, Kansas City, Mo.
Boston Film Rental Co	665 Washington Street, Boston, Mass.
B. & W. Film Exchange	412 East Baltimore Street, Baltimore, Md.
California Film Exchange	1065 Mission Street, San Francisco, Cal.
Canadian Film Exchange	Calgary, Alberta, Vancouver, B. C.
Capitol Film Exchange	422 North High Street, Columbus, O.
Central Film Service Co	119 N. Illinois Street, Indianapolis, Ind.
Chicago Film Exchange	48 Jackson Boulevard, Chicago, Ill.
Cincinnati-Buckeye Film and Projecting Co.	309 Arcade Building, Dayton, O. 315 West Fourth Street, Cincinnati, Ohio.
Consolidated Amusement Co	Rhodes Building, Atlanta, Ga.
Co-operative Film Exchange	320 Atlas Block, Salt Lake City, Utah.
Eagle Film Exchange	43 North Ninth Street, Philadelphia, Pa.
Empire Film Exchange	150 East Fourteenth Street, New York City.
Dixie Film Co.	503 Chamber of Commerce Bldg., Birmingham, Ala.
Gaumont Co.	Montreal, Que.
Globe Film Service Co	107 E. Madison Street, Chicago, Ill.
Great Eastern Film Exchange	21 East Fourteenth Street, New York City.
W. E. Greene Film Exch. (Inc.)	28 Tremont Street, Boston, Mass.
H. & H. Film Service	8 Jackson Boulevard, Chicago, Ill.
Independent Film Exchange	415 Ferry Street, Pittsburg, Pa.
Independent Western Film Exch.	Swetland Building, Portland, Ore.
Laemmle Film Service	196 Lake Street, Chicago, Ill.
Laemmle Film Service	1517 Farnam Street, Omaha, Neb.
Michigan Film and Supply Co	1106 Union Trust Building, Detroit, Mich.
Pacific Film Exchange	Globe Building, Seattle, Wash.
Paramount Film Co.	428 Ninth Street, N. W., Washington, D. C.
Philadelphia Film Exchange	34 Arch Street, Philadelphia, Pa.
Standard Film Exchange	155 Washington Street, Chicago, Ill.
Swanson-Crawford Film Co	723-734 Century Building, St. Louis, Mo.
Swanson, W. H., Film Exchange	301 Railroad Building, Denver, Colo.
Texas Film Exchange	311 Elm Street, Dallas, Tex.
Toledo Film Exchange	319 Superior Street, Toledo, O.
Victor Film Service	Prospect and Huron Streets, Cleveland, O.
Western Film Company	108 E. 4th Street, Los Angeles, Cal.
Western Film Exchange	307 Enterprise Building, Milwaukee, Wis.

THIS WEEK'S ADDITION:

United Film Company.....Troy, N. Y.

For Release Wednesday January 11, 1911

"Sleepy Hollow"

A Picture That Will Make You Sit Up And Take Notice

One Nestor Out Every Wednesday!

NESTOR FILMS are distributed through THE SALES CO.

ling, 4th Avenue, and 14th Street, New York

"The Police Force of New York" (Edison).—A good picture of some of the phases of police life in New York. It is a good companion film to the one illustrating the mounted police of the Northwest. It gives an accurate representation of the drill and the actual method of working. The first picture showed how a small body of men control a relatively large territory. This one is almost the opposite, showing how a large body of men cover a relatively small territory, though really the second city of the world. The scenes showing how traffic is controlled will interest those who have actually seen it and others who have not. The others are none the less interesting and perhaps novel to many.

"The Greater Call" (Essanay).—The story of a mother who became an actress, leaving her child behind; but years after, when it was supposed the child was dying, she listened to the greater call, forsook the stage, even in the midst of a play, and went to the child's bedside, to see her recover. The picture is emotional and dramatic. The actors have performed their parts with sympathy and discretion, but it does seem improbable that the woman should refuse to heed the call all those years and then depart so unceremoniously. Perhaps this was done to increase the dramatic effect, and if so it succeeds admirably. The other actors simply assist. The leading woman in this instance is the whole picture.

"His Cinderella Girl" (Gaumont).—The fairy story of old translated into modern action. A nephew comes home, but because he looks poor he is ill-treated by his uncle's family. He discovers in the slavey another cousin subjected to the same unhappy conditions. He makes love to her; she is summarily discharged, and then he announces he will settle upon her his vast fortune. Of course there is consternation, and of course the young people live happily ever after. There isn't much dramatic strength but the picture has many elements of interest.

"The Kingdom of Flowers" (Gaumont).—A collection of rare hothouse flowers in vases turning upon a pedestal. The stereoscopic effect of the picture is unusual, and that combined with the marvelous coloring make an unusually charming picture. It would be difficult to conceive anything more delicate and artistic.

"The Light in the Window" (Vitagraph).—A girl refuses to marry a young man because her parents need her care. He goes away to sea, and for years she keeps a light burning in the window for him. Long years afterwards he returns, finds her waiting and marries her. A pleasing drama, made so largely by the fact that the couple are eventually united. The dramatic interest of the picture is not injured in any way by this happy ending, and it is much more satisfactory to see faithfulness rewarded in this life than it is to think of it as having to wait until the next.

"The Joke They Played on Bumptious" (Edison).—Some club men worked upon Bumptious' imagination until they made him believe he was intoxicated. When he was apprised of the fact he turned the tables by appearing actually intoxicated and smashing all the breakable things in the place. The first part of the picture is funny. There is a delicate humor in making Bumptious believe he is intoxicated, and his actions, including his facial expressions, are funny. The last part is not so good. It partakes of the slambang order, quite out of harmony with the delicately humorous first part. It would have been quite as funny for Bumptious to appear badly intoxicated, emitting war whoops, and making the jokers care for him, as it is for him to smash everything in the place. That partakes too much of the rough house and does not add to the fun. In this picture the fun is in the acting, not in what the actor does. The film would be improved by changing the ending so as to eliminate the slapdash and break part.

"The Little Spreewald Maiden" (Kalem).—Miss Gene Gautier appears in a German play, part of which is in Germany along the Spree, and part in America. It involves the fortunes of a little German girl who comes to America as a nurse girl and shortly educates herself to take an office position, in which she is so capable that her employer proposes to her. She refuses because she has promised Hans, who was left behind. Going home she finds Hans has courted another girl, and withal the old home is so primitive and forbidding that back she comes to America, into the same office, and shortly the employer proposes again, this time successfully. The picture will please, first with the sympathetic acting of Miss Gautier and next by the picturesque scenery along the Spree. The American scenes are characteristic and typical and will be recognized as accurate. Wherever there are Germans this film should be popular.

"The Runaway Motor Car" (Pathe).—What happens to a man who undertakes to operate a car. It runs away with him, finally exploding, hurling him many feet. Then when his promised horseless carriage does arrive it is not a motor car at all. The explosion is sensational and the close is a laughable comedy.

"Max Goes Ski-ing" (Pathe).—A comedy representing the difficulties of a novice in this uncertain sport. The picture is devoted to a series of illustrations of his awkward attempts to master the skis and ends with a rousing snowball battle in which the village boys are making it lively for the unfortunate Max.

"The Tyrant of Florence" (Urban).—A story of the times when a tyrant's word was law, and because a certain family did not bow to his hat, as he directed, the father and mother were condemned to death, but the daughter was spared. Years after she succeeds in ingratiating herself with the tyrant, merely to be avenged for her parents' death by putting poison in his cup. The acting and staging are no doubt accurate reproductions of the times and the people. While the story may be interesting because it contains much of history, it will be somewhat unintelligible to a larger proportion of any audience.

"The Chamois Hunt" (Urban).—A reproduction of a chamois hunt, showing the chamois themselves feeding and the way the hunters operate in getting near enough to shoot them. The pictures of the almost inaccessible fastnesses of the mountains add much to the interest.

"A Tenderfoot Messenger" (Essanay).—A Western story turning upon the cleverness of Shorty Blair, an express messenger, who assumes to be a tenderfoot and outwits a gang of desperadoes that follow him for the package of money he carries. Nell, the daughter of the hotel proprietor, in return for a slight kindness, informs him of the scheme to rob him. He is able because of this to escape by means of a window, and ultimately get the drop, as they say, on the entire gang, relieve them of their arms and lead away their horses. The play has some thrilling scenes, especially the one where he holds up the whole gang, and the audience is visibly pleased when he escapes. It is a novelty to see him scatter the pistols along the road, as well as their horses. Meanwhile the discomfitted highwaymen congratulate themselves that the wily agent didn't turn them all over to the officers when he had them unarmed and at a disadvantage.

"Herod and the New Born King" (Gaumont).—An illustration of the first part of Chapter II of the Gospel of St. Matthew. No more beautiful and artistic film has been shown during the year. Every scene is a marvel of accurate representation. The scene which Hoffman has so graphically portrayed as the "Repose in Egypt," is one of the most impressive ever shown on a motion picture screen. An extended review of this film appeared in the Moving Picture World two weeks ago. It would be impossible to add anthing to what was there said. It depicts the search of Herod for the new born King and details the flight into Egypt to escape his jealous rage. A reading of that chapter in the Bible will supply a synopsis more graphic than any that could be written now.

"Saved by Divine Providence" (Pathe).—The story of a little boy lost by his parents and adopted by a poor woman with whom he lives some years until she dies, then he is forced to go into the streets and pick up his living as he can. He is taken in by some newsboys and given a share in their home under a pier. He sells papers on the street, and having finished he wanders into a church. While dozing there a vision of Christ appears and comforts him. His mother enters his nursery at this time, undisturbed since he left it, and as she dreams Christ appears to her and in a series of visions shows where her boy is so plainly that she

"THE SIGN OF THE FLYING A"

FOUR AMERICAN WINNERS

Perfect Photography Perfect Plots
Perfect Production

Monday, December 26th

Girlies

COMEDY

A comedy of three girls and three men; young, frolicsome and funny.

Monday, January 2nd

Mrs. Gaylife's Visitors

COMEDY

An American "screech." A comedy of errors.

Thursday, December 29th

The Squaw and the Man

DRAMA

A Western drama of the Apache country. A masterpiece.

Thursday, January 5th

The Tenderfoot's Roundup

COMEDY

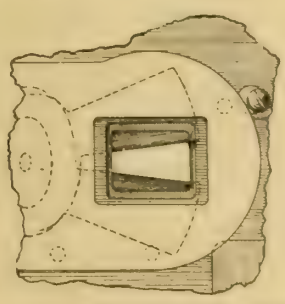
Bucking Bronchos; real ranch life, and oh, so funny.

THREE Comedies, including one Western
ONE Drama made in the real West

Ask your exchange to book you these American films

AMERICAN FILM MFG. COMPANY
BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

Our films sold exclusively through the Motion Picture Distributing and Sales Co.



THE REASON WHY

THE MOTIOGRAPH

Projects a much better picture than other machines is because it is the only one with a

Patented Double Cone Shutter.

This shutter does what others will not do because it shortens the time by two-thirds on both the opening and closing of the aperture.

The result is a much more brilliant picture and no flicker to tire the eyes.

No Other Machine Has the Double Cone Shutter. It is Patented and Belongs to the Motiograph Exclusively.

Remember the Motiograph has proved that it will outwear other machines. Send for our catalogue.

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 564-572 West Randolph Street CHICAGO, U. S. A.

J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

EDW. H. KEMP, Agt.
833 Market Street, San Francisco, Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

is able to find him. The story is well told and at this season it makes a deep impression upon almost any audience. But the old question arises about the good taste of having the vision of Christ such a prominent feature. An angel could have been utilized quite as well for the purpose and would have prevented any possible feeling of sacrilege. While in this instance the vision is managed with discretion the impression cannot be dispelled that it is out of place.

"A Dixie Mother" (Vitagraph).—A story of the Civil War embodying all the most important sentiments, the love of country, the love of home, the love of mother and the love of wife. It is a somewhat complicated story, involving the death of a young Southern man at the hands of a party of Union soldiers, and the love of a Union officer for the sister of the slain man and the marriage of a brother of the slain man with a Northern girl and the parents' refusal to be reconciled to the North and the changes that war wrought in their family. The picture contains many elaborate dramatic scenes, but the most affecting are those where the mother receives a letter that the son is coming home with his Northern wife, which is followed by the father's refusal to see them. But the cradle and the knowledge that there is a grandson to fill it softens his heart, and in one of the most touching scenes ever put on a motion picture screen the family is reunited, and, as the little one grasps the flag all the sentiments stated at the beginning are so strongly depicted, that they make an impression which leaves scarcely a dry eye in the audience. The Vitagraph people have achieved a success well worth while bragging about in this production. It would be difficult to improve upon it.

"The Lesson" (Biograph).—At one time the Biograph Company had quite a reputation for sermons. Here is one which has much of the original flavor, representing a young man disobeying the wishes of his father, a minister, to become a preacher; sinking lower and lower until just as his father dies he kills a man in a saloon brawl, and but for the plea of a sister would have been taken to prison, even as his father died. Whatever may be thought of this type of picture individually, the power it exerts upon an audience cannot be questioned. Like the horrible examples graphically shown in the goody goody Sunday school books these films possess a fascination which cannot be denied, yet perhaps few would care to acknowledge its influence. The dramatic attractiveness in this particular instance consists in reproducing a domestic scene, unhappily too common, in some of its aspects at least, in such a way that the events seem to be transpiring before the audience. It is a graphic and impressive illustration of the commandment to honor, which means obey, one's parents.

"The Dead Letter" (Lubin).—A love story having as its principal motif a letter lost for twenty-five years. The letter was sent to call back a lover, who, misunderstanding a young woman's attitude left her abruptly. Long years afterward it was discovered by a nephew of the man among some old letters sent to the dead letter office from a building where they had been lost. It was not too late to make up for part of the loss at any rate, and the couple were happily reunited. The details of the picture are worked out with considerable care and a semblance of the flight of time is given by the change in looks and environment. The incident of the love affair of the nephew of the man and the niece of the woman adds one more interesting touch. The audience was visibly pleased.

"Get Rich Quick" (Pathe).—A somewhat graphic account of the machinations of a gentleman who made his money by the deception of others. Eventually he is discovered at his nefarious business by his daughter's fiance, but when he returns his ill-gotten gains the matter is patched up and no exposure follows. It is all quite conventional, even to hushing up the matter. Undoubtedly the picture was made for some purpose, but it would be difficult to determine just what. It contains little of interest and it does not appeal to the emotions in any way. This being true it seems like a waste of good film to make it.

"Hunting Sea Lions in Tasmania" (Pathe).—The average outdoor picture by this house is a joy, and the one under this title is no exception. It brings a distant land to the fireside of thousands and they are able to enjoy a sport as novel as it is exciting. The mechanical work has been done with care and the picture cannot fail to excite interest.

"John Dough and the Cherub" (Selig).—A delightfully complicated fairy story with witches and elves, and fairies and prophecies galore, each appearing in unexpected places and performing unexpected stunts. Such a film is hard to describe since its peculiar attraction lies in actually seeing its surprising combinations.

"Old Norris' Gal" (Melies).—A Western picture affording opportunity to depict the character of a plucky young attorney who defied the liquor power and brought offenders to justice, regardless of personal threats. A love story is interwoven which adds to the interest, but the best part is the scene where the young man hangs over a precipice at the end of a rope under which a fire is burning. Unless he retracts and promises not to prosecute further he will drop to the bottom. But he refuses and just before this catastrophe occurs the sheriff and his posse arrive. The evildoers are taken into custody, the young man wins his fight and the girl and the story ends happily. There is plenty of action and excitement and a disposition to develop the most the situations hold.

"The County Fair" (Selig).—Here is the famous drama which has charmed hundreds of thousands transferred to the films with all the favorite characters retained. It is all there, just as it used to be when Neil Burgess played Aunt Abby so successfully and Taggs rode Cold Molasses to victory and won the purse that paid off the mortgage on Aunt Abby's farm. No manager will make a mistake by featuring this picture.

"His Sister-in-Law" (Biograph).—Two sisters love each other very much. They vow that nothing will separate them, but the elder one gets married and although the little one is invited to make her home with the young couple she finds herself very much in the way and returns to her aunt. Not much of a story; in fact, there is no story, and that is just where this picture silhouettes itself out from the usual thing and gives us the consoling thought that the era of the picture is not on the wane and the illimitable field of subjects has yet been barely scratched. Yes, there is still hope when a picture maker can take up such a threadbare theme and build upon it a twenty minutes' panorama of human emotions so deftly portrayed and so enthralling that at the end the blase audience in the old Union Square Theater breaks into loud applause. There is no straining after effect, simply skillful portrayal and natural action. Only in the closing scene is there any strong appeal to the emotions, when the lonesome child discovers the baby in her sister's arms and is requested to stay with the new playmate. It is a beautiful picture.

"The Musical Ranch" (Lubin).—A comedy representing a variety of musical geniuses upon a Western ranch. The honors go to the man who couldn't play anything yet succeeded in winning his lady's favor by the introduction of a phonograph.

"The Red Cross Seal" (Edison).—An interesting picture because it tells a story about the little red seal that seems to make it more of a personal appeal than ever before. The story of the girl's sacrifice, after her struggle and victory, make her final reward seem all the more righteous. Then comes the description in graphic pictures of the conditions which breed consumption and the means by which modern science is fighting it. And the little seal which indicates that you have done something to help in the fight costs only a penny. The company has worked out the dramatic portion admirably, and it is, perhaps, well worth while that the explanation of conditions and illustrations of means for preventing and curing are made so plain. Pictures of this class should not be restricted in circulation, neither as to the time or place of their exhibition.

"The Indian Mother" (Kalem).—With its scenes laid in Hudson Bay territory, this picture is another illustration of the call of the Indian blood in a half-breed girl which was exerted even after she had been trained in the ways of civilization. It tells the usual story graphically enough. The accessories seem to be in harmony with the picture and the occasion. Sometimes one wonders why the call of the white blood in such cases as this isn't strong enough to induce the half-breed to go to civilization.

"Little Snowdrop" (Pathe).—A fairy story, depicted in a colored film and told in an interesting way. There is the abused stepdaughter and the wicked stepmother who desires to have her killed because the young woman is so beautiful she attracts more attention than the wicked mother. Happily a prince appears after the girl has been poisoned and revives her, much to the discomfiture of the wicked stepmother.

"Playing at Divorce" (Vitagraph).—How two children at play caused their parents to become reconciled, even after application had been made for a divorce. The acting of the little people is admirable. The story itself possesses no special claim to distinction.

"International Motorboat Races" (Vitagraph).—A reproduction of the motor boat races at Larchmont, N. Y., last August. The picture of the Dixie II., the winner and the fastest boat afloat, is graphic, and when an aeroplane sails over the Sound the combination is unique.

INDEPENDENT.

"Jack Logan's Dog" (Powers).—Jack has three interesting things, a sweetheart, a rival and a dog. The rivals fight, but are separated. Afterward one falls over a cliff and the dog shows his ability by carrying a warning of the accident to friends, who bring help. The principal source of interest is the acting of the dog. What animals do in a picture always pleases an audience, and this one is no exception.

"The Bachelor's Finish" (Powers).—He writes a proposal of marriage, but forgets to mail it. Seeing a particularly disagreeable sample afterward he is glad he didn't, but finds his valet has. Here comes some of the funny things that happen when he tries to regain the letter. He gets in at last, and is then chagrined to receive one from the lady proposing to him. Overcome, he accepts, but the probability is that his difficulties are less than he anticipated.

"Looking Forward" (Thanhouser).—The story of a young man who puts himself to sleep for one hundred years. He finds a lady mayor when he awakes, and wins her hand after a time, although he makes it plain that he is to be master in his own house, even though she is a suffragette.

"The Arm of the Law" (Atlas).—A melodramatic recital of how a detective runs down a murderer and forces him to confess his crime. As is often the case the opening scene of the story is laid in a saloon, where everybody is drinking. The murder follows, with some clever detective work and the weakening of the prisoners under the third degree inquisition. There is no particular dramatic power in it, but it will please because very many people like a story of this sort.

"His Mother" (Champion).—A temperance story with a drunken husband, ultimately brought home dead, a drunken son who leaves for the West and ultimately sends for his mother, who arrives only to find him in a saloon drinking with his employer. The mother dashes the glasses from their hands and they take the pledge. It is much like the old-time Sunday school book.

"A Desperate Remedy" (Nestor).—Temperance must have been on the minds of all the producers, since three of this day's Independent releases dealt with that subject. In this picture a drunkard's children devise a number of different ways of frightening their father until they induce him to take the pledge. That is all there is to the story. While the action is lively it doesn't amount to very much, nor could it have been worked out along these lines to be any better.

"The Cattlemen's Feud" (Columbia).—This picture, taken on Miller's 101 ranch, in Oklahoma, is a good reproduction of ranch life, showing large herds of sheep lazily grazing on the plains, then being stampeded by a herd of cattle during the round-up preceding the branding. This latter part, by the way, is intensely interesting, as it shows the young bulls being caught and thrown by the cowboys in the corral, then the application of the red-hot branding irons. The picture throughout is typical of the West with an abundance of bad horses and good riders. Being photographed and acted amid the natural surroundings of the far West, we are glad to note the work of getting away from the usual thing is at last a reality.

"The Child of Two Mothers" (Eclair).—The story of a child kidnapped when little and brought up as her own by one woman finding her real parents, and represented as pining for the foster mother. A happy settlement of the difficulties is reached by arranging so the child can have the love of both mothers. The story is rather improbable, though not impossible and possesses no important dramatic scenes.

"The Museum of Sovereigns" (Eclair).—A collection of portraits of well-known rulers, including King Alphonso, Victor Immanuel, Nicholas II, and others, the first three represented in close proximity to a tomb. There are other celebrities including Mr. Roosevelt and to close a caricature of the President of France.

"Thieves as Quick Change Artists" (Itala).—A comedy representing a number of thieves in a series of amusing changes. The novelty consists in combining the two and suggesting possibilities which develop considerable fun before the picture closes.

"His Gypsy Sweetheart" (Powers).—The story of a wealthy girl who for a lark transformed herself into a gypsy temporarily, and while acting as a gypsy a young man fell in love with her. This lover proves to be very ardent, and out of this combination comes a real adventure which probably taught her a lesson, while giving the audience a number of thrills. The picture has no claims to dramatic quality, but is interesting because it depicts a lively and probable escapade.

"A Crippled Teddy Bear" (Imp).—Discharged for assisting a man ill on the street, a father is reduced to the last extremity. Then his little daughter decides to pawn her Teddy Bear, her dearest possession. The gentleman whom her father assisted sees and follows her and learns of the family's situation. Then comes a purchase of the bear and he concludes a Christmas tree at the bachelor's home, fuses and all manner of delightful things, but best of all an envelope containing the appointment to a new position. There isn't much drama about it, except the drama of a child doing childish things in an altogether childish way. The heart interest is there and a suspicious moisture lurks around the eyes when the little one trudges away with her bear, her most valuable possession, to secure for her parents the necessaries of life which they cannot provide.

"A Ward of Uncle Sam" (Yankee).—A rather bumptious story, representing the United States as forcing Russian officers to release a prisoner, who is not only an American, but a soldier with an enviable record. Of course a picture like this is interesting, partly because it plays upon the vanity of the audience and seems to assure them that Uncle Sam's fighting characteristics are always on tap. However, this one violates the probabilities in some degree, though possibly it is intended in only a figurative sense. On the other hand a feeling of exultation develops as the prisoner is released, and he, his mother and blind sister are taken on board the war vessel, bound for the land of freedom, where cruel and lecherous Russian officers can never frighten, or harm them more. As emphasizing the oft repeated assertion that this country offers a safe asylum for all such cases this film is helpful and should be seen in many localities where true patriotism runs low.

"A Christmas Letter" (Great Northern).—A tender little picture for Christmas. A little girl undertakes to post a letter to Santa Claus detailing the misery of her mother and the baby. A lady helps her and seeing the superscription, investigates and makes the family comfortable. While the picture possesses no dramatic merit, it repeats a story so common that it touches the heart and moistens the eyes with its appeal. The various parts are naturally acted, and the photography is excellent.

"The Binding Shot" (American).—A drama that will please with its intensity and by the straightforward character of the story it tells. The play works out to a logical and satisfactory conclusion, affording the actors opportunities to do some excellent work. It is a strongly dramatic subject, adequately handled and suitable for any theater. It will hold your audience without a waver of interest from the beginning to the end. Not only has the dramatic work been well done; the photography is above the average, being clear and sufficiently artistic to make the pictorial portion unusually attractive. While these may seem small things individually, the combination makes a series of scenes difficult to surpass.

"The False Accusation" (Itala).—A drama which presents some interesting phases of the false accusation which gives the picture its title. The actors have done well and the photographer has presented a picture of which no criticism can be made of the mechanical work.

"How He Won Her" (Lux).—Not every man would be small enough to dress as a poodle to fool the mother of the girl he wanted, hence this picture contains considerable novelty. Anyhow, the young man succeeded in gaining entrance to the house this way, and the rest was worked out in such fashion as suited him and the young woman. The important feature is that they ultimately secured ma's consent.

"Her Favorite Tune" (Lux).—A pathetic child story, illustrating how a little girl, stolen by some enemies of her father, was found by her brother who played her favorite tune on his violin. She responded by singing and speedily the little one was released and the kidnappers brought to justice. The picture contains much sentiment, though as a drama it has little merit.

"Two Suits" (Solax).—A comedy which depicts the difficulties into which two men were plunged because they were unfortunate enough to purchase suits alike. One was arrested as a bigamist and the other was unceremoniously thrown out of the window of his bride's home. But ultimately they got together and explanations unravelled the tangle.

"The Millionaire Milkman" (Thanhouser).—Comparatively few are troubled with wealth sufficient to make a woman want them. Perhaps if such occurrences were common this picture would have less interest; but as it is there is considerable novelty about it. The millionaire suspected the girl and upon test found his suspicions were correct. She only wanted his money. Then he congratulated himself that he found out the true state of affairs before it was too late and proceeded to finish up the drama in a way more to his liking. The life and action which characterize the Thanhouser productions are all present, while the photography is satisfactory and helps to make a good picture.

"Dickey's Courtship" (Great Northern).—A lively comedy, depicting the adventures of Dickey during his eventful courtship. It will make your audience laugh more than once before it closes.

"The Poor Student" (Imp).—A lively story of the love affairs of a poor student, whose sweetheart loves him. But there they are balked in one way and another by circumstances and the working out of the problem is what makes the story. The actors appreciated the possibilities of the picture and have performed their various parts with sympathy and skill. The situations are strong and appealing. In fact, the audience will enter into the real story with more than ordinary interest and sympathy and will make the difficulties of the two lovers their own. Perhaps the truthfulness of art is represented in this. The photography is excellent and the story told is plain enough to be understood.

"THEIR FIRST QUARREL."

A Good Imp Comedy.

We would not be at all surprised if there was not something more than acting in the work of Miss Mary Pickford and Mr. Moore in the pretty Imp comedy that bears the above title. The loves, jealousies, quarrel and make-up of the two newly-weds in the story are so perfectly portrayed that one cannot help feeling it is all real. The scenes are also well chosen, some of the settings being really artistic and the photographer has done some excellent work. It is a pretty, pretty film, and should have a very popular run.

The director of Champion interests must have been dreaming of strange things, for he has produced a film that has a very subtle meaning. It is entitled "The Golden Gate," and contains a scene or scenes that are a great flight of imagination on the part of the picture producer. It is bound to create a sensation and drive home a good lesson.

* * *

An order to show cause why they should not be restrained from using the name of Buffalo Bill in their advertisement has been served on the Yankee Film Company by W. F. Cody, George F. Lillie and the Buffalo Bill Film Company.

* * *

The Eclair Company inform us that preparations for the erection of their new American factory are rapidly proceeding. This factory will be situated at Fort Lee, N. J.

* * *

R. Prieur, the managing director of the Lux Company, recently arrived in New York City for the purpose of looking after the local interests of his company.

* * *

Mr. Mainwaring, of the Warwick Company, who has been in the United States for some weeks, returns to London.

* * *

Several manufacturers are wondering what Santa Claus Lacombe will bring them this year.

Chicago Notes.

On my way home the other evening I was attracted to the York Theater by a large crowd waiting on the outside, and naturally I had to stop and take a look also. And I certainly got an "eye full." The York is located on Michigan avenue and Twenty-second street, and is a very ordinary house in appearance in so far as the buildings and decorations are concerned, and when I entered the lobby I couldn't quite figure out the cause of such a large attendance at this plain little picture house. But after I got in range of the screen I soon found out why the people crowd to get in. Good management and excellent projection are the features here, and they are features in every sense of the word. The manager, R. L. Paddock, makes his audience feel at home the minute they reach the entrance, and they are treated just as well by the operator, J. Fuqua. The picture shown here belong in the A-1 class; in fact, it can't be improved upon. An Edison and a Biograph, with an illustrated song, composed the program, which "went big" with the audience. An elderly gentleman sitting beside me made the following remark to me while I was making a few notes: "It will be a mighty cold day when you'll see a better picture theater than they have here; and," he added, "I know, for I go to a picture show every night." And still some exhibitors have the nerve to say that people can't tell the difference between a good and a poor picture. Like the York, you don't have to have a palace for a theater, but you **must** have good projection and courteous management to pack them in like they are doing.

After attending one show where the projection was so good, I felt as though I might be able to live through another, so from the York I hied myself to the Forest on Thirty-fifth and Forest. It must have been my lucky night, for here, too, the projection was far above the average. The Forest is nothing to rave about either, in appearance, but the combination of manager and operator get the business. C. R. Thompson, the manager, acts as door man, and his polite reception to the patrons certainly creates an impression. Jack Lindenberger, the operator, is also in the A-1 class, and the pictures shown were really worth while. The program consisted of three licensed reels and two songs; a trifle too long, in my estimation, and especially on a five-cent admission. Two reels and a song ought to satisfy the most ardent "fan" when the program is changed daily. But that is another matter just now. The reason I have mentioned the York and the Forest was on account of the projection. It would do some of the Chicago operators good to lay off some night and see it for themselves. J. V. K.

The World's Chicago office was favored by a visit from Eric Morison, secretary of the American Moving Picture Machine Co., last week. Mr. Morison was on a flying trip from New York in the interests of his company, and his stay in the "Windy City" was brief; nevertheless, he used his time to advantage by calling on the trade and extolled the merits of the machine that "never comes back," for which he claims there is an ever-increasing demand. Come again, Mr. Morison.

R. A. Grombacher, secretary of the Pacific Film Exchange, Seattle, Wash., was a visitor at the offices of the World on Tuesday. Mr. Grombacher, who is one of the most strenuous boosters of the film game in the West, is en route to New York City, where he will endeavor to absorb what knowledge and new ideas the East has to offer, which he can use to advantage in the West.

Among the new Independent arrivals in the field of photoplay this week, is the new Gayety Theater, which, under the management of George H. Holcomb, will open its doors to the public for the first time, in the little city of Ottowa, Ill. The new house will book two reels of the Independent production daily, to be used as finales to their vaudeville performances.

The Gayety is conceded to be one of the most beautiful little show houses in the State and is fully equipped with the most up-to-date fixtures and properties. S. G. Gay, owner and proprietor, gives the approximate cost at $25,000.

MOTION SLIDES.

This mere title is going to create a sensation. A slide of your baby, that you can make cry, smile, laugh in perfect motions, without flickers or any of the drawbacks of the film, is the latest thing in amusements. This new invention is not intended to show regular plays, but as long as we can show on mere glass slides the expressions and contortions of a human face or body in perfect motions, we have a right

to anticipate great things for the future. The principle is there; ingenious brains may yet adapt it to the playlet.

Skeptics are everywhere and we can expect a general laugh at the title "Motion Slides." Many will say "Impossible." Well, this word "impossible" is no more entitled to a space in the great dictionary of this wonderful twentieth century. We have seen it and will have more to say anon.

J. M. B.

ZENITH SIGN—SOMETHING NEW.

This sign is specially made for the interior, to display the program. It is made of a frame with a number of slots. A slide made of a frame with a glass back, has a removable front glass, between the two glasses, is placed the name of the picture, of the singer, or of any other announcement. These names are formed by letters perforated on metallic sheets. When the name is formed the front glass is locked and the whole slide pushed in the slot. In the rear of the frame and behind each slide are electric lights to illuminate the different announcements. A series of switch buttons will illuminate all the slides at one time or one after the other, as the program progresses.

The back glass of the slide can be made in different colored glasses, adding color effects to the beauty of the sign.

This sign placed on the stage near the curtain can be seen from any part of the house, is an ornament and at the same time of great utility, as if you enter the theater while a picture is on the screen, you look at the program sign to find the name of the picture. The manufacturers are completing arrangements to put this new sign on the market.

THE MAN BEHIND THE BOOKING SHEET.

You have no doubt read considerable regarding the different branches of the moving picture industry, from the making of the picture to its projection on the screen; but there is one very important branch of the business to-day about which very little is known by the general public; though little is known, much less is written; nevertheless, this branch is one of the biggest factors to the success of the industry.

Yes, I am referring to the booking department of the exchanges, and the "booking man." The booking man is not exactly the "power behind the throne" but he is "some power" just the same, as every exhibitor will admit, for he has been led to realize it on some occasion or other. The "booker" is always a busy man, and talk about your storehouse of knowledge, Mr. Booker "is there" when it comes to knowing all about film releases.

Chicago is fortunate in having a number of real live-wire booking men, prominent among them being Thomas P. Norman, the man behind the booking sheet at Laemmle's. Mr. Norman started in the picture business as an operator, in the days when crank-turning was mere recreation, taking into account all the other duties he had; general utility man would have covered the job better, but they were called operators to lend dignity to the position. At any rate, Tom turned the crank until he was able to distinguish between a "leader" and a "sub-title"; then the old crank had no more charms for Tom. He broke into the film game proper shortly after the Standard Film Exchange came into existence, where he received the schooling that has been of such great value to him ever since. One year with the Standard and then Tom cast his lot with the then Theater Film Exchange, remaining with that concern over a year and a half. While employed by these firms, he gained a very large circle of friends among the exhibitors throughout the country, and a thorough knowledge of every release put out under the M. P. P. Co.'s patents.

Then it came to pass that a man named Laemmle was looking about for a good booking man—with the result that Tom is now the "big noise" behind the booking sheets for the "biggest and best film renter in the world." His Monday morning brainstorm now consists of Imps, Nestors, Bisons, Reliance, etc., instead of Biographs, Vitagraphs, Seligs, etc. Laemmle's customers all "swear by" Tom; some "swear at" and others "swear with" him, but, nevertheless, they go where Norman goes, so when he moved to 190 Lake street, they moved also; they simply insist on being booked by Tom. Isn't that strong proof that he is "some booker"?

The above is a "still picture" of Mr. Norman; it does not do justice to his winning smile, however. It's contagious, too, that smile of his. Many an exhibitor has changed his mind about "bawling him out" after seeing that smile. May it never vanish!

MOVING PICTURE STATISTICS IN NEW BRITAIN, CONN.

By Rev. Herbert A. Jump, Pastor, South Church.

In order to ascertain the vogue of the motion picture in our own city, I secured the co-operation recently of the principal of a public school situated so that its body of pupils truly represented the complex and polyglot population of a Connecticut manufacturing center. The statistics were gleaned from 350 scholars from ten to fourteen years of age. All but 34 out of this number said that they went to the moving picture shows; 183 went as often as once a week, 130 went twice a week or oftener, 9 children went every day, of which number, however, 3 went because of business connections with the theater, selling popcorn, etc., 6 others averaged six times a week. Of the 316 pupils who attended, 130 said they went without parents or older persons to accompany them, and only 20 limited their attendance to afternoon performances. Seventy-five went to Sunday evening performances. Having exhausted the list of inquiries which she had in mind, the principal asked: "Do you think of any other question I ought to put to you?" And one young hopeful piped up: "Wouldn't you like to know which theater we think is the healthiest—has best ventilation, etc.?" And when the teacher asked that question she got as rank an answer as she had received to her other queries.

[According to these statistics, if there are any theaters that change pictures daily they must be doing it for the benefit of those nine kids that go every day.]

The American Moving Picture Supply Company, formerly located in the offices of the Paramount Film Exchange, 61 West Forty-first street, having outgrown its quarters through the purchase of another supply company by Mr. Brode, will permanently locate in the offices of the Wm. Steiner Film Exchange, at 110 Fourth avenue, with a more complete line of film supplies and accessories than heretofore carried.

Mr. Brode is having a large and descriptive catalogue published, which can be had for the asking.

We extend the company our best wishes for a prosperous New Year.

The attention of our operating readers is drawn to the offer of the Charles L. Kiewart Company, of 30 Cortland street, New York City. This company invites operators to write them on the subject of the handling of the moving picture arc lamp. For each letter up to the number of 100 descriptive of the best way of handling the lamp, the Charles L. Kiewert Company will send a copy of Richardson's Motion Picture Handbook. The information obtained from the contributing operators will be distributed amongst all competitors. The competition closes on December 31, so there are several days left for the operator to get into communication with the Kiewert Company.

A new photoplay theater is to be erected in Beardstown, Ill., by M. H. Harris and E. E. Nicholson, of that city. Plans will be secured at once, and details arranged so that work may commence as soon in the Spring as the weather will permit. The structure will have a seating capacity of 800, including the balcony. It will be modern in design and will have all the conveniences of an up-to-date theater, with a ladies' retiring room, toilet, telephone, etc. The building will be constructed with the ultimate view of converting it into a first class playhouse if occasion demands. Mr. Harris is at present conducting the Gem, one of the prettiest photoplayhouses in that part of the State, and Mr. Nicholson is editor and manager of the daily and weekly "Illinoian-Star."

Skowhegan, Me., Nov. 11.—The Rev. Robert Morris, of the First Baptist Church, Skowhegan, Me., replaces the regular service Sunday evening with a moving picture entertainment. He has illustrated the life of Moses, and the songs that are sung during the service are shown on the screen. From the present outlook there are many churches in this vicinity that will follow the Rev. Robert Morris in this undertaking.

To my mind, two of the most interesting spots in New York City are the building occupied by the Society for the Prevention of Cruelty to Animals on the corner of Madison square at its junction with Madison avenue, and the Bide-a-wee Home on Lexington avenue just above Twenty-third street. Both of these institutions daily teach the lesson of kindness to animals. Outside the former building on any fine day you may see a fine flock of pigeons being fed and usually there is a crowd of sympathetic onlookers studying the pretty scene. The Bide-a-wee Home takes care of dogs, cats and the like. So even in swift living New York this pretty sentiment of a kindly attitude towards dumb animals is not lost sight of. New York is not a kind place. Generally speaking, it spares neither man nor beast. Everybody agrees that it is a cold, heartless, hurrying, scurrying place mainly devoted to the race for the dollar, and the expenditure thereof in pleasure.

* * *

New York, in the main, is not an animal loving city. I have seen more half-starved cats in New York than anywhere else; likewise homeless dogs of the mongrel kind. On the other hand you have the contrasting spectacle of the Fifth avenue society woman, lavishing on her canine pets that devotion which should more properly be given to little children. But, of course, the Fifth avenue fashionable woman does not believe very much in children. They interfere with her pleasure, whilst a puppy does not. It looks as if these ladies, while advocating and practising race suicide, would not for worlds be deprived of the compensating companionship of some of the lower animals.

* * *

So "there is some soul of goodness in things evil"—race suicide being, according to Theodore Roosevelt, a distinct evil. There was an article in these pages a few weeks ago headed "The Animal in the Picture," which I was pleased to learn excited approval. If the writer of that article was at all instrumental in promoting a greater love for animals than at present exists here, he should be doubly repaid. Animal subjects, I observe, are always popular with a moving picture audience. Again, they do not, in any sense, perplex the censors. Animals, as a rule, are well-behaved, unselfish, devoted and lovable creatures. I have a warm corner in my heart for any film which deals with animal subjects. If there are good horses and other animals in a Cowboy or Indian picture, I think I could even tolerate Cowboys and Indians on the screen. So, I believe, would a great many. For the animal, mostly is genuine and sincere. Cowboys and Indians have to be taken pretty much on trust. They are probably not genuine, and if they are, I am told they are very poor trash indeed. Don't shoot, you Cowboy and Indian lovers! I and the great moving picture public make you an unconditional present of your proteges. Dogs, horses, cats and other animals are quite good enough for me.

* * *

I had the animal-in-the-picture sentiment in my mind one day this week when the Eclair Company invited me to a look at some of their forthcoming releases. Most of these pictures will be dealt with elsewhere in the World in the usual course. But, to one of them I feel compelled to assign particular notice on this page. It is called "The Animal Hospital." Such an institution exists in Paris. The Eclair Company photographed it, and have made out of the subject a film of such entrancing interest that it will, I think, appeal successfully to any moving picture audience anywhere.

* * *

You see the staff of the hospital at work, just as you would the staff of a hospital devoted to the amelioration of human suffering. Thither are brought dogs, cats, horses, monkeys, etc., that are sick or crippled. The surgical staff handles the brute patients skilfully and attentively. They operate upon them, or otherwise treat them. When necessary, they bandage them up; they place them in a convalescent ward; when they are cured they are restored to their grateful owners.

It is surprising to note how wonderfully well the animals behave under treatment. The poor suffering things seem to realize that what is being done to them is to their ultimate benefit, and they submit quietly. "They take their medicine," they endure their detention with meekness, and altogther you have a very touching picture of what I would call the human side of the life of the animal kingdom.

* * *

The contemplation of suffering of human beings is bad enough, but to see unrelieved suffering in animals is, I think, far more pathetic. The poor things cannot tell you how they feel; you have to guess it for them. Nothing has ever been so grateful to me as the lick of a wounded dog whom I have helped out of pain, or a hungry dog whom I have fed. Similarly I believe that most men feel a peculiar sensation of gratefulness when a pet animal rewards a kindness by a little touch of recognition.

* * *

As we all, therefore, agree upon the beauty of these sympathetic animal pictures—as they command universal approval, let me, at the risk of repeating myself, beg the makers to give us more of them. Not too much animal in the picture, but just animal enough. I would recommend the film makers to register a few New Year's resolutions to insist upon their producers handing out a few more animal subjects. Braving the curses of Fourteenth street, I would specially ask the Independent manufacturers to take the hint I am giving, and substitute for some of the Western blood and thunder which they are giving us, more **human** subjects. But, let them also be **humane** subjects. A day after I was looking at the Eclair picture, "The Animal Hospital," I saw a very fine Pathe representing the hunting of sea lions in Tasmania. The effect "artist" made the animals in this picture howl so naturally, that the film made rather a repellent than an attractive impression on me and others. Moreover, when the hunter began to cut up one of these sea lions, the realism was striking to the point of disagreeableness. This is the sort of thing that I am not particularly pleased in seeing on the screen. It struck me as carrying realism too far. On the other hand, I recognize that hunting necessarily involves a certain amount of suffering on the part of the hunter. A sea lion, however, is a "timorous beastie" and does not have much of a chance when you get after him with a gun. He has not the same chance as "Br'er Fox," an animal to which I was authoritatively compared the other day.

There is to be said in favor of the moving picture theater that as yet such rank productions as "The Girl from Rector's," "The Girl with the Whooping Cough," "The Soul Kiss," and "The Easiest Way" have not found their way to any alarming extent into films. This is all an unpleasant subject; but it seems necessary to dwell upon it in order to convince the public that, despite the fact that young minds have possibly been inflamed by melodramatic picture plays and shows of a dime novel order, the moving picture itself is not entirely bad, and that, with proper encouragement and hedged in by intelligent restrictions, it may be the source of much good.—Buffalo "Courier."

MOVING PICTURES; TOWN DARK.

Moline, Ill., Nov. 17.—Sherrard, thirty-five miles from here, was shrouded in darkness the other night because the city lighting power was exhausted by a moving picture machine.

For four hours the police force of the city was busy endeavoring to locate the trouble when a happy thought struck one of the officers and he rushed to the moving picture house. The connection was broken and the city lights once more allowed to glimmer. The operators have been asked to leave town.—Chicago "Blade."

When one stops to consider the highway robbery, the chicken stealing and the love making that might have been going on in Sherrard, while the lights were off, there can be nothing but words of praise for the vigilance of its police force, as well as for the electrical knowledge employed by the officers in tracking the offenders to their rendezvous. Hereafter, operators playing the town are expected to bring along their own "juice." You have three guesses as to the population of Sherrard.

CONSTRUCTION DECORATIONS

T. H. Smith, of Wilton Junction, Ia., writes as follows: "I have just come across your write-up on the proper way to design a picture house. You are quite right, as I have worked for some time on these lines with the result that our pictures show fully fifty per cent. better than others. Please find enclosed a sketch of a curtain I designed some two years ago, etc."

Mr. Smith claims that his special curtain will be of great benefit to persons who cannot invest in a Mirror Screen, as it is inexpensive and can be easily prepared by the exhibitor himself. The frame of the curtain, or as much as possible around said curtain, and the ceiling for a space of from six to ten feet, according to the length of the auditorium, are to be painted with a dead black. Mr. Smith claims that several theaters have adopted his suggestion and have obtained some good results. He also claims that with such an arrangement he can partly light his theater without injuring the projection and that he can use lighter decorations for the upper parts of the walls and of the ceiling.

* * *

Mr. Berkson's poster arrangement referred to last week may become a general feature, as the authorities of many towns object to any movable furniture placed in the lobby. The objection is based on the fact that in case of a panic, movable furniture can be in the way and trip up many of the panicstricken people. In some cities, the police are carrying this order to the extreme. In Plainfield, N. J., where Mr. Proctor leased the old theater on Front street to turn it into a moving picture house, he also leased a large store to make a sort of waiting-room and passage to the auditorium. Mr. Proctor's original plans were to have seats against the walls and some artificial palm trees, to make the place look cheerful. The police forced Mr. Proctor to remove everything and to leave the large room bare of furniture and of decorations on the ground that nothing should be allowed in the way of a panicstricken crowd. It is well to provide all the means of safety, yet such precautions should not be carried too far. In the above case, while we admit that movable furniture can be in the way and trip some persons, we believe that the room was large enough to allow some stationary benches against the walls, and said benches would have been a great comfort to ladies and children.

The exhibitors of to-day are no longer satisfied to display the poster of the feature film, but they want to display several posters, even three and four of the same picture, believing that a great display of posters will draw the crowd. It is because so many exhibitors overcrowded their lobbies with posters and easels that the authorities had to take steps to prohibit anything in the lobbies and waiting rooms.

Mr. Berkson's arrangement may create a possibility. The manufacturers, instead of spending money in posters, most of the time not the correct reproduction of the picture to be shown, could furnish enlarged reproductions of scenes from their films with a synopsis, and as such pictures would be placed in the frames of the walls and under glass, they would be protected from the effects of bad weather.

It is well for a circus, a side show, or a cheap theater to use posters as an advertising medium, but motion pictures are too high-class to be advertised in a cheap manner, and if you want to create the impression that your show is of the highest character, you have to put a little style in your advertising. Clean photos with a short but neatly printed synopsis would certainly improve your lobby 100 per cent. We hope that the manufacturers and exhibitors will consider this new feature of advertising the weekly program, and if they should agree to do away with ugly posters, they would certainly do a good turn to the renters, as a poster department is more than a nuisance to the exchanges.

* * *

An exhibitor from a small Western town complains that the local electric plant is too small to supply a regular current to the increasing demand for electric light and for the suburban trolley. He claims that at certain hours, when more lights are burning in the town and when there is a heavy traffic on the trolley road, he fails to obtain enough current to show a good picture.

This complaint is not an isolated case, but is general, and because so many exhibitors are suffering from an inadequate local electric plant we have advised many of them to put in a private plant to produce their own electricity.

The Detroit Engine Works have perfected what seems to be an efficient electric plant for motion picture theaters, the same is low in price and light in weight. Although the manufacturers claim that many dollars can be saved by using their electric plant, we do not consider so much the money-saving part as the fact that with a private plant, entirely under the control of the exhibitor, he is sure to have the proper current to obtain a good projection and can give a first class show at any time of the day or night.

The electric light plant offered by the Detroit Engine Works is direct current, sixty-volt system. Although a low voltage, every bit of the current generated goes to the machine and gives an intensely brilliant white light. With the high voltage systems, from one half to seven eighths of the current for which the exhibitor pays is lost to him and wasted in the shape of heat given out by the rheostat. With the plant of the Detroit Engine Works a rheostat is really not necessary, although it is advisable to use one, but the resistance would be very slight. The pressure contact spring should never be farther over than the second button of the rheostat.

Actual experiment has proven that with a 220-volt alternating current system, a machine drawing eighty amperes at the arc gave a light of 4,500 candle-power, whereas the same machine operated with one of the Detroit Moving Picture Electric Light Plants of 60-volt direct current gave a light of 5,000 candle-power, while drawing but twenty amperes at the arc.

These outfits consist of the Detroit Stationary Governing Kerosene Engine, and 60-volt direct current Detroit Dynamo, mounted on the same oak skids, connected by an endless leather belt, together with field rheostat and all necessary wiring to make them absolutely complete in every respect.

This question is of such vital importance that many other manufacturers of electric appliances are working with a desire to place on the market an efficient private electric plant of small dimensions and light weight.

The Chas. A. Strelinger Company, also of Detroit, are placing on the market an electric plant that they have perfected for moving picture theaters, and as soon as we receive the description they promised us we will be pleased to study the merits of their invention. J. M. B.

WEEDING OUT THE ADVENTURER.

In the face of all the adverse criticism it may seem foolhardy to put in a good word for the silent drama. Yet, one feels constrained, after careful study of the situation, to do so. No denial is made of the bad points of the "nickelodeon"; for, when facts that are unassailable point toward an undesirable state of affairs, it is for the public then to get to work and right matters. A distinction, though, should be drawn between the moving picture itself, the moving picture theater, and the man who conducts it. The fault wherever there is fault, will generally be found to center in the individual. The moving picture as an institution is as sound as regular drama, and the five-cent theater as moral as the two-dollar house.

While the class of show people first attracted into the moving picture world by promises of quick returns on their investment were of the kind that submerge ethics, morals, and common decency to inordinate desire to make money quickly, the demands the public is now making on moving picture people are fast weeding out these adventurers and making intelligence and education a prerequisite of success in this new business. It is true that any articles purporting to cover the moving picture industry would be inadequate and superficial if they failed to dwell at some length upon what may fairly be described as the vices of the business; yet it does not seem necessary to second unreservedly all the condemnations one hears and reads.

NOTES FROM CINCINNATI.

Business is not what it should be. The exhibitors are studing the cause of the dull season and many of them are scheming to try to find some novelty or something to popularize the pictures.

Most likely the Orpheum, with its eighteen vaudeville acts, is one cause, yet there is a more serious cause and if the ladies will pardon me, I will accuse them of being at the bottom of the lagging interest for motion pictures. You cannot enjoy a good show in Cincinnati because you cannot find a seat from which you can see the screen without some Merry Widow hats or large plumes in the way. It is an outrage and the women of Cincinnati have no respect for the men nor even for members of their own sex. They will wear the largest hats made; in some cases they will wear automobile veils over their big hats and plumes and as such veils are fastened at the neck, those sitting in the rear can only get an occasional glimpse of the picture between the hats. When men and women pay 5c or 10c. for motion pictures they do not care for a display of millinery and as the Cincinnati managers are doing nothing to relieve such a state of affairs, thousands of persons do not care to patronize the shows. The other day at the Bijou Theater, three girls with lids out of proportion, had to occupy five seats to have one seat between each of them, to make room for the big brims and long feathers of their hats. I had the misfortune to occupy a seat just behind this collection of Merry Widow hats and as I could see nothing I moved to another part of the theater where I had the misfortune to have a lady with her big hat and automobile veil to sit in front of me. I changed four times and at last I walked out. At the Pastime they display a slide asking the men to remove their hats but the women are not mentioned.

To my friends of Cincinnati I would advise them to display the following slide: "The management has provided mirrors and hat pins for the ladies to adjust their hats. Elderly ladies are not required to remove their bonnets."

As every woman wants to be sweet sixteen they would all remove their hats so as not to be classed as "elderly." Try this slide and see if you do not increase your receipts.

The pictures of to-day are high class and many of them are on the dramatic line. To fully enjoy such pictures you do not want to be disturbed by having to move from your seat to allow some one else to move in or move out. At the Gaiety you cannot enjoy the pictures. The seats are of the most comfortable pattern—they could be termed parlor chairs—but the rows are too close and when seated the knees fairly touch the seats in front of you and no one can pass, unless you get up and raise the seat of your chair.

The Alhambra, the new house and the only house on picture row to show Independent films is enjoying a good patronage. Tom Emmans, the popular sketch singer, is the special attraction and although he has been with the Alhambra for some months, he still calls for encores, a proof that the public is not blase and is always ready to support a good singer and good management.

The Colonial is doing well, they have good projection, even light and a steady picture; and this means a good deal to the lovers of motion pictures. The Colonial has very good music but the management is contemplating improvements in this line, as they believe that the beauty of a picture can be greatly enhanced with the proper music and sound effects.

All the moving picture theaters are dressed for the holidays, evergreen and Christmas bells are seen everywhere, yet these cheerful decorations do not draw the crowds, for the good reason that people are too busy shopping.

WHAT IT COSTS TO PRODUCE.

To produce a play in which Lillian Russell starred a few years ago cost only seven hundred and fifty dollars, while "Brewster's Millions" required an expenditure of fourteen thousand dollars, seven thousand of which went into one scene. The cost of producing regular plays ranges between three thousand and one hundred thousand dollars, with a general average somewhat below the ten thousand mark. The usual cost of Frohman productions is about fifteen thousand dollars.

As compared with these figures special moving picture films have sometimes called for expenditures of twenty-five thousand dollars and more. The production of "Rigoletto," for instance, cost upward of twenty thousand dollars to stage. The reason for these high figures may be found in the great care that is exercised to get correct atmosphere.—Buffalo "Courier."

IF YOU ARE INTERESTED IN THE MOVING PICTURE BUSINESS YOU SHOULD SUBSCRIBE FOR THE MOVING PICTURE WORLD. $1.00.

Letters to the Editors.

A PROGRESSIVE FILM EXCHANGE.

Cleveland, Ohio, December 19, 1910.

Editors Moving Picture World:

Gentlemen—Enclosed find clipping which appeared in Friday's issue of the Cleveland "Plain Dealer." The subject, as you will note, is the recent issue of the Edison Company, entitled "Red Cross Seal." Whilst we are on the subject, please permit us to state that we have closed negotiations with the Cleveland Anti-Tuberculosis League whereby they are giving exhibitions throughout the city of such films as the "Healing Faith," "Fly Pest" and "The Man Who Learned." We will also, within a fortnight, add to the list the "Red Cross Seal" picture, which is now playing to crowded houses, both in this and other cities. The object of the League, as its name so well implies, is to stamp out the white plague. We call such exhibitions—health exhibitions, as their object is to bring before the people in a striking manner, the importance of cleanliness and attention, not only to food and clothing, as also the habitation. Within the last thirty days we have supplied several exhibitions consisting of the above mentioned titles and also "Little Drops of Water" to the State Board of Health of Ohio, which exhibition was given at the Sinton Hotel, at Cincinnati, Ohio, also an exhibition for the Health Department of the city of Toledo, Ohio. Exhibitors throughout this section are beginning to realize that an exhibition of a film such as the "Red Cross Seal" is a boost for the theater, this due to the fact that a picture of this nature receives quite a bit of publicity, thereby creating a demand with the general public to see it as soon as issued. We believe it is perfectly safe on our part to make the statement that, this without any self-praise, we have undoubtedly done more in the past in the way of supplying scientific and educational exhibitions than any other, in fact more than all other exchanges taken collectively.

Yours truly,

THE LAKE SHORE FILM AND SUPPLY COMPANY,
E. Mandelbaum, President.

THE EXHIBITORS' LEAGUE.

Cincinnati, Ohio, December 17, 1910.

Editors Moving Picture World:

Gentlemen—It is apparent there is too much scheming and politics practiced by the film manufacturers. If more time was given to the manufacturing of high class pictures, instead of trying to absorb exchanges, the exhibitors would be greatly benefited by it and the public would be better pleased. The manufacturers seem to lose sight of the fact that the public does not desire long drawn out death scenes, nor are they good for them. Neither do they desire murder scenes depicted. Death scenes, murder scenes and suicide scenes should be very few and extremely short. There should be more high class comedy, and if the manufacturers would pay a higher price for their scenarios, it would be appreciated by every exhibitor in the world, as well as by the public. Manufacturers cannot expect to receive high class scenarios for the price some of them are paying, and they must get the idea that the public is becoming daily more critical and difficult to please. Some pictures that are now produced and used should not pass the censors.

The costumes and staging in the pictures should be closely scrutinized as well as the murder, suicide and death scenes. The manner of dressing and acting in some pictures is so suggestive that it appeals to the vicious. Such pictures should be eliminated, and while it might not please the manufacturers of these kinds of pictures, there is no doubt that it would please the exhibitor and his patrons. I visited one of our largest moving picture theaters recently, and I saw people get up and go out of the theater because they were very much displeased. Whether it was the intention of the manufacturer, or whether it was overlooked by the censors, I will not attempt to say; but the offensive part was displayed and it made it none the less unpleasant. It is not conducive to the high morals of the public or the finances of the exhibitor to show this kind and character of picture. No one can estimate the costs to an exhibitor when he is forced to use suggestive or immoral pictures. The manufacturers must recognize the fact that after they have manufactured a picture the exhibitor under present conditions must use it; and every time a poor or suggestive picture appears on the curtain there is just that much damage done to the picture business. In many localities the moving picture theaters have many enemies; therefore, it behooves the manufacturers to produce the very best pictures possible. What does $5 or $10 amount to, if the grade of pictures can be improved upon.

If there was less money spent in weekly meetings and wine suppers and more spent in manufacturing higher grade pictures the business would have more friends and everybody would receive benefit. The women's clubs and other clubs and associations throughout the country are closely scrutinizing all the pictures, and if the manufacturers are wise they will not use any subjects that are suggestive, as it is only a matter of time until a first class picture house cannot afford to run that class of pictures. The public does not want to visit picture shows for death, suicide or murder scenes. What they want is clean drama and light comedy. Imagine the working man going into a five-cent theater for a little rest and amusement, and has death, murder and suicide scenes placed before him for his evening's entertainment, when one good laugh would cheer him on his way, while the death scenes often leave him in an unpleasant frame of mind, and instead of light pleasing comedy or clean drama, he goes against death, murder and suicide scenes, which are not elevating to say the least, consequently they should be eliminated as far as possible. Very truly yours,

M. A. NEFF.

Myersdale, Pa., December 19, 1910.

Editors Moving Picture World:

Gentlemen—We gave our first anniversary Wednesday, December 14, 1910, at our house in Myersdale, Pa. On this occasion we had a special program and an added attraction, "A Moonlight Skating Carnival," the first one since we opened the Auditorium. And it was a great success. We also ran two reels of motion pictures in connection with the skating. We gave a free show for all the school children at 6.30 P. M. and the house was packed—we had over 700 school children for the first show. We ran a Thanhouser film, "Ten Nights in a Barroom," and it certainly made a hit. We also ran a great Powers picture play, "The Adventures of a Millionaire Tramp." The costumes and the photographic work was the best we have ever seen in a Powers picture and it made a hit with the people. We are using a Power's No. 6 machine and we certainly have a great picture. We have a throw of 95 feet and we show a picture 15 x 20 feet and strangers have come to me to ask what machine we were using, and they said they had never seen a better picture than the one we are making. We were running licensed pictures when we first opened, but we went Independent about eight months ago and I am sorry we ever run licensed pictures as I like the Independent pictures and the people also like them, because we are doing the business. We get our service from A. S. Davis' Independent Film Exchange, Pittsburg, Pa., and he is certainly giving us the pictures. Everybody is talking about the anniversary. I wouldn't mind having one every week.

PHILIP REICH, Manager.
Reich's Auditorium.

[Mr. Reich will please pardon us for making use of his letter, but it sounds so optimistic we could not withhold it. The part which interests us most is where he speaks of having such good projection. A 15 x 20 picture that is so clear and steady that people talk about it is the keynote of success.—Eds. M. P. W.]

SPECIAL LENSES.

Rochester, N. Y., December 13, 1910.

Editors Moving Picture World:

Dear Sirs—We have received your list of manufacturers of motion Picture machines and thank you for this favor.

Our attention has been called by the Consolidated Amusement Company, of Baltimore, to an article in your issue of December 10, by Max Stearn, manager the Exhibit Theater, Columbus, Ohio, and as Mr. Stearn does not go into details we think you will be interested to learn that he is using one of our lenses and he ordered a special lens upon our recommendation. Our recollection is that Mr. Stearn required a lens of 7½-inch focus and naturally a lens of 1¾ inches diameter (or an ordinary ¼ size objective lens) of this focal length will not give sufficient illumination, so we advised Mr. Stearn to order one of our No. 2 projection lenses of suitable focal length so the working aperture or illuminating power of the lens would be equal to that of a ¼ size lens of normal focus. We have supplied a great many other exhibitors with similar lenses ranging in focal length from 6½ to 9½ inches, and they have been thoroughly satisfied with the result in every case. We do not see that the exhibitor with working conditions of this kind has any option but to order a special lens to suit his conditions and the growing tendency on the part of exhibitors to increase the length of their theaters makes lenses of longer focus a necessity.

We have already suggested to one prominent manufacturer of machines the advisability of furnishing machines ready to take a ½ size lens instead of a ¼ size lens. The latter can easily be fitted to the larger flange with an adapter while it means considerable trouble and expense to make a change to a larger flange afterward.

Yours very truly,
GUNDLACH MANHATTAN OPTICAL COMPANY.

DISCRIMINATING EXHIBITORS.

Toledo, Ohio, November 7, 1910.

Editors Moving Picture World:

Gentlemen—Not long ago we had the pleasure of running two releases of the American Film Manufacturing Company and wish to state that the photographic quality of these films, together with the subjects, is positively the best that have ever been placed upon the market by the Independent film manufacturers. It is needless to say that, if in the future they continue to produce pictures of this quality, they will reach the zenith of perfection, and will, beyond doubt, be the topnotchers of the film industry in this country. We heartily wish them all the possible success in the future and we shall be ever ready to give them a boost.

Thanking you in advance for your kind consideration, we wish to remain, Respectfully yours,

RUSSELL SHEATS,
CARL KOCH.

[We gladly give space to the foregoing boost by satisfied exhibitors, but we suppress their equally emphatic knock at another Independent manufacturer. We agree with them that some people have been long enough at it now to realize that they never did and never can make pictures. If other exhibitors would promptly send back to their exchanges stuff that they do not consider fit for their audiences, the picture would take on a new boom in the eyes of the public.—Eds. M. P. W.]

December 20, 1910.

Editors Moving Picture World:

Gentlemen—F. H. Richardson wants to know what becomes of "leaders." A gentleman told me that operators, while waiting for trains in the Erie station, Jersey City, would unwind several feet of firm from each reel, tear it off and throw it in a waste paper receptacle. He inquired what they did it for, naturally. These men had just come from New York with reels for the day's run and were en route to Passaic and Paterson. Kindly suppress my name and location. Very truly,

A COMMUTER.

Rockford, Ill., November 10, 1910.

Editors Moving Picture World:

Dear Sirs—The bonehead who put a sickbed or deathbed scene in a poster ought to be put to a steady job making tombstones. The people like a picture that shows action or something of interest; but your poster people have either to put in a scene that looks like murder, or sickbed scene, or some slush love couple. I've had my attendance often ruined by a poster. The Vitagraph manufacturers and others have made the average public who like to be amused, mighty scared of these depressing pictures, and it means a big falling off of business to put a sickbed scene in the window, and the satire of it is, a lot of those sickbed scenes are not very serious, if the scared ones had come in. Let's have common sense besides artistic sense and asinine sense.

Yours very truly,
W. CLARKE.

St. Louis, September 14, 1910.

Editors Moving Picture World:

Gentlemen—I enclose herewith some reading matter relating to the St. Charles Theater, at 521 St. Charles street, St. Louis, Mo. I also enclose herewith a photograph of that theater. I sincerely trust that you will find space for the same in your paper.

I am president of the company operating this theater and also of two other companies operating first-class picture theaters in this city, and of a fourth company which is now erecting a fireproof, reinforced concrete theater.

I am a subscriber for your paper and read it diligently.

Truly yours,
JOHN T. FITZSIMMONS.

P. S.—I observe in the last issue of your paper that you now have a St. Louis correspondent. I am much obliged to you and to him for the nice notice which you gave to our operating company in the last paragraph of his letter.

J. T. F.

BIOGRAPH.

WINNING BACK HIS LOVE.—Mrs. Wallace is possessed of a disturbing premonition that her husband's love is waning, and truth to say her fears are well grounded, for, although she doesn't know of anything conclusively, still there is a reason, and that reason is Vera Blair, a show girl, who, believing Frederick Wallace to be a single man, is attracted by him and successfully fascinates him. He has spent several evenings in her company and now finds her irresistible. Hence, when he receives a note asking him to accompany her to a little after the show supper, he hastens to comply. This note falls into the hands of the wife, who is beside herself with grief, when Bob Martin, a friend of the family, appears. Upon learning the cause of her woe, he suggests a plan to cure Fred of his folly. This remedy is to pay him back in his own coin, to wit: visit the cafe in his company and pretend a reckless abandon, thereby putting the "shoe on the other foot." Repugnant as this procedure is to her, she is induced to consent as it will mean one thing or the other decisively. Fred has arrived at the stage door and meeting the girl, he is just leaving for the cafe when the wife and friend appear in the distance. They follow and secure the adjoining private booth to that occupied by Fred and the girl. It isn't long before Fred hears the clink of glasses and a hilarious laugh that is unmistakably his wife's. Stealthily drawing the curtain dividing the booths aside the sight that greets him freezes his blood, for there is his wife, with an empty wine glass in her hand, apparently in a state of mild intoxication, accompanied by their dearest friend. In an instant he is towering with rage. His wife in such a place drinking with his friend, outrageous! Ah! but he doesn't yet appreciate the enormity of his own fault. Getting the girl into another room by subterfuge, he bursts in upon what he deems the guilty pair. Urged by the friend, the wife continues to play her part, though her heart is well near breaking, and almost rebels. At this point the girl returns for her gloves which she dropped and learns now that he is a married man. She scorns him with even more vehemence than his wife appears to do, and departs, the wife leaving at the same time. Left alone, he now realizes his profligacy and the value of his wife's love, which he imagines he has lost. As he sits there alone, he is in the depths of desperation when he espies on the table a water glass filled with wine—it is now clear to him. His wife did not drink, but poured the wine into this glass and pretended intoxication to show him the error of his way, which he now sees only too clearly. What a wretch he has been. What a jewel she is to suffer indigity for his sake. Jumping up from the table, he rushes home with a firm purpose of amendment, bestowing upon her the love and attention she hungered for.

HIS WIFE'S SWEETHEARTS.—Little did Jenkins dream of the trouble he was cooking up for himself when he, in a spasm of generosity, bought his wife a beautiful fur-lined coat and picture hat. But such is fate. Entering with these above mentioned articles of feminine apparel, they excite the covetousness of the servants. We all know that the most serious servant question is "How do I look in Madam's clothes?" Mr. Jenkins starts off on a business trip and Mrs J. sits and dozes in a Morris chair. Fine for the housemaid, who has a date with her sweetheart. She wears the coat and hat, intending to show her beau how she looks in fine feathers. Jenkins, meanwhile, has arrived at the railroad station and finds his train an hour late. He will go back home for the time, and on the way sees what he imagines his wife in the arms of a strange man. Rushing up, he proceeds to annihilate the supposed wrecker of his home, while the coat and hat with its wearer disappear. When Jenkins enters and finds his wife asleep and the articles in place, he is mystified, satisfied in a measure that he was mistaken. Sheepishly he exits and starts back to the railroad station, where he is this time just one second too late. Nothing to do now but go home and wait for the train. On the way back, he espies the coat and hat, the wearer in the arms of a sailor. This time it is the kitchen maid. With a cry, "What, another?" he springs at the sailor, and is effectively done up by the burly tar, the kitchen girl having "beat it," putting the coat back where it is later appropriated by the colored maid. Mrs. J. awakes and discovering the loss, gives alarm and a policeman is put on the trail. This policeman finds the missing duds in Jenkins' possession for he has caught the maid and taken them from her. Things look conclusive as to Jenkins being the thief and he is arrested, his wife notified, and through her identification is released. Jenkins' little act of generosity cost him several cases of heart failure, an arrest, a bedraggled suit of clothes and two black eyes.

AFTER THE BALL.—Brown might have known that he took his life in his own hands when he accompanied Smith and Jones to the masque ball, being fully aware of the violence of his wife's temper. Having braved the situation thus far, he might have returned to his home early. But no, the fun was too fast and furious and there is something coming to him on his return, for Mrs. Brown is waiting for him with a rolling pin which she intends to bounce off his head. It is the wee hours of the morning and yet Brown cometh not. Mrs. Brown at length gets tired and retires. She has hardly done so when Brown and his friends enter still wearing their masquerade costumes, Smith as a burglar, and Jones as a copper. The sight of the rolling pin lying on the table arouses Brown's realization of what he may expect. In the throes of his terror a scheme which seems good if it works, occurs to him. Jones as the copper must hide, Smith as the burglar is to overpower Brown, the skirmish to awaken Mrs. B. Well did the scheme work? It did in the start out, but a false move on the part of the trio discovered them and then—well we draw the curtain.

EDISON.

AN OLD SIVER MINE IN PERU.—In this film we see the miners, their forms bent to the earth from toil, carrying the ore up from the depths of the mine. Dumping their loads at the mouth of the mine, they return for more, while others arrive, fill their "capachas," or small leather bags, with the ore and carry them on their backs to the Chill mill. This consists of a huge stone roller propelled by water power, and on it and under it are tossed shovels-full of the ore to be ground up in water. The mixture is then conducted to large vats where it is allowed to settle, the water is first drained off, the ore reduced by treatment with quicksilver, and then follows a native process of smelting which is crude in the extreme.

With the wonders of steam and electricity now made common, every-day events, the film seems to give us a glimpse back into the Dark Ages.

A MOUNTAIN MAID.—The story opens in the office of a prominent theatrical manager and shows conversations first with his leading man and, after the latter's departure, with the little leading lady of a new play called "The Mountain Maid," which is to be put out when the Fall season opens. Both of the young players, who are unknown to each other, decide to go after local color, and by one of the chances of fate they select the same part of the Tennessee mountains. Of course they meet, and the manner of their meetings and the things that happen to them make up the story. In order to live up to the character fully, the little leading lady dresses as a mountain girl when she arrives at the cottage where she has engaged board, and a very attractive mountain maid she makes. For the same reason the leading man attires himself in native costume, and makes a stalwart and heroic looking mountaineer. They meet accidentally several times and the acquaintanceship ripens slowly.

Finally, one day late in the Summer, while wandering through the woods together, they discover some moonshine whiskey buried under the leaves, showing that a still is not far off. Understanding the situation the young man promptly replaces the whiskey and takes the girl away from the spot, but they have been seen by the moonshiners who believe the man to be a revenue officer in disguise. They surround his house that night, but fortunately the girl, who has gone to their trysting place and hidden there to surprise her lover, happens to overhear the plot to capture the young man, and is able to reach his house ahead of the crowd of moonshiners and notify him so that he can get away. Consequently, when in the moonlight the armed men face his door and call upon the young man to appear, he fails to respond to the summons.

And then comes the last scene of the play, the first rehearsal of "The Mountain Maid" on the stage.

PIGS IS PIGS.—The story begins with the ordering of two guinea pigs for Mr. Morehouse's small boy, to be shipped to the familiar express office where Mike Flannery, the thick-headed express agent insists that the rate on two guinea pigs should be thirty cents, because "dago pigs is pigs." Mr. Morehouse points to the rates on pets, which is twenty-five cents, and a violent argument ensues, the end of which is that Mr. Morehouse retires from the office in a high dudgeon, refusing to pay the amount or to accept the consignment.

He writes to the company. The letter is received; then Mr. Morehouse gets a reply at the end of a couple of weeks referring him to the Claim Department of the company. He is very wroth and proceeds to write a rebuke to the corporation. Meanwhile the little family of two pigs has increased somewhat.

Mr. Morehouse again receives a reply referring him to the Tariff Department in the matter. His rage now exceeds all bounds and he proceeds to lay himself out and the company as well. Again there is a long lapse of time while the company considers the matter and passes it through the usual channels. Meanwhile the family of pigs in Flannery's care is constantly growing.

Finally the express company refers the matter of the classification of guinea pigs to a professor who is supposed to be in Atlanta, Ga., who is in reality at the farthest end of the earth and who consequently does not receive the letter asking his opinion until some months have passed.

Then the company, receiving the professor's learned decision, decides that guinea pigs are not pigs but pets, and informs Mr. Morehouse that he may have his consignment at the twenty-five cent rate. He calls at the office in triumph with half of the village behind him to see his glory at having downed a great corporation. Of course Flannery is delegated at being relieved of his great burden and gladly offers Mr. Morehouse his consignment, which now consists of several thousand guinea pigs. Mr. Morehouse, however, has no notion of taking more than two, and when the stormy scene finally ends Flannery is still possessor of the pigs.

ESSANAY FILM CO.

THE GREATER CALL.—The first scene opens on the stage of the Comedy Theater, showing a part of the wings and Claudine Durand's dressing room. The curtain has fallen on the last act and the star, assisted by her maid, is dressing for the street when Richard Grey, an admirer of Mlle. Durand, enters and is admitted to Claudine's dressing room. The actress greets him effusively, and after a short love scene Grey proposes and is accepted.

The scene changes to three years later. The two have married and their marriage has been blessed with a wee girl. The little domestic scene ushers in the first hint of Claudine's dissatisfaction with her life and her longing to return to the stage. Richard has noted his wife's melancholy and trembling reproaches her for her lack of interest in her home and child. Claudine tells her husband that the lure of the stage is too great and that she must go back to it.

Ten years have elapsed and we find Claudine in her dressing room at the Comedy Theater, when she is interrupted by a call boy who hands her a card bearing Richard's name. In a moment she wavers and tells the boy to admit the gentleman.

Richard has brought with him the little girl, now a young lady of thirteen, who but faintly remembers her mother, and who for a moment clings to her father. Then there is an embrace in which the pent-up love of the mother breaks down all restraint in Claudine as she takes the little one to her heart.

The scene is interrupted by the call boy who calls "Overture," and Claudine responds, without even a parting word of good-bye.

Richard and the little girl leave the theater.

A few weeks later shows another scene on the stage of the Comedy Theater, with Claudine at her mirror in her dressing room. A messenger boy enters and hands Mlle. Durand a telegram which the woman hastily opens and then sinks fainting into her chair. In a moment, however, she has recovered and seizing her wraps runs madly from the room, the message gripped in her hand. The stage manager stops her as she runs to the door; there is a moment's altercation during which Claudine shows him the message: "Come home at once. Your baby is dying," and it is signed by Richard.

The manager implores her to continue until the close of the performance, but Claudine is deaf to his entreaties and entering a waiting cab is driven away.

At home the little girl is just approaching the crisis of the fever and the doctor and Richard are waiting with sinking hearts for the bare hope of retaining the little white soul. It is then that Claudine enters and runs sobbing to her child, but the doctor holds her back until the child stirs and slowly opens her eyes. With a faint smile she holds out her arms to her mother, who sinks on her knees and lifts her eyes in thanks.

HANK AND LANK.—Always on the lookout for easy money, "Hank and Lank," our favorite comedians, see an opportunity to get a square meal when they are inspired by the methods of a blind man, preying upon public charity.

"Hank and Lank" decide that it is easy to imitate the blind man, and hie away just too late, however, to see the supposed blind man arrested for imposing upon the public.

Hank has the first chance, and after painting a sign which is attached to his coat, he takes a position at a busy corner. Donations come quick and fast. Every passerby drops a coin into his little cup.

Lank, who has watched the operation with considerable interest, is anxious to try his hand at the graft and the two stroll away to the spot where they had seen the first beggar. For a time Lank is successful until a policeman, who had arrested blind man No. 1, comes on the scene, and after a struggle takes Lank away to the lock up.

The film ends here with Lank struggling with the policeman, and Hank making a rapid getaway.

THE BAD MAN'S CHRISTMAS GIFT.—Andy Carson, puncher on the Lazy X ranch, is in love with Gladys, daughter of Col. Pierce, the ranch owner. Gladys likes the young puncher, but when Jack Brinsley, a young Eastern friend of her father, comes to spend Christmas at the ranch, she speedily transfers her affection to the Easterner.

Carson, embittered by his failure in love, broods upon the matter, until his disappointment breeds a desire for revenge, and, to his mother, he threatens the life of his successful rival.

However, his mother tries to dissuade him, and, believing that she has succeeded, gives no further thought to her son's threat. The wedding day arrives, and after the ceremony the guests are assembled at supper in the ranch house, when Carson rides up, and slipping to the open door, fires at Brinsley, fortunately missing him.

He is gone before a pursuing party can be formed, and although they strongly suspect him of the

Attempted murder there is no proof. Carson determined to make sure of his vengeance the next time, waits for a favorable opportunity.

It comes Christmas Eve when Carson is sure that a large party will be at the ranch. However he knows that the sheriff is keeping a close watch upon him and that any attempt will be frustrated by the vigilant officer.

His first move therefore is to get the sheriff out of the way, and going to the office he leaves a note reading:

"I missed my man at the wedding but will get him next time." He then conceals himself and has considerable amusement over watching the sheriff read the note. He then covers the astonished man with his revolver, disarms him and forces him to shackle himself. Placing a cigar in the helpless man's mouth, he lights it for him, laughs and goes out.

At the Last Chance Saloon the cattlemen are planning their Christmas celebration. One of their number is to impersonate Santa Claus, and carry the gifts to the Lazy X Ranch. Carson enters the saloon and hears their plans, but they do not invite him to participate, for he has made himself an outcast among them by his recent actions. However, he sees a splendid opportunity to carry out his threat, and slipping away, he hides and waylays "Santa Claus" at a lonely corner of the corral, forces him to take off his costume and locks him in a shed.

Arrayed in the Santa Claus garments, and carrying the sack of presents, Carson goes to the ranch house, intent upon murder. Upon one package addressed to Brinsley, he writes, "To-night is the Night."

The sheriff, released by a chance visitor to his office, hastens to the ranch house to warn Brinsley of his danger. Carson, as St. Nick, arrives, distributes the presents, and is taken by all for the ranchman who had been chosen to play the part. Brinsley's present, with the ominous warning, is handed out last, and the young Easterner, never suspecting Carson's real identity, confides in him, to the extent of allowing Santa Claus to examine his revolver and make sure that he is prepared for defense.

Carson had many opportunities to kill Brinsley, but the Christmas spirit is mastering his desire for revenge, and time after time he stays his hand. Suddenly another guest arrives, in the person of Carson's mother, who has heard of her boy's action at the sheriff's office and has come to find him. Even she fails to recognize him, but her presence there is the last straw that is breaking his desperate resolve, and Carson, thoroughly repentant, and bad man no longer, throws off his disguise, and confesses to his entire plans. The sheriff is determined to arrest him, but Gladys, her father, and even Brinsley, speak against his marring of the Christmas festivities, and Carson, grateful, joins the hands of Brinsley and Gladys with the words, "This is my Christmas gift to you."

GAUMONT.
G. Kleine.

CAIN AND ABEL.—Genesis iv. 3-16. And in the process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord.

And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the Lord had respect unto Abel and to his offering:

But unto Cain and to his offering he had not respect. And Cain was very wroth and his countenance fell.

And the Lord said unto Cain, Why art thou wroth? and why is thy countenance fallen?

If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door: and unto thee shall be his desire, and thou shalt rule over him.

And Cain talked with Abel his brother: and it came to pass, when they were in the field that Cain rose up against Abel his brother, and slew him.

And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper?

And he said, What hast thou done? the voice of thy brother's blood crieth unto me from the ground.

And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand.

When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.

And Cain said unto the Lord, My punishment is greater than I can bear.

Behold, thou hast driven me out this day from the face of the earth; and from Thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, that every one that findeth me shall slay me.

And the Lord said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the Lord set a mark upon Cain, lest any finding him should kill him.

And Cain went out from the presence of the Lord, and dwelt in the land of Nod, on the east of Eden.

KALEM CO.

THE GIRL SPY BEFORE VICKSBURG.—The opening scene of our story shows a Union powder wagon making its way down the road conveyed by a company of mounted Union soldiers. The scene at this point is a beautiful one, the soldiers marching by and the wagon. Nan, a girl [illegible] crouched in the underbrush at the roadside, is called to headquarters and learns of a secret expedition of the enemy. [illegible] Nan is furnished with a Union uniform, mounted on a fast pony and sent on [illegible] previously provided with a forged order successfully signed by a Union general which is to [illegible] through the lines. Nan started a-cutting through the Union lines and quickly locates the ammunition train taking up the march with them. When night arrives the convoy goes into camp, posts its sentinels for no especial fear of danger as they note they are well within the Union lines. Nan however watching her opportunity, slips up behind the lone sentry placed over the ammunition wagon and having rendered him unconscious drags him away from the wagon and takes his place. Watching her chance Nan plants a dynamite cartridge under the wagon, lights a fuse and makes a quick run out of the danger zone. Suddenly there is a loud explosion and all there is left of the ammunition wagon is a heap of charred embers. Attention is drawn to Nan while she is attempting to escape owing to a crash in the underbrush caused by tripping her foot and falling. A pursuing party is sent out after the daring spy who has had the hardihood to perform such a daring deed. Closely pursued by Union soldiers Nan rushes through the underbrush on foot finally reaching a nearby river where she plunges in diving under water and remains there until the Union soldiers had retired from the scene. Coming up to the surface she quickly swims ashore and takes her way rapidly to the Confederate army headquarters where she reports the successful ending of her mission, then on to her home to relieve her mother's anxiety.

THE STRANGER. An old man comes walking along the road. He approaches the home of a typical Cracker family. Careless disorder and discontent permeate the place. The husband picks up his dinner pail and his wife demands him to bring home his wages in full that night. Just at this time the old stranger pauses at the open doorway, speaks cheerily to the woman within and asks if he may sit and rest awhile. Picking up a child he begins to play with it, she watching him. The mother, impressed by the old wanderer's influence, invites him to remain. That night the husband returns slightly under the influence of liquor. His wife demands his weekly wages and is handed only a couple of dollars. This angers her and she strikes them from his hand. He, ugly from the influence of drink, raises his hand to strike. The old stranger appears at the door with his cheerful smile and the hand of the husband drops slowly. The stranger tells the husband that his wife has been so kind as to invite him to supper. The old stranger becomes an accepted member of the family and through his influence leads the husband from his evil ways bringing contentment to the household. When his labors are finished the little old man passes down the road.

LUBIN.

ART AND THE LEGACY.—Carl Mayfield and Alice Bennett were artists. That is, they had studies and dabbled with colors on canvas and hoped, some time, to make Rembrandt and Raphael look like "pikers." Carl's father was the head of a big steel mill and Carl could have a job at $5,000 a year any time he gave up painting. The young people took their paintings to a dealer named Fleecum who demanded a commission of 50 per cent. on all he sold. But he never sold any and so, didn't get rich on their commissions. Then Alice, one day, received $200, a legacy from an aunt. She was just about to rush to Carl's studio with it when she thought of a better plan. She hurried to Fleecum's shop and bought one of Carl's daubs for $200, swearing Fleecum to strict secrecy. In due time Carl received a check for $100, the price of his picture less Fleecum's commission. Of course, he thought he was hot on the trail of Rembrandt and Raphael and was about to hurry to Alice's studio and show her the check. But he neglected that she would be disappointed because none of her paintings had been sold. So he went to Fleecum's and bought one of her pictures for $100 and in due time she received her share, $50. Carl happened to be there when the money came and enjoyed her delight. As soon as she could slip away to Fleecum's she bought another of Carl's masterpieces for $50 and Carl, of course, received $25 which he immediately invested in one of her pictures. Eventually they discovered each other's subterfuge. By that time the legacy had dwindled to $6.25 which was Carl's share of a painting Carl Alice had bought for $12.50. At the same time a letter arrived from Carl's father offering him, for the last time, a position at the steel mills, at $5,000 a year. Then Carl and Alice woke up and decided to let Rembrandt and Raphael keep their laurels. Carl wired his acceptance of the position, "Coming to-morrow with my wife." There is an abundance of humor throughout the novel plot of this story and it is a sure winner.

G. MELIES.

IN THE TALL GRASS COUNTRY.—Look before you leap at hasty conclusions. Nell is a sweet girl and Bob is a good fellow; Nell is a typical [illegible] and Bob [illegible] [illegible] [illegible]

the sheet of paper. The lawyer looks and sees the cross tattooed on Denny's wrist. All now overwhelm him with congratulations.

CATALAN, THE MINSTREL.—The fame of Catalan, the famous minstrel of Queen Beatrice of Savoy, was known far and wide. King Philip of France, desiring to hear him, asked his fair cousin if she would send him to his court for a short while. Beatrice acceded to the desire of Philip and despatched Catalan, entrusting to his care some rare Eastern perfumes as a present for the King. At the approach to Paris, Catalan ascertained from a peasant girl, Juliette, the spot where the archers who were to meet him were located. Desirous of obtaining the perfumes, the archers provoked a quarrel with Catalan and killed him. They returned to Paris and told the King that they had not met his guest. Left dying in the woods, the minstrel was found by Juliette, and he with his last breath begged her to carry to the king Queen Beatrice's written message. The king, at the girl's earnest request, gave her audience and learned of his archers' treachery. He immediately confronted his archers and accused them of the death of the bard. They denied their guilt, forgetting that the perfumes they had spread on their hair and garments irrefutably proclaimed them as the assassins. The king ordered swift punishment to be meted out to them and had a cross erected over the spot where the famous minstrel had been so cruelly slain. Juliette, who had been struck by the minstrel's handsome appearance, mourned him more than any and came frequently to the cross to pray.

THE YAQUI GIRL.—A Mexican troubadour, Pedro, and his sister are singing and playing in the streets for a livelihood. An Indian girl of the Yaqui tribe, by name Silver Arrow, is fascinated by the handsome Mexican. She follows him when he goes to play in front of the old convent, and is delighted when he exchanges a few words with her. Passing a flower seller, she buys a bunch of roses, and proceeding to the cottage where the handsome Pedro is sitting in the garden, she watches her opportunity when he goes inside for a minute, to lay the flowers, tied with a band taken from her hair, on his chair. Watching from behind a wall, she sees him take a rose and pin it on his coat. She then sees his sweetheart Marguerita come up and kiss him, and seeing the flower, she accuses him of deceiving her. She soon forgives Pedro and vents her jealousy by trampling on the flowers. Silver Arrow is morose, and seeing that she is not preferred to Marguerita, swears vengeance. A few days later the Indian maid is up in a tree recovering a bird she has shot with her arrow, when Pedro comes along disguised as a cowboy. Keeping quiet, she sees him hold up the express messenger as he rides along, and taking the booty, hide it among some shrubs. Stealing up to the cottage, she is about to stab Marguerita with a dagger when Pedro in the nick of time shoots it out of her hand. She denounces Pedro as a bandit and goes on her way. Marguerita ascertains from Pedro that the Yaqui girl's words are true, and insists that they must prevent the girl from informing the authorities. They follow after her, and soon catching up, overpower her and bind her on the back of a large white horse without bridle or saddle. They send him with his burden towards the boundless prairie. An Indian on a hill sees the horse and rushes to a nearby camp and obtains the aid of the cowboys, who are celebrating a roundup. They all mount and after a long chase one of the boys manages to lasso the white horse. Unbound, Silver Arrow tells her story and they all proceed to the Mexican's cottage. He sees them coming, led by the Indian girl, and knows that all is up. Shots are exchanged, but with so many against him, Pedro is soon riddled with bullets. Marguerita falls and weeps over his body and as she turns and sees Silver Arrow, says: "This is your work; see what you have done." But the Indian girl, satisfied at her revenge, without a tremor replies: "I swore if I no have him, you no have him."

VITAGRAPH.

PLAYING AT DIVORCE.—A mother and father prominent in society and well provided with this world's goods, yet unhappy in their marital relations, decide to get a divorce and begin proceedings to that end without delay. While they are busy in separating themselves their children are forgotten and neglected.

The youngsters inadvertently learn of their parents' intention and after an explanation from the oldest one they suggest that they play the girl is getting a divorce from her younger brother while the older boy sits as judge upon the merits of the case. The judge concludes that a divorce shall be granted. The little girl asks his honor about her dolly who represents their child.

The question is a knotty one and he takes the child (Dolly) in one hand and a sword in the other, after the manner of Solomon, and proceeds to sever the doll in twain. The girl cries, "No! Let me keep it." At this moment the mother and father return from their lawyers' offices and listen to the proceeding with humiliation and sorrow.

They ask the children what they are doing. The children tell them and show them the clipping from the newspaper, announcing their own divorce proceedings. They look at each other with tears streaming down their faces and rush into each other's arms in forgiveness and reconciliation; then, clasping their little ones in their arms, the family are happily reunited and the love of the parents is welded by the love and blessings of their children.

THE INTERNATIONAL MOTOR BOAT RACES.—The first part of this film shows the trial races for the selection of the motor boats as American defenders of the Motor Boat Club of America. Nothing has had so great an international interest as these races, which took place August 20, 1910, at Larchmont, N. Y., on Long Island Sound, for the Harmsworth trophy. The contestants are the Duke of Westminster's "Pioneer"; Daniel Hambury's "Zigarella," representing the Motor Yacht Club of Great Britain.

Representing the Motor Boat Club of America were Frederick K. Burnham's "Dixie II" and "The Nameless," owned by Commodore H. H. Melville and August Heckscher. The trophy was won by "Dixie II," the fastest boat that has ever been launched or sails any body of water.

A beautiful and extraordinary picture is shown at the close of the races when Clifford Harmon is seen flying over the Long Island Sound in his aeroplane just as the boats are crossing the line.

A DIXIE MOTHER.—"The Dixie Mother" embodies a variety of emotion. These emotions are the mother love, the wife love, and the love of home and country; the latter confined to that part of the Union, the South in the confederation and rebellion against the North. The love of country is environment or local infused and governed by the love of home and strengthened by the birthplace of those most near and dear to her.

Surrounded by the Union troops the Dixie mother's younger son is afraid to venture outside the house and rejoin his regiment. She urges him to go forth and battle for the cause; places a sword in his hand and again tells him to go, and inspires him with the zeal of her own feelings.

He has hardly left the old mansion with his brother when he is shot dead by a detachment of Union soldiers and his brother is wounded. Rushing from the house, the mother looks upon her dead son, accuses the Union officer of the deed; he shows her he has only a sword and it must have been done by a bullet fired by one of his men. The officer is very courteous and expresses sorrow for her bereavement.

The boy's body is carried into the house. The young officer and the scouts depart, taking prisoner the wounded son who is sent to a hospital tent of the Union encampment. After the soldiers have gone, the father comes from the secret chamber where he hid upon the approach of the enemy, beholds the body of his boy and swears eternal enmity against the North.

While the wounded son is in the hospital he is attended by a young nurse, a Northern girl, with whom he falls in love and at the same time he and the young officer become fast friends.

After the war the son goes North, marries the young nurse and one year later returns South and sends a letter, knowing his father's hatred, telling his father that he, his Northern wife and baby are at the crossroads. He would like his father to meet them and let the past be forgotten and forgiven in a happy reunion at the old homestead.

The mother gets the letter during her husband's absence. She shows it to him when he gets back. He refuses to listen to her appeal to forget his vow and welcome their boy and his family to their home and hearts. While this is going on, the old colored servant, following his mistress' orders, brings down the cradle in which she had rocked her own children and is now to be at the service of her grandchild.

Heart-broken and worn out by the conflict of country and the greater conflict of her own soul, the poor mother enters the home and when she sees the cradle, her mind gives way at the recollection of her dead boy who once occupied the little bed. Her husband comes into the room, realizes the condition of his wife, relents, kisses her and goes to the cross-roads, meets his son and family who are accompanied by the young officer whom we saw at the time of the younger son's death, coming back to see the daughter whom he loved at first sight.

They are welcomed by the father and reach the old home just as the mother in her derangement is about to pierce her heart with a sword which is gently taken from her by the Northern officer. Her son places his child in her arms and gradually as she fondles the little one her reason returns with the natural instincts of mother love. She holds the child up to her husband and kisses its tiny hand which holds the stars and stripes in its grasp while he fondly clasps his wife in loving embrace indicative of reunion and peace.

THE LIGHT IN THE WINDOW.—Although she is ardently wooed by Seth, Lavinia refuses to marry while her mother, who is aged and infirm, lives. When her younger sister is married, Seth is still more persistent, but she just as persistently holds to her resolution to stand by her mother. Seth gets angry and goes to sea. The vessel in which he sails is wrecked and he manages to save himself and a little boy whose parents with all the others on board, are lost.

Lavinia reads a newspaper account of the wreck saying that all hands on the ship were lost. She grieves for the loss of her lover and her mind is ever with those on the deep and she always keeps a light in the window which looks out upon the sea as a sort of a memoriam and a beacon to those who sail upon its waters.

Twenty years have passed and many changes have taken place—Lavinia's mother has died; Seth has been prosperous and is now a retired sea captain; the child he saved from the wreck, he has adopted as his own son. Lavinia's younger sister has a family and her daughter, now a young lady, comes to live with her aunt Lavinia to be as a companion and daughter to her.

Seth, about this time, longs to go back to the scenes of his boyhood and see how the old place looks; he takes his son with him. He recognizes Lavinia's old home and all its pleasant associations and thinks he would like to see who lives there now. He finds his old sweetheart still in possession, makes himself known, they renew the old flame and agree to get married. Lavinia's niece now appears with Seth's boy and they too are very fond of each other.

Seth and Lavinia are now married and living at the old home where their early courting was done.

THIS WEEK'S PROGRAM OF LICENSED FILMS.

Monday, December 26.

Biograph—Winning Back His Love (Dr.) 994
Lubin—Making a Man of Him (Dr.) 980
Pathe—The Atonement (Dr.) 656
Pathe—The Bowling Fiend 344
Selig—The Rustlers (Dr.) 990

Tuesday, December 27.

Edison—Flora, the Fruit Girl (Dr.) 1000
Essanay—Girls Will Be Boys (Com.) 1000
Gaumont—The Adventuress (Dr.) 995
Vitagraph—In Neighboring Kingdoms (Dr.) 995

Wednesday, December 28.

Edison—A Family of Vegetarians (Com.) 990
Kalem—The Girl Spy Before Vicksburg (Dr.) ...935
Pathe—Running Away From a Fortune (Com.) ...540
Pathe—The American Fleet in French Waters (Sc.) 125
Pathe—In Full Cry (Sc.) 331
Urban—A Mexican Romance (Dr.) 650
Urban—Coaching in Devonshire, England (Sc.) ...348

Thursday, December 29.

Biograph—His Wife's Sweethearts (Com.) 682
Biograph—After the Ball (Com.) 311
Lubin—Blue Horse Mine (Dr.) 990
Melies—In the Tall Grass Country (Dr.) 980
Selig—Justinian and Theodora (Dr.) 1000

Friday, December 30.

Edison—The Romance of Hefty Burke (Dr.) 1000
Pathe—Catalan, the Minstrel (Dr.) 768
Pathe—Carnival of Japanese Firemen in Tokio (Sc.) 230
Kalem—The Stranger (Dr.) 1005
Vitagraph—Crazy Apples (Com.) 986

Saturday, December 31.

Essanay—A Gamble of the West (Dr.) 1000
Gaumont—The Doctor's Secretary (Dr.) 981
Pathe—The Yaqui Girl (Dr.) 1000
Vitagraph—Where the Winds Blow (Com.) 987

AMONG THE EXHIBITORS.

Mena, Ark.—The Unique Theater is the name of the new moving picture theater to be opened on De Queen street, which will be under the proprietorship of Miss Eleanor Brooke.

Jacksonville, Fla.—A new moving picture theater is to be built here which will be known as the Mirror. The situation for this new amusement house is at 311 Main street.

Chester, Pa.—A new moving picture theater will be erected on Sixth street for Charles W. Gorsuch.

Houghton, Mich.—W. H. Mason will erect a two-story moving picture palace on Quincy street.

Lockport, Ill.—Moving picture exhibitions are now being given in the Ward Building.

Mongo, Ind.—A new picture house is being established for D. D. Larue.

Lena, Ark.—The Unique Theater is the name of the latest moving picture theater to be established in this town which will be under the management and proprietorship of Miss Eleanor Brooke.

Baltimore, Md.—A big feature amusement building that will feature vaudeville and moving picture shows is to be erected at the intersection of Frederick avenue and Gilmore streets for the Empire Theater Company. This theater, it is said, will be one of the handsomest of picture palaces ever erected in this town.

St. Louis, Mo.—A new moving picture theater is being planned for the corner of Jefferson avenue and Gravois, for the Vaudeville Theater Construction Company.

Hornell, N. Y.—The management of the State Soldiers' Home at Bath have decided to build a moving picture theater so as to give aid to the old veterans.

New York City.—A new moving picture theater has opened at 76 Catherine street which will be under the management of Martin Garone.

Waverly, N. Y. Clarence Cowells, the Broad street picture show man, has leased the Opera House restaurant store and will move his picture show to that place.

Brazil, Ind.—M. C. Stewart, of the Stewart Vaudeville Theater, is planning for the remodeling and enlarging of his theater.

Altoona, Pa. The new Family Theater, a beautiful and up-to-date moving picture house on Twelfth street between Seventh and Eighth avenues, owned by Robert Gamble, is nearly completed and will be ready for business within a couple of weeks.

LICENSED RELEASES.

BIOGRAPH.

Oct. 27—The Proposal (Com.) 466
Oct. 31—Two Little Waifs (Dr.) 997
Nov. 3—Waiter No. 5 (Dr.) 997
Nov. 7—The Fugitive (Dr.) 996
Nov. 10—Simple Charity (Dr.) 993
Nov. 14—Sunshine Sue (Dr.) 998
Nov. 17—The Troublesome Baby (Com.) 492
Nov. 17—Love in Quarantine (Dr.) 505
Nov. 21—The Song of the Wildwood Flute (Dr.) .996
Nov. 24—His New Lid (Com.) 563
Nov. 24—Not So Bad as It Seemed (Com.) 432
Nov. 28—A Plain Song (Dr.) 997
Dec. 1—Effecting a Cure (Dr.) 997
Dec. 5—A Child's Stratagem (Dr.) 998
Dec. 8—Turning the Tables 416
Dec. 8—Happy Jack, a Hero (Com.) 576
Dec. 12—The Golden Supper (Dr.) 998
Dec. 15—His Sister-in-Law (Dr.) 998
Dec. 19—The Lesson (Dr.) 994
Dec. 22—White Roses (Dr.) 588
Dec. 22—The Recreation of an Heiress (Com.)..410
Dec. 26—Winning Back His Love (Dr.) 994
Dec. 29—His Wife's Sweethearts 682
Dec. 29—After the Ball (Com.) 311

EDISON.

Mountains in Canada (Scenic).....440
Nov. 8—The Lassie's Birthday (Com.).....560
Nov. 9—The Ship's Husband (Com.).....1000
Nov. 11—The Adoption (Dr.).....1000
Nov. 15—Into the Jaws of Death (Dr.).....990
Nov. 16—The Stolen Claim (Dr.) 1000
Nov. 18—The Toymaker; The Doll; and The Devil (Com.) 990
Nov. 22—His Mother's Thanksgiving (Dr.).....995
Nov. 23—Through the Clouds (Dr.).....1000
Nov. 25—A Daughter of the Mines.....995
Nov. 29—The Greater Love (Dr.).....1000
Nov. 30—Arms and the Woman (Dr.).....975
Dec. 2—The Cowpuncher's Glove (Dr.) 1000
Dec. 6—The Winning of Miss Langdon (Dr.)...995
Dec. 7—The Life of a Salmon (Ind.) 440
Dec. 7—Amateur Night (Com.) 550
Dec. 9—The Captain's Bride (Dr.) 1000
Dec. 13—An Old Silver Mine in Peru (Ind.) ...250
Dec. 13—A Mountain Maid (Dr.) 750
Dec. 14—Pigs is Pigs (Com.) 1000
Dec. 16—The Red Cross Seal (Dr.).....
Dec. 20—The Police Force of New York City (Scenic) 995
Dec. 21—The Joke they Played on Bumptious (Com.) 990
Dec. 23—A Christmas Carol (Dr.).....1000
Dec. 27—Flora, the Fruit Girl (Dr.) 1000
Dec. 28—A Family of Vegetarians (Com.) 990
Dec. 30—The Romance of Hefty Burke (Dr.) ..1000

ESSANAY FILM CO.

Nov. 8—Hank and Lank "Life Savers" (Com.) 560
Nov. 12—The Marked Trail (Dr.) 1000
Nov. 15—Love at First Sight (Com.).....978
Nov. 19—The Little Prospector (Dr.).....960
Nov. 22—That Popular Tune (Com.).....
Nov. 22—Hank and Lank (as Sandwich Men) (Com.) .....
Nov. 26—A Western Woman's Way (Dr.).....1000
Nov. 29—The Tie That Binds (Dr.).....953
Dec. 3—"Circle C" Ranch's Wedding Present (Com.) 1000
Dec. 6—Love's Awakening (Dr.) 1000
Dec. 10—A Cowboy's Vindication (Dr.) 950
Dec. 13—A Tangled Masquerade (Com.).....1000
Dec. 17—The Tenderfoot Messenger (Dr.) 997
Dec. 20—The Greater Call (Dr.) .....
Dec. 20—Hank and Lank (Com.) .....
Dec. 24—The Bad Man's Christmas Gift (Dr.) 1000
Dec. 27—Girls Will be Boys (Com.) 1000
Dec. 31—A Gambler of the West (Dr.).....1000

KALEM CO.

Nov. 11—The Attack on Fort Ridgely (Dr.)...1000
Nov. 16—A Drama of the Present (Dr.) 990
Nov. 18—Jim Bridger's Indian Bride (Dr.)...1000
Nov. 23—The Lad from Old Ireland (Dr.)....1000
Nov. 25—The Roses of the Virgin (Dr.).....1000
Nov. 30—The Touch of a Child's Hand (Dr.)...870
Nov. 30—Up the Thames to Westminster (Dr.)..125
Dec. 2—Elder Alden's Indian Ward (Dr.).....945
Dec. 7—Rachel (Dr.) 1000
Dec. 9—The Rescue of Molly Pitney (Dr.) .1007
Dec. 14—Seta's Temptation (Dr.) 955
Dec. 16—Her Indian Mother (Dr.) 995
Dec. 21—The Little Spinewald Maiden (Dr.)....985
Dec. 23—When Lovers Part (Dr.) 963
Dec. 28—The Girl Spy Before Vicksburg (Dr.) 995
Dec. 30—The Stranger (Dr.) 1005

LUBIN.

Nov. 3—Mike the Housemaid 990
Nov. 7—The Taming of Wild Bill (Dr.).....990
Nov. 10—The Mystery of the Torn Note (Dr.)..550
Nov. 10—The Gambler's Charm (Dr.).....450
Nov. 14—The Street Preacher (Dr.) 990
Nov. 17—Right in Front of Father (Com.) 990
Nov. 21—Caught by the Camera (Dr.).....
Nov. 24—Romance of the Lazy K Ranch (Dr.).
Nov. 28—Shadows and Sunshine (Dr.).....
Dec. 1—Spoony Sam (Com.) .....
Dec. 12—An Exile's Love (Dr.) 990
Dec. 15—The Musical Ranch (Dr.).....
Dec. 19—The Dead Letter (Dr.) .....
Dec. 22—An American Count (Dr.) .....
Dec. 26—Making a Man of Him (Dr.) 980
Dec. 29—Blue Horse Mine (Dr.) 990

GAUMONT.

G. Kleine.

Nov. 12—A Trip to the Blue Grotto, Capri, Italy (Sc.) 309
Nov. 15—Both Were Stung (Com.) 696
Nov. 15—Picturesque Majorca (Sc.) 276
Nov. 19—Lisbon, Before and During the Revolution (Sc.) 727
Nov. 19—Spanish Loyalty 280
Nov. 22—Cast Into the Flames (Dr.).....381
Nov. 22—A Woman's Wit (Com.).....595
Nov. 26—Samson's Betrayal (Dr.).....519
Nov. 26—Calino Travels as a Prince (Com.)....489
Nov. 29—The Flat Next Door (Com.).....722
Nov. 29—Tarascon on the Rhone (Scenic).....243
Dec. 3—Lured by a Phantom (Dr.).....712
Dec. 3—Nancy's Wedding Trip (Com.).....273
Dec. 6—A Man of Honor (Dr.) 834
Dec. 6—Professor's Hat (Com.) 171
Dec. 10—The Revolt (Dr.).....942
Dec. 13—The Phantom Rider (Com.).....279
Dec. 13—Closed Gate (Dr.) 676
Dec. 17—Herod and the New Born King (Biblical) 965
Dec. 20—The Cinderella Girl (Dr.).....769
Dec. 20—The Kingdom of Flowers (Botanical)..220
Dec. 24—The Old Home (Dr.) 732
Dec. 24—Cain and Abel (Biblical) 279
Dec. 27—The Adventuress (Dr.).....995
Dec. 31—The Doctor's Secretary (Dr.).....931
Jan. 3—The Artist's Pay Day (Dr.).....972

URBAN-ECLIPSE.

G. Kleine.

Nov. 2—Tragical Concealment (Dr.) 640
Nov. 2—Crossing the Andes (Sc.) 350
Nov. 9—Secret of the Cellar (Dr.).....788
Nov. 9—A Trip Through Scotland (Scenic)....217
Nov. 16—The Rival Barons (Dr.) 860
Nov. 16—An Alpine Retreat (Sc.) 142
Nov. 23—Behind a Mask (Dr.).....516
Nov. 23—Nantes (Scenic) 450
Nov. 30—The Return at Midnight (Dr.).....634
Nov. 30—Ramble Through Ceylon (Scenic).....319
Dec. 7—Death of Admiral Coligny (Dr.).....992
Dec. 5—On the Mexican Border (Dr.) .....
Dec. 8—Reggie's Engagement (Dr.) .....
Dec. 14—The Little Matchseller's Christmas (Dr.) 749
Dec. 14—Scenes in British India (Sc.) 253
Dec. 21—The Tyrant of Florence (Dr.) 676
Dec. 21—A Chamois Hunt 332
Dec. 28—A Mexican Romance (Dr.).....650
Dec. 28—Coaching in Devonshire, England (Scenic) 348

G. MELIES.

Oct. 27—Under the Stars and Bars (Dr.).....970
Nov. 3—Birthday Cigars (Com.).....
Nov. 3—Generous Customers (Com.).....
Nov. 10—A Mountain Wife (Dr.).....986
Nov. 17—His Sergeant's Stripes (Dr.).....950
Nov. 24—The Cowboys and the Bachelor Girl (Dr.) .....
Dec. 1—Pals (Dr.) .....
Dec. 8—What Great Bear Learned (Dr.) .....
Dec. 15—Old Norris' Gal (Dr.) .....
Dec. 22—A Western Welcome (Dr.) 980
Dec. 29—In the Tall Grass Country (Dr.) ...980
Jan. 5—The Chinese Scales (Dr.) 980

PATHE.

Dec. 3—The Maid of Niagara (Dr.) 995
Dec. 5—The Clever Domestic (Com.) 485
Dec. 5—The Mexican Tumblers 470
Dec. 7—An Animated Armchair (Com.) 650
Dec. 7—Government Plantation (Sc.) 348
Dec. 9—Saved in the Nick of Time (Dr.) ...880
Dec. 9—Soap in His Eyes (Com.) 184
Dec. 10—Her First Husband's Return (Dr.) ...980
Dec. 12—In Her Father's Absence (Com.) 544
Dec. 12—The Jokans 287
Dec. 14—Hebrews' Xmas (Com.) 550
Dec. 14—Charlie and Kitty in Brussels (Sc.)....400
Dec. 16—Little Snowdrop 1000
Dec. 17—Saved by Divine Providence (Dr.).....985
Dec. 19—Get Rich Quick (Dr.) 735
Dec. 19—Hunting Sea Lions in Tasmania (Scenic) 266
Dec. 21—The Runaway Motor Car (Com.).....555
Dec. 21—Max Goes Skiing (Com.) 430
Dec. 22—The Lucky Charm (Fairy Tale).....697
Dec. 23—Betty's Fireworks (Com.) 594
Dec. 24—Sunshine in Poverty Row (Dr.).....1000
Dec. 26—The Atonement (Dr.) 656
Dec. 26—The Bowling Fiend 344
Dec. 28—Running Away From a Fortune (Com.) 540
Dec. 28—The American Fleet in French Waters 125
Dec. 28—In Full Cry (Sc.) 371
Dec. 30—Catalan, the Minstrel (Dr.) 768
Dec. 30—Carnival of Japanese Firemen in Tokio (Sc.) 230
Dec. 31—The Yaqui Girl (Dr.) 1000

SELIG.

Nov. 10—The Vampire (Dr.) 1000
Nov. 14—Mr. Four Flush (Com.) 990
Nov. 17—Gratitude (Dr.) 1000
Nov. 21—No Place Like Home (Com.) .....
Nov. 21—The Dull Razor (Com.) .....
Nov. 24—The Merry Wives of Windsor (Dr.)..1000
Nov. 28—The Queen of Hearts (Dr.).....1000
Dec. 1—The Stepmother (Dr.).....1000
Dec. 5—The Widow of Mill Creek Flat (Dr.)..1000
Dec. 8—In the Wilderness (Dr.).....1000
Dec. 12—A Tale of the Sea (Dr.) 1000
Dec. 15—County Fair (Dr.).....1000
Dec. 19—John Dough and the Cherub (Mystical).1000
Dec. 22—Overland to Fremont (Dr.).....1000
Dec. 26—The Rustlers (Dr.).....990
Dec. 29—Justinian and Theodora (Dr.) 1000
Jan. 2—The Argonauts (Dr.) 1000

VITAGRAPH.

Nov. 25—A Four-Footed Pest (Com.).....
Nov. 25—The Statue Dog.....
Nov. 26—Love, Luck and Gasoline (Dr.).....
Nov. 29—A Woman's Love (Dr.).....
Dec. 2—Jack Fat and Jim Slim at Coney Island (Com.) 951
Dec. 3—The Poacher's Wife (Dr.) 1001
Dec. 6—A Tin-Type Romance (Com.) 998
Dec. 9—He Who Laughs Last (Com.).....927
Dec. 10—The Color Sergeant's Horse (Dr.) ...978
Dec. 13—The Law and the Man (Dr.) 1010
Dec. 16—Playing at Divorce (Dr.) .....
Dec. 16—The International Motor Boat Race (Sc.) .....
Dec. 17—A Dixie Mother (Dr.) .....
Dec. 20—The Light in the Window (Dr.).....
Dec. 23—Clancy (Dr.) .....
Dec. 24—Jean and the Waif (Dr.).....
Dec. 27—In Neighboring Kingdoms (Dr.) 995
Dec. 30—Crazy Apples (Com.) 986
Dec. 31—Where the Winds Blow (Com.) 987

MOTION PICTURE
and Vaudeville Theatres, large or small,
BOUGHT AND SOLD
We can sell yours or find one for you.
ROYAL REALITY & INVESTMENT CO.
4 Adams Street, Chicago, Ill.

THE ONE BEST SOUVENIR
S. R. O. EVERY NIGHT
5c. EACH
$5.00 Per Hundred

This beautiful Souvenir Spoon is guaranteed Solid Silver Plated French Gray Finish and the latest design. Write today for sample and 3 plans that will fill your house to capacity.

UNITED STATES FACTORIES CO. MANUFACTURERS 40 Dearborn Street, Chicago

Independent Film Stories.

LUX FILMS.

AUNT JULIA'S PORTRAIT.—A lady enclosed a letter with her gift, in which she informs her niece and nephew that, in honor of her birthday, she is sending them her portrait, and shortly contemplates paying them a visit. Though the lady is delighted, the gentleman is most decidedly not, and taking advantage of his wife's absence, he hangs the aforesaid portrait in his daughter's room. That young lady cannot understand the reason why work is so difficult until, glancing at the likeness of her Aunt Julia, she decides it must be removed, and that immediately. Accordingly she hangs it in her brother's room, but the boy objecting to it, they give it to the stout cook. She in turn presents it to the coachman, but even he cannot stand it, so at last the despised portrait is hung, its face to the wall, in the stables, though the horses in vain signify their disapproval. Shortly after, Aunt Julia arrives in person, and is warmly welcomed by her niece. At once the old lady demands to see her portrait, and is shown into the study. Here her nephew suddenly remembers that he had stealthily placed it elsewhere, and accordingly, a visit is paid to the girl's room. She in turn takes them to her brother's room, then onward to the kitchen, and the coachhouse, with Auntie's face growing longer and longer. There is certainly some excuse for her anger when she finds her portrait hanging in the stables, and even the face turned to the wall! This is the last straw, and in spite of her niece's tearful pleadings, Auntie orders her carriage. But the very horses are frightened as they catch a glimpse of the likeness, and bolt for their lives, leaving Auntie stranded.

TIM WRITES A POEM.—Tim, a long-haired individual, is most poetically inclined, and is more than proud when he receives a note from an editor saying that he would be pleased to have a romance submitted to him. Tim bundles everybody out of the room, and taking off his coat, commences his task. Ideas flow upon him, when he is interrupted by the arrival of his landlady, who demands instant settlement of her account. Tim, groans, and paying the necessary sum, hustles her out. Again a little peace, to be rudely broken by the arrival of his wife, who is desirous of showing him her new hat. This is too much for Tim, who catching his spouse by the shoulders, sends her spinning through the door, and, the unkindest cut of all, tears her latest creation to pieces. He settles down to write a few more glowing lines, when the table begins to move in a most unaccountable fashion. The reason is not far to seek, for in the room below the owner is having a hanging-lamp fixed, and the stalwart workman is hammering away at the ceiling for all he is worth. Then it has to be tested, and just as Tim has arrived at a most dramatic point, the ceiling gives way and he rapidly disappears, falling, a most tragic figure, amid showers of plaster, ink, dust, etc.

CHAMPION.

DAYS OF THE EARLY WEST.—Wending their way across the prairie are Peter Standish and wife, and Enos Stilling with wife and son, and brother Abram, of whom, Joseph Stilling and Mary Standish are newly wed and this trip is as a honeymoon of nowadays. Brother Abram is a stern preacher.

Arriving at a desirable location these settlers build a temporary cabin, etc., etc. Their immunity from attack is of short duration, however, for the blood-thirsty redskins are on the warpath, and subsequently bear down upon the settlers, driving them to refuge within the cabin. The little band repels the onslaught to the last ounce of powder, whereat Brother Abram exhorts them to courage with religious prayer. This method of the savior is too trying for young Joseph who inscribes a note hastily on paper, gives it to Shep the collie and sends it off for aid.

This infuriates the red warriors who set fire to the cabin with intent to burn them out but our brave defenders prefer incineration to torture by them. The faithful dog dashes into the barroom of the settlement, delivers the note, and leads on the rescuers to the succor of the harassed victims, where they soon scatter the Indians, the settlers rushing from the burning cabin as it is about to fall in on their heads.

AMERICAN.

TWO LUCKY JIMS. The two Jims loved the same girl. One was exceedingly fat, and the other equally exceedingly slim. Slim Jim was the father's choice and fat Jim the mother's favorite. Both Jims and the girl's parents had their plans in connection with their respective favorites, but the girl had a lover. The father did not like the lover and forbade him the right of the house, so he sneaked in surreptitiously.

One day in the midst of his arduous, surreptitious courting, the approach of Slim Jim made it necessary for the girl to hide her idol in a barrel where he was compelled to sweat and fume. She finally appeased Jim's wooing by promising to elope. The lover then emerged from his place of concealment and was again comfortably established with his sweetheart, when Fat Jim approached. The necessity for hiding her lover was once more apparent to the girl, and she hid him under a clothes basket and proceeded to entertain the fat man. She succeeded in getting rid of him in a similar manner.

Fat Jim, while waiting for the young lady evolved a plan of elopement. Slim Jim's mind worked along the same lines, and he resolved likewise. After waiting for about an hour after the original time set for the girl to meet them, they each one separately started towards the ranch house with a view to ascertaining the reason for the delay. In their search they unexpectedly met each other, and finding one another on the same mission, in indignation decided to investigate the situation. They discovered that in the interim an elopement had taken place, and that the girl had departed with her personally favored suitor. They aroused the parents, who came forth in their negligee, and in great ire called down the wrath of the gods on the individual who had stolen their daughter from them and without their consent. The two Jims immediately set out in pursuit of the lovers on the only two horses in the stable, and the deserted parents, upon donning a few garments, were forced to follow on a stubborn burro. With a good start on the irate lovers and parents, the elopers were soon at the office of the Justice of the Peace, and there they met opposition. The Justice hadn't eaten his breakfast, and refused to marry them on an empty stomach. A 44 calibre gun in the hand of the would be bridegroom caused him to suddenly change his mind. When the two unlucky Jims arrived, the door of the Justice of Peace was barred against them. They demanded admission and were refused.

The fond mother rode in about the same time on her husband's back, the burro having balked quite some distance out of town. Both Jims and the parents held a consultation, and a battering-ram was applied to the Justice's door. Cupid beat them to it, however, and the happy couple came forth victoriously.

A few years elapsed and the two Jims, still nursing their wounded hearts, went to visit the home of their successful rival. They found him sweatily engaged at the wash-tub, while his indolent wife sat by bossing the job. The ardent lover had degenerated into a henpecked husband.

After witnessing several violent demonstrations of domestic tranquillity punctured by a lot of bawling kids, the two Jims stole away and congratulated each other on their lucky misfortune.

IMP.

THE WISE DRUGGIST.—Tom Lyte and his wife, Vera, are the happiest couple in existence, until trouble starts when he and Tom Rand attend a bargain sale of overcoats and purchase a coat apiece. Shortly after this, in their hurry to leave the office Lyte gets Rand's coat, and Rand puts on Lyte's.

The next morning Tom and Vera have a most enjoyable breakfast, interspersing their eating with kisses, which delays Tom, and in his hurry he forgets all about his overcoat. Vera discovers it and tries to call him back but is too late and returning to the house, handles the coat rather carelessly, when a bundle of love letters drop from one of its pockets. Almost prostrated by the apparent evidences of her husband's perfidy, she decides to commit suicide. She tries several means for doing so, but the thoughts grow so unpleasant to her that she gives them up. As a last resort she decides upon poison. The druggist diagnoses her case instantly, and provides her with a little bottle of powdered sugar. Hastening home, she decks herself in her wedding gown, and finally succeeds in swallowing a goodly portion of the sugar, and then wisely telephones poor hubby of her deed.

Tom Lyte rushes home, seizes the bottle, takes it to the drug store, and begs for an antidote. The druggist explains the nature of the dose, and in order to illustrate its harmlessness takes some himself. Tom returns home relieved and happy, but proceeds to teach his wife a lesson. He bids her a long farewell, and takes a dose of the alleged poison himself, she using every means in her power to prevent him. After thoroughly frightening his wife, Tom explains the joke to her, and rubs the balance of the sugar into her face, then telling her he can no longer live with a woman so jealous, he starts to leave. She seizing him by the coat tails, drags him back into the room and begs his pardon. Of course he forgives her.

When Tom Rand comes to regain his coat, the young couple tender him a very warm reception, and after beating him over the head with his own coat, etc., etc., they drive him into the street.

REUNITED.—Mr. and Mrs. James Elkins and Mr. and Mrs. Dent were warm friends. The Dents had a little boy named Harry, while the Elkins had a little girl, Maud.

These two children were playmates and were always teasing each other. One day while playing, Harry sprang up and pursued Maud, who ran away as fast as her little legs could carry her. She goes a long way and turns into a deserted street. A gypsy happened along, took her by the hand and led her away. Harry followed and arrived just in time to see Maud disappear with the gypsy.

Harry then returned home as fast as he could and informs his parents and Mr. and Mrs. Elkins. Careful search was made, but no trace of her could be discovered.

Fifteen years elapse—Maud's disappearance is now a mere memory.

Harry, grown to manhood, is riding, in his auto mobile, past a gypsy encampment when the chauffeur discovers that the machine requires water. Harry goes to the camp to procure some, and while there, meets a girl, with whom he falls in love. He pays a second visit some days later, and proposes marriage to her, is accepted, and married.

The couple do not succeed very well in life, and soon reach the end of their slender resources. Then through worry and exposure Harry is taken sick. It is then that the wife, resuming her gypsy dress goes forth in an endeavor to obtain aid for her husband. She goes from place to place but always with the same result—nothing. She finally falls exhausted by the roadside, where she is soon afterwards discovered by the Elkins and the Dents, who are passing in their automobile. They get out of the machine, and pick her up, and as soon as they revive her, she tells about her husband, and gives his name.

The two families then hurry to Harry's bedside and subsequently he is removed to his parents' home. Greatly to the joy of all concerned, the wife is found to be the little girl, who had disappeared fifteen years before.

THANHOUSER COMPANY.

HYPNOTIZED.—May Smalley is a simple little country girl with whom Jack, a youth whom she has known since childhood, is very much in love. When a traveling show, consisting of a hypnotist and a Hindoo magician comes to the opera house in their little town, the two young people are among the other interested spectators who flock to see the performance.

May's youth and beauty attract the hypnotist, who plans to lure her away from her home. He sends May a message that he has a communication for her from the spirit world. Against the protests of Jack, her escort, May goes behind the scenes after the performance to meet the great hypnotist, who fascinates her with his wiles. The hypnotist is an unscrupulous villain, and seeing that May is thoroughly impressed with his few tricks and considers him quite superhuman, he induces her to follow him when he leaves the town.

How Jack proves himself to be a youth of resource as well as courage, and the important part he played in May's deliverance, by the Hindoo fakir, is well told by the picture. Finally the hypnotist is shown in his true light. May is disillusioned, and comes to decide that Jack is just about the kind of protection she needs in a world of uncertainty.

THE VICAR OF WAKEFIELD.—The Vicar of Wakefield, although a man of culture and learning, is a poor man at business. Despite the fact that he inherited a large fortune, he loses it through the dishonesty of others, and at the age of fifty we find him living in an humble cottage, fighting desperately to support his large family. At this juncture two strangers introduce themselves to the Vicar. One is the young squire who owns the cottage in which the Vicar lives, and the other, Sir William, the squire's uncle. Sir William, however, does not disclose his rank, but poses as a simple country gentleman.

The squire becomes infatuated with the Vicar's elder daughter, Olivia, and against the warnings of her father, she is induced to elope with him, the squire having arranged for a mock marriage.

Later Olivia discovers how she had been tricked, and leaves the squire, who visits his wrath upon the entire family by having the Vicar imprisoned for debt. In prison the Vicar inspires the admiration and affection of all his fellow prisoners, to whom he teaches the comfort of religion. Among his converts is the squire's tool, who arranged for the wedding of Olivia and the squire. On learning that Olivia is the daughter of the Vicar, this fellow confesses that to play a trick on the squire, whom he really hates, he had furnished him a real minister, instead of a bogus one. The squire's uncle, Sir William, on learning the true state of affairs, forces the squire to ask Olivia's pardon on his knees, and the two are reunited. Sir William then discloses his identity and asks for the hand of Sophia. The Vicar is released from prison, and he and his family look forward to a future of happiness and plenty.

SOLAX COMPANY.

MRS. RICHARD DARE.—Captain Richard Dare, an army officer, has just married the girl of his choice, and two loving hearts beat happily but with a single cloud in the horizon of their bliss—Captain Dare's millionaire relative.

Young Mrs. Dare leaves home one bright morning on a shopping expedition. Shortly after her departure, Dare is surprised to receive a note from his Uncle Henry telling him he is in town enroute to Europe and sails that evening at 5 o'clock.

Captain Dare has been ordered to report to military headquarters by 4 o'clock. His wife is out visiting a friend. He glances at his watch: it is 2 o'clock. Summoning a messenger, he writes a note to his wife requesting her to call upon his uncle at 4 o'clock. He despatches the note by the messenger.

We next see the captain about to leave for the post of duty when the messenger boy returns and reports that he has been unable to find Mrs. Dare. Only one half hour left—what can he do? He will get one of his girl friends to call upon his uncle

ECLAIR.

THE GREAT MEDAL COMPETITION. One of the Paris Newspapers has proposed a sensational competition. There were hidden a medal in Paris, and whoever should be the lucky finder of same will receive a book he can embezzle [illegible] and Lance." Mr. Penniless cannot afford to overlook so vast an opportunity and accordingly he [illegible] and to [illegible] leave me alone entrusted' he [illegible] so vigorous [illegible] [illegible] [illegible]

the Sultan orders them to scatter roses about the sailor turkey; Zuleika and her handmaidens gather round and fold him in their warm embrace and Sandy is the happiest man bird in all Mohammed's realm.

ATLAS.

A STRAW RIDE. As you sit beside your "best gal" in the old bobsled, filled with straw, your thoughts are not with the troubles of yesterday but centered on the joys of to-night. Then you reach the big, red barn and the fun begins. Neighbors for miles around are there to greet you; the spirit of the occasion takes possession of you and you shout for joy. The "fiddler" begins to tune up and before you know it you are whirling around with Mandy, then with some other girl and finally you kiss your "pardner."

Of course, some critter in the party spoils the fun by getting jealous. Your best girl has found favor in his eyes and he shows it by a measly, if you're disabled by a bullet wound and the critter downright, dirty trick. You get mixed up in a complication of circumstances and before you know escapes.

To carry you along with the rest of the story would only be telling what you already know, so get the film, and you will know it all.

COLUMBIA.

QUEEN OF THE PRAIRIES.—A drama of the plains depicting the southwest, in the early days when woman, like man, was forced to contest every inch of the ground on which she stood; at a period and amid conditions which developed heroines of equal valor as the hero; a time when women faced the hardships of the West, displaying those trails which seem beyond human endurance. Such a drama is our "Queen of the Prairies." In our heroine we present a woman of that period—daring, tactful, masterful, a veritable queen and properly the idol of the cowboys' heart. A story embodying every element of the drama, every element of the true Western life. Herd of buffalo, cattle round-up, bucking horses, etc., in fact the kind which every live exhibitor wants and the public demand.

GREAT NORTHERN.

THE SCARECROW.—A man drops his pocketbook containing some notes, and this is found by a man tramping in search of work, whose first instinct is to return it, but who, in the end, tempted by his pressing necessities, keeps his find. The owner soon discovers his loss, and retraces his steps. Seeing a man hurrying away, he gives chase, but is unable to overtake the other. He accordingly telephones the police, who set out on bicycles. Meanwhile, the thief passes a scarecrow in a wheat field, and conceives the notion of hiding his prize in the old coat which adorns the bird scarer, proposing to return when the hue and cry has abated. No sooner said than done. The police overtake the thief, now walking quite slowly, with an air of conscious rectitude. He is searched, but the constables are baffled at not finding any evidence of guilt, and have to let their man go. The pocket-book is found in quite an unexpected fashion. The owner goes into a river to save a boy who is in danger, and who turns out to be the thief's son. His coat is stolen while he is in the water, and he borrows the one on the scarecrow. In the pocket he finds the lost notes, and tells the police. A smart detective devises a plan to entrap the man whom the police now suspect more strongly than ever. He dresses up as a scarecrow and takes the place of that object, waiting patiently for the bird to hop into the net spread for him. Sure enough, the thief returns, and as he fumbles for the pocket-book, he is clasped by strong arms and held fast. In the end, however, the man who was robbed cannot bring himself to prosecute the man whose son he saved, bringing to mind the old adage that a man's affection goes out to those whom he benefits.

NEW INCORPORATIONS

Pueblo, Colo.—The Photoplay Theater Company, capital $5,000. Directors: H. Loyd Kent, Oliver T. Curtis and B. D. V. Reeve.

Indianapolis, Ind.—The Central Film Service Company, capital $10,000. Directors: E. H. Ackmann, J. E. Hennessy and Max Flaskamp.

Wilmington, Del.—The Exhibitors' Film Supply Company, capital $100,000. Directors: D. A. Grant, George H. B. Martin and S. C. Seymour.

Brooklyn, N. Y.—The Rex Motion Picture Company, capital $25,000. Directors: Allan A. Deutsch and Anna Gardiner.

Newark, N. J.—The Ross Amusement Company, capital $100,000. Directors: S. Rose, H. S. Eisenberg and S. H. Levy.

Union City, Mo.—The Star Theater Company. Directors: Harry Platt, Sam. D. Smith and J. J. Browning.

Columbus, Ohio.—Doan Amusement Company, capital $10,000. Director: A. E. Bernstein.

New York City.—The Buffalo Bill and Pawnee Bill Film Company, capital $100,000. Directors: Pliny P. Craft, Thomas Evens and James Watson.

Hartwick, N. Y.—The William Steiner Film Exchange, capital $10,000. Directors: Bernard F. Conham, Karl S. Deitz and Gerald E. Terwilliger.

Among the Exhibitors.

Granite City, Ill. The New Washington Theater which for the past months has been in the course of construction will be ready to throw open their doors about November the 30th, with E. A. Dodge as manager. This amusement house is said to be one of the finest of picture theaters in this town, being able to seat 756 people. The Columbia Amusement Company are the proprietors.

Jacksonville, Fla. The New Pastime Theater opened its doors to the public and are receiving a good patronage from the surrounding neighborhood.

Myerstown, Pa. A new moving picture theater will be opened in the Keystone Hall at Newmanstown in a couple of days.

Grand Forks, N. D.—Frank L. Gaffey is making arrangements to open a new moving picture theatet here.

Moline, Ill.—Edward T. Dolly and W. W. Wilmerton will erect a new vaudeville and moving picture theater in Rock Island.

Bonanza, Ark.—H. F. Rudule of Lahoma, Okla., has opened a new moving picture theater here.

Red Wing, Minn.—R. N. and H. Davenport have opened a new vaudeville and moving picture theater here.

Creston, Oowa.—The Comet Amusement Company has opened a new theater here.

Southbridge, Mass.—Blanchard Bros. are planning the erection of a new moving picture theater here.

Dows, Iowa. Manager Carmichael of the Dreamland theater is making extensive improvements to the building.

Atlantic City, N. J. Joe Canter is making arrangements to open a new moving picture theater at 1509 Atlantic avenue.

Austin, Tex. Dr. J. M. Loving's moving picture theater here was completely destroyed by fire.

Georgetown, Ill. J. W. Fugatt, of Chrisman, has purchased the White City Theater from Joseph Wilson, and took possession.

Fargo, N. D.—R. J. Ferguson has opened a new moving picture theater at 112 Broadway, it is known as the Palm.

San Francisco, Cal.—The Premium Theater Company has commenced the erection of a new theater on Fillmore street.

Marcus, Iowa.—Messrs. Peters & Kurth are preparing to open a new moving picture theater here.

Sheridan, Wyo.—Leon Dusseau and Roy Phelps have purchased the Electric Moving Picture Theater here from G. D. Keith, and took possession.

Wyoming, Ill.—John Conger has purchased the Electric Theater from Frank Warren, and took possession.

Independence, Kan. R. V. Barclay has opened a new moving picture theater here.

Salt Lake City, Utah.—F. T. Bailey of Montana is making arrangements to open a new moving picture theater here.

Sabula, Iowa. Jack Brooks has opened a new moving picture theater here.

Moline, Ill.—George Mills of Springfield is planning to open a new moving picture theater here in the August Rydback building.

Warwick, R. I.—The Thornton's moving picture theater in Warwick, was completely destroyed by fire.

Dallas, Ore.—M. F. Fenton, of Portland, is planning the erection of a new moving picture theater here.

Stuart, Iowa.—Hand & Price have sold their moving picture theater here to Mr. Haven of Greenfield.

Falls City, Neb.—John W. Powell is planning the erection of a modern moving picture theater here.

Sacramento, Cal. The Cypress Theater Company has been incorporated with a capital stock of $25,000 for the purpose of operating vaudeville and moving picture theater. The incorporators are Allen Ballau, J. S. McMahon of Oak Park, and others.

Rock Island, Ill.—E. T. Dolly and R. W. Wilmerton have completed arrangements for the erection of a new vaudeville and moving picture theater here.

New York, N. Y.—Frank Gersten has opened a new theater at the corner of Prospect avenue and 160th street.

New Bethlehem, Pa.—Thomas Buzzard has sold the Lyric theater here to H. C. McEwen.

Salt Lake City, Utah.—F. T. Bailey will open a new moving picture theater on Main street.

Baltimore, Md. John Cowan has been awarded the contract for the erection of a new moving picture theater at 1435 W. Lafayette street for the Eureka Amusement Company.

Tempe, Ariz.—William Goodwin has purchased the Vance Airdome here.

Scranton, Pa.—MacDonald & Lewis are preparing to open a new moving picture theater at 824 Capouse avenue.

Princeton, Ind.—W. H. Hornbrook has purchased the Kidd Theater here.

Gary, Ind. Jack Meehan is making arrangements for the erection of a new moving picture theater here.

Dalton, Ga.—The Dalton Opera House Company has leased the local playhouse to B. L. Dickinson of Chattanooga, who will make extensive improvements.

Lincoln, Neb. John Flaxell is planning the establishment of a new moving picture show here.

Gillett, Wis. Architect P. T. Benton, of Green Bay, has completed the plans and specifications for the erection of the new opera house here for F. F. Koske.

New York, N. Y. Alfred L. Kehoe & Co., architects, have completed the plans and specifications for the erection of a new moving picture theater at 76 Catherine street for Martin Garone.

Dayton, Ohio. E. M. Abbott and G. W. Hunter have opened a new moving picture theater at Fifth and Wayne streets.

Abingdon, Ill.—Mrs. Zat Zan and Mr. Helm have leased the Illinois Theater here.

Walkerton, Ind.—J. Tite is making arrangements to open a new moving picture theater here.

Laurium, Mich. Adrien C. Cooley is making arrangements to start a new moving picture show here.

Sterling, Ill. A. R. Lewis and C. V. Martin have opened a new moving picture theater here.

Davenport, Iowa.—Messrs. Miedke & Woodyatt are making arrangements to open a new moving picture theater here. It is known as the Lyric.

Port Arthur, Tex. E. W. Watson has purchased the Olympic Picture Theater here from Henry C. Stearns.

Lost Nation, Iowa.—P. B. Skelly has opened a new moving picture theater here.

Baltimore, Md.—Architect Paul Emmart is preparing plans for the erection of a large moving picture and vaudeville theater on Frederick avenue for the Empire Theater Company.

Rock Island, Ill. I. N. Martin has opened a new moving picture theater at 1805 Second avenue. It is known as the Colonial.

Philadelphia, Pa. Architects Sauer & Hahn are preparing plans for the erection of a $20,000 moving picture theater at 2420 N. Twenty-seventh street for the North Penn Amusement Company.

Klamath Falls, Ore.—J. V. Houston is making arrangements to start a new moving picture theater here.

Port Arthur Texas.—Thomas Hanley is making arrangements to open a new moving picture theater in the Bash building.

Pekin, Ill. Ed. Forrest is making arrangements to open a new moving picture theater here.

Chester, Pa.—D. P. Carr, of Rochester, N. Y., is contemplating the erection of a new theater here.

Sterling, Ill. Robinson Bros. are contemplating the opening of a new vaudeville and moving picture theater here.

Birmingham, Ala.—The New Franklin Theater on Avenue F will be ready for business within the next two weeks.

Goshen, Ind. Franklin Fox, for two years manager and proprietor of Foxey's Picture and Vaudeville here is to build a new theater in this same town which will be able to seat about 800 patrons and will be absolutely fireproof and modern in every respect.

Crandon, Wis.—Harold E. Brady has decided to start a new moving picture theater here.

Anoka, Minn.—E. S. Douglas has opened a new moving picture theater here.

Mt. Pulaski, Ill.—Gingery & Gingery have opened a new moving picture theater in the Roth building.

St. Louis, Mo.—O. T. Crawford has purchased a lot at Fifteenth and St. Louis avenues, upon which he contemplates the erection of a new vaudeville theater.

Escondido, Cal.—J. M. Platts has bought the moving picture theater here of Claude Sheets, and has taken possession.

Indiana, Pa.—J. N. Stitt and N. E. Horwick, of Blairsville, are preparing to open a new moving picture theater here.

Villa Grove, Ill.—Elmer McCoy and Ed. Landis are making arrangements to open a new moving picture theater here.

Middleport, Ohio.—Wm. Engler and John Mayer are preparing to open a new moving picture theater here.

Hayward, Wis.—M. E. Vance has purchased an interest in the Unique Moving Picture Theater here and has taken possession.

Logansport, Ind.—G. Frank Shaffer is making arrangements to open the Crystal Moving Picture Theater here.

Maquoketa, Iowa.—Joe Roberts has sold the Pastime Theater here to Peter Broderson.

Cleveland, Ohio.—Architect Franz C. Warner has let to Sebek Bros. a contract for the erection of a new theater at Cedar and Thirty-fourth streets for the Zeidler Amusement Company.

Long Branch, N. J.—Myers & Levine have decided to erect a new moving picture theater here.

Milwaukee, Wis.—Harris Harris and Fred A. Landick are planning the erection of a new theater here.

Catawba, Wis.—J. E. Gruber's opera house here was destroyed by fire.

Defiance, Ohio.—The Defiance Opera House Block Company has been incorporated. R. W. Wortman, F. J. Miller and others are the incorporators.

Creston, Iowa.—Lloyd & Hooper have sold the Gem Theater here to the Creston Amusement Company.

Muskegon, Mich.—Carl Ray has purchased the interest of A. J. Gillingham in the Temple Moving Picture Theater here.

Marengo, Ill.—F. D. Babcock and E. Troyer have purchased the Bijou Theater here.

Fairbury, Neb. Marvel & Parker have opened a new moving picture show in the Kesterson building.

Bismark, N. D.—A new moving picture theater is to be opened in Hettinger.

Waterbury, Conn.—A new moving picture theater is being erected here which will be known as the New Scenic Theater, to be located on Bank street in the Buckingham building and to be under the management of Walter De Palacios.

St. Louis, Mo.—Arrangements are being made for the erection of a high grade moving picture theater on the west side of Grand avenue, between Hartford and Juniata streets, to be built for the Orpheum Amusement Company at a cost of $100,000.

Hackettstown, N. J.—Mr. Lee, who has been operating a moving picture show in the local Opera House here, has surrendered his lease to a large theatrical syndicate.

Dixion, Ill.—The Moss building, on First street, is being remodeled into a moving picture and vaudeville theater which will be under the proprietorship of Charles Derr.

McCausland, Iowa.—D. M. Allison is completing arrangements to open a first-class moving picture theater here.

Buffalo, N. Y.—Henry H. Downe is erecting a modern vaudeville and moving picture theater at the corner of William and Monroe streets.

Lansing, Mich.—Christian and associates are making arrangements for the erection of a modern moving picture and vaudeville theater here.

Broken Bow, Neb.—W. B. Kennedy is making arrangements to start a new moving picture theater in the Caldwell building.

Pawnee City, Neb.—Floyd L. Musgrove is preparing to open a new moving picture theater here to be known as the New Lyric.

New Bedford, Mass.—Alfred Labarte disposed of his interest in the Comique Theater to H. A. Chenworth.

Salt Lake City, Utah.—The Rand Amusement Company has purchased the Daniel Theater here.

New York City.—A new moving picture theater is being erected at 146th street near Fifth avenue for the Mital Realty Company.

Salt Lake City, Utah.—**The Shubert Theater,** which has been purchased by Harry Revier, proprietor of the Majestic Theater, and C. E. Taylor, will be thoroughly remodeled and converted into a first-class moving picture and vaudeville theater.

Marseilles, Ill.—E. F. Milburn has purchased the interest of his partner, C. E. Mullen, in the moving picture theater here.

Atkins, Minn.—Frank Carlson and James Yates are making arrangements to open a theater which will be considered the largest moving picture theater here.

Winchendon, Mass.—New management has taken hold of the National Theater here and will continue running it in the same successful manner.

Harrisburg, Pa.—The latest and handsomest moving picture theater has been erected and opened in the Einstein building under the proprietorship of the Harrisburg Amusement Company. The new enterprise will be known as the Pastime Photoplay Theater and will operate nothing but the best of independent pictures. No vaudeville will be run. The admission will be five cents.

Chattanooga, Tenn.—J. G. Barnwell is preparing plans for the erection of a new moving picture theater here.

Genoa, Ill.—H. H. King and A. E. Pickett are making arrangements to open a new moving picture theater here.

Trenton, Mo.—O. R. Spore is making arrangements to erect a new moving picture theater here.

Creighton, Neb.—C. L. McDonald is making arrangements to start a new moving picture theater here.

Pelican Rapids, Minn.—Lawrence Hovey has opened a new moving picture theater here.

New York City.—A new moving picture theater is being planned for 529 Sixth avenue for the Specialty Amusement Company to cost about $5,000.

Springfield, Mass.—**The Building Commissioner** issued a building permit to M. H. Lyons for the erection of a new moving picture and vaudeville theater at Indian Orchard, to cost about $8,000, which will measure 27 x 65 feet.

Birmingham, Ala.—H. H. Cagle, manager of the Masonic Theater in New Decatur, has bought the lease of the theater and will convert it into a moving picture and vaudeville house.

De Kalb, Ill.—Charles Derre is planning for the erection of a moving picture theater here.

Mexico, Mo.—A new moving picture theater is being planned for this town which will be under the proprietorship of Mr. Syngelder.

Sacramento, Cal.—The Cypress Theater Company, capital $25,000. Directors, Allen Baton, I. Chrystie and Joseph Holmes.

Coffeyville, Kan.—Mrs. C. H. Munroe & Son have leased the Princess Theater at 819 Union street and are now in charge.

Barker, Ga.—A new moving picture theater is being erected here which will run all of the latest and best moving pictures.

Polo, Ill.—George Robertson and Joseph Glavin are making arrangements for the erection of a high class moving picture theater here.

Manistigue, Mich.—J. S. Chisholm has leased the State Street Theater here and will convert it into a moving picture palace.

Los Angeles, Cal.—Mrs. L. M. Tubbs has secured a permit for the erection of a new moving picture theater at 1629 South Central avenue.

Calumet, Mich.—**The new moving picture theater** which for some time has been under course of construction has at last been completed and has thrown open its doors to the public. It will be known as the People's Theater, situated on the old Baptist Church property on Hecla street.

Columbia, Pa.—Lyncn Howe's moving picture exhibition made an excellent hit at the Fulton Opera house here.

Troy, N. Y.—A new moving picture theater is being planned for here which will be located in the Knights of Columbus Hall.

Philadelphia, Pa.—Lexington Village is to have a moving picture theater erected in one of its town halls.

Taunton, Mass.—A new moving picture theater is being built in the Foresters Hall here.

Port Jervis, N. Y.—A new moving picture theater is being planned for this section and will be under the proprietorship of Robert Wagner.

Lorain, Ohio.—The new Kohlmeyer Theater which for the past few weeks has been under course of construction has at last been completed and has thrown open its doors to the public.

Hanover, Pa.—Lam E. Miller, proprietor of the Hanover Vaudeville Theater, is installing a new Power's machine.

Griffin, Ga.—A new moving picture theater has opened in this section.

Philadelphia, Pa.—Plans have been filed for the erection of a high class moving picture theater to be built at 20 North Twenty-seventh street for the North Penn Amusement Company.

Cincinnati, Ohio.—**James Meyers has purchased** the moving picture theater in the Odd Fellows' Temple building and has taken possession.

Rhineland, Wis.—Herman Zander is making arrangements to open a new moving picture theater here.

Dewitt, Neb.—Eddy & Clark have opened a new moving picture theater here.

Pipestone, Minn.—J. F. Knapp, of Aberdeen, has purchased the Gem Moving Picture Theater here from Mr. Seglinger and has taken possession.

Aberdeen, S. D.—DeWitt Hull has opened a new moving picture theater here.

Tampico, Mex.—Mr. McClellan's moving picture theater here was completely destroyed by fire.

Cincinnati, Ohio.—The Victor Theater Company has been incorporated with a capital stock of $40,000. The incorporators are W. H. Cowgill, Charles S. Bell, Robert M. Scott and others.

Farmington, Iowa.—E. Kuse is making arrangements to start a new moving picture theater here.

Hutchinson, Kan.—Messrs. Davis and Geary Read have opened a new moving picture theater at 102 South Main street. It will be known as the Crystal.

Indianapolis, Ind.—The Central Amusement Company is planning the erection of a new theater, which will be devoted to moving pictures, at 139 North Illinois street.

Fall City, Ore.—Jack Wagener is making arrangements to start a new moving picture theater here.

Chicago, Ill.—The Kedzie Amusement Company has secured a permit for the erection of a new moving picture theater to be located at 3208 West Madison street.

New Centre, Mass.—A new moving picture theater has been erected here.

Harrisburg, Pa.—**The moving picture theater** which has been under construction for some time past has at last been built and has thrown open its doors.

Brooklyn, N. Y.—**A new moving picture theater** is being planned for Cortelyou road, near Sixteenth street.

Baltimore, Md.—A new moving picture theater is being planned for 1940-1942 West Pratt street.

Mena, Ark.—The Unique Theater is the name of the new moving picture theater opened on De Queen street, which will be under the proprietorship of Miss Eleanor Brooke.

Hartford, Conn.—The Pastime Moving Picture House, a local picture palace in this city situated at the corner of Main and High streets, has been forced to close on account of very poor business.

Stafford Springs, Conn.—John Sena has leased a local hall here and will open it as a high grade moving picture theater.

Paris, Ill.—The Nickelodeon here has moved from the north side to the Fowler building.

Findlay, Ohio.—A new moving picture theater is being planned here.

Salt Lake City, Utah.—Max Florence, proprietor of several moving picture theaters here, has sold them all to some unknown party.

Springfield, Mass.—W. C. Wiggin, who recently purchased the vacant lot at the corner of North and Main streets, **is making arrangements for the** erection of a picture theater on it.

Dedham, Mass.—Charles Hubbard has opened a new moving picture theater known as the Premier here.

Harrisburg, Pa.—**A new moving picture theater** is being erected at 221 Market street which will be under the management and proprietorship of Silverman Brothers, which will cost about $15,000.

Wichendon, Mass.—George A. Merris, who has been running a moving picture show in the National Hall for the past three months, has sold out to Guy S. Bridge.

Falmouth, Mass.—A new moving picture theater is to be built in the Crocker Block.

Taunton, Mass.—**The Armory Hall Bowling Alleys** are being converted into a moving picture theater.

North Brookfield, Mass.—**The Old Union Church** is being converted into a high grade moving picture theater which will be able to seat about 500 patrons.

Falls City, Ore.—Jack Wagner will open a new moving picture theater here which will be able to seat about 300 people.

Omaha, Neb.—Danbury will soon have another moving picture theater. This one will be erected on the Kesterson building.

Philadelphia, Pa.—A new moving picture theater is being planned for the south side of Market street between Lehy ranch and Seventh streets which will be ready to open for business about February 1. The new enterprise will be known as the Coliseum Theater and will be able to seat about 1,200 patrons.

Brooklyn, N. Y.—Hyde & Behman have purchased a vacant lot on Fulton street, between Washington street and Twombly place, where they will erect a new theater which will cost about $100,000.

Phoenix, Ariz.—Work on the new moving picture theater under the proprietorship of W. H. Clone is nearly finished and the theater is expected to open about January 1. This new amusement house will be able to seat about 1,500 patrons.

Tampa, Fla.—W. L. Hill is planning for the erection of a high class moving picture and vaudeville theater on the property east of the Curry building on Florida avenue and Cass street, which will cost about $30,000.

Louisville, Ky.—Two moving picture theaters are to be added to the string of picture palaces here. One will be situated on Eighteenth street and Broadway for the Royal Theater Company at a cost of $10,000, and will be ready to throw open its doors about January 1. The other will be situated at 736 West Broadway for the West Broadway Theater Company at a cost of $12,000, and will be ready for business about May 1.

Danbury, Conn.—**The Hudson River Amusement** Company, which owns the Majestic Moving Picture Theater in this city, is making arrangements for the conversion of a building into a high class moving picture theater in Norwalk.

Scranton, Pa.—The Moran Nelson Fight Pictures were forbidden to be run at the Columbia Theater in this town.

Joliet, Ill.—A new moving picture theater will be started in the Ward Block here.

Norwich, Conn.—L. B. Bassett, manager of the Clark Opera House on West Main street, is planning for the erection of a moving picture theater on East Main street.

Lee, Mass.—J. Joseph Carey has leased the Memorial hall and will convert it into a moving picture theater.

Atlanta, Ga.—The Dalton Opera House Company has leased the local playhouse to B. L. Dickinson, who will convert it into a moving picture theater.

Dayton, Ohio.—A new moving picture theater known as the Photoplay Theater, corner of Wayne and Fifth streets, has opened. The amusement house will be under the management of E. M. Abbott.

Adrian, Mich.—Carl Hibitt has taken a long lease on the Bijou Theater here and will convert it into a moving picture theater.

Arctic, R. I.—**The Temperance Hall here has been** converted into a moving picture theater which will be under the proprietorship of the Thornton Brothers.

Brooklyn, N. Y.—**A new moving picture theater** is being planned for a building opposite the new Liberty Theater for Benjamin Mindlin.

Niwood, Ind.—**The Union Traction Rooms are being** converted into a moving picture theater which will be under the proprietorship and management of Chase Gillespie and Ernest Bouilettle.

Brazil, Ind.—The New Stewart Theater has thrown open its doors and is doing an excellent business.

Minneapolis, Minn.—A new moving picture theater is being planned for 307 Central avenue.

Pueblo, Colo.—**F. Grahek is making arrangements** to start a new moving picture theater here.

Baltimore, Md.—**Arrangements have been filed for** the building of a moving picture theater at 333 Market street for the Motion Picture Company of America.

Grandon, Wis.—Harold E. Brady, one of the editors of the Forest Republican will erect a $5,000 moving picture theater here.

Oakland, Cal.—W. A. Newman has plans in preparation for a nickelodeon to be erected for P. H. Dahl on Shattuck avenue near Center street in Berkeley to seat about 250 patrons.

Philadelphia, Pa.—A new moving picture theater is being erected on the east side of Front street, north of Onterio street for George W. Chapman.

Shinnstown, W. Va.—**The Nickelodeon in the** Wyatt building which for the past weeks has been closed to the public have again thrown open its doors.

Wheeling, W. Va.—The Spragg Amusement Company which controls a number of moving picture theaters in this section has added on another to their list which will be known to the public as the Pastime.

Duluth, Minn.—John Thompson will open a new moving picture and vaudeville theater on the property formerly known as the Pierce Opera House.

Marinette, Wis.—Henry Vendenberg will open a new moving picture theater in the I. O. O. F. Hall which wil be conducted as an up-to-date picture palace.

Boise, Idaho.—M. Larkin, the proprietor of the Electric Theater here has leased the lower floor of the I. O. O. F. Hall and will convert same into a moving picture theater.

Dubuque, Iowa.—William Dunlevy has bought out the interest of Forest Wolfe in his local moving picture theater.

Fargo, N. D.—**A new picture theater is being** planned for the Hanson block.

¶ Put in our Easels and Poster Frames and watch your attendance grow.

¶ We make mechanical attractions, Electric signs, or anything special in the theatrical line. ¶ Ideas developed—Low Prices—Best Work—DON'T DELAY but write to-day.

THE NEWMAN MFG. CO.
717-719 Sycamore St., Cincinnati, O.

Lang's Rewinder No. 2
Price, $5.00 Net
Send for latest catalogue
Lang Manufacturing Co.
OLEAN, NEW YORK

THIS WEEK'S PROGRAM OF INDEPENDENT FILMS.

Monday, December 26.

American Girlies (Com.) .....
Eclair The Lock-Keeper (Dr.) 537
Eclair The Fear of Fire (Com.) 390
Imp The Unexpected Honeymoon (Dr.) 995
Yankee The Insane Heiress (Dr.) .....

Tuesday, December 27.

Bison (Title not given.)
Powers The Station Agent's Daughter (Dr.)...
Powers Freddie's Courtship (Com.) .....
Thanhouser The Vicar of Wakefield (Dr.) ...1000

Wednesday, December 28.

Ambrosio (Title not given.)
Atlas The Outcast's Salvation (Dr.).....
Champion The Golden Gates (Dr.) 950

Thursday, December 29.

American The Squaw and the Man (Dr.) .....
Imp Unreasonable Jealousy (Dr.) 990
Itala (Title not given.)

Friday, December 30.

Bison (Title not given.)
Lux Aunt Julia's Portrait (Com.) 547
Lux Tim Writes a Poem (Com.) 373
Solax Mrs. Richard Dare (Com.) .....
Thanhouser Hypnotized (Dr.) 1000

Saturday, December 31.

Columbia Trapped (Dr.) .....
Great Northern The Scarecrow (Dr.) .....
Great Northern Bear Hunting (Sc.).....
Itala (Title not given.)
Powers A Daughter of Virginia (Dr.) .....
Reliance (Title not given.)

INDEPENDENT RELEASE DATES.

AMERICAN.

Dec. 1—A Touching Affair (Com.).....
Dec. 5—Vera, the Gypsy Girl (Dr.).....930
Dec. 8—Two Lucky Jims (Com.).....955
Dec. 12—The Rummage Sale (Com.) .....
Dec. 15—The Binding Shot (Dr.) .....
Dec. 19—Her Fatal Mistake (Dr.) .....
Dec. 22—Her Husband's Deception (Com.) .....
Dec. 22—A Troublesome Parcel (Com.) .....
Dec. 26—Girlies (Com.) .....
Dec. 2[illegible]—The Squaw and the Man (Dr.) .....
Jan. 2—Mrs. Gay Life's Visitors (Com.).....
Jan. 5—The Tenderfoot's Round-up (Com.) ...

ATLAS.

Nov. 23—Cast Thy Bread Upon the Waters (Dr.)
Nov. 30—Saved by a Vision (Dr.).....
Dec. 7—Nature's Nobleman (Dr.).....
Dec. 14—Brothers (Dec.) .....
Dec. 21—The Arm of the Law (Dr.) .....
Dec. 28—The Outcast's Salvation (Dr.).....
Jan. 4—A Straw Ride (Dr.) .....

CAPITOL FILM CO.

Sept. 17—Round Trip $5.98 (Com.).....
Sept. 24—Bill Mason's Ride (Dr.).....700
Oct. 8—All's Fair in Love and War (Dr.)....
Oct. 15—A Shot in the Night (Dr.).....
Oct. 22—The Locket (Dr.) .....

CHAMPION.

Nov. 16—The Way of the West (Dr.).....950
Nov. 23—Let Us Give Thanks (Dr.).....950
Nov. 30—The Indian Land Grab (Dr.).....950
Dec. 7—Hearts of the West (Dr.) 950
Dec. 14—The Sheriff and the Detective (Dr.)..950
Dec. 21—His Mother (Dr.) 950
Dec. 28—The Golden Gates (Dr.).....950
Jan. 4—Days of the Early West (Dr.) 950

COLUMBIA.

Oct. 22—Breaking Home Ties (Dr.).....
Oct. 29—In the Web (Dr.).....
Nov.12—The Heroine of 101 Ranch (Dr.).....
Nov. 19—Oklahoma Bill (Dr.).....1000
Nov. 26—Stage Coach Tom (Dr.).....1000
Dec. 24—The Cattlemen's Feud (Dr.) .....
Dec. 31—Trapped (Dr.) .....
Jan. 7—Queen of the Prairies (Dr.) .....

DEFENDER.

Oct. 13—The Tale the Camera Told (Com.).....
Oct. 20—The Heart of a Cowboy (Dr.).....
Oct. 27—A Clause in the Will (Dr.).....
Nov. 3—Cohen's Generosity (Com.) .....
Nov. 10—The Last Straw (Dr.).....
Nov. 17—The Education of Mary Jane (Dr.)..
Nov. 24—Forgiven (Dr.) .....

ECLAIR.

Dec. 5—The Price of a Sacrifice (Dr.).....833
Dec. 5—The Laundry Girl's Good-Night (C.).....82
Dec. 12—The Bowling Craze (Com.) 445
Dec. 12—Our Dear Uncle From America (Com.) 470
Dec. 19—The Child of Two Mothers (Dr.) 545
Dec. 19—The Museum of Sovereigns (Dr.) 400
Dec. 26—The Lock-Keeper (Dr.).....537
Dec. 26—The Fear of Fire (Com.).....390
Jan. 2—The Great Medal Competition (Com.)..485
Jan. 2—A Well Matched Marriage (Com.) 480

CINES.
Eclair.

Sept. 23—Tontolini as a Ballet Dancer (Com.)..236
Sept. 30—Giovanni of Medici (Dr.).....1000
Oct. 7—Giorgione (Dr.) 1000
Oct. 14—The Mad Lady of Chester (Dr.).....965
Oct. 21—The Last of the Savelli (Dr.).....800
Oct. 28—Tontolini Is in Love (Com.).....480
Oct. 28—The Pretty Dairy Maid (Dr.).....480
Nov. 4—A Wooden Sword (Dr.) 800

GREAT NORTHERN.

Nov. 19—The Diamond Swindler (Dr.).....
Nov. 26—Kean, or the Prince and the Actor....
Dec. 3—The Birthday Present (Dr.).....
Dec. 3—The Ohami Troupe of Acrobats (Sc.)..
Dec. 10—The Poacher (Dr.) .....
Dec. 17—A Christmas Letter (Dr.) .....
Dec. 17—Dickey's Courtship (Com.) .....
Dec. 24—Necklace of the Dead (Dr.).....
Dec. 31—The Scarecrow (Dr.) .....
Dec. 31—Bear Hunting (Sec.).....

IMP.

Dec. 5—Aspirations of Gerald and Percy (Dr.).995
Dec. 8—Twixt Loyalty and Love (Dr.).....990
Dec. 12—Faithful Max (Dr.) 500
Dec. 12—A Clever Ruse 500
Dec. 15—The Poor Student (Dr.) 1000
Dec. 19—The Crippled Teddy Bear .....
Dec. 22—Little Nell's Tobacco (Dr.) .....
Dec. 26—The Unexpected Honeymoon (Dr.).....995
Dec. 29—Unreasonable Jealousy (Dr.).....990
Jan. 2—The Wise Druggist (Dr.).....995
Jan. 5—Reunited (Dr.) 995

LUX.

Dec. 9—What It Will Be (Com.).....491
Dec. 9—And She Came Back (Com.) 452
Dec. 16—How He Won Her (Com.) 344
Dec. 16—Her Favorite Tune (Dr.) 550
Dec. 23—Bill Plays Bowls (Com.).....423
Dec. 23—Rosalie's Dowry (Com.).....492
Dec. 30—Aunt Julia's Portrait (Com.) 547
Dec. 30—Tim Writes a Poem (Com.) 373

NEW YORK MOTION PICTURE CO.
("Bison.")

Nov. 25—Cheyenne Love for a Sioux (Dr.)....
Nov. 29—The Ranchman's Personal (Dr.).....
Dec. 2—A Child of the West (Dr.).....
Dec. 6—A Sioux's Reward (Dr.) .....
Dec. 9—A Brave Western Girl (Dr.) .....
Dec. 13—An Indian's Test .....
Dec. 16—A Girl of the Plains (Dr.) .....
Dec. 20—The Cattle Baron's Daughter.....
Dec. 23—The Pale Faced Princess.....

ITALA.
(By N. Y. M. P. Co.)

Dec. 8—A Soldier of the Cross .....
Dec. 10—Foolshead Knows How to Take Precautions (Com.) .....
Dec. 15—The False Accusation .....
Dec. 17—The Mother's Shadow (Dr.) .....
Dec. 17—Thieves as Quick Change Artists .....
Dec. 22—Who Was the Culprit? (Com.).....
Dec. 24—Greediness Spoiled Foolshead's Christmas (Com.) .....

AMBROSIO.
(By N. Y. M. P. Co.)

Nov. 16—Mermaid .....
Nov. 16—Tweedledum's Corporation Duty (Com.)
Nov. 23—Gounod Ave Maria (Dr.).....
Nov. 30—The Jeuda's Money (Dr.).....
Dec. 7—The Tell Tale Portrait.....
Dec. 7—Tweedledum Learns a Tragical Part..
Dec. 14—Dido Forsaken by Aenea .....
Dec. 21—Little Peter's Christmas Dinner.....

NESTOR.

Nov. 9—The Woodsman (Dr.).....950
Nov. 16—The Ranchman's Bride (Dr.) .....
Nov. 23—A Deal in Indians.....1000
Nov. 30—Valley Folks (Dr.).....
Dec. 7—The Conquering Hero (Dr.) .....
Dec. 14—The Pilgrim (Dr.) .....
Dec. 21—A Desperate Remedy (Com.).....
Dec. 28—Elda of the Mountains (Dr.) .....

POWERS PICTURE PLAYS.

Dec. 24—A Father's Love (Dr.)) .....
Dec. 27—The Station Agent's Daughter (Dr.)..
Dec. 27—Freddie's Courtship (Com.).....
Dec. 31—A Daughter of Virginia (Dr.).....
Jan. 3—The Pinkerton Man (Dr.) .....
Jan. 3—Beaux Not Wanted (Com.) .....
Jan. 7—A Woman Without a Heart (Dr.) .....

RELIANCE

Nov. 19—Moulders of Souls (Dr.).....
Nov. 26—So Runs the Wat (Dr.).....
Dec. 3—When Woman Wills (Dr.).....
Dec. 10—A Dispensation (Dr.) .....
Dec. 17—The Thin Dark Line.....
Dec. 24—The Refuge .....

REVIER.

Dec. 21—Love's Sorrow (Dr.).....950
Dec. 28—Thoughtfulness Remembered by the Ute (Dr.) 950

SOLAX COMPANY.

Dec. 9—Lady Betty's Strategy (Dr.) .....
Dec. 16—Two Suits .....
Dec. 23—The Pawnshop (Dr.).....
Dec. 30—Mrs. Richard Dare (Com.).....
Jan. 6—The Nightcap (Com.) .....
Jan. 6—Salmon Fishing In Canada (Sc.) .....

THANHOUSER.

Dec. 9—The Iron-Clad Lover .....
Dec. 13—Love and Law (Dr.) 1000
Dec. 16—The Millionaire Milkman (Dr.) 1000
Dec. 20—Looking Forward (Dr.).....1000
Dec. 23—The Childhood of Jack Harkaway (Dr.) 1000
Dec. 27—The Vicar of Wakefield (Dr.) 1000
Dec. 30—Hypnotized (Dr.) 1000

YANKEE.

Dec. 12—A Fight for Millions (Dr.).....
Dec. 16—The Old Miner's Doll (Dr.) .....
Dec. 19—A Ward of Uncle Sam (Dr.) .....
Dec. 23—The Terror of the Plains (Com.).....
Dec. 26—The Insane Heiress (Dr.).....
Dec. 30—The Missing Bridegroom (Dr.) .....
Jan. 6—The Royal Wishbone (Dr.) .....

You Can Fool Some of the People, But, We Don't Operate Any Bunk Games

We run but one concern in New York, you can't get our service but at the address given below.

If you are looking for good service, courteous treatment, honest prices and reliability, write stating your requirements. Write for film catalogue.

ACME FILM COMPANY, Inc.
12 EAST 15th STREET :: :: NEW YORK CITY

5c SHOW SOUVENIRS

IMPORTED CHINAWARE—Per 100	$3.00
ALL LEATHER PURSE—Per 100	3.00
TRICK MATCH BOX—Per Gross	.75
1911 AERIAL PLANS, Latest Novelty—Per Gr.	1.25
FANCY WOOD WHISTLES—Per Gross	.75
JAPANESE TURTLE-IN-GLASS BOX—Per Gro.	.90
FANCY COLORED RETURN BALLS—Per Gro.	1.25
HORSESHOE MIRROR, Asstd. Colors—Per Gro.	1.00
SKELETON ACROBAT NOVELTY—Per Gro.	1.50
FRENCH LIP AIR WHISTLES—Per Gro.	1.25
JAPANESE 4-INCH TRAYS—Per 100	1.50
IMPORTED STONE STEINS—Per Gro.	2.00
DECEPTION WINE GLASS—Per Gro.	1.25

Terms Cash. Personal Checks must be Certified

NEWMAN MFG. CO.,
641 and 647 Woodland Ave., Cleveland, Ohio.

Opera Chairs

The Strongest Made Most Attractive Designs Permanently Noiseless

More of our chairs used than all others combined. *There are reasons.* Large stocks constantly on hand, and we can make prompt shipments of rush orders.

Write for Catalog V

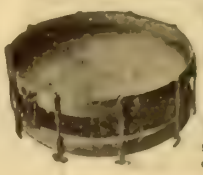
American Seating Company

215 Wabash Avenue CHICAGO — 19 West 18th Street NEW YORK
BOSTON PHILADELPHIA PITTSBURGH

Announcement Slides
Advertising Slides
Songs Illustrated

THREE STAR SLIDE CO.
Rooms 523-4
225 Dearborn Street - Chicago, Ills.

To Trap Drummers



A Limited Time Offer

Special Offer { Size Shell 8 x 14 / Size Shell 8 x 15
$10.00

Solid Maple, Rosewood or Walnut, 10 fine plated thumb screw rods, Kangaroo, Angora or Slunk Calf Drum Heads.

We ship with privilege of 6 days trial

E. P. ZEIDLER DRUM CO. Dept. F. Cleveland, Ohio

To the Trade

I have a large stock of Association and Independent films. My stock is in good condition and if I am misrepresenting, you are invited to my exchange :-:

UNIVERSAL FILM EXCHANGE
1325 Arch Street :: Philadelphia
TOM BIBLE

Xylophones, Orchestra Bells, Chimes, Forks, etc. Send for free illustrated catalogue.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

Want Chairs Quick?

Stafford chairs excell all others. We use no three-ply veneers. Why? Not good enough! Five ply is best, and that is why we use them.

Chairs like cut IN STOCK and GUARANTEED

Ask for Catalog No. 305

E. H. STAFFORD MFG. CO.
CHICAGO, ILLINOIS

Sound Effects

In Picture Machine Theaters it is very essential that the imitations and sound effects are of the kind that can be depended upon. We make only practical and serviceable imitations that will give the exact reproduction of the original. We also manufacture Chimes, Tympani, Bells, Xylophones, Drums and accessories.

LEEDY MANUFACTURING COMPANY
1055 E. Palmer St., INDIANAPOLIS, IND.

PIERO CALZABINI

Nine years' experience as Comedy Director and camera operator with Pathe Freres, Ciines Co., etc. Rider in famous Italian Cavalry picture photographed by Ambrosio.

OPEN FOR ENGAGEMENT.

Address Piero Calzabini, care of M. P. World.

Why Pay $500 for a Screen

When you can get the same practical results by using

"Mirror-Screenette"

Curtain Paint on your old curtain?
Costs but **$6.00** per Gallon.

It is worth your while to get this paint. It produces what you want—pictures of rich quality, tone, depth, action, as if coming from a mirror.

Think of it! Only six dollars, cash with order, charges paid.

Order to-day! Be just to your patrons!

Manufactured only by

THE MELVIN RICE MOTION PICTURE CO.
121 S. Court Ave., MEMPHIS, TENN.

Moving Picture Pianists

Are you "working up" your pictures? If not, why not? If so, you want some good melodramatic music. Send for free sample page of "Orpheum Collection of Moving Picture Music." Now being used and praised by many of the best houses in the country.

PRICE.....75 CENTS

Also latest cue music (series 1910) for 10 parts and piano.....$1.00

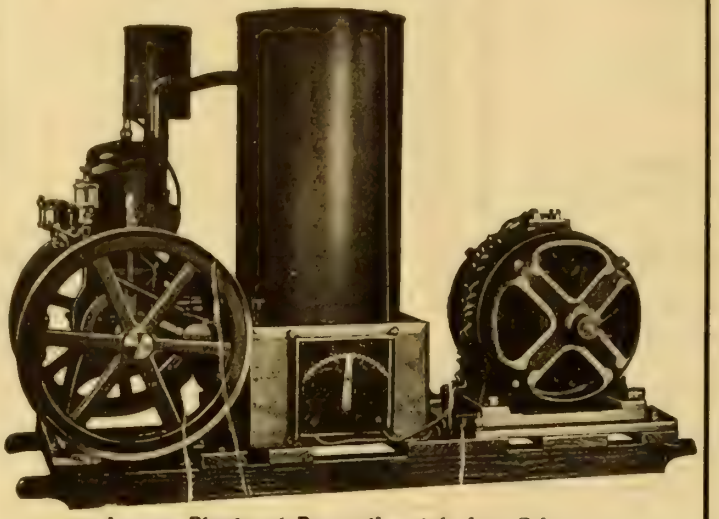
¼ discount on both numbers.

CLARENCE E. SINN
1501 Sedgwick St. CHICAGO, ILL.

WANTED—Young man for perforating room of film laboratory. Experienced or with knowledge of operating and some mechanical skill. Address, PROMPT, care of M. P. World.

Electric Light Plant Complete

$210.35



Larger Plants at Proportionately Low Prices

Including the celebrated DETROIT KEROSENE ENGINE and DYNAMO OF SUFFICIENT CAPACITY TO FURNISH CURRENT FOR YOUR ARC AND 10-16 c. p. TUNGSTEN LAMPS for illumination.
Total cost of operation from 5 to 25 cents per day. Gives you better light than you can buy. Gives you the same light in the afternoon as at night. Can be operated by a ten year old child.

Can Make Immediate Shipment

DETROIT ENGINE WORKS 406 Bellevue Avenue, Detroit, Mich., U. S. A.

OBEY THE LAW

—BUT—

Do not drive away your patrons with an odorous disinfectant. Use Water and

WOOLF'S HYPOZONE

the modern scientific germicide. Test how the **OZONE** (*nascent oxygen*), it liberates will sweeten and freshen the air. Dilute **HYPOZONE** for use with atomizer 100 times with water and get the right disinfectant at One Cent per gallon. Let us demonstrate.

WOOLF CHEMICAL PRODUCTS, Inc.,

2 Rector Street 'Phone 6 Rector N. Y. CITY

SONG SLIDES

L I D E **NON-BREAKABLE—NON-INFLAMABLE** L I D E

Colored Song and Announcement Slides

Patent Applied For

Just the kind of a slide you have all been waiting for. Guaranteed against breaking from heat or the careless operator. Send for list. Made and sold **only by the original inventors.** None others genuine.

NORTH AMERICAN SLIDE CO., 143 North 8th Street PHILADELPHIA, PA.

SONG SLIDES

AROMA FOAM

The Fragrant and Powerful Perfumed Disinfectant

If you are using a perfumed disinfectant as a spray in your theater, investigate the merits of AROMA FOAM. Comes in two perfumes, Orange Blossom and Geranium. Both are most refreshing and lasting and do not leave that "headache after effect," so common to products of this nature. Write for prices. Yours for all Sanitary Service.

Sanitary Service Corporation

Suite 3190 80 Wall Street New York

W. E. Greene Film Exchange, Inc.

The oldest and largest Independent Film Exchange in New England

The House of Quality and Satisfaction

MR. EXHIBITOR:

If you are desirous of **finding out how to improve your present service and increase your daily attendance** call and have a confidential chat with us. If you are unable to call, drop us a line.

W. E. Greene Film Exchange

INCORPORATED

228 Tremont Street Boston, Mass.

Telephone 3790 Oxford

LUCIEN PRÉVOST

MECHANICAL ENGINEER

Formerly Chief Designer of Pathé Frères

OFFICE ADDRESS, 54 Rue Philippe de Gerard, Paris
WORKS : : 25 Bd de la Chapelle, Paris

Cameras
Perforating and Printing Machines (NEW PATTERNS)
Cleaning, Measuring and Joining Machines

SOUVENIRS

Advertising novelties, such as Buttons, Mirrors, Pictures, etc., to give away at matinees. Will bring results :: :: ::

SOL PUDLIN

Manufacturer 137 Bowery, N. Y.

'Phone Orchard 6439

Classified Advertisements

[Classified advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.]

THEATER FOR SALE.

FOR SALE—One of the largest Moving Picture and Vaudeville Theaters in Washington, D. C. P. O. Box 279, Washington, D. C.

FOR SALE Moving Picture Theater in Western Wyoming town of 9,000 doing good business. Has three outside shows running, keeping two operators busy all the time. Good opening for live man. Reasons for selling, other out of town interests; will stand investigation. Address, WYOMING, care of Moving Picture World.

FOR SALE Moving Picture Parlor, first class condition, doing a good business, very moderate expenses; Pennsylvania town of 8,000, about midway between Harrisburg and Wilkesbarre. Fine opportunity. Address, CODE, care of Moving Picture World.

FOR SALE Moving Picture and Vaudeville Theater, well located on main street, Memphis, Tenn.; complete in operation and making money. Fine opportunity for one familiar with the show business. Address, STAR THEATER, Memphis, Tenn.

FOR SALE OR RENT Fine Picture House in a Connecticut town of 14,000. All ready for business; price low; good reason. PAUL RUSSO, New Haven, Conn.

FOR SALE—Moving Picture Theater in a town of 25,000. Good reasons for selling. A money-maker for a hustler. THE LYRIC, Parkersburg, W. Va.

FOR SALE or Rent—One first-class moving picture house, doing a good business. Good reasons for selling. J. P. DALEY, Daley's Corner, New Haven, Conn.

FOR SALE.—Moving picture theater, town thirty thousand, on main street. Ill health cause of selling. Will sacrifice if sold at once. Seats three hundred. P. O. BOX 256, Hazleton, Pa.

EQUIPMENT FOR SALE.

FOR SALE—Educational and descriptive reels, cheap. Full particulars. Write. BIJOU THEATER, Edmonton, Alberta, Can.

FOR SALE No. 5 Power's Cameragraph machine complete. (Never used.) JONES, 34 Mulberry Avenue, Corona, L. I.

SITUATIONS WANTED.

AT LIBERTY—Moving picture operator wants to hear from a good manager; five years' experience. Best of references. JOHN GARDNER, 25 Commercial street, Clifton Forge, Va.

AT LIBERTY Moving picture operator and pair man; five years experience. Strictly sober; reliable. Address, HARRY AFFELT, Au Sable, Mich.

AT LIBERTY Man of many years' experience as chief of laboratories and camera man desires steady position with a responsible concern. First-class references. Address, J. E. R., care of Moving Picture World.

AT LIBERTY—Trap Drummer with years of experience both in vaudeville and pictures. Carry special line of traps for moving picture effects. Member A. F. of M. Address, ANDREW FINLAY, General Delivery, Memphis, Tenn.

AT LIBERTY.—First-class operator or manager. Five years in business. Motiograph machine preferred. Write quick if you want me. H. B. DE HAVEN, Canton, Mo.

MISCELLANEOUS.

WANTED—Power's No. 5 mechanism. Must be cheap for cash. State full particulars. Address, L. S., care Moving Picture World.

WANTED—A second-hand Pathe professional moving picture machine in good condition, cheap. Will sell two Edison one-pin machines in good order. Address, ARMAS DURIO, Bon Ami Theater, Opelousas, La.

NEW THEATER BUILDING—Complete on or about January 10, to lease for a long term of years, in the most congested section of the Bronx, on Bathgate avenue, north of Wendover avenue. Rent reasonable. Inquire of owner on premises, or address, NEW THEATER, care of Moving Picture World.

More Money Every Month

You are in the theatre business to make all you can out of it—you are interested in anything that means larger profits. Our plan is just like "getting money from home." Brings you a check every month, makes your theatre more popular and better patronized, gives you a better standing with the other business men in your town.

NO COST TO YOU

That's the beauty of it. You don't buy anything—don't increase your cost in any way—don't have to make a single change in your theatre, film supply, operator or anything else.

Hundreds of theatre owners are getting our checks every month—making more money than they could without our plan.

You need us—we need you.

Paste this coupon on a postal card mail it to us today

T. R. WOODBURN & CO.
611 First National Bank Building, Chicago

Name .....
Name of Theatre .....
Town State

United States Film Brokers and Importers

41 Union Square West Broadway and 17th St. NEW YORK CITY

The largest dealers in new and second hand Association and Independent Films in the United States.

Second-Hand Film $5.00 per reel upwards.

New Film 4c. per foot upwards.

Cameraphone Film, new, with two sets records.

Edison and Power's Machine, like new.

All goods shipped subject to examination and partial acceptance on receipt of deposit covering express charges.

Complete lists sent free upon request.

Moving Picture Supplies

Tickets, roll of 2,000 .	$ .16
Bio Carbons 6x5-8 per 100 .	2.15
Electra Carbons 6x5-8 per 100	2.10
Announcement Slides, Col.	.25
Extra Heavy Carbon Holders	.75
Imported Condensers . .	.75
Rewinders Complete . .	3.50

SEND FOR DESCRIPTIVE CATALOGUE

American Moving Picture Supply Company

110 Fourth Ave. - New York City

FILMS FOR RENT

New Films High Class Service

The Pioneer House, With 8 Years Experience and $250,000.00 Back Of It

Write To-day for Terms

EUGENE CLINE

57 and 59 Dearborn St., Chicago

THE ENTERPRISE MODEL B

Portable Calcium Gas Outfit

Is the only Substitute for Electricity for projecting Motion Picture or Stereopticon views and is the

Only Satisfactory Portable Outfit

because it operates by **WATER PRESSURE, IS CONSTANT, REGULAR AND RELIABLE** and has no complicated spring valves to corrode, choke up and otherwise get out of order. Is patented.

"OXONE" in SQUARE CAKES is most Satisfactory for the production of **Oxygen Gas.** Send for particulars.

For Sale by Dealers

Enterprise Optical Mfg. Co. MANUFACTURERS AND SALES AGENTS 564 and 572 W. Randolph St. CHICAGO

SPECIAL ROLL TICKETS

The Big Ticket. Any Printing Any Colors.

5,000	$1.25	20,000	$4.60	50,000	$7.50
10,000	2.50	25,000	5.50	100,000	10.00

Get the Samples Stock Tickets, 6 Cents

NATIONAL TICKET COMPANY - - - Shamokin, Pa.

FOLDING CHAIRS

For Moving Picture Shows Grand Stands, Assembly Halls, etc. In sections if wanted.

Write for Catalog No. 2.

The Kauffman Manufacturing Co.
ASHLAND, OHIO

OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
WRITE FOR CAT. No. 31

The A. H. Andrews Co.

174-176 Wabash Ave., Chicago, Ill. Branches in all leading cities

CHEAP

Steel Frame Theatre Chairs

ABSOLUTELY Non-BREAKABLE

Suitable for small theatres and Moving Picture shows. We carry these chairs in stock and can ship immediately.

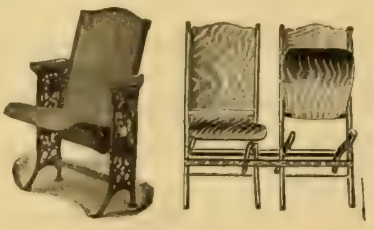
Second Hand Chairs

Also seating for Out-of-Door Use.

Address Dept. W.

STEEL FURNITURE CO., Grand Rapids, Mich.
New York Office: 130 Fifth Avenue
Boston Office: 224 Congress St., Boston, Mass.

Opera and Assembly Chairs



Most popular priced chairs on the market for pictures show use.

Prompt Shipments. Write for Catalogue
PEABODY SCHOOL FURNITURE CO.
NORTH MANCHESTER - - INDIANA
New York Agents—ROBERT J. EHLERS CO.
Lexington Ave and 43rd St. - New York, N. Y.

The Automatic Theatre Chair

It is a friend to the public.
It advertises your theatre and makes your business grow.
It folds automatically and can be revolving, stationary or self righting
It is the only sanitary chair.
It is a space-saver, life-saver and money-saver.
It is the world's greatest theatre chair.
If you have not seen our latest models, investigate.
Write today for Circular A.

THE HARDESTY MFG. CO.
Canal Dover, Ohio, U. S. A.

FILMS FOR SALE. 50 Reels of Film $8 to $16 per Reel
Second-hand one pin Edison machine, $100.00
MAYER SILVERMAN, 105 Fourth Ave., PITTSBURG PA.

We have sold the Exclusive Rights for every State in the Union except Idaho, Montana, North and South Dakota, Tennessee, South Carolina, Georgia, Alabama, Florida and Mississippi

"THE ONLY WESTERN FEATURE FILMS WORTH WHILE"

Testimonial Letters From Delighted Exhibitors Everywhere

"The Cowboy and Indian Frontier Celebration"

Held at Cheyenne, Wyoming
Reviewed and Participated in by Col. THEODORE ROOSEVELT
—HAVE PROVEN THE—
BIG FEATURE FILM SENSATION OF PRESENT SEASON

Arrangements for Our Next Year's Feature Films are now engaging our attention and we wish to

QUICKLY DISPOSE OF THE STATE RIGHTS

listed above, and will make you an acceptable price upon receipt of your wire or letter

DON'T MISS THIS LAST OPPORTUNITY

SPECIAL NOTICE

EXHIBITORS:—If you have not yet run this Great Money Getting Show in your Theatre, drop us a Card and we'll see

THAT YOU GET IT AT ONCE

The Tournament Film Co., Toledo, Ohio

FILM CO UNITED

Stop Right Here

WHEN YOU SEE THAT SHIELD

Look no Farther. It Stands for

Quality, Superiority, Promptness and an Efficient Independent Film Service

BUYING OUTPUT SALES CO.

United Film Company

Bell Phone NINE EIGHT NINE

One First St., TROY, N. Y.

JUST HATCHED OUT

(Patent applied for.)

Invaluable to Motion Picture Managers

The "TYPO-PAD"

For Displaying Advertisements, Announcements, etc.

Make your own slides on the "TYPO-PAD," by the use of a typewriter, at the amazingly low cost of 2 cents each.

Write for free Sample and information

The AMERICAN TYPO-PAD COMPANY
RALEIGH, N. C.

HALLBERG
THE ECONOMIZER

SAVES two-thirds on electric bill and makes BIG CUT on the first cost of your complete equipment.

I carry stock of all makes M. P. Machines, Opera Chairs and Supplies.

Free Catalogue No. W-50

J. H. Hallberg, 36 East 23d St. New York City

Exhibitors

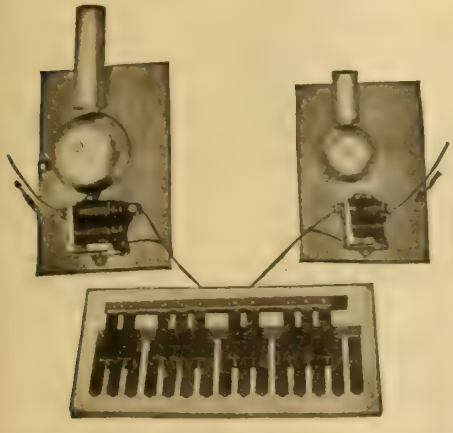
We can supply with exclusive service of Imp, Bison, Powers, Thanhauser, Challenge, Nestor, Atlas, Yankee, American Champion makes cheaper than any other exchange. Signs and Posters—YES.

J. Frank Hatch Film Co.
Hatch Building
109 Fourth Ave., Pittsburg, Pa.

OPERA CHAIRS

The Latest in Seats — Get Our Prices Before You Buy — Largest Variety Lowest Prices — **The Best in Seats**

GEO. W. BENNETT
744 W. 5th Street
CINCINNATI, - - - OHIO



OUR PATENT ELECTRIC BELLS create great enthusiasm in Moving Picture Houses, play from a keyboard as a solo instrument, or as an accompaniment to songs. Twenty-five Bells, two octaves chromatic, including resonators, magnets and keyboard, $75.00.

J. C. DEAGAN
3800-3810 N. Clark St., Chicago, Ill.

WURLITZER
Automatic Musical Instruments

They do the work of expert musicians and reduce your operating expenses.

Wurlitzer is the world's largest manufacturer. We supply the U. S. Government with musical instruments. Write for big, new 81 page catalogue showing the only complete line of self-players, from a small electric piano to an automatic orchestra representing 35 musicians. Easy time payments.

Concert Pianorchestra.

The RUDOLPH WURLITZER CO.

CINCINNATI, 117 to 121 E. 4th; NEW YORK, 25 & 27 W. 32d (bet. B'way & 5th Ave.); CHICAGO, 266 & 268 Wabash Ave.; PHILADELPHIA, 1835 Chesnut; ST. LOUIS, 912 Pine; CLEVELAND, 206 Prospect Ave., S. E.; COLUMBUS, O., 57 E. Main

UNIFORMS
FOR
USHERS, DOORMEN, &c.

We are originators of style and design

Catalogue "M" is ready

The Big House With Little Prices

RUSSELL UNIFORM COMPANY
128 W. 36th Street
NEW YORK
Five doors West of B'way

UNIFORMS
AND
CAPS
FOR
Moving Picture Theatres

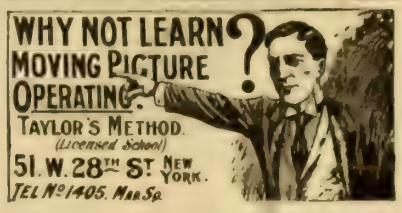
Catalogues, Samples and Prices for the Asking

James H. Hirsch & Co.
208 East Jackson Boulevard
CHICAGO.

NEW SLIDES
For the Following Songs—JUST OUT

I'm a Married Man.
I'll be Right Here in the Same Old Place.
The Vale of Dreams.
I'd Give the World to Call You Mine.
Dougherty.
In My Dreams Of You.
They've Won Every Nation's Battles But Their Own.
Get a Girl to Love You.
My Rose From The Garden of Love.
You Are the Light of My Life.
Where the Desert Meets the Nile.
Lou
Take Me Back To Dear Old Dixie
You Are The Light Of My Life
Put Your Arms Around Me.
Winter.
Gee-Whiz, Sweety, I'm Stuck On You.
Cowboy
That's When Life's One Grand Sweet Song.
Only One Daisy Left
Oh, That Boog-a-boo Man

DeWITT C. WHEELER
120 W. 31st St., N. Y. City



Correspondence Course. Special rates to the trade, send for free illustrated catalogue.

School class meets every morning and afternoon, with F. H. Richardson of Chicago, as chief instructor. Evening classes meet every Monday, Wednesday and Friday. We positively guarantee you a $15 position.

We have a Powers' Cameragraph No. 5 in A-1 condition for $85.00 and an Edison Exhibition Model Machine for $60.00

We carry a large line of electrical supplies and furnish everything for the theatre.

F. C. TAYLOR
49 West 28th Street New York City
Phone 1405 Madison Square

COMPENSARC

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

Booklet 15018

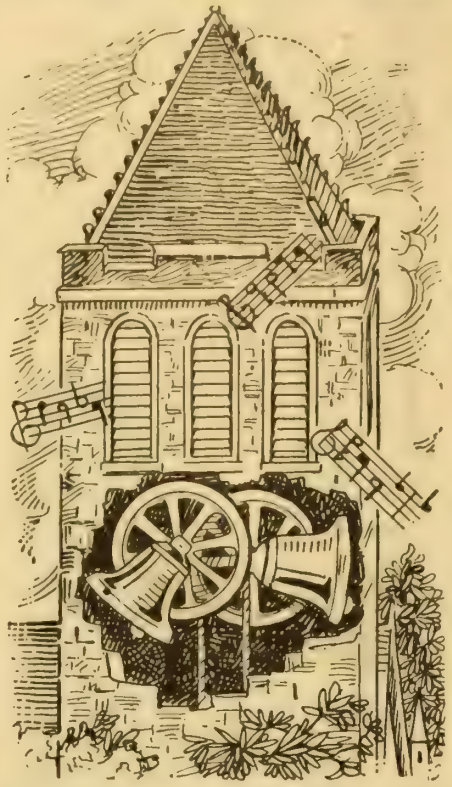
FORT WAYNE ELECTRIC WORKS
1402 Broadway
FORT WAYNE, INDIANA. 733

DECEMBER FILM BARGAINS

Send for our list of used moving picture machines and films. All films are in good running condition at moderate prices.

REPRODUCTION JOHNSON-JEFFRIES FIGHT. Complete. $125.00
ORIGINAL WOLGAST-NELSON FIGHT. Complete. $350.00
ORIGINAL NELSON-GANS FIGHT. Complete, $350.00

CHICAGO FILM EXCHANGE
Chicago, Omaha, Denver, Salt Lake City



OUR

Cathedral Chimes

are the finest **Imitation** of **Church Bells** in the World and are used in all the leading theatres.

The price of the 4-tube outfit **Complete** as shown in cut is

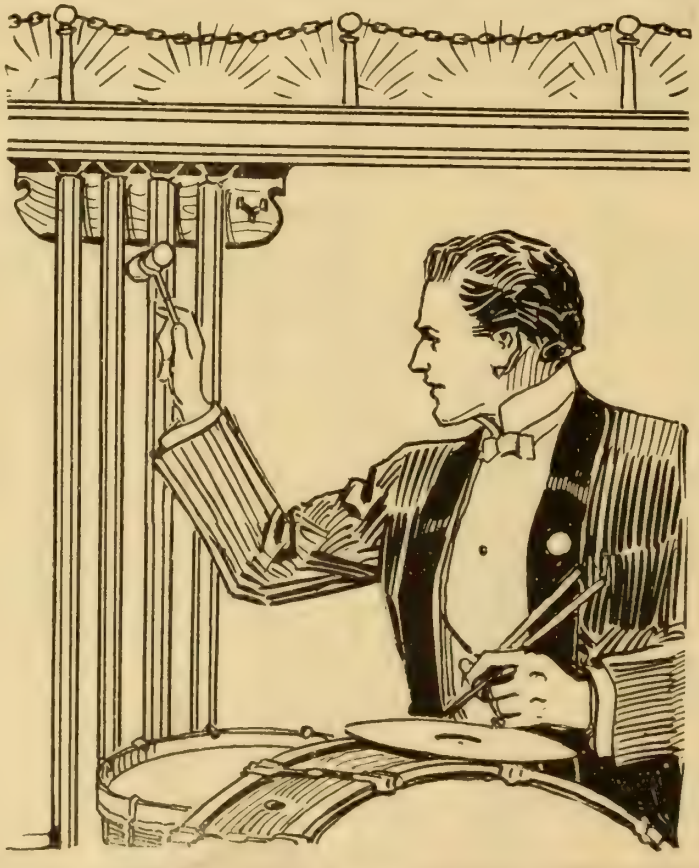
$22.50

We will send anywhere on 10 days trial upon receipt of $2 to guarantee express charges.

NOTE:—With this set you can furnish sound effects for any picture in which a bell is used from a door bell to church chimes.

J. C. DEAGAN

3800 N. Clark Street
CHICAGO, ILL.



AN INJUNCTION

should be served on manufacturers of poor, "unsticky" film cements. **EXHIBITORS AND OPERATORS,** it will not be necessary for you to serve an injunction if you patch your films with **Bull Dog Film Cement,** (the best N. I. film cement ever made.)

Patches made with Bull D ement never come apart. It does not thi or deteriorate no matter how long it stands

Licensed Exhibitors: if your exchange will not supply you send us $1.00 for 6 bottles of N. I. cement, prepaid.

Independent Exhibitors: we will send you 5 bottles inflamable and 1 bottle N. I. at the same price.

Manufactured only by
ONE DROP OIL CO.
4039 N. 47th Avenue
CHICAGO, ILL.

ADMISSION TICKETS

Reading—5c.-10c. and ADMIT ONE
Correctly Numbered. Good Paper

Per Roll of 2,000.	$ .20
10 Rolls.	1.90
20 Rolls	3.75

Dissolving Stereopticons and Moving Picture Machines, repair parts for all Machines, Carbons, etc.

ERKER BROS. OPTICAL CO.
604 OLIVE STREET :: ST. LOUIS, MO.

The Moving Picture Theatre Supply House of the West

JUST A MOMENT PLEASE

Mr. Exhibitor, have you sent us your order for one of our

Film Announcement Titles

Any of the following Announcements sent by mail upon receipt of price.

That's All, Good-Night—15 ft.	
Hand Colored Trick Film	$2.00
(Same Black and White)	1.50
Entire Change of Program To-morrow—10 ft.	
Hand Colored	1.50
(Same Black and White)	1.00
We thank you for your patronage and ask you to call again—20 ft.	
Hand Colored	3.00
(Same Black and White)	2.00
Next Show in Five Minutes—10ft.	
Hand Colored	1.50
(Same Black and White)	1.00
All that have not seen the entire Performance may remain for the next—20ft.	
Hand Colored	3.00
(Same Black and White)	2.00

Any Announcement you wish made to Order at lowest Prices.

Send us an Order. Your money back if you say so.

French American Producing And Manufacturing Co.

918 Madison Street CHICAGO

"NEXT!"

Now that you're through with Nineteen-Ten, start the new year right by putting the boots to Old Gen. Flimco. Kick him out of all interest in your moving picture business. Then hook up with me and enjoy the best year's business you ever dreamed of. I never picked up so many new customers in my career as I have gained during the past few weeks. I never had so many orders for Power's, Edison, Mutograph and other machines. I never saw such convincing proof of the mighty strength of the Independent movement. If you haven't had a copy of my new loose-leaf supplementary list of Independent films, slip me your name and address and get one by return mail.

CARL LAEMMLE, President

THE LAEMMLE FILM SERVICE
196-198 Lake Street . - Chicago
The biggest and best film renter in the world

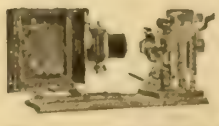
EXHIBITORS BEWARE!

Don't run rainstorm and scratched films in your theatre when you can get first-class films in good condition. We have equipped a special plant where all our films are renovated as soon as scratched, and films come out as good as new. We have several openings for very late service, and if you are interested write or wire at once.

We have the following feature films:

Frontier-Days in Cheyenne
Original Wolgast-Nelson Fight
Nelson-Gans Fight
Custer's Last Stand
U. S. Military Tournament
Knight Templar Conclave
Reproduction Johnson-Jeffries Fight

CHICAGO FILM EXCHANGE
Chicago, Omaha, Denver, Salt Lake City



For Sale—1,000 ft. reels film, $5 to $25; Edison, Power's, Lubin new machines, $100. Several theatres for sale. Model B and Edison gas outfits, $25; song sets, $1; odd slides, 5c. For rent, 12,000 feet late film, one shipment, $12. Will buy, film, Passion Play, machines, show goods.

H. DAVIS, Watertown, Wis.

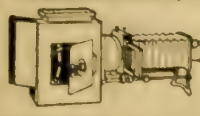
If you are in the Market for

SECOND HAND FILMS

Write to the largest and most reliable Dealers and Importers of these goods in the U. S.

International Film Traders
German Savings Bank Building
147 Fourth Avenue NEW YORK CITY

MOVING PICTURE MACHINES
STEREOPTICONS, SLIDES, ACCESSORIES.



Chas. M. Stebbins
1028 Main Street,
KANSAS CITY, MO.
Large Line of Edison Goods
Established 1899

ADVERTISING : ANNOUNCEMENT **SLIDES**

Genre Transparency Company
507 N. Clark Street : : : Chicago

PLEASE OBSERVE:

hat in setting up the Buffalo Bill and Pawnee Bill advertisement in our ast issue, an error was overlooked in the following list of States still open for booking.

FOR SALE

NEW JERSEY	$1,500.00	MISSISSIPPI	$1,000.00
DELAWARE		TENNESSEE	1,000.00
SOUTH DAKOTA	900.00	VERMONT	650.00
MINNESOTA	1,000.00	MAINE	800.00
LOUISIANA	1,000.00	NEW HAMPSHIRE.....	650.00
SOUTH CAROLINA.....	800.00	UTAH	800.00
CONNECTICUT	1,000.00	NEBRASKA	1,000.00

P. S. You will notice that New Jersey and Delaware are for sale jointly, for $1,500 instead of $1,500 a piece as per last copy.

Buffalo Bill and Pawnee Bill Film Co.
111 E. Fourteenth St., New York City

5 ADMISSIONS

That's the price of our unexcelled SONG SLIDE SERVICE, or in other words

25 Cents per Set per Week

THINK OF IT

Absolutely no charge for time lost in transportation.
Not alone that, but we ship your week's supply of sets and music in one consignment.

The Largest Slide Exchange in the World

Chicago Song Slide Exchange
Sixth Floor, Portland Block
107 Dearborn Street Dept. 1 **Chicago, Ill.**

Advertising Copy Must be in Hand on Wednesday Afternoon

The Mirror Screen IS THE Winner!

The Moving Picture Industry is on a solid basis; it is no longer a fad or a passing fancy. The "Soap Box" days of the picture theatres are past, and the manager that shows the best picture "wins out."

ARE YOU WINNING OUT?

The Mirror Screen Turns the Picture Theatre Into a Winner Every Time

Mr. W. W. Smith, proprietor and manager of the Grand Theatre, Springfield, Mo., states that the great popularity of his theatre is due to the wonderful pictures he is able to show on his **Mirror Screen.**

Some of the "new releases" of Mirror Screens in the East:

Varieties Theatres, Third Avenue, New York City.
Dreamland Theatre, Third Avenue, Brooklyn, N. Y.
Amusement Theatre, Market Street, Newark, N. J.
Irving Theatre, Fulton Street, Brooklyn, N. Y.
Proctor's Bijou Dream, Newark, N. J.
Keystone Theatre, Summit Avenue, Hoboken, N. J.
Pastime Theatre, Easton, Pa.

SPECIAL NOTICE. Mr. Edward M. Heule has just purchased a large Mirror Screen for his new $10,000 Theatre Beautiful a. Muscatine, Iowa, which opens January 1, 1910.

TAKE THIS TIP:—GET WISE BEFORE YOUR COMPETITOR DOES

Motion Picture Screen Company

SHELBYVILLE INDIANA

HARRY F. BRYAN, General Agent
Room 307—160 Washington Street
CHICAGO, ILLINOIS

FRANK MANNING, Eastern Agent
355 Bedford Avenue
BROOKLYN, N. Y.

F. B. BLOOMFIELD, Eastern Agent
Majestic Theatre Building
MUNCIE, IND.

The Cincinnati-Buckeye Film Company

$100.000.00 incorporation, operating the CINCINNATI FILM EXCHANGE, 315 W. 4th Street, Cincinnati, Ohio, and the BUCKEYE FILM PROJECTING COMPANY, 309 Arcade Building, Dayton, Ohio. Biggest Independent Film Renting Concern in the UNITED STATES today. BUYING almost the entire Independent Output. Reference: SALES COMPANY, 111 E. 14th Street, New York. If you are looking for a real Film Service, drop us a line.

The Cincinnati-Buckeye Film Co.

315-317 W. Fourth St. CINCINNATI, OHIO
309-321 Arcade Building DAYTON, OHIO

The Independent Film Exchange of Pittsburg, Pa.

The Pioneer Independent Exchange of Western Pennsylvania buying the output of the Sales Company.

We have a few choice runs that we can let out at reasonable prices. Write us.

INDEPENDENT FILM EXCHANGE, Inc.

A. S. DAVIS, Manager

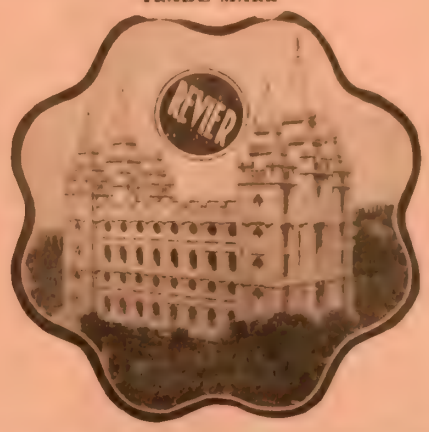
415 Ferry Street, PITTSBURG, PA.

MEN WANTED

To buy
" rent
" exhibit
" demand
" insist on
" fight for

REVIER FILMS

TRADE MARK



WE are fighting for an open market; we refuse to join any combination that stifles competition or dictates prices. Without competition the quality of film stagnates. Don't be blinded by the lurid "Down with *the trust*" cry. Investigate, see if t isn't a case of "the tea-kettle calling the coffee-pot black." Our motto is "DOWN WITH ALL TRUSTS (not one) BIG OR LITTLE. Square Deal to All Special Privileges to None. Trusts, combinations, film clearing houses, and whatnots are created not for your benefit, *but for the sole purpose of gouging, squeezing, freezing out and getting rich quick.* What did Gen. Patsco and Gen. Flimco ever do for the exhibitor? (*Wait*, and see what GENERAL BUNKO does.)

Be **INDEPENDENT** and demand REVIER FILMS. If your Exchange can't supply REVIER FILMS, I will give you the address of one that can.

DON'T FORGET OUR RELEASE OF **Wednesday, Dec. 28th**

"Thoughtfulness Remembered by the Ute"

Real Indians, Mustangs, Cowboys, Natural Scenery, Plenty of Action, Beautiful, Steady Photography

BEAUTIFUL 6 COLOR LITHOS

SOLD EXCLUSIVELY BY

A. J. CLAPHAM, 12 EAST 15th STREET, NEW YORK

Sold Direct to Exchanges Only

EXCHANGES AND EXHIBITORS: History (some of it rotten), is being made every day in New York in the moving picture business. My confidential weekly news letter, "Tips to the Trade," covers every rumor and is intended solely to post those interested in what's going on. It's free. Get on my mailing list for a copy.

A. J. CLAPHAM.

Harry A. Mackie

853 Broadway, New York City

Desires to announce to the trade that he has opened a salesroom and repair shop at the above address where he will handle the most superior line of Projection Apparatus and Accessories.

COMPLETE LINE OF

Edison Kinetoscopes

And Parts For Same

Williams, Brown & Earle's Stereopticons, Single, Automatic and Dissolving Opaque Projectors, Combination Opaque and Transparency Projectors, etc., for Home and Professional Use

ALSO A

Repair Department

Under Personal Supervision. Satisfaction Guaranteed. Apparatus Rented for Special Occasions

HARRY A. MACKIE

853 Broadway Corner 14th Street **New York City**